

Comme Il Fait

All Things Right & Proper

A Castle Falkenstein Companion



Castle
Falkenstein

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Contents

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Written by

Captain Thomas E. Olam
and
Captain Michael A. Pondsmith
with the Aid of
Miss Barrie Rosen
Dame Hilary Ayers
Prof. Gilbert Milner with
Dr. Ross "Spyke" Winn

Layout & Design by

Master Theodore Talsorian
With the help of
Captain Pondsmith
And A Fine Cover Rendered by
Haupt-Colonel Mark Schumann

Editorial Duties Performed Most Admirably by:

Lady Janice Sellers
Master Tristan Heydt
Haupt-Colonel Mark Schumann

Illustration by

The Incomparable
Charles Dana Gibson

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Our eternal gratitude.

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The Style of a Lost Age

Dear Mike—

When I first came here, I soon found that my 20th century mannerisms and habits were amazingly out of place in this more formal and mannered time. Almost without thinking, I kept making all kinds of social gaffes and blunders, from not pulling out a lady's chair at a formal dinner, to insulting a Faerie Lord by calling him an "elf." Some of these little moments, like the incident on the train when I upended a lady in a crinoline dress, turned out to be hilariously funny (in retrospect). But still others, such as the time when I inadvertently insulted a Hungarian count by omitting the proper form of his title and was challenged to a duel, turned out to be downright deadly.

I decided after the second duel that I needed some kind of guidebook to work from, a handy way of getting the ground rules of this more structured society. Luckily for me, the citizens of New Europa are also obsessed with manners and the Proper Way of Doing Things, a concept they called *comme il faut* (and which I'll explain more in detail later in this journal). They constantly print up all kinds of manners books and social guides, mostly because the rules for living in the Victorian Age are confusing even for Victorians.

On Marianne's recommendation, I went on down to the neighborhood booksellers and located a copy of Miss Marley's *Modern Guide To Manners and Mores*. I had to search quite a bit to find an English language edition of what I wanted; although I read German, the last thing I wanted to have to do in a delicate situation was to have to stop and mentally translate.

As I browsed the dusty shelves, it occurred to me that there was a lot more about New Europa than just manners that I needed coaching on. I realized that I still had only a hazy concept of how transportation worked—really worked in my adopted world. I still didn't know how people lived, ate, got educated, socialized or dealt with each other. And I especially didn't know anything about the Faerie.

So I picked up a few other books that looked interesting: *Baedeker's Travel Guides*, *Godeys*, *The Gotha Almanac*... By the time I staggered out of the book-seller's, I had a huge pile of dog-eared books, and my pocketbook was lighter by at least fifty florins.

Armed with my purchases, I set out to reduce this mountain of information to a useable size. It would have been nice to have had a photocopy shop around, but instead I had to resort to more primitive measures—I simply used a sharp dagger to cut out the pages I wanted and interleaved them with my own notes on various subjects (leaving enough blank note pages to expand on those notes as needed), then went down to the local booksellers and had them bound again in a nice red leather binding. The result was a pretty thick little handbook, but for the next year, I referred to it constantly whenever I hit a social or cultural snag that really confused me. It became my lifeline.

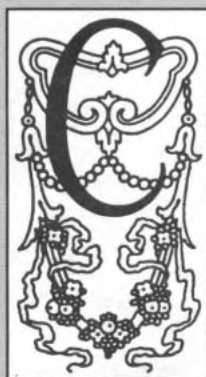
Of course, I don't really refer to my little handbook much now; in seven years, I've pretty much learned the major ropes. But after looking over your notes from the Players who are enjoying the Great Game on the Other Side of the Faerie Veil, I've come to realize that all of you over there have the same problem I originally had—hell, anyone has when they are dropped into an entirely new world without a clue as to what's going on. Sure, you have the Rules, and the history, and the basic structure of the New European universe. But what you're all missing is the style—the style of a long lost age; things that make this place really unique.

So I am shipping my personal guidebook back via "Faerie Express." Hopefully, you can put the whole thing into a more readable form for all of your Players on that side of the Veil, so that they can add the dash, flavor and panache of a time that has long since passed away from your world. So that they too can recreate the style of this Lost Age.

But I'm warning you, Pondsmith—don't get too attached to that original battered red volume! There's still a lot of blank pages left to fill, and I want it back!



What Is “Comme Il Faut”?



comme il faut. K³m Il Fot, or *Cum eel Foah* to skip the phonetics. Not only does it *sound* weird (except to a Frenchman), but it's almost impossible to define. When I first heard the term, it was being used by Marianne to describe an acquaintance—a certain lady the wizard Morrolan had recently met and wanted to learn more about. “And she is, of course, *très comme il faut*,” confided Marianne as she leaned over her tea towards Morrolan. The mage smiled knowingly and as usual, I was left completely mystified by the subtleties of New Europa.

I waited until Morrolan had left to send flowers to the lady's München flat, then asked Marianne to explain what she'd meant. And immediately ran into something no amount of translation can convey, a term that is elusively unexplainable. “It is just something everyone knows,” said the Beautiful One in exasperation, giving up at last with an eloquent Gallic shrug. And I was still no better off than I had been an hour ago.

In the last few years, though, I have encountered the term again and again in Society, and eventually I have worked out my own understanding. The best way to describe *comme il faut* is that it's how to be cool, Victorian style. It can also mean that you possess the qualities of style, knowledge and impeccable manners that make you cool; people and things can be referred to as *comme il faut*, or actions can be described the same way. Yet that doesn't cover it; while cool is at heart the ability to be knowledgeable and remote, the qualities of *comme il faut* are harder to define.

For starters, it can be thought of as being “proper”—knowing the right way to do things; a manner that never ruffles the feathers of Society or causes embarrassment. So in that sense, being *comme il faut* is to be socially adept and to be able to fit seamlessly in. (On that score, of course, I probably will never be *comme il faut*.)

Another definition of the term encompasses the ability to show reserve and coolness under fire. But it isn't quite the “stiff upper lip” of the British aristocrat. In this context, *comme il faut* can have elements of the suave demeanor of a Parisian boulevardier, strolling elegantly from café to café, nodding to the beautiful damosels at tableside. It can also be seen in the cool, devil-may-care style of a swashbuckling husar, as he duels with rapier at dawn against a score of foes.

Comme il faut also implies a sort of knowledge—impeccable manners, perfect carriage and refined dress. Those who dress *comme il faut* always wear perfectly starched linen, the most tasteful gowns, and have elegant calling cards (with the manners to present them the right way). *Comme il faut* is also knowing what is currently “hip” or “cool” to do or see, and the right way to do both—from attending the very latest opera in Vienna (sitting in the Emperor's box by invitation!), to traveling up the Nile to see the recent Egyptian excavations.

Lastly, *comme il faut* is a quality; some people have it, some don't. Phileas Fogg of the Reform Club has it in buckets; Emperor Napoleon III of France doesn't (although he does have a certain “riverboat gambler” charm all his own). Sarah Bernhardt simply oozes it; Queen Victoria doesn't even know it exists. And of course, my friend “Bertie”—His Royal Highness the Duke of Wales—is the epitome of the term; even in the middle of a scandal, he's always setting the style and the pace that others follow.

Comme il faut. Hard to pin down, many faceted, difficult to describe. So why have I taken all this time to explain something that can't be truly explained? Simple. Because hopefully, by the time you're done reading all this, you too will know what everyone here just knows. And that's the key to being *comme il faut*.

The Utterly Comme Lady

From a Godey's article by The Hon. Miss Marie Coy, Oct. issue, 1872

What makes some Ladies leaders of Fashion and Society while others sit quietly by and follow? What sets some women on the path of greatness, while others stay home gossiping? *Comme il faut*.

A *comme* Lady is the epitome of style, a truly dashing and elegant creature, equally at home on a dance floor or crossing a glacier and always beautifully dressed. She should have an excellent mind, devastatingly good dress sense and a stockpile of witty repartee. She should be adventurous, both in her life and with her wardrobe. She should set trends, not follow them, and always forge her own path in society.

Of course, before you can break the rules you have to know them intimately. You must know when you can push the boundaries of Society without Society pushing back, knowing how far you can go before you are courting social disaster in earnest. Once you've grasped the basics, though, you must be ready to do the shocking with panache and a smile.

What few know and less act upon is that the rules can be broken if the breaker has the courage and the gumption to do so. For instance, Lady McEwin, the famous Explorer, has traveled five continents and discovered three tributaries of the Amazon, all without a lady's maid. Yet no one says anything about it, because she has proven her courage and has impeccable manners. By example, the late Irene Adler, of soprano fame, often broke convention with a minimum of fuss; she was American, though, and they are expected to be gauche. Being foreign allows for much leeway in behaviour, many things unforgivable in Society are ignored in outsiders.

There are various ways of circumventing society's censure. First, if you are not married, take a lady companion with you on your exploits. Knowing that you were properly chaperoned during your trip to see the heathen masses will put people more at ease with your behaviour. Second, if you are married, be sure to drag your husband along on all your adventures; it lends countenance and it's helpful when you are kidnapped by Barbary pirates and need a bit of rescuing. Also, men always carry the most amazingly useful things in their pockets. Thirdly, if you do happen to slip and do something a bit beyond the pale, brazen it out. Society can smell fear and respects courage, so you must never hide yourself away; it's the same as saying you were to blame and you will never be forgiven. Instead, throw a grand party with the best of everything and be perfectly well behaved at it. Fourthly, if you ever slip so badly that you are no longer received, go out and do something so earth-shaking that people will be lining up to invite you to their homes again. Society is a fickle thing and must never be taken at face value.

The difference between a Lady and a Woman is in how she behaves. The difference between a Lady and a Leader of Society is in how she misbehaves.



Tom's Notes

Or, as Marianne put it when I asked her the rules to being a *comme* lady:

- A Lady never makes a scene in public.
- A Lady never smokes or gambles for money.
- A Lady is never alone with a gentleman for more than five minutes.
- A Lady is polite and gracious under fire, returning rudeness with wit.
- A Lady always keeps her knees together, but never crossed.

The Utterly Comme Gent

From Lady Agatha's Book of Etiquette and Faerie Matters

The difference between a gentleman and a cad is in how he treats others and how he expects to be treated in return. A gentleman is always fair and honourable without any trace of dishonesty and never shrinks from his duty. A Gentleman never cheats at cards, always pays his debts, is generous to his mistress, sensitive to his wife, devoted to his family and kind to his horses. Honour is as natural to him as breathing and he expects the same behaviour in others.

For example, when Prince Edward Albert of England found that a fellow guest at a house party was cheating at cards, he, in perfect style, had him sign a paper promising he would never play at cards for money again in exchange for the silence of everyone involved. Never did he stoop to anger or violence; he handled the matter as a gentleman would. Nor did he ever expect the fellow to renege on his word; that wouldn't be gentlemanly.

When ——— advised his friends and family to invest their money in railroad shares that then turned out to be fraudulent, he didn't hesitate to repay not only his own debts, but those of the people he had wrongly advised, despite the fact he was not at blame for the stock failure. He nearly bankrupted himself doing it, but never regretted his actions and was respected by all for his generosity and honesty.

When Lord Harrington grew tired of his mistress, Catherine "Skittles" Walters, he sent her off in style. He set her up with her own house and a stipend of ten thousand pounds a year. Very generous, very gentlemanly.

No true gentleman would upset his wife by flaunting his indiscretions; he would be the soul of tact and care, spending as much time as possible with his family and never neglecting them in favor of outside interests.

A Gentleman is always well dressed and dressed appropriately for any occasion. He wouldn't dream of wearing riding togs to a formal dinner any more than he would insult a Lady in public. Nobility is unconscious in him; he could act no differently even if he wished to.

He is charming and witty, capable of clever conversation in the midst of a duel and always willing to defend a Lady's honor. Ready at a moment's notice to leap into adventure, he is never crude or crass, but instead brings the level around him up to his standards rather than dropping to anyone else's. When an overly drunk gentleman made a cutting remark to the Prince of Wales about his girth, the Prince coldly called for the fellow's carriage, but did not deign to return like for like. It was more important for him to remain ever the gentleman than to indulge in petty words.

With an insouciant smile and a casual air a gentleman will assess any situation and act with cleverness and courage.

Tom's Notes

This passage from Agatha's seems to sum it all up nicely. To be a true gentleman, you have to be honest, brave, charming and well mannered. You defend the weak, are gracious to those in less fortunate circumstances, and you never, ever cause a scene without due cause. You're honorable in all your actions, whether business, private or romantic. In short, being a *comme il faut* gentleman means you have to show a lot of that old-fashioned thing people used to call *class*.



Proper Behavior

Excerpted from Lady Agatha's Book of Etiquette and Faerie Matters



etting along in Polite Society is rather like sailing an ocean. If you lose your head in a storm, you will certainly be sunk. While the so-called lower orders may indulge in violent outbursts of emotion, Society must perforce sail on in apparent serenity, keeping its storms as hushed as may be. This outward calm is vitally important to maintain.

Etiquette is the most important part of proper behavior. Knowing the rules of what to do and when is very helpful when you find yourself in an unusual situation. Thus, certain rules have evolved for the maintenance of Proper Society, among which are:

- A gentleman always escorts a lady by walking on her left side, so that he may draw his weapon unhindered.
- A gentleman opens all doors for a lady, including carriages, and pulls out chairs, etc.
- A gentleman never smokes before a lady without first receiving permission.
- A gentleman does not speak of his mistress or of low sports (such as cock-fighting) in the presence of a lady, especially an unmarried one.
- A gentleman never removes his coat or his cravat when in company.
- A gentleman, when escorting a lady somewhere, receives her pelisse and bonnet and then hands them to a servant.
- Never address your social betters first, unless you are on intimate terms with them.
- When at dinner, always address the people on your immediate left and right; never shout across the table.
- Always acknowledge everyone of your acquaintance when you see them. It is inexcusably rude not to and can lead to duels.
- A person is always referred to with his title or last name (Lady Agatha, Prof. Bartok), never by first name alone. Only parents, siblings and mates have that right (the exception being that men who went to public school together tend to use their school nicknames).
- Never remark on a similarity. If a child doesn't look much like his parents, but looks like someone you know, keep quiet.
- A gentleman never curses in the presence of a lady.

The Unforgivable Sin

The only unforgivable act in Polite Society is to participate in a scandal that airs one's dirty laundry in public or creates a "scene." A "scene" is any sort of embarrassing row carried on in front of witnesses, for example, a lover's spat. Loud voices and uncontrolled emotions are not genteel; what would lead to a screaming match in the Lower East End should instead be conducted with frigid tones and haughty glances in the drawing room. A cutting remark has much the same effect as a blow and won't get you thrown out of your club, though it may get you summoned out upon the field of honour.

Tom's Notes:

Before I came here, I, like a great deal of other denizens of the 20th century, thought I knew all about the "hypocrisy" of Victorian Society. But having lived here a while, I've come to realize that what I used to think of as hypocrisy is actually part of a complex social lubricant that allows people to get along with each other. New Europeans would never think of airing family business in front of others, or of embarrassing someone in public. They would also never think of discussing topics like sex, violence or religion in public, at least not unless it was agreed upon by all to be a permissible topic.

Sure, they spend a lot of time on honorifics and overly ornate manners. Yes, there are some ugly pretensions covering equally ugly bad habits. And sure, they make a big show of being sexless (that's mostly England) and prudish while doing all kinds of things in the privacy of their own abodes. But in general, everyone tries to make a good show of it, being gracious to each other, giving to charities, and constantly trying to improve themselves. Maybe their biggest sin, in retrospect, is that they try so hard to be "good" that they leave very little room for people to fall and be "bad."

On the other hand, it beats the heck outa people showing up on sleazy talk shows flaunting their addictions, abuses and other failings as though they are virtues.

Dressing Up (If You Don't Live in 1875)

Few games are as conducive to live role-playing as *Castle Falkenstein*. From elegant soirées and political functions to clandestine meetings in back alleyways and taverns, the Steam Age practically cries out for costuming and all the props you can handle. After all, what's Victorian melodrama without heroines in flowing gowns, heroes in dashing uniforms and black-clad villains with long thin mustaches? One can even use the card dueling system live and avoid staining the carpets with real blood.

The big problem, however, with a live Victorian role-playing game is **costuming**. After all, few of us have a crinoline skirt or a dress military uniform hanging in the closet, and for those who opt to rent or purchase the real thing, the prices can be a bit daunting.

So, with the popularity of *Castle Falkenstein* LARP games expanding daily, we have decided to add this section to Tom's notebook, detailing how to create your own Steam Age outfits.

But even if you don't want to live role-play, costuming can add an element of reality to even interactive-level games, as well as help you get inside your role. A character who constantly waves a lacy handkerchief about or a villain who is always checking his gold pocket watch can give visual clues to the nature of a player or NPC. It's also easier to play a character if you know how he dresses and what he carries about his person. You don't even have to wear a full costume—the loud paisley vest that Sir William always wears is a great way to get into character quickly and easily and get out of it the same way.

How to "Fake" Men's Costume

Luckily for many of us, men's clothing of the Victorian period tends to be fairly easy to simulate. Tuxedos (the standard formal dress for balls and other Big Events) haven't changed all that much in the last hundred years and pants are pretty much pants. Within these parameters, only four elements are really required to create a workable male Steam Age Wardrobe — on the cheap, of course!

The first and most important element to becoming a well-dressed Steam Age male (or Adventurous Female) is a well pressed **shirt**—formal, white, long-sleeved, button-down, preferably with a tab collar. This is the universal shirt worn by all classes in New Europa (while Americans have been known to wear colored shirts, what can you expect of an American?), known in the sartorial argot of the time as a gentleman's **linen**. Any good men's dress shirt will do for this purpose, although unruffled tuxedo shirts (easily available from local tux rental shops for moderate prices) are best.

However, watch the collars: too tight and you'll strangle on your cravat. For a ball or other formal event, tuxedo shirts can also be worn with studs to add a touch of class to the ensemble.

If you can't locate a tuxedo shirt, the next best choice is any good white men's dress shirt. To make it quite Victorian, start by using a sharp hobby knife to cut away (carefully!) the seams holding the the front pocket onto the shirt. If you can't find a tab-



style collar, turn the existing collar upwards, starch and iron it in place, then wrap a tie around it. Instant 1860's! You'll need a couple of changes of linen if you expect to wear your costume a lot (for instance, at a convention). They get dirty fairly quickly.

As an option, you may also want to add a **tie** or **cravat** to your shirt ensemble. While cravats can be purchased pre-made, a long silk scarf, long enough to wrap twice around your neck with some length to tuck into your vest, usually works well. (Dwarfish Engineers and lower classes can knot a handkerchief around their neck, but everyone else gets to strangle.) Americans also have the option of wearing Western-style bow or string ties, which are very fashionable and can be found in any Western supply store. A white bow tie is a must for balls and such (who has to know it's a clip on from the local tux shop?).

Remember, the flashier and uglier your casual cravat is, the better; paisleys and plaids are all the rage in the mid-1800's. The contrast between your sober pants and jacket and your flashy vest and cravat can be as extreme as you like. But always choose with your character in mind. Are you playing a flashy toff or a conservative banker? Choose your clothing with that in mind.

The next most important element to Steam Age dress is a **vest**, or **waistcoat** (pronounced *weskut*) as it is properly known. The gentlemen of the 18th century loved vests, considering them to be a real sign of style. Authentic Victorian vests are cut fairly high with four buttons, pockets at the waist and sometimes the chest, and are cut straight across the bottom for casual wear and with small points for formal. Almost any type of fabric will do; the wilder the better, in fact. (In picking a vest, it's always useful to remember that the Victorians *invented* paisley.) Later on towards the end of the century, vests and cravats become more sober till by the turn of the century they're positively boring. However, Steam Age vests are still gloriously tacky. Formal waistcoats are a bit more subdued; white silk or some other rich fabric are best. Suitable waistcoats can easily be found at the local thrift or Salvation Army store.

The last of the basic elements is a good pair of **boots**, preferably a serviceable black. Victorian style boots should be at least calf high or higher. The best types are what are known as Wellington boots (after the famed Napoleonic general), little changed from their 1800's roots. If playing a hussar, you may want to invest in a pair of higher boots with cuffs, flairs or spurs, all common to the period. The one thing to avoid is cowboy boots; during the historical period of the 1870's-80's, they are pretty much unknown.

Add a pair of simple pants (called trousers by Victorians) of any dark color (or striped pants for that extra touch) to the above elements, and you've pretty well approximated the basics for everyday male dress in the Steam Age. If playing a military officer, the informal dress is pretty similar; simply omit the waistcoat and cravat, and sew a gold, red or blue stripe (bias tape or ribbon work well for this) on the outer leg seam of a pair of dark trousers.

Other Accessories

While the above is more than enough to get you looking properly Steam Age, you may be one of those who really want to expand on the basics.

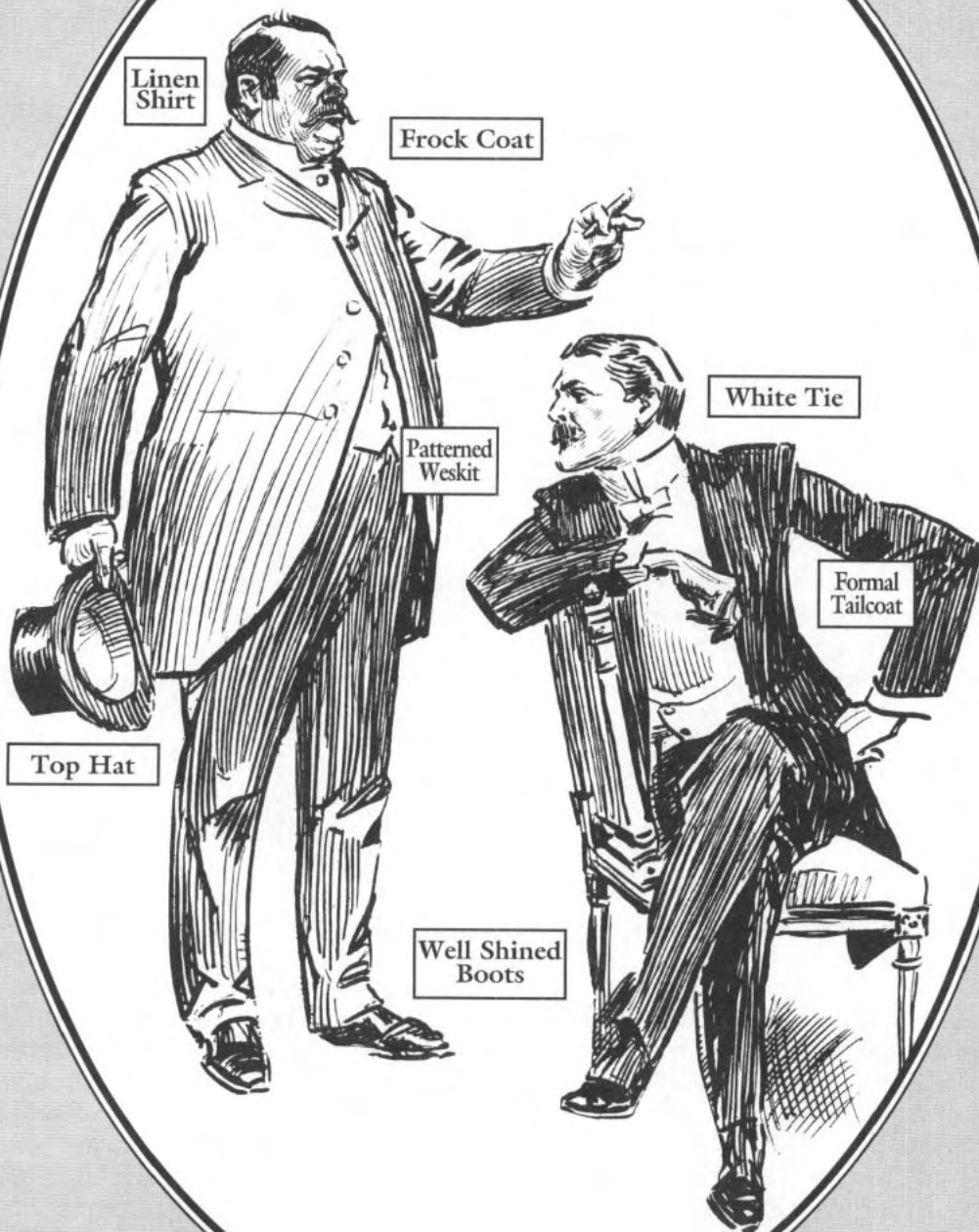
Jacket - A formal tailcoat; black, gray or wine-coloured is the best; it should button in front. For less formal occasions, or middle to lower class characters, a seventies-lounge-act style coat in black, brown or tan with wide lapels. If you're strapped for options, you can usually work with any tweedy sports jacket as long as the leather arm patches are removed; this is similar to hunting style outfits of the late 1800's. Jackets can be almost any fabric, wool, tweed, corduroy, anything except polyester; however, the colors should be uniformly dark and sober.

Hats - For formal occasions, silk top hats (available at many costume or tux shops) are *de rigueur*. For less formal wear, wool or beaver top hats (buy an old one if you can find it, please don't go around killing beavers!) will do. For the middle to lower classes, a bowler or derby is fine; remember that flattened newsboy hats/British racing caps are only worn by the lowest classes and, of course, by newsboys and British car racers. Avoid straw boaters—they won't appear until the turn of the century. Military hats are specific to the uniform and can be almost nearly impossible to find; you'll need to look up the individual one that fits your branch of service.

Gloves - The middle class and up all wear gloves, white for formal, gray for everyday. Look for the kind with a button or snap at the wrist, made of cotton.

Canes - Almost everyone in this period has a cane or stick of some kind. The lower classes have them either in imitation of their betters or for use in self-defense (read cudgel). The middle to upper classes had walking sticks and canes (useful in a time when not all streets were paved and those that were paved were usually filthy). A cane can be almost anything, though a silver-headed walking stick is *très chic*. A note, however. Avoid the sword canes and other weapon-in-a-cane replicas sold by mail order companies; besides offering too many chances for an unfortunate injury, they are quite illegal in many places.

The Well Dressed Gentleman



Special Case: Military Uniforms

Military uniforms pose a greater problem than the usual suitcoat, trousers and vest. Pants can usually be faked by either buying a pair of US Marine dress pants or by sewing or gluing a ribbon down the side of a pair of dress slacks.

The jacket can be more tricky, however. A military jacket is usually a short, single or double-breasted jacket that ends at the waist or mid-thigh and is covered in braid and/or soutache trim. Smothered in medals, pins, and ribbons, it is a walking display of national origin and service record. Uniforms of this period are garish, loud and flashy, designed for looks first, comfort second and concealment never. Guerrilla warfare hasn't been invented and the trenches of Normandy are forty years away.

One thing that can pass for a uniform jacket is a bellboy costume, available from many hotel supply stores. Fairly inexpensive and quite sturdy, many are in fact replicas of old military jackets. If you have a historic hotel in your city with a really nice uniform, find out where they bought it from and pursue it. Or ask them if they have any old uniforms they might be willing to sell or give you.

The other option is to try to find a non-patterned commercial jacket of about the right shape and braid and ribbon it to your heart's content. Most fabric stores carry gold braid by the yard. You can buy gold ribbon and stitch patterns on the sleeves or decorate covered cardboard shoulder boards. Go to the library, find a book on nineteenth century uniforms, and study the pictures very carefully. Besides getting a headache you should gain inspiration on exactly what you want to do.

Another idea is to buy gold-colored puffy fabric paint and paint the pattern of your choice on your coat. Buy some tailor's chalk and make a pattern on the fabric first, then apply the paint on the pattern. This won't look as good as the braid will, but it is a far simpler approach, and requires no sewing.

Military headgear is far more difficult to simulate. If you're doing an American (or French) uniform there are plenty of stores that sell Civil War (War Between the States, for you Southerners) style **kepis**. But if you're simulating European uniforms, you may run into a few problems reproducing the glittering, polished steel helmets or tall shakos of the Continental Armies. Short of visiting a costume shop or buying the real thing, your best bet is to modify a children's "roman-style" plastic toy helmet with chrome paint (assuming you have a small enough head), or remove the crown from a kepi and replace it

with a cloth-covered cardboard cylinder (using lots of braid to disguise the transition). A note on the former: Most of the time, soldiers carried their helmets in one arm while indoors; stay inside a lot and maybe no one will ask you to put on your kid brother's elaborately redecorated *Red Ranger Space Ninja* helmet.

How to "Fake" Proper Ladies' Attire

We've saved the hardest costuming task, of course, for last. But before we explain how to simulate the costuming of the era, we'll need to examine the fashionable modes of an age that covers everything from crinolines to Gibson Girls.

Victorian women (especially in the world of *Castle Falkenstein*) wear a wide range of clothes from the lowliest streetwalker in a battered skirt and blouse to the highest lady in her fabulous Worth ball gown. Originally, comfort was not an issue, though that became more important, especially among working women, by the turn of the century (one reason we suspect that Steam Age females invented the simple walking skirt and blouse much earlier than over here).

Traditionally, however, the accent is on creating a silhouette that accents a tiny waist with full hips and bosom. This line is achieved by careful design of the clothing and the proper undergarments. The stiff, flared skirts are achieved by the use of layers of frothy tulle and cotton called crinolines, while bustles have flexible steel cages supporting them.

Below this, shaping the foundation, so to speak, is the redoubtable Victorian corset. In the Middle classes and above, a corset is not only stylish but required. A lady simply wouldn't go outside her boudoir without one (not and still expect to be considered a lady). The corset is sandwiched between two layers of cotton undergarments known respectively as a chemise and a corset cover. This a) keeps the lady from being pinched by her corset and b) keeps the corset clean, as they are rather difficult to wash. Steam Age women also wear an undergarment called a *pantalette* that takes the place of the bloomers that were commonly worn in our world. Much shorter and lighter, it reflects the societal differences between the Steam Age and historical Earth.

Above the foundation garments are the outer outfits we are most familiar with. The purpose of each outfit described below is fairly rigidly outlined, though in the lower classes the line blurs into nonexistence. In general, this is what you'll find in the closet of a well dressed Steam Age lady. It is only a hint

The Well Dressed Lady



of the many costuming options available to the enterprising recreationist:

- Morning dress - A flowy, robe-like gown worn for a leisurely breakfast and to receive guests.
- Walking Outfit (or dress) - A blouse, with optional jacket, and walking skirt with parasol and walking boots, for promenading about the city.
- Country Dress - A slightly shorter skirt, blouse and jacket combo with sturdy boots for trekking about in the countryside. Usually made of heavy wools and tweeds.
- Visiting or Carriage Dress - Light fluffy outfit, either the skirt, blouse, jacket thing or a full dress, longer flowing skirts and parasols. For riding about the place in a carriage and dropping in on your friends and acquaintances.
- Evening Dress - Low cut décolletage, short or no sleeves, long full skirt, possibly with train, long gloves, lighter fabrics, to wear to parties.
- Dinner Dress - Similar to above, but less formal looking
- Ball Dress - The height of fashion, elegant sweeping skirts, tight bodices, low necklines, long gloves (usually kid), glittering jewels and miles of frou-frou.

Whew! Obviously, this is a lot more possibilities than the basic tux, linen, trousers, waistcoat and boots of the Victorian gentleman. In addition, finding proper outfits by searching through your local rummage store is harder for a woman to do than for a man, since women's fashions have changed drastically since the Victorian era. However, modifications can be made to existing clothes with a little work and a lot of imagination.

Here, then, are the basic elements for creating a simple (and inexpensive) Steam Age lady's wardrobe, in this case, a simple shirtwaist-style walking outfit typical of the late 1800's and a very standard costume in the *Castle Falkenstein* universe.

Start with a **blouse**—any color or pattern frou-frou blouse, as long as it is long-sleeved and high-necked, will work. Stripes, plaids, checks, whatever, they're all perfectly fine, though certain fabrics and patterns look more modern than others and should be avoided (more on that later). It can fit tightly against you or be loose, doesn't matter. Puffy sleeves are fun, but not a requirement. This will probably be the easiest part of the outfit to find; you probably have it in your closet somewhere, along with the other embarrassing clothing your mother bought you to wear in high school. A large, simple pin-on brooch (cheap costume jewelry is perfect) added to the neck of the blouse will add a very classic touch to the simplicity of the high collar.

Next, add a skirt. It should be full length, taper to the waist and be rather swirly around the hem. Color can vary according to season, from lighter colors in the spring to the ubiquitous gray in the winter. Trim can be braid, soutache ribbon, lace or beading of a wide variety of types. See the bibliography at the end of this article for reference material; there is a certain "look" to Victorian women's fashion that is only achieved by looking at actual pictures and copying the effect. (Unfortunately, part of that look is dependent on corsets, but we'll go into that later.) If you can't find a skirt of the right length at your local thrift store, get one that's close to what you want then go to a fabric store and by some pre-ruffled trim and stitch it to the bottom of your skirt to add length.

If you just love the 1880's look and simply *must* have a bustle, you can fake one by stuffing a small crescent shaped pillow under a very full skirt in the back and looping up the sides of the skirt and wearing that over a second skirt. Another way to simulate a bustle is to buy about five yards of cheap tulle and tuck it into a mound and then stitch it to your underskirt. Real bustles can be bought, but they are expensive.

Shoes are the next to last element of this simple wardrobe. True Victorian shoes are either calf-high half boots with lots of buttons up the front or sides, or small, flat slippers. Luckily, both styles have been in fashion recently and can probably be located new or used.

The other option available to females in the world of New Europa, is, of course, to go in drag. Male dress worked for Sarah Bernhardt and Lola Montez, why not for your Adventuress or dashing female Hussar? A hot tip: Some ladies of our acquaintance prefer to replace the regular men's trousers with ski pants for a more elegant look that more properly displays their attributes.

Other Accessories

Although the previous options will make for a serviceable outfit for everyday wear, it will often not be sufficient for the many balls and other formal events you may be attending. But you can enhance your "look" by adding a few more complex touches:

Parasols - A cheap and easy-to-find option, available in many costume shops for very little money. Or buy a small umbrella and decorate the edges with lace and assorted frou-frou to match.

Hats - You can go wild with these! Whether the huge "picture" hats of the late 1800's, or bonnets from the earlier periods, hats can easily be put together. For the late 1800's, any wide-brimmed,

A Resource Guide

Catalogs

Campbell's - Historical patterns, reference books and accessories. P.O. Box 400 Gratz, PA 17030-0400 (717) 365-3381

River Junction Trade Co. - Costumes and accessories for sale. 312 Main Street McGregor, Iowa 52157 (319) 873-2387 fax: (319) 873-3647

Amazon Dry Goods and Pickling Works - They have EVERYTHING (but it'll cost you). 2218 East 11th Street Davenport, Iowa 52803-3760

Raiments - Bustles, corset kits, books, patterns and much more for lower prices.. P.O. Box 93095, Pasadena, CA 91109 (818) 797-2723 fax: (818) 791-9434 e-mail: 72437.674@Compuserve.com

Dixie Gun Works, Inc. - Great source for costumes and accessories, military accouterments, etc.. P.O. Box 130, Dept. 53, Union City, Tennessee 38261

Fall Creek Sutlery - Old West America costumes and accessories, fun stuff!. P.O. Box 92 Whitestown, Indiana 46075 (317) 769-5355 fax: (317) 769-5355

or P.O. Box 530 Freedom, Ca, 95019 (408) 728-1888 fax: (408) 728-1853

Mary Ellen and Company - 29400 Rankert Road, Dept. CCG, North Liberty, Indiana 46554 (219) 656-3000

Mess Dress - The source for British militia in the US. Includes some US items. Expensive, but all original pieces. 1301 Bumps River Road, Centerville, MA 02632.

Pattern Companies

Old World Enterprises - 29036 Kepler Court, Cold Springs, Minnesota 56320

Period Impressions - 1320 Dale Drive Lexington, Kentucky 40517

Heidi Marsh - For advanced seamstresses only! 810 El Caminita Livermore, California 94550

Clothing & Accessories

I.C. Mercantile - Army and civilian boots. 122 E. Jewel St. Republic, Missouri 65738 (417) 732-8495

Jean Warren @ James County Mercantile - P.O. Box 364 Liberty, Missouri 64068 (816) 781-9473

Nineteenth Century Mercantile - Clothes, furniture, household goods, etc. No. 2 N. Main St., S. Yarmouth, MA 02664

Victoria's Secret - Victorian lingerie, more or less. 1-800-888-8200

Journals & Magazines

Subscribing to reenactment magazines can be helpful as many companies advertise in them and there are often reviews of their services in them.

Victoria Magazine (available on the news-stands) has a pretty good resources guide in it, which is constantly updated.

Here are two Civil War Journals:

Camp Chase Gazette - P.O. Box 707 Marietta, Ohio 45750

Reenactor's Journal - P.O.Box 1864, Varna, Illinois 61375 (309) 463-2123 fax: (309) 463-218

There are many more companies that supply historical clothing and the like, but there simply isn't room for them all.

low-crowned hat can be decorated with plumes, lace and frou-frou to make a perfect Gibson Girl style. Many women's hats of today still mimic the Victorian mode; so visit your milliner's (or thrift) shop often!

Jackets - This will be the hard part. The basic jacket of the Victorian women is short-waisted or has a short bit of skirting around the waist and is tight-fitting. Puffed or leg o' mutton sleeves are very common, with the sleeve being tight at the wrist. Combined with a skirt, this ensemble can be converted into a walking dress by matching the skirt to the jacket. If you want to try your hand at adding a jacket, start by canvassing the stores and try to find something along the lines of an English riding jacket. This can work out fairly well with a skirt of similar fabric. If you don't sew or know someone who does, skip the jacket and go for the shirtwaist and skirt look.

Dresses & Gowns - Dresses are either one- or two-piece affairs with long skirts, long sleeves and high necks for day wear, or with low necklines and short or no sleeves for evening wear. Dresses are tightly fitted against the body and flare out over the hips to form either a bustle or kick pleat in back. In general, the best option for dresses is to have one made by an accomplished seamstress (or, if you are one, make it yourself). Patterns and sources for patterns can be found in the Resources Guide on this page. The next option is to find a skirt/jacket combination of similar enough pattern to masquerade as a dress. Finally, as the last resort, you can try to purchase an authentic gown or dress of the period, or locate a reproduction in a local costume shop.

Gowns are even harder to locate in period. Used clothing stores often yield up treasures in the form of abandoned prom dresses and so on; these can be adapted by adding longer skirting to the basic dress. But the best solution is, again, to have a dress made from scratch using your own patterns or ones from the Resources list.

Undergarments - In general, not too many women of today will be interested in bolting themselves into an old fashioned corset (although B&R creations in Mountain View, California does a pretty good modern version). However, a good approximation of Steam Age lingerie can be had by checking out catalogs for such places as Victoria's Secret or Frederick's of Hollywood. Remember that transparent stockings, panty hose, thong bikinis (or other types of modern panties) won't exist; however, frilly tap pants and gartered opaque stockings will be a passable substitute. You may not be into getting Victorian from the skin up. But if your paramour is, a good merry widow can put a bit of steam into the old Steam Age romance!

Finding the Real Thing

The last option is to try to find the real thing. This is the realm of the true reenactment fan, and is certainly never done on the cheap. But if you can find a real 1880's military jacket complete with braid, you'll certainly be the hit of the live action event!

Used clothing stores are the all-time best places to find ready-made costuming and accessories. Old tweed jackets and velvet collared coats are wonderful finds, and often used party dresses, coats, jackets and tuxedos will adapt marvelously to your needs. Try to avoid vintage clothing stores, as they tend to be pricey and real clothing from that era is often too fragile for active use, even if you can find something in your size (people were much smaller back before our age of enriched Wonder Bread, vitamins and antibiotics).

Estate sales are another good source, or you can also check actual costume shops! It's usually cheaper, though, to see if you can find it used. If all else fails, tour your grandfather's closet and see if he'll let you borrow some of his clothes.

Another good idea is to call around to local theater groups and find out if they will be willing to sell off old costume stock. Clothes gotten this way tend to be well worn, but theater costumes are built to be sturdy and also to be donned quickly and easily, perfect for game wear.

Last, but not least, tuxedo rental stores sometimes sell off their old stock. This is a great place to find phenomenal shirts, vests, pants and even jackets without paying phenomenal prices. Plus you can pick up gloves, cravats, shirt studs, bow ties and top hats, too! Happy costuming!

A Typical Day in the Steam Age

You awaken around six. It's dark, being early winter, and you fumble out of bed to find the gaslight. The newfangled one in your rooms (a moderate two-room city flat you rent for a few crowns a month, complete with fire, shared bath and limited maid service) has an igniter built in; as you turn the key to release the gas, the flint scrapes the steel and the light pops into being.

Remember: There is no electricity in the Steam Age.

You stumble back to the washbasin on your nightstand and splash your face with the chilly water; it would be nice to have a real bathroom, but most houses, even those of the well-to-do, don't have running water in every room. At least this walk-up apartment has an indoor watercloset, even if it's shared with the two other tenants of your building. If you were wealthier, you might have a whole townhouse to yourself, or live in an estate in the country, which is better by far than a squalid slum room or a peasant's cottage. Wrapping your night-shirt tightly around your legs to keep out the chill, you head down the long, dimly gaslit hall (with the chamberpot) to answer the summons of Nature.

When you return from your morning ablutions, you find that Molly the housemaid has already been in; one of her tasks is to light the living room fireplace that provides the only heat in your rooms. She also does your laundering as well, which is better than doing it yourself at the local wash house, or having a washerwoman wash, blue, starch and press it at an exorbitant fee per shirt. The fire is roaring away merrily, there's a cup of coffee on the sideboard, and in the soothing warmth of drink and firelight, you go to your wardrobe and select what you'll be wearing this morning. If you were wealthier, you might have a valet, but you haven't had that luxury since you mustered out of the Army a few years ago. Besides, as a bachelor, you're used to making do.

Since it's morning, your dress is simple: white linen shirt, dark wool trousers, waistcoat and frock coat. (Were this an afternoon or evening, you would wear a much finer coat and linen.) Your big extra-

And no running water in most homes!

gances are the expensive silk cravat you tie around the high celluloid collar, your shiny black boots, and the gold studs holding your cuffs and shirtfront. Were you a woman of means, you would take far longer in your preparations, with chemise, pantalettes, corset, crinolines or petticoats, a proper morning dress, high-buttoned boots, hat, parasol, reticule (purse) ... no wonder most ladies have a personal maid to help them dress!

Lastly, you snag your gold-headed walking stick out of the umbrella stand, check the catches and buttons to make sure all the various gadgets sequestered within are functional, and put your high silk top hat firmly on your head. Then it's off down the stairs with a nod to your landlady, who is adjusting the clockwork timers on the hallway gas jets. Out the big leaded glass and oak doors and you're on the busy street.

It's Friday, but you won't be heading into an office. As a gentleman, you don't actually work; you just visit with your solicitor and bankers to check up on your investments. You're a lot better off than the bourgeois commuters or factory workers who have to take the train in from the suburbs. Normally, you might take a horse cabriolet (in London, a hack, or in Wien, a fiacre) to the financial district. But today instead, you decide

to breakfast at your club. You stroll briskly down the crowded cobblestone streets (sidewalks are a relative rarity except in the largest cities), dodging peddlars, street urchins, Dwarfen businessmen and Faerie ladies engaged in a bit of window shopping. You reach the corner just as a steam automotive clatters by, hissing vapor pouring from its tall stack, frightening a wagoner's horse. *Another newfangled invention*, you think, like those telegraphs, automatic recorders and calculation engines.

Striding up the short flight of steps, you enter the quiet sanctity of your Club. A footman appears at

Remember: there are no zippered clothes, running shoes, polyester pants or K-Marts to buy them in. Instead, you usually buy clothes in separate tailor's, dressmaker's, milliner's, and habidasher's shops.

There are very few cars here, and these are all steam powered. Most people take trains, horse-drawn cabs, or horse-drawn "omnibuses" to work.

your side to take your top hat, cloak and gloves, then hands you a copy of the morning paper. He murmurs in response to your greeting that Baron Seftin is in the Club as well, and would like to speak with you at your convenience. Knowing the Baron shares a number of investments with you, you send a message back that you will meet him later that afternoon in the Library.

There is no TV or radio. All news is via newspapers!

Ensnared in your accustomed overstuffed chair before the fire, you read the paper for the news of the day. More saber-rattling between France and Prussia; a border skirmish with the Afghans; and what's this?—Captain Nemo up to his old tricks in the Bering Sea? Incredible, the cheek of the man!

Luncheon at the Club is up to the usual standard: poached turbot, roast fowl, beef roast with potatoes, with fine wine and port. Afterwards you meet the Baron, and together you take a “cab” downtown to visit your solicitor to handle a few business arrangements. On the way back to the Club, you agree to have supper together, then go out to make a night of it.

Your entertainment options are many this fine night. You might start with the Theater, civilized

And entertainment is live at the theater or music hall!

entertainment, perhaps to see Ellen Terry starring in the new Irving play or the latest Gilbert & Sullivan operetta. Or perhaps you'll be a bit lowbrow—visit a Music Hall to hear Lotte Collins sing her trademark “Ta Ra Ra Boom De Ay!”

After the Theater, it's off to more scandalous pursuits that can only be found in the “flash” side of town—Picadilly in London, the Theater District in München, or the Montemarte in Paris. Here you'll find gambling clubs to take your wagers, and ladies of dubious character (the only kind you'll find in these places) to share your table. You'll also find strong drink—gin or brandy in England, absinthe in France, vodka in Russia, wine or beer in the Germanies and Vienna, and long, foul-smelling cigars to cloud the air. The ladies are willing, and as bachelor gentlemen, you have no qualms about a little dalliance on the side.

Yes, Victorians had scandalous habits, too!

Eventually, the clock strikes three. Appalled at the late hour, you stagger to the curb to a waiting cab, and let it carry you home to your quiet flat. *It's been a grand day indeed*, you think, as you tumble into bed, asleep before your head hits the pillow.

Home Sweet Steam Age Home

Most 20th century people think of Sherlock Holmes' flat at 221B Baker, with its antimacassar'd lounges and elephant's foot planters, as the product of a cocaine-deranged eccentric. But except for the bullet holes spelling “V.R.” in the wall, Holmes' place is probably no more bizarre than any other place I've visited on this side of the Veil. The truth is, *all* Victorian homes are an interior decorator's nightmare.

Start with the clutter. The Steam Age is the first great age of Mass production; conspicuous consumption is the rule, not the exception. New Europeans are no exception; they collect knick-knacks, trinkets, weird artifacts. When East Indian was in, they capped their houses with domes and minarets. Now that Egyptian is fashionable, they collect mummy case replicas. So

expect cluttered rooms with no unified design sense (or taste) *at all*.

Then there's the furniture. Overstuffed with horsehair, covered in ornate and garish fabrics (fringed on the bottom), with clawed feet, these are antiques with a vengeance. Clashing patterns and styles don't matter; enthusiasm is everything. Brass is popular, as are heavy dark woods and cast iron tables.

And Gadgets! I thought gadgets were popular on the street, but in the home they're king. Toast racks, beer engines, gas-heated baths, food warmers, patent medicine dispensers ... the list goes on and on.

In short, when visualizing a real Victorian home, (unlike a movie version), think of a crowded antique store decorated by a world traveller on drugs.

Hmm ... Kinda like Holmes after all ...

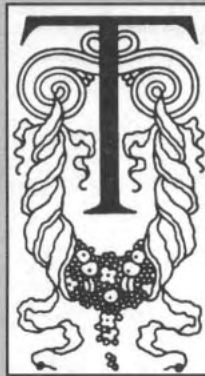


Modes, Manners & Morals



From A to Z

Introduction



he Steam Age is a time with a lot of rules. Rules that no one around here ever seems to tell you ahead of time. How to dress. How to go to dinner. How to leave a calling card. How to maintain a Reputation. What foot goes where during a waltz. How to ask a Lady for a dance. What to say (or not say) to a Lady. How to tell who *is* a Lady.

The worst part about all this is that the rules are mostly unspoken—bred in the bone, so to speak. So you don't know when you've overstepped the boundaries until you suddenly find some gentleman's sword cane in your face.

Not the best way to learn, as I have found out the hard way on occasion. Here's just a few examples of my greatset faux pas:

I have been stuck on a train platform in Lower East Prussia because I didn't know the lines didn't go all the way to Leningrad. And, as I recall, I didn't know that the train stops every fifty miles or so because there are no bathrooms aboard, and that you ought to bring food because only American trains have dining cars.

I have been eternally snubbed by a Hungarian Princess because I accidentally arranged what *she* thought was an Assignment and *I* thought was a birdwatching expedition. (Oooh, that hurt!)

I have lost money betting at Ascot without knowing how to handicap. And spent part of one summer missing all the Events of the Social Season because I didn't know when they happened. And I once almost sank Bertie's yacht at the Cowes Regatta because I didn't know the rules for the right of way.

I have gotten into xenophobic hot water insisting that Indians had the same rights as other people during a party in Knickerbocker New York (I'm also proud to say I stuck by my guns). I have been introduced to Queen Victoria by her son Bertie (whom I know must have enjoyed the whole thing immensely), and been so tongue-tied I called her "Ma'am" instead of "Your Majesty."

But as time has gone on, I have slowly but surely begun to master these many unspoken rules. The result is this collection of clippings and notes I've compiled to cover the majority of situations. Sure, I may have looked silly whipping out this little red book and checking it twice before acting. But it sure saved my skin a few times!

May it serve you as well as it did me. Good luck.



Assignations

From *The Assignment*, a novel by
Lady Penelope Basingthorpe

... It only remained to find the means to accomplish this deliciously anticipated event. I regretted that the whole tender attachment had not occurred in France, where a lady's dressing time before the rigours of the evening is held as sacrosanct.

A French gentleman who receives an invitation for the late afternoon will visit her between the afternoon dress and the evening corset, when bonds are loosed and a lady allows her hair to be let down and brushed. If as a trusted maid is brushing the lady's ringlets, another hand, a muscular masculine hand, takes the brush from the maid and waves her out the door into the anteroom, who's to know? The maid takes up her sewing and makes certain her mistress is assured of privacy. Within, the hair is brushed, slowly and tantalizingly (and often damned inexpertly) until the lady feels the time is right to turn with a pretty start of surprise. Wearing only a chemisette and her loveliest petticoats, how is a lady to defend herself, particularly when any pretense at a flood of protest is dammed with a passionate kiss?

Or to be in Bayern where such matters are truly understood! Of course, a lady must be available in the evenings to do her social duty as a wife. Yet the sweet, dreamy summer afternoons, the long autumn twilights, cry out to be shared. I remember my first assignation. My heart hammered in my throat as I stole unattended through a side door, bribing a doorman in the next street to hail me a horsecab. I was certain

that I wore my name and intention, as it were, branded upon my guilty forehead. Yet it was exactly as dear Helena had informed me. The Italian custom has been taken up in the German states, from Bayern to Vienna. A lady who is masked is not recognized!

The simple donning of a domino cloak, with its romantic flowing lines and masking hood, is a convention which renders one *inconnue*, unknown! Gossip may speculate that such and such an officer received the visit of a fair incognita, but the polite world allows itself no clue as to her identity. Christoph awaited me in a ruby silk dressing gown. He had drawn the curtains to render a certain timelessness to the scene. There was chilled Kristal champagne and a pinecone fire. His attention to detail was particularly helpful when it came to the knots in my corset. You must understand, a lady's maid will remember her own special knots. If she undresses you for dinner and sees you have a double bow where she tied a single, well, my dear! You may only hope that she hasn't an inconvenient conscience and that her appetites for blackmail are modest! Christoph explained this all to me as he memorized my knotting. And then he set me free of it, slipping the satin ribbons from my shoulders ...

But here in England, how to contrive? I thought of a rendezvous in a public garden, thinking of our dear Tivoli, with its secluded nooks and suggestive statues. The captain assured me that even Raneleigh Gardens has lost its reputation. No lady of repute would be seen there! To my objection that I should be going there with the object of not being seen, he responded only with a wintry grin. Even the best of the British are the tiniest bit stuffy! He took out his



pocket notebook and soberly wrote double-column entries of pros and cons. Under "boat on the Thames", his pro entries were "discreet and inexpensive", while his cons concluded "bad smells and *mal de mer*". I suggested that he add "romantic setting" to the "pro" section, which he dutifully inscribed! I concluded that I'd best not attempt to joke with him again. He was indignant at the notion of a house of assignation, with its rooms rented by the hour, annoyed at the suggestion that we ride into the country and "faire le pic-nique" below a tree. I was about to despair of the man when he suddenly took my maid by the shoulders and turned her out of the room with a sovereign in her fist. "You're a good gel!" he told her. "Contrive that your mistress is allowed to nurse her sick headache in peace!! Now, Madam," he continued as he turned to me smiling. "Allow me to show you how the cavalry conducts a charge! We may begin at a walk, but once we move from the canter to the gallop, you'll find that we get over the ground in tip-top style!"

Field exercises being pronounced a success, we agreed to continue my military education as a damp, dreary, otherwise entirely fatiguing winter turned into the seductive glory of an English spring.

*Diary of Marie-Elise Kronberg,
one-time Duchesse d'Abrantes*

Tom's Notes

People back home seem to have this wacky idea that Victorians didn't have sex. My answer is that if they didn't, the 20th century would be a pretty unpopulated place.

Okay, that's my smart-mouthed answer. The real answer is that they had sex a lot, but they pretended that they didn't. This whole thing came about not too many years after Queen Victoria came to the throne; before that event, the entire English court had a rep for being the rowdiest bunch of oversexed critters New Europa had ever seen. Kings had mistresses. Lords had mistresses. Everybody slept around. The "pox" (syphilis, the 1800's equivalent of AIDS) was at an all-time high, as were the legions of "blowbys" (bastard children) on the doorstep of every well born house.

Understandably, the middle class (which wasn't wealthy enough to enjoy all this) got fed up with the Rabbalaisian excesses going on at the top. So when Victoria took the throne over the heads of her disreputable uncles (who had fear-

some reputations for debauchery), the English expected that there would be a change. With Vicky things soon settled down into a reactionary phase when all mention of sex was suppressed (especially by reformers of the period).

But fooling around among the well-to-do remains a fine old art, both in Jolly Old England and Abroad. In France and Italy, they don't even bother to apologize for it, although in Vienna, Munich and Berlin, there's been a drop in flagrant promiscuity. (Actually, the most uptight people during this period are the Americans!) People still have lovers, but you don't talk about it—except in private, and in the hundreds of "pink" novels and stories that circulate surreptitiously all over, like the one above.

So there are Assignations. And, as the affair with the Hungarian Princess taught me, proper ways of carrying them out.

The general rules for an assignation (whether married or not) are:

- **Never propose a meeting aloud.** Discreet notes which can be ignored or destroyed are best. And never send messages to a gentleman's home (his club is best).

- **The Heir and the Spare:** Never have an affair with a married woman until she has produced at least one male heir for her husband. This rule, of course, doesn't apply to husbands.

- **Don't Embarrass Your Spouse!** Never flaunt your infidelities in public. Travel separately via hired carriage, and wear a domino mask.

- **If walking/riding with a lover,** place her on your left hand so that acquaintances will know she's not your wife (and will not make comments to that effect).

- **Never fool around under your own roof.** Meet in a friend's flat, outdoors, or in a secluded house of assignation (funded by several trysting couples).

- **Learn the Knots on Her Corset:** Since it's impossible to lace your own corset, jealous husbands like to use special knots to make sure their wives aren't straying.

- **Don't Make a Fuss!** Don't go out in public together, and never discuss your affair in public.

- **Divorce is Beyond the Pale!** And legal separation is almost as bad. Better to move out privately and avoid any legal/public scandal!!



Balls, Parties & Dances

An excerpt from Lady Agatha's Book of Etiquette and Faerie Matters:

When planning a party one must first decide the type one shall be throwing.

There are several different styles one may choose from, everything from a simple card party all the way to a grand Ball. Each has its own set of rules and requires a specific set of arrangements.

The first step is to make up a guest list. This can be from anywhere between two couples over for cards to hundreds of people for a grand ball. Compose an invitation and with the help of your secretary and household copy out the invitations, place them in envelopes and seal them with wax and the crest, or at least initials, of the sender. Then the invitations are handed to the footmen to be dropped off at the homes of the invited. They are never entrusted to the vagaries of the post, unless the recipient lives outside town.

RSVP's are sent via footmen at the time the invitation is sent or any time up until two days before the actual event. A written acceptance or denial is a necessity; not to send one is a grave insult. Usually your secretary informs you of any invitations, asks if you wish to attend and then sends your reply.

The second step is to alert the cook as to what type of party is planned and to begin planning a menu. While the cook puzzles out what he will need, florists and chandlers must be called. The ballroom chandelier must be taken out of Holland covers, the floor must be polished to mirror-like perfection, and every room in the downstairs must be scrubbed and decorated.

The simplest sort of party is a card party. It can consist of anything from two to two dozen couples and necessitates only a place to play and simple foods to sustain the players. Sandwiches, cakes, savories and the like are the usual fare, unless the party will overlap a meal time, in which case a dinner should be planned for. Gambling for money is never allowed in mixed company. A Lady should never participate in a game where it is allowed, but instead should gracefully excuse herself. The most popular card game is Whist; it can be played without betting and is satisfyingly challenging.

A picnic party is for the same range of people, but requires more elaborate preparations and viandes. An appropriate site and menu must be provided and outdoor entertainment carefully considered. Carriage rides to the picnic site must be carefully chaperoned if there are any unmarried young people among the party. Punting or boating on a river is an excellent diversion for a picnic party and picnicking beside the water is highly recommended.

Music parties are thrown when the host or hostess has managed to engage a particularly famous or talented performer and arranges a small to medium-sized gathering to enjoy it. It is usually a very exclusive assembly, admitting only the top levels of the hostess' circle. This will take place either in a salon or ballroom with seating set up for the guests and instruments either provided by the guest, or, in the instance of a piano recital, by the host.

Dance parties demand even more care and preparation. A place to dance and public areas for sitting between dances must be provided. Food and drink should be supplied and servants to pass them out.



On a guest's arrival the host and hostess stand at the entrance of the dance area and greet all the guests personally. The receiving line should also include any children of theirs who are out of the schoolroom.

A hostess must see that all her guests are enjoying themselves. She must see that everyone has partners for the various dances and that no one is left standing. Music must be provided, along with public places for the weary to sit and relax.

Many balls lead to Grand midnight suppers, which invariably are expensive and exquisite meals that take much preparation. All guests must be seated according to orders of Precedence and they must go into dinner in the same way, all partnered according to rank.

Decorating a ballroom is usually achieved by combining vases of flowers and swags of fabric draped across the walls; a variety of breathtaking effects can be achieved. One aristocratic lady achieved the illusion of the night sky by draping midnight blue fabric spangled with flecks of silver across her ceiling; that and pale white lilies and magnolia-scented candles made quite a stir.

When planning a ball a good site is essential. A ball necessitates a big hall, anywhere between twenty and one hundred feet square, with a place set aside for the orchestra (either a balcony or an area of the dance floor), a powder room for the ladies to fix their dresses, a smoking room for the gentlemen, and possibly a library for private conversations and assignations.

Extra servants may be needed to care for the guests' needs; these can be hired for the evening from placement services that cater to this need. Servants need to receive the guests, announce the guests to the assembly and serve drinks. One must be cautious about whom you hire; it has happened that foreign spies and anarchists have slipped into balls disguised as servants and caused a great deal of trouble.

There must be enough room in the streets nearby for the guests' carriages to line up outside. A very crowded ball may cause a tremendous traffic jam in the neighborhood as all the equipages of your guests wait patiently in line until they can reach the front door. As no person with pretense of nobility would ever even consider arriving at a ball in anything less than his finest rig, it can make for quite a sight and quite a jam.

After arriving at a ball, wraps are received by a footman who tucks them away in a cloak room. Mishaps do occur, however, so always be sure you get your own cloak back. One gentleman got the wrong cloak and found within its folds not the passionate love letter that was there before, but a copy of the plans for the invasion of Austria instead—most embarrassing.

When one is a guest at a dance or ball there is a specific etiquette that must be followed. A gentleman may ask a lady to dance only if he has been properly introduced to her. If she is an unmarried girl, a gentleman must ask the girl's chaperone for permission to take her onto the dance floor. When a dance is over the gentleman must return his partner to the same spot in the room from whence she came and must never dance more than twice with the same girl if he is not engaged to be married to her. Should he do so, he is honour-bound to offer for the girl post-haste, for he has

shown his particularity to the girl and not to offer for her would impugn both their honours.

At the beginning of a ball a lady is issued a dance card by her hostess. Gentlemen who wish to dance with her then ask to be written in for a specific dance. The Lady then knows with whom she is partnered at every dance and no confusion can arise from her forgetting she had promised so-and-so a quadrille. Some hostesses will go so far as have a lady's dance card

Top Hits of 1870

One of the best things about the Ballroom setting is that it plays very well as a Live Action Game (pg. 103). The Ballroom is an enclosed space in which everyone can dress in costume, and where combat will be non-existent (or in a very ritualized setting like a Card Duel).

Whether running either in Interactive (CF, pg. 168) scene setting, or Live Action, you'll find your Entertainments enhanced by the addition of real music. Taped waltz and classical music is available from most libraries or the classical section of your local record shop (and best of all, there are classical records on sale all the time).

Here are a few good choices from Johann Strauss II, the undisputed master of the waltz:

The Blue Danube

Tales From the Vienna Woods

Emperor Waltz

Wiener Blut (Vienna Blood)

Morning Papers

And if you're just *too* postmodern for that, there's always *Children's Crusade* by Sting!

filled out in advance so that she provides her guests with partners she knows will be pleasing to them.

At the same time there is Etiquette that a Lady must follow at a ball. For instance, if she is approached by a gentleman that she would rather not dance with, she must say she is tired and cannot dance; she should not tell him she does not like him particularly. However, having done this she is now honour bound not to dance with any other gentleman for that particular dance, for fear of wounding the emotions of the gentleman she refused. At the next dance she may now accept whomever she pleases.

The highest-ranking man at a ball must dance the first dance with his hostess, while the host dances with the highest-ranking Lady. After that anyone may dance with anyone else, but the hostess must give permission to the unmarried girls at her ball if they wish to Waltz. Waltzing is still considered a rather scandalous dance, and many of the older hostesses will not allow unmarried girls to perform it in public.

Set and country dances are always safe and the forms are usually fairly simple and easy to follow, even for those who are unfamiliar with them. In America, country dances have been sped up in tempo and called square dancing; many of the same forms are used but the names are different. In Europe, Waltzing is not frowned upon as it is in England and it is performed extensively at balls, while other dancing consists more of updated minuets and set dancing. Country dancing seems to be a uniquely British phenomenon.

Dancing is not the only thing to take place at a Ball. Any gathering of the elite is an excellent excuse for a variety of activities. Of course, the most obvious activity is the search for matrimony; most balls are geared around having eligible young men and unmarried girls in contact with each other under the strict supervisory eye of Society. Many romances trace their origins to flirtatious glances cast across a dance floor. Many duels have also been inspired in the same way.

Nevertheless, many other activities find a ball setting equally opportune. Spies, those who have access to Society anyway, find balls an excellent time for trading secrets—with so many people moving freely from room to room, a few clandestine exchanges won't be noticed.

It is rumoured that certain high-class thieves use the cover of a ball to examine the possible site of a future caper. They may use subsequent balls to carry out the job and even to pass the spoils to interested parties. Hiring private investigators to monitor your ball is an excellent way to deter this sort of activity.

Assignations are also carried out at such times. Slipping away from the crowd for an hour or so may

not necessarily be noted. Libraries are excellent places for such things as they usually have a fire going, and many have doors that lead outside for hasty escapes.

Politics also often spills out of government buildings and into the ballroom. Apparently, the paths of civilizations are often decided between a Mazurka and a Quadrille.

Careers in politics can be made or destroyed by actions taken at a ball. For instance, always dance with your superior's daughters: never dance with your opponent's.

Vauxhall Gardens or the Prater in Old Vienna are good examples of outdoor balls. Outdoor balls are usually open to the public, cost a small fee and make up most of their profits from the sale of snacks and beverages. They are excellent places for assignations and secret meetings because they often have gardens where one can sit privately. However, few respectable ladies have the option of slipping off into the foliage with a gentleman and still have anything left of their reputation.

- Never dance with the same partner more than twice at one ball unless you plan to marry her.
- In England, unmarried girls mustn't waltz without permission.
- An RSVP must be sent at least two days before any event.
- Introductions must be arranged before a gentleman may ask a lady to dance.
- A ball usually starts at around eight or nine and may last until three or four in the morning.
- Unmarried girls must always wear either white or pastel ball dresses with only flowers or pearls for adornment. Only married ladies may wear dark colors or expensive jewels.

Tom's Notes:

Balls and dances are important social occasions in a world without TV or radio. It's where you can meet and exchange social greetings, gossip and cement friendships. But balls also have the same cachet that Monte Carlo casinos and Riviera yacht parties have in a good James Bond movie: places where powerful, attractive people can engage in all kinds of skulduggery, intrigue and romance. I've discovered that balls are the perfect places to pass information, scope out the enemy, and flirt outrageously with beautiful women. And the food is always plentiful and free, which is a bonus. So learning the ropes of ballgoing is well worth the trouble on several counts.



Country House Weekends

From Lady Agatha's Book of Etiquette and Faerie Matters:

Being invited to a peer's country house for a weekend is quite an honour. It is a welcome into the very heart of a noble's home. The country estate is the centre of a nobleman's life, his lands and his fortune. It is a time for the most relaxed entertaining; it also calls for one's best behaviour and often a strong constitution. A guest is expected to enter enthusiastically into whatever amusements the host or hostess has devised, whatever his private inclinations might be. To show disinterest is a terrible insult, no matter how tedious you may find some activities to be.

Invitations are sent by the host via servants to the homes of the invitees. The invitees then ask the servant to wait while they write or dictate an answer which the servant then returns to the host. If they are refusing the invitation it is best to have a good excuse, like a previous invitation. Invitations are usually gilt-edged, cream-colored stiff paper with ornate lettering and formal wording, though the RSVP's are usually not required to be so elaborate.

There are very strict societal rules about whom might be invited and when. To illustrate, Professionals, like Doctors and Solicitors, might be invited over for lunch or breakfast, but never dinner, while the lower classes can never be invited at all. Only the other members of the ton might be allowed to remain for an entire weekend, for they are the only ones who can be trusted to behave themselves properly. The wealthy middle class might be allowed for any meal, but cannot spend the night and only if they're really well behaved. The vicar can only come by on Sunday for luncheon and the local magistrates are only allowed by for tea. The exception to the weekend rule is, of course, artists, writers, poets and the like, who can be invited anywhere and at any time to enliven stuffy gatherings with wit, intellect and humour.

Not all Country House visits are, indeed, simply social. Other reasons for Weekends might include Lectures (Scientific or otherwise) by important and well known speakers, exhibitions by artists or musicians currently in vogue, Meetings of Societies and Orders the Host may be a part of, or simply opportunities to meet and mingle with a Celebrity or

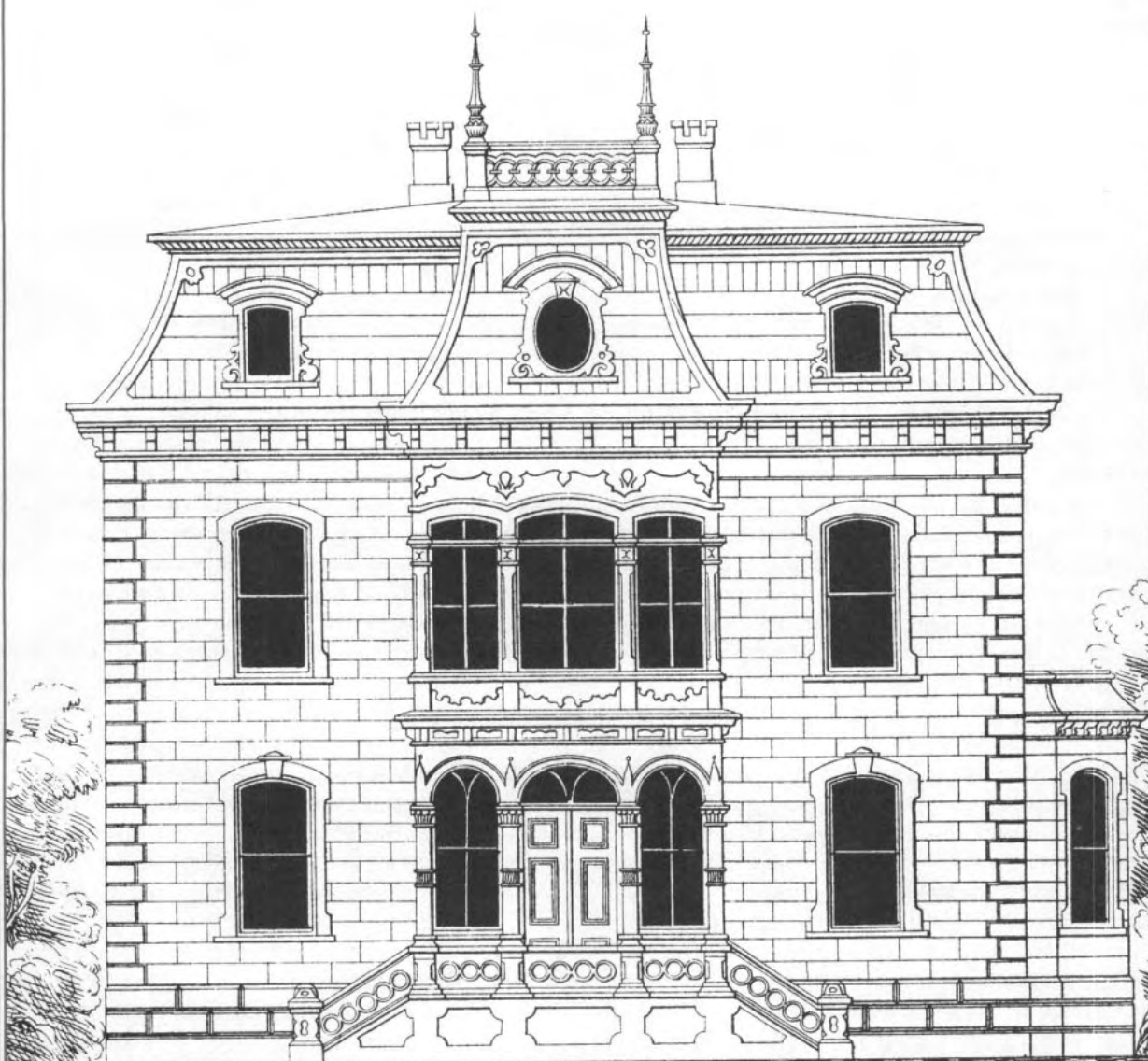
Personage of the day (the Vanity Fair guest list, so to speak). All of these alternatives to a purely social gathering will, of course, alter the composition of the guest list; while Scientists are usually seen as stuffy and dull, they would be essential to any Lecture or Exhibition. And the Order or Society you belong to might well (unfortunately) include Physicians or Barristers. In these cases, it is important to bear up under the situation and smooth whatever ruffled feathers may fly between guests.

The rules of Etiquette for visiting someone's home are very stringent and descend from more warlike times. There are still families who do not speak to this day because of a breach of house etiquette committed a hundred years ago. There are clans in Scotland who will still kill each other over similar breaches. Even if you are no longer slain for faux pas in civilized lands, there can be serious repercussions.

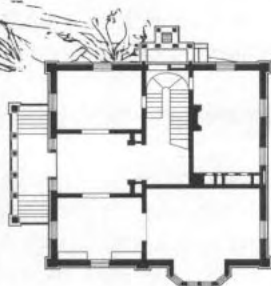
A good guest must be cheerful and entertaining, uncomplaining and complimentary to his hosts. A good-natured guest who is cheerful in the face of household disasters is prized above all things to his hosts. Many Country Houses are archaic, rambling old piles, drafty, inconvenient and uncomfortable. The bath may be nothing more than a large brass tub filled by maids carrying buckets and the privy may be an unheated chilly porcelain bowl down a long cold corridor. A good guest tactfully overlooks these things and instead comments on the beauty of the estate. No matter how awful the decor is, be sure not to comment; it is best to say nothing if you cannot honestly compliment.

The carefully manicured grounds of a country estate always make a good conversation starter. The aristocracy are very proud of their ancestral homes and will take grave offense at any implied insult, so always be careful in your speech. It's best not to comment at all on anything you find lacking, no matter how necessary you might think it may be to your comfort. This holds especially true if you are invited to the home of some of the scores of impoverished nobles that litter the continent. Being careful not to hurt the feelings of those you are residing with is but one of the small politenesses you will have to exercise.

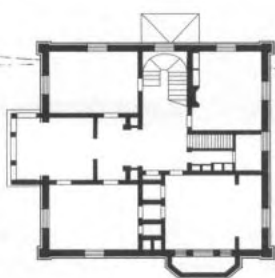
A typical country house consists of a main house with any combination of the following: a dower house, stables, gamekeeper's house, kennel, houses for retired retainers and various types of gardens.



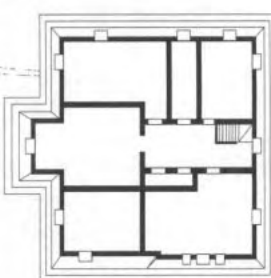
FRONT ELEVATION.



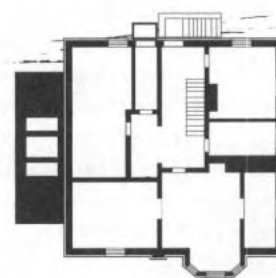
First Floor



Second Floor



Attic



Basement

Reprinted from A.J. Bicknell's *Victorian Buildings: Floor Plans & Elevations for 45 Houses and Other Structures*. Dover Press. If you run *Falkenstein* games, buy this book; it's a steal at \$9.95.

The main house may consist of many rooms or few but will certainly have a kitchen, a dining room, a library and a parlour on the first floor, with bedrooms on the second and servant's quarters and the nursery in the attic. In very old homes you may find some of the bedrooms on the first floor and a private parlour or two on the second, but this is becoming rare. In the larger house a multitude of rooms leading off of each other in a confusing maze is not uncommon, especially if generations have been adding to the house indiscriminately.

A dower house is usually a miniature of the main house. Upon the marriage of the Lord of the manor, his mother, if still living, is moved into the dower house to avoid conflict with her daughter-in-law and to give her privacy away from the young couple. Some dower houses have their own gardens and are quite large.

The stables include not only the actual stalls for the horses, but also lofts where the stable boys sleep close to their charges. There is also a tack room, where saddles and the like are stored, and a feed room where food for the animals is kept. The Stablemaster can live in an adjoining cottage or a separate house nearby, but it will be somewhere close. The Gamekeeper will have a cot in a separate house.

The gardens can consist of the following in any order: a kitchen garden, where vegetables and herbs for the house are grown; a knot work garden, where flowers are planted in intricate patterns; a boxwood maze, where shrubbery is planted in a cunning manner to confuse and befuddle the unwary; a rose garden; a sundial, where flowers that open at various times of day are planted in a circle where they will open in sequence as the hours pass; and a topiary garden, where shrubbery is trained into fanciful shapes. The modern English country garden often mimics the natural landscape with artificial lakes and streams added for scenic effect; extensive lawns dropping away to ponds where swans swim gracefully among carefully maintained reeds are typical. Sheep are often used to keep the huge lawns clipped short and to provide a natural fertilizer, not to mention adding a picturesque quality to the view.

Hosting others at your country estate takes careful planning and at least as much discretion as being a guest. For example, when assigning bedchambers for guests, please keep in mind their spouses and the various *affaires du coeur* presently being engaged upon by one or both of them. It is best to place men's chambers close to where their mistresses are. A gentleman hates to have to tiptoe down a drafty corridor for much longer than he has to and will arrive in bad

humour if he's been spotted by some giggling servant. Name tags should be prominently displayed on the doors of all guests to prevent mix-ups.

Also, be sure to keep current on your information. If the couple has fallen out it could be disastrous if you put them close by each other.

Tiny details should not be overlooked. For instance, always have a guest's blotting paper changed every day so that if he has been writing love letters his spouse will not have her nose rubbed in it. Small gifts for your female guests, like sachets or fans or perfume, is a nice touch. Find out what your guests like; if someone is particularly fond of grouse, be sure to include it on the menu.

Also, be sure there is plenty to do—dancing and music in the evening, hunting and riding in the afternoon, plenty of food at all your meals and billiards and cards for those who want them. As a hostess it is your duty to see that everyone has a very good time and that no scenes are enacted. Be sure to give everyone several choices as to their entertainment so they are not stuck doing something they really hate or are stuck with someone they don't particularly like.

Whereas Europeans are more likely to have modernized their estates, the English seem to take a perverse pleasure in the very primitiveness of their abodes; poor plumbing and freezing bedchambers are the hallmark of British aristocracy. In 1871 Prince Edward Albert contracted typhoid from bad plumbing at the Scarborough home of his friends the Londesboroughs. Lord Chesterfield, also present, died immediately, as did a footman, and the prince came very close to death himself.

French estates tend to be very grand and rather baroque; they usually have the best food and lovely planned gardens for strolling in. The French are very lavish in their entertaining and their servants are very proud individuals who may be difficult to deal with. The French are also very sensitive to insults, so always be very effusive in your compliments. Frenchmen are a very amorous group, so keep a close eye on your unmarried daughters. The typical French estate is usually based on ancient Greek design with a thick façade of stonework. The interiors are often gilded to within an inch of their lives and filled to bursting with elaborately decorated furniture, expensive paintings and marble busts.

Most houses tend to have the same kind of room arrangement as the English—bedrooms upstairs and parlours, dining room and kitchen downstairs—but in French homes hallways are far more common and the rooms are lighter and airier than in English homes. French doors are numerous

and often lead into the gardens. The wallpaper, curtains and the like are usually bolder in colour and pattern than their English equivalents.

Germanic estates, or *schlosses*, are often large wood-beamed houses with a rustic-feeling interior and lots of fireplaces. Germans love to feed their guests very well and with lots of heavy foods, so a lot of outdoor exercise is recommended. Those who live in castles of old fortress construction will usually have blazing fires in every room, which may or may not serve to keep the chill out. Germanic nobles like to hunt a great deal and will expect their guests to join in, so be prepared.

Due to an ancient tax on the ground floor's size, many *schlosses* have a larger second floor than a first floor, especially those built after the 1500s. Most of the older houses have little more than chamber pots or outhouses and almost no way to bathe; more modern houses are usually far better equipped. One point to remember when staying at a German's home: Military rank has a higher level of precedence than ancestral ranks, so do not be surprised if the General of the Armies goes down to supper before the Grand Duke.

Italian villas are relaxed and lovely places; the landscaping is usually very natural and so are the people.

Italians are very emotional, passionate people who are prone to huge displays of affection. Do not be surprised if you are soundly kissed for saying their home is pretty. Italians are also big feeders and true romantics: Single ladies visiting villas with their families may find matchmakers around every corner and pasta being heaped on their plates. Never say no to an Italian cook's food, as you'll never hear the end of it; just smile and keep eating.

Russian estates are often out in the middle of nowhere, though the railroad is making headway on that score, so the entertainment is likely to be limited in scope—hunting, skating, cards, that sort of thing. Russians are very friendly in their own homes and affectionate by nature; being invited to their country home is tantamount to being adopted. Always bring gifts when you are visiting a Russian's home; not to do so is a serious breach of etiquette.

Spanish homes are designed around a courtyard in the center where the gardens are, and where young girls may stroll in safety under the watchful eyes of their *dueñas*. A water fountain is a common sight in these courtyards, as are cobbled paths, lots of shading trees and beauti-

A Typical Weekend Schedule for a House Party

Friday Morning

Wake around noon-ish (perfectly normal for city folk). Leisurely breakfast at home while the Valet or Lady's Maid packs things for the weekend and the house boys carry it all down to the carriage (or Automotive).

Friday Evening

Arrive at the Station and be picked up by the Host's carriage (or Automotive). Return to the host's estate for dinner at eight (very early for city folk). A dance party may be planned for that evening or there may be parlour games* or cards. Everyone retires at eleven (very early for city folk) to their respective bedrooms. Around midnight, when the servants have gone to sleep, all the tiptoeing between bedrooms begins.

Saturday Morning

Wake at about nine or ten (very early for city folk). Breakfast is often a buffet-style meal kept warm by chafing dishes to accommodate late risers. Spend the rest of the morning either chatting, playing cards, playing billiards or planning one's tactics for the Hunt.

Saturday Afternoon

After dinner at about twelve, change into riding costume for the Hunt. Commence the Hunt at about two-ish. Those who aren't interested in the Hunt may spend the afternoon either playing parlour games, cards, or billiards, walking in the gardens, reading, riding about the estate, or talking. Tea is served at four.

Saturday Evening

After the Hunt ends, usually not until just before dark, everyone bathes, talks about the Hunt and then changes for supper and eats at eight. After supper, a dance party in the town hall is customary, or there may be a small party at the house. Everyone once more retires at Eleven and the usual musical bedrooms ensues shortly after.

Sunday Morning

Wake at eight; Breakfast is served in chambers before dressing. Dress and be at the village church by nine for services. Church services last until eleven. Return to house for a luncheon, often with Vicar in tow. Engage in pious discussion until he leaves at one.

Sunday Afternoon

While servants pack up, the guests have a nice leisurely chat or a last rubber of whist. The carriage (or automotive) arrive at the front door and the servants load it up. The guests are ferried to the station to meet their trains and go home.

Sunday Evening

Take the carriage (or Automotive) to the railway station and board the train while the Servants see to the tickets and the stowing of belongings. Spend the next few hours on the train reading the *Times*, *Godey's* or the latest dispatches from the War. Upon arriving home, servants unpack and dress is laid out for the evening's entertainment which may last until three or four in the morning.

**see next page*

ful flowers. No Spanish hacienda is complete without the family chapel, as the Spanish are a very religious people and very Catholic. Because of the weather, haciendas have many windows and balconies to allow for the maximum enjoyment of passing breezes. Spanish homes will probably only have one parlour and the family will probably spend more time in the courtyard than indoors. Even meals may be taken outdoors in really hot weather.

When visiting the Spanish, be ready for effusive hospitality and a surfeit of emotional outbursts for, like the Italians, the Spanish are a passionate lot. They are very protective of their women and a rake may find himself on the end of an irate husband's sword if he is not cautious.

Villas on the Riviera or in Monte Carlo are often owned as second or third residences by foreigners with the wealth to afford it. Depending on the owner, the hospitality may differ, but if they are wealthy enough to own such a house they are wealthy enough to entertain richly.

A word at this point must be made about the entertainments that a good host should endeavour to provide for his guests.

Among English and Germanic estates, the great entertainment of the weekend often revolves around the Hunt. Traditionally, the English fox hunt has been the usual form of hunting among the country set. In the main, this is both an exhibition of the hunter's riding skills (as they post and steeplechase across the countryside in pursuit of the hounds) and a social occasion.

Recently, the fox hunt has been superceded by the *bateau*, a shooting event in which farm-raised pheas-

ant, quail and partridge are the principal prey. Beaters drive the fowl out of the brush, where it is dispatched with shotgun blasts. Bags of over a thousand birds

have been recorded in large *bateaus*, and avid sportsmen usually bring their own guns and bearers for the weekend.

In the Germanies, the chief excitement of the *Schloss wochende* is the boar hunt, considered to be a far more dangerous (and thus masculine) form of entertainment. The porcine prey often stands three to four feet tall at the shoulder, is pursued on foot (with dogs), and is dispatched by a four-foot, hand-held spear (which has a heavy cross-guard near the point to prevent the boar from rushing right up its length and goring the hunter). Chancellor Bismarck, needless to say, is an avid fan of the boar hunt, even though it cost him his left arm in his youth.

Among the Russian Courts, hunters pursue the wild wolves that

haunt the open steppes. Long-legged wolfhounds are employed to chase the wolves down, where they are dispatched with either gun or spear at the hunter's choice. However, this kind of entertainment is practiced only in the more rural *dachas* (estates), and can be considered (due to the many wolves infesting the regions) to be as much "vermin control" as it is sport.

Among the French and Italian estates, the entertainment is far less bloodthirsty, revolving around impromptu theatre, charades and card gambling (frowned upon on English and Germanic estates).

But one thing all types of estates have in common is that the most absorbing entertainment appears to take place after bedtime, when assignations arranged during the daylight come to fruition at last!

PARLOUR GAMES

One common pastime at house weekends or at any time is the ubiquitous Parlour Game. These are silly frivolous games to pass the time away. There are naughty games and there are innocent ones. Here's a selection of the latter:

Charades - One person mimes an action, the title of a book, play or song, or a person and the others must try to guess what he is miming.

Poor Pussy - A circle is formed and one person steps into the center, chooses another member of the group and must induce the other person to laugh by mimicking a poor, pathetic cat. If the other person laughs he must enter the circle and chooses another victim to make laugh; if he cannot make him laugh, he must keep trying until he finds someone who laughs then he trades places with him. The game ends when everyone is in hysterics and cannot continue.

Chinese Messages - A Circle is formed and someone whispers a message into the ear of the person next to him, who whispers it in turn to the person next to him, and so on until it returns to the sender and is compared to the original message, which it usually bears no resemblance to.

... and a selection of the naughty ones:

Truth or Consequences - One person asks "Truth or Consequences" of another, which means, would he like to answer a question truthfully or would he like to accept a challenge. Typical questions tend to be a little personal, hence the designation as naughty. The challenges are often silly: walk backwards up stairs, kiss the next person who enters the room, that sort of thing, but they can also be embarrassing and sometimes dangerous.

Blind Man's Bluff - This is considered a naughty game because it can involve physical contact between the sexes. One person is blindfolded and turned around several times until he becomes disoriented. Everyone else scatters and the blindfolded person must find the others by sound and touch alone. If he manages to identify the person he has found, that person gets blindfolded next.



Dueling

“Dueling,” as my friend Grey Morrolan likes to say, “is the result of something having gone terribly wrong in the translation.” What Morrolan means by this is that in order to incite

someone to want to thrust two and a half feet of razor sharp steel through another person, someone must have really said the wrong thing. For in fact, most duels start over just that—an ill-chosen word.

But not all duels are fought alike. Each Continent has its own rules for the deadly art; a sample of which I include here:

Traditional duels in New European society are fought with swords: rapiers among the nobility or sabers among army or navy officers. A cleared area is the field, and at the drop of a handkerchief (or the count of one, two, three), the duelists spring into action. The object is either to score first blood (a deep cut on the body of the opponent), or to skewer him like a roast. You can use capes, holdout knives, throw sand—whatever it takes—as long as you don’t leave the field. Pretty brutal.

Although dueling is also supposed to be illegal in the “Colonies”, it still continues long after those fateful days when Hamilton met Burr. In **America**, the majority of duels are still fought with pistols, rather than swords. The firearms are usually one-shot, marksman-style sidearms. The duelists pick a location, stand back to back, and stride off in opposite directions until they have counted off ten paces. They then turn and fire.

There are a lot of ways to end American-style duels—a participant can choose to fire into the ground and hope his opponent misses, he can shoot to wound, or he can shoot to kill. Any of these options

satisfies honor; the point is that you were willing to show up and get shot at, unlike a European duel where the object is to actually hurt or kill the other guy.

In the **American West**, of course, the *gunfight* begins with both participants separated by at least 100 paces. They can carry any sidearm they favor, and shoot as often as they like, without reloading.

In the tough cowtowns of the Texican Republic, they call this a *showdown*—I call it a *stand-by shooting*.

The **Prussians** have two forms of duel: the formal duel (to the death always), and the student or *schlager* duel. The death duel is the traditional New European contest, but is always fought with sabers; it is only employed when a serious offense (such as adultery or avenging the death of a comrade) is at stake.

For insults of **honor**, the *schlager* duel is preferred. This employs a special weapon, a thin saber with only the tip sharpened. The hilt of the saber has a large bell guard (called the “soup bowl of honor”). The duelists stand toe to toe and deliver slashing blows to the face, chest and arms until one or the other passes out from pain and loss of blood. Thrusts are not permitted, and the one who breaks the toe-to-toe stance first is considered a coward.

A modified version of the *schlager* duel is quite popular among the martial student clubs of the Prussian Universities. In the student duel, the duelists wear padded clothing to protect all but part of the face; goggles are sometimes worn over the eyes. The toe-to-toe slashing stance is again taken; the object is to deliver a scarring cut to the face or scalp. Prussian students are quite proud of their scars, because it shows they can take pain without flinching.

Ouch. Personally, I’d rather stick to card dueling.





Education

The Steam Age is unique in that it was the first period in all human history in which universal education became a state mandate. As a result, a surprisingly high number of people here can read, write and do their

"sums", although far fewer attain anything resembling a college education.

Since the typical parochial school education also includes a smattering of the "classics", Latin and Greek, this means that many New Europeans are surprisingly well educated to 20th century standards—familiar with Aristotle, Homer, the Bible and other topics we wouldn't even consider knowing today. In addition, there are constant Lectures, Symposiums and Chataquas held all over for the "betterment of one's Mind"—all quite well attended.

I won't say everyone here is a rocket scientist (or even close). But I *have* gotten used to grizzled old miners quoting the Bard in everyday conversation.

Old School Tie

The British Public school system is probably the educational system most familiar to people from the 20th century. Of course, British Public schools aren't really public at all; students (usually upper class) pay to get into the exclusive ranks of Eton, Winchester, St. Paul's, Shrewsbury, Charterhouse, Harrow and Rugby. The harsh authoritarian teachers, so-so teaching and miserable conditions (flogging, bad food, hazing) of these schools are well known. Yet their graduates still fondly recall their school chums and "the old school tie" they all wore. Go figure.

Since this year's (1870) Public Schools Act, there are real public schools in England, similar to the private ones, but with walk-from-home classes rather

than boarding in. But in the main, school life is pretty similar to that of the privately endowed institutions.

As a rule, one enters the British public schools system at around age eight, although this varies widely depending on the school, and usually remain until graduation around sixteen. By this time, you may have graduated to the position of teacher's apprentice, which you are eligible for if you're over thirteen, can read and write fluently, are familiar with weights and measures, and understand basic arithmetic. This position is the first step towards entering a teaching college and a career in academia at sixteen or seventeen.

School Life

A typical day in one of these privately endowed "public" school goes something like this; you arise from your chilly, hard bed in the dormitory at seven (six a.m. every fourth day), wash in the freezing bathroom, dress in your starched uniform (knickers, white shirt and cap), and trundle downstairs to attend morning chapel in the big cathedral-like church where all important school events take place. The sermon, as usual, is long and filled with admonishments against enjoying anything fun in life, but you're hardly listening. You're watching out for the older boys in the next "form" (grade), who enjoy mercilessly harrassing you underclassmen. After chapel, you carry your books (and your teacher's books) to class, which is at nine. You drill in Latin, Mathematics or penmanship until the breakfast bell rings. There are no grades; you either Pass or Fail.

You eat your morning porridge together with other 150 or so boys in the huge school dining room. Silence is generally enforced by stern teachers who patrol the aisles, ready to smack offenders with the ever-present birch rod. At ten, you go back to the



classroom for more lessons; History, Languages, and of course, more Latin. At noon, there is a break for organized team sports, such as rugby—the battles of the Empire were, after all, won on the playing fields of Eton—followed by dinner at four and, after a long session in which the Headmaster comes down to lecture you on the proper way to behave, bedtime at six. This routine goes on *every day of the whole year*, except for two week long holidays during Easter and Christmas.

Believe me, you're just *counting* the days until you get out of here and go to college.

College at Last!

College life is pretty loose compared to public school: chapel at eight a.m., followed by meetings with tutors in the morning and lectures in the afternoon. Dinner is at five and bedtime (strictly enforced by dormitory "bulldogs") at nine. Social classism and snobbery among students is awful. And you wear your cap and gown all the time, not just at graduation!

The pinnacles of British Education are Oxford and Cambridge, two great Universities located within fifty or so miles of London. The two are divided up into Colleges, each run by its own Head or Master, and a faculty of "fellows", instructors recruited often from old graduates. Famed colleges at Oxford are *All Souls, Balliol, Christchurch, Jesus, Magdalen, Merton, and Trinity*; their counterparts at Cambridge are *Corpus Christi, Emmanuel, Jesus, King's, Queen's, St. John's and Trinity* (again). The curriculum takes three years, during which you are encouraged to study things which will make a proper gentleman of you; Sciences, Mathematics, Religious Studies, Politics and Oration. In general, the only people who seem to get much out of this rather loose curriculum are young men seeking foreign service posts, and, of course, British public school teachers.

By Contrast, The Gymnasium—

Which is not necessarily a big place where you play basketball (although the term "gymnasium" does derive from this aspect of the Germanic school system). Early schooling is done in a village or neighborhood parochial school, starting with *kindergarten* (where do you think we got the term?) and moving through a general education in reading, writing, history and mathematics. At this point, Germanic students move on to the four-year equivalent of high school, the *gymnasium*, where they take advanced courses preparing them for University. The Prussians, Austrians, Scandinavians and Bayernese all subscribe to this system.

The Germanic University is less social and more structured than in England, with formal classes given by "Herr Professors" who are experts in their fields. All grades are Pass or Fail. Degrees are given for specific subjects, like Mathematics or Science. Except for Prussian students with their militaristic "dueling and drinking" clubs, social life is far less rowdy than in Britain; earnest study and contemplation are more the rule.

By the by, the Prussians are particularly keen on education, with one of the most extensive public schooling systems in New Europa—schools in almost every village and *six* Universities!

The French generally fall somewhere between British private schools and the structured Germanic models; there are far fewer public schools and more private ones. Unlike English schools, these are not the preserves of the wealthy, but are far more *bourgeois*, concentrating on practical things such as Business, Mathematics, History and the proper use of the French language. As a rule, France is not well-known for its colleges. What few exist are mostly religious schools centered around Paris and Lyon.

Famous Schools, Colleges & Universities of New Europa*

PRIVATELY ENDOWED BRITISH SCHOOLS

Eton, Winchester, Westminster, Harrow, Charterhouse, St. Paul's, Merchant Taylors', Shrewsbury, Rugby, Marlborough, Wellington

COLLEGES AT OXFORD, ENGLAND

All Souls, Balliol, Christchurch, Jesus, Magdalen, Merton, Trinity

COLLEGES AT CAMBRIDGE, ENGLAND

Corpus Christi, Emmanuel, Jesus, King's, Queen's, St. John's, Trinity

COLLEGES IN BERLIN

Friedrich Wilhelm Universitat, Preussreich Staat Universitat

COLLEGES IN MÜNCHEN

Bayerische Technische Universitat, Ludwig-Maximilian Universitat, Bayerische Akademie

COLLEGES IN THE AUSTRIAN EMPIRE

Universitat auf Wien, Wien Technische Universitaat, Wien Economische Universitaat, Wien Kunst (art) Academie, Royal Academy of Sciences

FAMOUS COLLEGES IN THE UNITED STATES

Harvard, Yale, Cornell, Vassar, Texas Corpus Christi, University of California at Berkeley

* Falkenstein Universe, circa 1870



Faerie Etiquette

An excerpt from Lady Agatha's Book of Etiquette and Faerie Matters:

Difficulties invariably arise from interactions between the Fey and Mortal worlds. The first cause of this is the basically incompatible nature of Mortal vs. Faerie world views. Having existed for several millennia one quite naturally has a somewhat different point of view than that of someone who is a mere seven or eight decades old. And it is that essential difference in outlook that causes most difficulties in the relations between the two groups.

When coming into contact with the Fey, always behave in a polite manner. Notwithstanding the fact they can turn you into a frog, you will gain their respect through good behaviour far more quickly than through attempted bravado. When faced with impoliteness give back kind words and gentle demeanour. Often, rudeness is a test by which your worthiness is assessed and failing that test can be quite disastrous (to you, not the Faerie).

When a Fey comes into contact with a Mortal, he should be advised to be circumspect and not make too great a show of power and age. Mortals are already quite naturally wary of the Faerie and are likely to become hostile if the differences between the races are pushed home too sharply. Much of what would seem to be a natural attitude, from the Faerie point of view, is in actuality perceived as arrogance and condescension by Mortals.

Then there is the matter of societal structure, Mortals have elaborate and complicated social arrangements whose purpose and practise often mystify Faerie, while Faerie have their own rules and social orders that most Mortals find baffling. A common example is that of the Brownie. Many humans would seek to reward the industrious aid of the hardworking Brownie, not knowing that to do so would enrage the Brownie and cause him to leave. Why? Because Brownies work to pay for room and board; they are very proud and will never steal or beg. If you give them further recompense than what they take willingly, they believe you are trying to add to their debt and thus force them to work harder. What a human would see as generosity, the Brownie sees as greed.

A few basic rules on dealing with Faerie then seem to be in order. First, when you are expecting Faerie guests in your home, be sure to strip their

chambers of any Cold Iron that may be in it. Fey find Cold Iron uncomfortable at best, painful or fatal at worst.

Do not make any inquiries into the Faerie's past or ask too many questions about Faerie life in general. The Fey are very private and will volunteer information if they feel like doing so, but do not appreciate what they consider prying.

Do not stint your guests or show any kind of meanness, as the Faerie abhor greed. They will not expect you to pauper yourself on their behalf, but they will expect generosity and open-handedness.

If there is to be entertainment, be sure it is of a high quality; the Fey have discriminating taste in music and the Arts.

All Faerie should be given the courtesy title of Lord or Lady and ranked with mortal barons, unless a higher rank is held by them. King Auberon is, of course, referred to as His Majesty, while the members of his council are referred to as Your Grace and ranked with mortal Dukes. Knowing the identities of these people is often confusing, but the rule is always take a Faerie at his word; if he is shamming, leave him to be dealt with by his own. In short:

- Be very polite to the Fey.
- Taste and class are valued highly by Faeries.
- Expect cultural differences between the races and try not to get too offended.
- Do not offer or accept gifts from any Faerie.
- Never eat food or drink anything in Faerie lands.
- Never promise anything you can't deliver to a Fey.

For Faerie learning to deal with Humanity, remember that Politeness is also important to Mortals. There are differences among the various cultures that are too numerous to list here, but if you follow your host's lead at dinner, you can't go very wrong. One thing that most human cultures frown on is the seduction of their daughters without the benefit of legal ties. Be cautious in this area, as it can lead to much unpleasantness.

Insincere compliments are also common amongst humanity. Do not be offended by these; they are a form of courtesy, as are gifts. Humans are not bound in debts the way Faerie are; a gift to them means nothing more than gratitude or friendship. You need not accept, but be sure to explain your reasons so as not to offend. Humans have so many different cultures that usually they will easily understand your mistake.



Good Works

Good Works are one of the foundations of Steam Age Society. Like Honor, Courage, Chastity, and Honesty, Charity is a bright star in the constellation of virtues highly prized by my

Victorian neighbors. It's not just because it makes them feel good. It's because in the mindset of this time, it's their Duty (and to misquote Gilbert and Sullivan, "They are the Slaves of Duty").

The result is that in the Steam Age, Societies For the Improvement of Something Wrong abound unendingly. There are Mother's and Babies Welfare Societies to promote proper infant care. There are Women's Christian Temperance Societies attempting to abolish the evils of Demon Rum (I'd tell them how badly that works out, but I made a deal with myself a long time ago not to meddle too much in the local history—otherwise everyone would be trying to get me to play Cassandra!). There are Poor Crusades founded to help the impoverished learn new skills and work their way out of debt. There are Societies to set up Model Villages For Factory Workers (good idea). There are Societies to Promote the Christian Education of the Heathen Red Savages (bad idea).

In short, there's a Society or Crusade for just about every good cause conceivable to the Victorian mind, a reflection of the overall idea in Steam Age Society that we are indeed our Brother's Keeper, and that the way to Heaven can only be paved by Good Acts rather than mere intentions. It's a worthy senti-

ment in a time when there are no government agencies to care for the poor, aged, infirm or very young.

In fact, since the usual response at the political level (especially in Britain, where the Steam Lords hold sway) has been to establish workhouses where the impoverished sweat out their lives doing menial tasks, or to order the police to "rout the blighters from their lairs"—hardly enlightened viewpoints in a time when a lot of people are genuinely suffering—these many Societies and Crusades often serve to protect the weak and powerless when no one else will.

Silly names and causes aside, these Societies and Crusades do get things *done*. They establish soup kitchens and fund hospitals. They tirelessly lobby Parliament, Congress and the local city councils for improvements in working conditions, child labor laws, fair housing and wages. They are the ones who fund the Studies and man the Royal Commissions to Investigate a particular societal ill. And they don't give up until their Cause is Won.

The dark side is to all this zeal is, of course, when the Crusade is misguided or unjust. I've seen those examples, too—crusades against immigrants, attempts to "civilize" other cultures, even witch hunts for Anarchists gone as berserk as the worst days of McCarthyism. Thankfully, these are the exception, not the rule.

But there *is* something to be said for a society that takes responsibility to those less fortunate than themselves seriously. Maybe a lot of things back home would work out for the better if we could take the time to do the same.





The Help

One thing it took me a great deal of time to get used to over on This Side of the Veil was the Servant Problem.

Let me explain. See, in the rather egalitarian 20th Century of back home, the very idea of having servants was considered to be a mere half-step above slavery; to work as a maid or butler was considered an archaic trapping of a corrupt aristocracy, a demeaning kind of career to say the least.

Back home, you don't probably have servants unless you live in a very upper class environment. Even then, you'll probably just have an au pair (a live-in babysitter) to mind your children or a housekeeper who comes in once a week to "straighten up." But the chances that you'll have footmen and a butler are next to nil.

The Answer

So why am I wasting your time with this? Simple. Servants are ubiquitous in upper class Steam Age life. They're everywhere; they turn down your bed, carry your bags, serve your food, and tend your children. They also chauffeur your automotive and sometimes fix it too. Servants are often the backbone of the economy—we're talking up to 16 percent of the work force in places like England, where the servants of the wealthy are considered to be a taxable item, like land!

Hmm. Maybe it isn't all that far from slavery.

A good-sized house may employ upwards of ten or twenty servants (or "domestics"). That's a typical well-to-do manor; a palace or schloss may have as many as a hundred people scurrying around doing the work of keeping things running.

Castle Falkenstein is actually a bizarre exception to this rule. Much of the daily household chores are performed by an army of friendly Brownies and other domestic Faerie who inhabit the various cracks and crannies of its vast structure. One tipsy night, Morrolan and I attempted to calculate just how many people it would normally take to run Falkenstein if the Little Folk suddenly embraced Karl Marx and went out on strike.

We gave up at about six hundred and twenty.

So ...

If you're going to truly be *comme il faut*, you're going to have to get past your 20th century percep-

tions and fit servants into your Entertainments. Domestics are extremely useful when you need information about the goings-on in a home, personal gossip, or an inside "man" in a strange household. You're going to need to know who they all are and what they do, if only to create the proper Ambiance for well bred Society. You'll also need servants to take the roles of spies, retainers, allies, thieves, and other important Players behind the scenes of a good Entertainment.

Remember, sometimes the butler really does do it. It's up to you, as a good Host, to know just what it is he's doing!

Upstairs, Downstairs: A Social Hierarchy All Its' Own

Of course, with this many people running around, there's obviously a chain of command. The rules of a well run household are based on a social structure every bit as stringent as the rarified realms of Society itself. In this world of Upstairs and Downstairs, a mere kitchen maid would no more presume to address the Butler cheekily any more than you or I would mouth off to Queen Victoria. To be properly *comme il faut* requires that you not only deal with servants, but also know the proper ranks, protocols, and positions of each type.

Upper Servants

At the top of this microcosmic society are the Upper Servants. These servants are the aristocracy of the Downstairs set. They run the show, and make sure the lesser servants know it. A butler with a long lineage of service (many of these higher positions are actually hereditary) can be every bit as haughty and arrogant as his highborn employer—and you'll find that out fast if you don't have the Connections to simply dismiss him.

Butler: This is the man who controls access to the masters of the house, using a finely honed sense of social distinctions and class snobbery. You need him on your side just to get in the front door. The head of the house servants, he disdains all physical tasks harder than opening the wine. His main job is to oversee the operation of the house and the male staff, from his stronghold in the pantry. He also oversees guarding the silver and other valuables. Butling is often hereditary: John may have served your father

and his father, and his son will serve yours. With an iron fist, if need be. Quite often, Butlers have more control over the household than their masters.

Chef: Almost always French, violently temperamental and overpaid, he handles the meals, but not the purse strings of the kitchen. Often drunk.

Housekeeper: The head of the kitchen and general housekeeping maids. She buys the food, keeps inventory and accounts, has a small office near the kitchens, and keeps tabs on all the gossip of the entire house. Her official ring of keys allows her access to anywhere in the place. If you need to get in somewhere or to know the finances of the house, this is the lady to bribe. Marianne was the equivalent of the Housekeeper of Old Schloss Falkenstein.

Personal Servants

Thanks to the fact that their positions bring them into constant contact with their employers on a personal level (it's hard to ignore someone who dresses you each morning), these servants occupy a strange middle ground, somewhere between the lower Servants and the uppers.

Governess: Not quite a servant and not quite a family member, the Governess is in charge of tending to the children in lieu of a nursemaid. A thankless task, usually performed by a desperately unmarried young woman who is scorned by the rest of the servants as being uppity and yet is relegated to dealing only with the master and mistress' little angels (brats).

Manservant or Valet: Tends the master's clothing, weapons, personal effects, and (in bachelor establishments) any other household needs untended to by a Housekeeper (bachelors don't properly have maids!). Often acts as a bodyguard.

Lady's Maid: Tends to the lady of the house's wardrobe, hair arrangement, dressing, and toilette.

Also get the mistress' cast offs. If you want gossip about the Lady of the house, she's the source (as well as being a pleasant romantic possibility).

Lower Servants

These are the people who do all the hard physical work of running a household. In a world without kitchen appliances, vacuum cleaners or forklifts, someone has to sew, iron, scrub, clean, and carry the big boxes upstairs.

Maid: There are literally dozen of types of maids to be found in a household of any size. Nursemaids, parlormaids, chambermaids, housemaids, ladies' maids, scullery maids, maids-of-all-work ... a bewildering number of job descriptions all fall under the basic category of maid.

•**Nursemaid:** Also known as the nanny, she tends to the children, and keeps the nursery together. Usually a stopgap until the children are out of infancy, whereupon she is replaced with a governess.

•**Parlormaid:** Light dusting, polishing the silverware, setting the table—these are the tasks of the parlormaids. Usually, parlormaids are only found in really huge houses.

•**Chambermaid:** Like parlormaids, but specializing in the bedrooms and baths.

•**Scullery maid:** Kitchen help, washing pots, pans and doing the preparation for the Cook.

•**Housemaid:** Does all the cleaning, sewing, bedmaking and dusting. Underpaid, young and very harrassed, they're usually the prey of household rakes with lechery on their minds.

•**Maid-of-all-work:** A general purpose maid combining all of the above maids, usually found in lower middle class homes that can't afford a full staff.

Footman: The man of all work in the house, he lifts and carries the luggage, delivers and receives calling cards, serves tea, waits table, delivers the morning



papers, carries milady's packages, and does all the heavy stuff. Occasionally (especially in Prussia) he serves as a guard.

Footmen normally wear a house uniform (or livery) and are often picked for height, good looks and matching features (a Steam Age status symbol is to have tall footmen who match like book-ends!).

Coachman/Driver: A glorified footman, specialized because he now tends to the Master's Automotives and such. Often a Dwarf, because they're good at Steam Engineering and they like the idea of someone else paying for their "toys."

Page: A sort of junior footman, usually delegated to shine shoes, carry trash, sweep the walk and hold the horses. Often not much older than ten or twelve.

The Domestic Life

A few notes about the hard life of a household domestic:

Where Servants live: Usually in cramped, bare rooms in the upper or lower house. Butlers, personal servants and Housekeepers have their own rooms, but maids and footmen are often communally bunked in "servants quarters."

What They Earn: The average servant earns somewhere between 10c to 20c a year, with butlers and personal staff earning perhaps twice that. Vacations are two weeks a year plus halfdays on Sundays and a day off each month.

What Servants wear: Butlers, Valets and most other male staff wear formal black tie, coat and horizontally striped waistcoat. Coachmen wear coveralls unless driving, whereupon they wear formal tie and tails with vertically striped vests. Maids wear print dresses in the morning and black dresses

with white lace cap and apron for the afternoon. Lady's Maids often wear the mistress' cast-off dresses, while governesses can wear anything they can afford (as long as it's sufficiently simple and severe). Footmen have the worst of it; many still are forced to wear the "livery" of servants of the 17th century: knee breeches, stockings, tailcoat, and sometimes even a powdered wig!

A Few Basic Rules When Dealing with the Help

Since most people of any consequence in the Steam Age have servants, you may encounter them regularly. Here are a few basic rules of servant etiquette you may wish to observe in these cases:

1) Servants are always addressed by their first names, with the exception of the Housekeeper, who is always addressed as "Mrs.," even if she is unmarried, and the Chef, who may be addressed by either first or last name.

2) Tipping servants is not only permitted, but expected. The rule is to tip the housemaids and valets anywhere from 1c to 2c per one week's stay. Tips of 15-20p per bag carried are typical for footmen, and from 1-2c is sufficient for tipping the driver who picks you up at the train station.

3) During meals, servants should be strictly ignored, or communicated to through nods or headshakes only.

4) It is considered bad form to openly make a "play" for a housemaid's (or footman's) attentions. However, in private, especially during country

house visits, such things are permitted if discreetly managed. However, remember that if you get a housemaid pregnant, you're responsible for supporting her and her offspring, as the resulting scandal will certainly end in her termination!

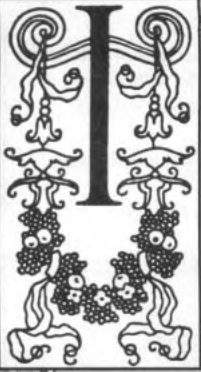


So You Want To Hire a Maid?

A Guide to Hiring & Paying Good Help

Servants are usually hired via classified advertisements or through reputable services that offer a selection of help. Servants should provide verifiable references for their last three jobs, and have a history of honesty, loyalty and industriousness. Suggested monthly salaries and tips for a week/weekend stay are:

Position	Monthly Salary	Tip
Butler / Housekeeper	4-5c	"A tip, sir? Really!"
Cook / Chef	3-4c	1c
Lady's Maid	2-3c	1-2c week
Valet	2-3c	1-2c week
Footman	1-2c	15-20p bag
Driver	1-2c	1-2c
Page	50p	1p
Governess	3-4c	"Oh no, sir, I couldn't!"
Nursemaid	1-2c	"Oh no, sir, I couldn't!"
Housemaid	50p-1c	1-2c week
Maid of All Work	1-2c	1-4c week



In Fashion (Gossip & News)

From an article in Godey's, Jan. 1872

Thanks to Bayern's dimension-traveling American, it has become fashionable of late for the Aristocracy and Middle Classes to play at being each other and everyone else. This activity has consumed the attentions of a great many people and has led to some interesting social developments. However, Capt. Olam's "Great Game" is not the only new fad to descend upon us of late.

The Prussians have recently introduced their own game, "Castles & Landfortresses", that displays a sense of humor previously unsuspected. Played rather like chess, the game involves the movements of armies and the defense of castles across a board imprinted with a map of Europa. After the disastrous battle at Königseig, one would think the Prussians sensitive on the subject of Landfortresses, but the comical playing pieces that represent Prussia's military might show a lighter side of the Iron Chancellor.

The French, not to be outdone, have updated the quaint old "hobby horse" with a new twist, a steam engine. A slimmer, more compact version of the steam motorcycle, it has a very limited range and requires pedaling to provide added momentum. However, it has become very popular with students as a means to propel themselves between classes.

The Opera is always popular, and Jenny Lind's recent triumph at the Savoy has led to renewed interest in operatic matters. It is rumored that Miss Lind may be voyaging to America, where famed huckster P. T. Barnum seeks to popularize her with the American public. We suspect she will fare better in the welcoming Bear Flag Empire than in the close-minded United States.

Speaking of the stage, it appears that the Divine Sara will be leaving her beloved Paris for a while. Miss

Bernhardt has consented to play the Courts of New Europa and even to cross the Atlantic; perhaps she has heard the rumors about Miss Lind and wishes to beat her out? Miss Bernhardt, arguably the greatest actress of our age, has a rumored connection with Prince Edward Albert (our own dear Bertie), so perhaps it's no surprise she intends to begin her tour in London. We all wait breathlessly for her arrival, sensible of the honor she does us.

In music, an interesting development has occurred: Two of Britain's finest have decided to team up together. This would ordinarily be but routine, except that the team shall consist of one of our foremost classical composers with one of our best comic lyricists! The newly formed team of Gilbert and Sullivan swears it will change the face of the comic musicale forever. One only hopes their ambitions shall prove fruitful, though a less likely duo has rarely been seen in British musical history.

In the Arts, a new rising star has piqued the interest of New Europa's salons. James Tissot, a painter of no small talent, has taken it upon himself to depict the glitterati in all of their glory. With his deft hand and delicate colorings, Tissot has taken us all by storm. His realistic posings and his deep understanding of fashion and the fashionable make his chronicle of the doings of the upper crust quite unique. Bravo, sir; we are most impressed. The small matter of his apparent obsession with the Prussian flag is slightly disturbing, but an artist must be allowed his eccentricities.



Tom's Notes:

The above is a wonderful example of the sort of gossipy trivia that passes for news in Polite Society. Following is my own list of the hot topics of party conversation from 1869 to 1880.

NEWS, GOSSIP & TOPICS, 1869-1880

Events Fashionable People may be talking about in your Social Circle.

1869

HEADLINE EVENTS

"Madman" Joshua Norton proclaimed Norton I, Emperor of California
Opening of Suez Canal
American Women's Suffrage Society est.
Black Friday on Wall Street (Sept.)
Great Eastern lays Trans-Atlantic Cable
Cutty Sark launched for Shanghai tea trade
Coffee rust in Ceylon, destroys plantations throughout Pacific, leading to widespread tea drinking
Nemo launches *Nautilus*, begins his career
First Nihilist Congress meets in Basel, Switzerland
First pro baseball team est. "Cincinnati Red Socks"
Comstock Silver Lode given to Emperor Norton.

SCIENCE

American expedition to capture rogue "narwhale" wrecked in S. Pacific
Nature begins publication in London
Cro-Magnon man discovered in France
"Cardiff Giant" discovered in New York; revealed as hoax

LITERATURE

Horatio Alger's *Pluck & Luck*
Fyodor Dostoyevsky *The Idiot*
R.D. Blackmore *Lorna Doone*
Bret Harte *Outcasts of Poker Flat*
Louisa May Alcott *Little Women*
Robert Browning *Ring & The Book*
Mark Twain *Innocents Abroad*
Wilke Collins *The Moonstone*
J.S. Mill *On the Subjugation of Women*

ART

Auguste Renoir *The Skaters*
Eduard Manet *Execution of Maximilian, The Balcony*
James Tissot, *At The Rifle Range*

MUSIC

Franz Schubert *Tragic Symphony* (Crystal Palace, London)
Nikolai Rimsky-Korsakov *Antar Symphony* (St. Petersburg)
Johannes Brahms *Liebesslieder Waltz* (Carlsruhe, Vienna)
Petr Ilych Tchaikovsky *Symphony No. 1*

1870

HEADLINE EVENTS

Mordaunt Affair plunges Prince of Wales into divorce scandal; he is called as a witness only.
"Go West Young Man"—H. Greeley sets off a westward Manifest Destiny crusade

Texican Republic Capital established at Fort Worth, Texas
Rockefeller founds Standard Oil Co.
Cattle Drives Begin in Texican Republic
Italy annexes Papal States; Rome becomes capital.
Comstock Silver Lode produces \$36,000,000 worth of silver.

SCIENCE

First bicycle invented
Troy is excavated by Heinrich Schliemann

LITERATURE

Benjamin Disraeli *Lothar*
Jules Verne *20,000 Leagues Under The Sea* (a fictionalized account of the *Nautilus* Affair)
Charles Dickens dies. *Mystery of Edwin Drood* (his last work)
Dante Rossetti *House of Life* (poetry)

ART

James Tissot *Young Lady in a Boat, Colonel Frederick Gustavus Burnaby* (Portrait)

MUSIC & THEATRE

Petr Ilych Tchaikovsky *Romeo & Juliet*

1871

HEADLINE EVENTS

Robur launches *Albatross*, begins his career as a Mastermind
Sam Houston elected for a fourth term as President of the Texican Republic
Phileas Fogg sets out upon his journey around world
Kulturkampf in Prussia against Jesuit Catholics
Mauser Rifle adopted by Prussians
Poker introduced to Queen Victoria
S.S. *Oceanic* (White Star line), first large luxury liner, launched
Stanley finds Livingstone

SCIENCE

Charles Darwin *Descent of Man*
U.S. pterodactyl skeleton discovered by O. C. Marsh.
Dragon Council demands return of ancestor's body.

LITERATURE

Fyodor Dostoyevsky *The Possessed*
Louisa May Alcott *Little Men*
Lewis Carroll *Through the Looking Glass*

MUSIC & THEATER

Johann Strauss *Indigo & 40 Thieves* (opera) (Vienna's Theatre an der Wien)
Giuseppe Verdi *Aida* (Cairo Opera House)
First Gilbert & Sullivan operetta *Thespis* (Gaiety Theatre, London)
Royal Albert Hall opens (seats 6,036)

1872

HEADLINE EVENTS

Greeley (liberal Republicans) vs Grant (radical Republicans) in U.S. election. Grant wins.
Kulturkampf expels Jesuits
Susan B. Anthony arrested for trying to vote in New York

Marie Celeste vanishes en route from New York to Genoa. There are no clues; even Sherlock Holmes is called in to investigate.
Brooklyn Bridge opens
Montgomery Wards established in Chicago.
Boston Fire destroys large part of city
Cafe de la Paix opens on Boulevard des Capucines
Comstock anti-contraception law passed in United States
Mexican President Benito Juarez dies suddenly.

Lord Yoshikazu Tomino conquers Tokyo with a giant steam-powered automaton.
"Martian" tripod walkers invade Sussex

SCIENCE

Pasteur delivers 1st paper on fermentation
Gilgamesh tablet translated
Babbage Analytical Engine Mark II is now widely available.

LITERATURE

George Eliot *Middlemarch*
Thomas Hardy *Under the Greenwood Tree*
Samuel Butler *Erewhon*
Ambrose Bierce *The Fiend's Delight*

ART

Whistler *Portrait of the Artist's Mother*, also *High Lord Auberon of the Isles*

MUSIC & THEATER

Franz Grillparzer *Family Strife in Habsburg* (Vienna's Burg Theatre), *Jewess of Toledo* (at Prague)
Alphonse Daudet *Woman of Arles* (Vaudeville Theatre, Paris)
Sarah Bernhardt starts at Comédie Française in Paris)
Georges Bizet *Djamileh* (Opéra Comique in Paris)
Anton Bruckner *Mass in F minor* (Vienna)
Bizet *Incidental Music to L'Arlésienne*, Vaudeville Theatre

1873

HEADLINE EVENTS

Black Friday in US as European investors desert Wall Street.
James Clerk Maxwell *Treatise on Electricity & Magnetism*
White Star liner *Atlantic* founders off Halifax, 502 lost
University of Calif. est. in Berkeley and SF
Famine in Bengal, India
Mounties established in Canada
World Exhibition in Vienna
Adam von Richten launches expedition to the moon.

LITERATURE

Mark Twain *Gilded Age*
Anthony Trollope *The Eustace Diamonds*
Jules Verne *Around the World in 80 Days*

ART

Eduard Manet *Le Bon Bock*
James Tissot *Too Early*

MUSIC & THEATER

Nikolai Rimsky-Korsakov *Ivan the Terrible* (Maryinski Theatre, St. Petersburg)
Léo Delibes *Le Roi Pa Dit* (Opéra Comique, Paris)
Anton Bruckner *Symphony No. 2 in C minor* (Vienna)
Johannes Brahms *Variations on a Theme by Haydn* (Vienna)
Popular Song: "A Home on the Range"

1874

HEADLINE EVENTS

Second Ashanti War ends. British invade Coomassie, Ghana
Gladstone steps down, Disraeli comes back to power
Unemployment Riots in New York
Chataqua (tent show) movement begins in United States.
First Football game held (in Boston), a variant of rugby

Farm workers strike in Britain
WCTU founded in Cleveland
Financial Panic in Vienna, New York
Stanley travels down the Congo
Wyatt Earp Chief Marshall of Santa Fe

SCIENCE

Electric streetcars begin service in New York
Remington Typewriter invented

LITERATURE

Thomas Hardy *Far From The Madding Crowd*
Anthony Trollope *Phineas Redux*
Auberon of Faerie *Of My Life and Tales*

ART

Impressionists rejected by Salon, hold independent show
James Tissot *The Ball on Shipboard, Still on Top*

MUSIC & THEATER

M. P. Mussorgsky *Boris Gudunov* (Maryinski Theater, St. Petersburg)
Giuseppe Verdi *Requiem* (Church of San Marco, Milan)
Georges Bizet *Patrie Overture* (Paris)
Johannes Brahms *Hungarian Dances* (Vienna)
Johann Strauss II *Die Fledermaus* (Vienna)

1875

HEADLINE EVENTS

HRH Wales visits India
Balkans rise against Turks; Abdul Aziz promises reforms
Suez Canal purchased (and finished) by Britain with loan from Rothschilds
Capt. Matthew Webb swims English Channel
1st Kentucky Derby held
Palace Hotel opens in San Francisco. The largest hotel in world, it soon becomes the Official Residence of Emperor Norton I of the Bear Flag Empire.
First roller skating rink opens in London

SCIENCE

Charles Darwin *Descent of Man*
Edison invents duplication stencils & mimeographs
Explorers in Yucatán find reclining Great Chac-Mool figure in Chichén Itzá, are attacked by summoned Mayan god.

LITERATURE

Henry James *Transatlantic Sketches*

ART

Claude Monet *Boating at Argenteuil*

MUSIC & THEATER

Georges Bizet *Carmen* (Opéra Comique, Paris)
Gilbert & Sullivan *Trial by Jury* (Royalty Theatre)

New Vienna Opera House built
Paris Opera House built; largest stage in world

Petr Ilych Tchaikovsky *Symphony No. 3 in D Major* (Moscow), *Concerto No. 1 for Piano & Orchestra* (Boston Music Hall)

1876

HEADLINE EVENTS

Ottoman Sultan Abdul Aziz deposed, insane nephew Murad reigns 3 months till Abdul Hamid II takes over.

Serbia declares war on Turkey, is defeated
Bulgarian insurrection vs Turks; thousands slaughtered. Gladstone speaks out against Turks.

Vizir Midhat Pasha of Turkey establishes democratic regime.

U.S. Centennial Exposition in Philadelphia.
Emperor Norton Bridge (between Oakland and San Francisco) completed

Thomas Olam travels to America to sign alliance with the Twenty Nations
Norton I weds Miss Minnie Wakeman of Oakland, California, declares her Empress May the First.

Sam Houston elected for a fifth term as President of the Texican Republic
Railway sleeping cars brought to Europe.
Winter train wreck kills 83 as Ohio bridge gives way.

Great Northfield Raid in Minnesota (Frank & Jesse James)

Wild Bill Hickock killed
Famine in Northern China kills 9.6 million.
Fred Harvey opens restaurants on Santa Fe Railroad

SCIENCE

Bell invents telephone. First public demonstration of at Exposition in Philadelphia
Schliemann excavates Palace at Mycenae

LITERATURE

Anthony Trollope *The Prime Minister*
Mark Twain *Adventures of Tom Sawyer*
John Muir writes first essay on ecology—*How Shall We Preserve Our Forests?*

ART

Pierre Auguste Renoir *Au Moulin de la Galette*

Winslow Homer *Breezing Up*
Edgar Degas *The Dancing Class*
James Tissot *Quarrelling*

MUSIC & THEATER

Henrik Ibsen *Peer Gynt* (Oslo's Christiana Theatre)

Amilcare Ponchielli *La Gioconda* (La Scala in Milan)

Petr Ilyich Tchaikovsky *The Golden Slippers*

(Maryinski Theatre, St. Petersburg)
Johannes Brahms *Symphony no. 1 in C minor* (Karlsruhe in Vienna)

Popular Songs: "I'll take you home Kathleen," "Grandfather's Clock"

1877

HEADLINE EVENTS

Queen Victoria proclaimed Empress of India
Russia, Serbia declare war on Turkey, invade

Satsuma Rebellion in Japan: Samurai vs Meiji Emperor

Twenty Nations Confederation opens boundaries to limited white settlement; whites must apply for Indian "tribalship"

Last full Dragon Emperor dies, starting the long collapse of the Draco-Manchu Dynasty.

Molly Maguires (Pennsylvania mine terrorists) broken by Pinkerton's detectives
Rail strike on Santa Fe RR

First telephone switchboard est. in Boston
First Wimbledon lawn tennis championship held

SCIENCE

Edison invents phonograph
Lord Markus Scott-James of Edinburgh independently discovers the principles of Engine Magick.

LITERATURE

Leo Tolstoy *Anna Karenina*

Anna Sewell *Black Beauty*

Henry James *The American*

ART

Eduoard Manet *Nana*

Auguste Rodin *Age of Bronze* (sculpture)

James Tissot *The Gallery of H.M.S. 'Calcutta' (Portsmouth), October, Lady of Faerie* (portrait)

MUSIC & THEATER

Petr Ilych Tchaikovsky *Swan Lake* (Bolshoi Theatre, Moscow),

Gilbert & Sullivan *The Sorcerer* (Opéra Comique, London)

Popular Songs "In the Gloaming"

1878

HEADLINE EVENTS

Italy's liberator, Victor Emmanuel I, I dies.
Assassination attempt on William I of Prussia

Ottomans surrender to Russians at Shipka Pass
British reach Constantinople. Jingoism at an all time high.

Treaty of San Stefano ends hostilities, but angers most of Europe. Russian gains nullified later in Berlin Congress, leaving Russians, Austrians & Slavs fuming.
Civil unrest in Russia; police exile over 100 acquitted revolutionaries to Siberia.

Terrorism begins all over Russia.

Yellow Fever epidemic sweeps New Orleans. 9,500+ die.

Jehovah's Witnesses established in Pittsburgh

New Casino opens in Monte Carlo

Bat Masterson elected Sheriff of Dodge City.
Worst famine in history kills 10-20 million Chinese.

Comstock abortion scandal; crusader exposes a woman selling drugs & contraceptives; she kills herself.

Whistler sues Ruskin over review of "Whistler's Mother"

World Exhibition in Paris

SCIENCE

Edison works out cheap production/transmission of electrical power. Gas stocks crash on Wall Street.

LITERATURE

Thomas Hardy *Return of the Native*

Henry James *The Europeans*

ART

Auguste Renoir *Mme. Charpentier & Her Children*

Edgar Degas *Rehearsal on the Stage*

MUSIC & THEATER

Henrik Ibsen *The Pillars of Society*

(Mollergaten Theatre, Oslo)

Gilbert & Sullivan *HMS Pinafore* (Opera Comique, London)

Ellen Terry joins Irving's Company at the Lyceum in London

Popular Song "Carry Me Back to Old Virginny"

1879

HEADLINE EVENTS

War between Chile and Bolivia; Chileans ignore U.S. mediation, win war
Battle of Roake's Drift: 140 soldiers hold off 4,000 Zulus. Zulu forces defeated by British; 800 killed.

French Imperial Prince Louis killed by Zulus.

Afghans rise up, Kabul retaken by British.
Austro-German Alliance signed

Le Train Blue (Orient Express) begins 3 times weekly service from Calais to Rome
Tay Bridge (Scotland) collapses under train's weight.

St. Patrick's Cathedral in NY opens.

Worst British harvest in century
Christian Scientists established in Boston

SCIENCE

Edison invents first practical electric light bulb
Pavlov publishes his studies on animal behavior.

Arc lamps installed in Cleveland, San Francisco

LITERATURE

Henry James *Daisy Miller*

George Washington Cable *Creole Days* (antislavery novel)

ART

Auguste Rodin *John the Baptist* (sculpture)

Mary Cassat *The Cup of Tea*

Edouard Manet *Dragon Walking at St. Reims*

MUSIC & THEATER

Henrik Ibsen *A Doll's House* (Copenhagen Royal Theatre)

Gilbert & Sullivan *Pirates of Penzance* (in London)

Antonin Dvorak *Slavonic Dances* (Prague)

Petr Ilych Tchaikovsky *Variations on Rocco Theme* (Weisbaden), *Suite No. 1 in D Major* (St. Petersburg)

Harrigan & Hart *Mulligan's Guard's Ball* (Theatre Comique, New York)

Popular songs: "In the Moonlight", "Alouette", "Oh Dem Golden Slippers"

1880

HEADLINE EVENTS

British conservatives lose election,

Gladstone returns

Garfield defeats Grant in U.S. elections

Boers of South Africa revolt against British
Afghans defeat British at Maiwand

First British phone directory (255 entries)

Ned Kelly, notorious Australian outlaw, hanged

Cologne Cathedral finished after 634 years
World Exhibition in Melbourne, Australia

SCIENCE

Edison patents electric bulb

First wireless signal transmission by Bell

Kodak invents dry photographic plates

New York streets lit by electricity

LITERATURE

Mark Twain *A Tramp Abroad*

Emile Zola *Nana*

Fyodor Dostoyevsky *Brothers Karamazov*

Lew Wallace *Ben Hur*

Anthony Trollope *The Duke's Children*

Robert Louis Stevenson *The True History of Norton I, Emperor of California*

ART

Auguste Rodin *The Thinker*

Auguste Renoir *The Place Clichy*

Paul Cezanne *Château de Medan*

Berthe Morisot *Paris by the Witchlight*

MUSIC & THEATER

Johannes Brahms *Tragic Overture* (Vienna)



Joining A Club

When I first was invited to join the Marlborough Club (thanks to my notariety of hailing from another Dimension), I had little idea of the honor that had been given unto me. See, in the Steam

Age, a club is not just a bunch of people you meet once a month; it's more like a microcosm of Society. Within its confines, one's business acquaintances congregate, Weighty Matters are discussed, and social standing is secured. Clubs are where the powerbroking of the 1800's really happens.

Many clubs are simply groups without formal locations; you assemble at favorite drinking spots or at individual member's houses. But other clubs have meeting areas, even large and imposing Club buildings that combine all the best elements of a fine hotel: rooms, libraries, dining areas, and servants.

Membership

You are always asked to join a Club; you never try to crash the gates. A member in good standing proposes your name to the membership, and a lengthy investigation of references follows. There are usually minimum social or achievement standards, and a hint of scandal will certainly get you rejected.

Clubs differ as to the final decision on membership. Some, like **Le Légion** in Paris or the **Académie** in München, simply bring in new members by a majority vote. Others, like the exclusive Marlborough, have a "black ball" rule—each member votes by secretly placing either a white or a black marble in a vase which is passed around at voting time. A single black marble means the applicant is rejected—blackballed as it were. Rank rarely affects this; even Bertie was blackballed from the Reform!

Women are freely admitted to most clubs (a relatively new development that forced certain clubs to make severe changes in rooming arrangements and steam bath facilities). In fact, the only clubs women may not enter are the Men's clubs—small loss, as most of these are places for Society husbands to party and roister, and few women enjoy a night of drinking, cigars, and the company of "fallen" women (or at least the men hope!).

You may belong to more than one club, assuming, of course, that there are no interclub antipathies involved (for example, HRH belongs to the Excentrics, the Savages and the Marlborough). Membership grants access to all Club events, plus rooming and dining privlidges. Dues (50-100c), are paid yearly.

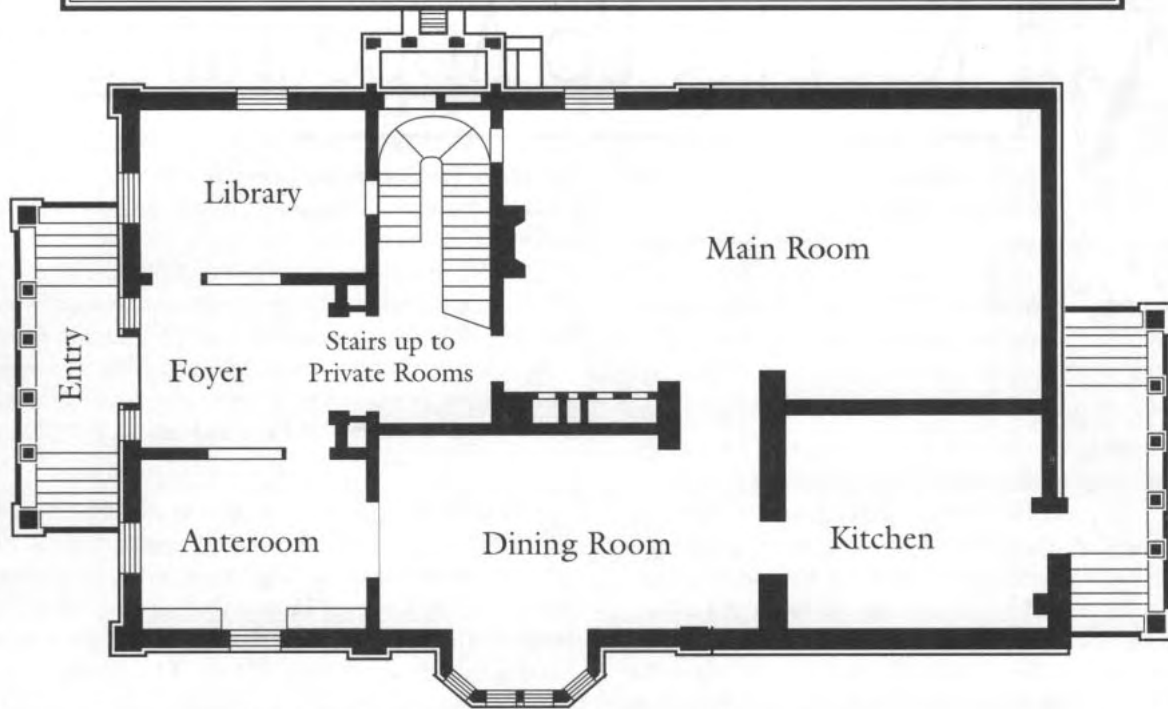
Club Types

While there are clubs for every taste, in general, most clubs fall within five basic types. **Men's Clubs** are almost always groups who gather to party, gamble, and chase women; they have no formal establishments and never admit females. Their distaff equivalents are **Women's clubs**, in which powerful ladies gather to discuss weighty matters, promote investments, and do a bit of gossiping. Obviously, no men are allowed.

Political clubs are made up of powerful members who are generally allied by political sympathies; these, like the liberal Reform, usually have large buildings where members meet to socialize and discuss the issues of the day. **Professional** clubs center around lectures and meetings by members who have the same professional interests; these usually have lecture halls rather than clubrooms. **Literary and Intellectual Clubs** center on artistic, scholarly, or literary pursuits of the day. Meetings are usually held in coffeeshouses, theaters or in members' homes.



A Typical Club



Some Major Clubs of New Europa

Men's Clubs

- **Marlborough** (London): Started by HRH, members of this club are either friends of Bertie's or very high nobility. Very rakish and high class. Distinguished by the silver cigarette cases given to members. ●
- **Excentrics** (London): A theater-going club that is big on parties, fast women and gambling. ♣
- **Jockey** (Paris): The club for young nobles and dissolutes, this group prides itself on disruptive pranks and aristocratic hijinks. ♣●

Political Clubs

- **Reform** (London): Liberal club favored by businessmen, bankers, publishers. Phileas Fogg's favorite. ▼
- **Carlton** (London): Conservative club across the street, favored by Steam Lords and Industrialists. Very formal, stuffy, and has a lot of political clout. ▼●
- **Le Légion** (Paris): The club of choice among the bourgeois, especially those with a military background. Napoleon III is a member, by acclamation. ▼

Women's Clubs

- **Salon de Paris** (Paris): Founded by the Empress several years ago, this is a society dedicated to fostering literary and artistic circles. Gossipy, nasty. ▼●♣
- **Chatelaine** (London): A club for the wives of the gentry, centering around events of the London Season. But investment and political power are the main interests of *this* ladies' circle. ▼♣

- **Athena** (München): An intellectual's club for women of the mind; great writers, artists, philosophers. ♣

Professional & Explorer's Clubs

- **Geographic Society** (London): A society of travelers, explorers, and colonizers. Definitely in the "white man's burden", "great hunter" mold. ▼♣♦
- **Explorer's Club** (München): For African adventurers and the like. This club prides itself on its members' abilities to blend invisibly into other cultures and truly observe them. Sir Francis Burton is a member. ▼♣♦
- **Steam Engineer's Society** (London): A club for steam engineers and other inventors, founded by Isambard Kingdom Brunel. The highlight is the club's steam-powered automaton serving staff! ▼♣♦
- **Société de Calculation** (Paris): The original computer "nerds" society; founded to advance calculation Science. Big on theory lectures. ♣

Literary & Intellectual Clubs

- **Whitefriars** (London): Literary club for the London set. A very clever and witty society. ▼♣
- **Garrick** (London): Actor's Club devoted to theatrical pursuits, plays, and opera. You must be a thespian (actor) or playwright to join. ♣♦
- **Académie** (München): A meeting place for local writers, artists, philosophers, and thespians. Like Whitefriars, but with better beer. ♣ ▼

Aristocrats only: ♣ Professionals only: ♦ Blackball: ● Vote: ♣
Club Building: ▼



Keeping Up Appearances

From Miss Marley-Stewart's Guide to
Finer Living, Athenon Press, 1871

"Keeping up appearances" is of course more than simply *making do*. It is the gentle art of showing an elegant face to the world, required of all who desire to be utterly *comme il faut*.

The Right Attire

Keeping up sartorial appearances will get one by when nothing else will. GENTLEMEN should own at least two good black broadcloth suits with frockcoat and the best starched linen, and one evening suit with white and black ties. Good boots are a must, as is a top hat [total cost @50c]. LADIES should invest in a corset, at least two morning dresses, two afternoon dresses, an evening gown, one long cloak and suitable boots for each dress. [total cost @100c]. A reticule [2c] and umbrella [1c] are useful, and do buy as many hats [1-3c] as you can afford.

Proper Manners and Diction

MIND YOUR MANNERS: Above all, don't smoke, expectorate, scratch or swear in public. If in doubt about a social situation, invest in a pocket Etiquette (1c).

HOW NOT TO SPEAK: Above all, avoid slang. There is gentlemanly slang, and there is vulgar slang—if you don't know the difference, use neither. Don't use profanity. And don't drop your "h's" or clip your final consonants, as in "goin'" or "comin'". Proper diction lessons usually cost 10p a week, but are far less expensive than an Eton education [@2,000c a year!].

A PROPER CARD: You must have one. It should feature your name at the top, and a fashionable address below that. It should never list your occupation or professional titles; that's for tradesmen [1-2c per 1,000].

The Proper Address

To let or to purchase? Townhouse, flat or suburban mansion? All of these questions fall to the way-side of the main question: What is the neighborhood? Certain locations can make or break the person of Fashion. Here then is a list of the most fashionable addresses for you to secure lodgings at:

In LONDON, look for addresses in *Belgravia*, *St. James*, *Regent's Park* or *Whitehall*. In VIENNA, seek any spot along the *Ringstrasse*, the *Therienstrasse* or the elegant *Hietzing District*. In PARIS, you will wish to secure a townhouse along the *Rue Royale*, *Boulevard Saint-*

Michel, or the *Boulevard Hausmann*. In MÜNCHEN, the *Königenstrasse*, *Maximillianstrasse* and the *Marienplatz* are most acceptable.

There are no good addresses in BERLIN.

Such residences will not come cheaply, and you should be prepared to spend at least 40c a month to let a modest flat, 80c for a townhouse, and 120c for a suburban home. For purchase, a flat is reasonable at 500c, a townhouse at 1,000c, and a small home at 2-3,000c.

By All Means, Hire A Manservant or Maid

To maintain your standing, you should also employ a MANSERVANT (or, if a lady, a LADY'S MAID) to attend to your clothes and dining arrangements and to make your appointments for you. House them in the servant's room of your townhouse or flat, and secure them at a good standard wage [see pg. 36] as not to spoil them.

Carriage, Coach or Automotive?

You should, of course, own your own CARRIAGE, preferably a small two-wheeled *cabriolet* [80c] if you are of the smart set, or a more sedate 4-wheeled *victoria* [100c]. Or consider a steam automotive, such as the excellent Mercedes SL [400c] or BMWi-3 [500c].

Dining Out

While dining in your club [meals included in your dues] may suffice for daily fare, you should endeavor to dine out at least twice a week. Two stars in the *Baedeker's Guide* are a must; dinners range from 1-2c. In PARIS, may we recommend *Maxim's*; in MÜNCHEN, the *Fanziskaner*; in LONDON, the *Restaurant des Ambassadeurs*; and in VIENNA, *Café Heinrichshof*.

Traveling by Rail, Air or Sea in the Proper Style

Whether TRAVELING by train, ship, or aeroship, *always* insist upon a private cabin. It need not be the best aboard; a modest one can be had for an additional 10% of your travel fare. When aboard, insist on meals being served to you at table, rather than standing up, and with a proper wine list.

When Traveling, Always Choose the Right Hotel

Remember, when traveling, a hotel is your proper address; choose it wisely! A good hotel in PARIS [*Grand Hôtel*, *Hôtel de Paris*], LONDON [*Charing Cross*, *Metropole*], MÜNCHEN [*Bayrischer Hof*, *Vier Jahreszeiten*] or VIENNA [*Imperial*, *Hotel Métropole*] will only cost you between 4 to 6c per person per night. It is well worth it for the impression it leaves!



Love (& Romance)

An excerpt from Lady Agatha's Book of Etiquette and Faerie Matters

Finding the perfect mate has never been easy, especially for the upper classes, whose choices, by necessity, are rather limited. In

other ranks the choice may be broader, simply because there are greater numbers of people on one's own level, but even so, courting and winning a mate are no easy tasks.

For the aristocracy, the matter is as much family connections and money as it is beauty and charm. A gentleman marries to further his family line and assets, as well as to find affection and warmth. As in much else, the middle classes ape their betters; the lower classes marry whom they will without much regard for anything but mutual comfort.

The rules of Society as regards Love and Marriage are designed to further the dynasties of the aristocratic and insure the continuance of bloodlines without dilution. The most important thing, then, is to limit the contact of unmarried girls to only those gentlemen their families deem eligible. Thus exist the elaborate rules, regulations, and system of conduct demanded of potential suitors.

Unmarried girls are very carefully protected before their presentation to Society at age sixteen—their "Coming out"—because they are vulnerable to rogues and cads at that age and because a reputation may be destroyed by some small, perfectly harmless misstep.

The proper forms for courtship are as follows: First, obtain an introduction to the Lady you have an interest in. Second, Dance with her a few times and visit her home for tea at least once. Third, go to her

parents and ask their permission to court their daughter. Fourth, take her out driving with her chaperone a few times and send her gifts and flowers. Fifth, ask the girl to marry you.

To expand upon these principles, I give you the example of the fictitious couple of Lord A and Lady

B. At a party one evening Lord A spots an exquisite creature near the punch bowl.

Entranced, he asks his old school chum who she might be. He

replies in hushed tones that she is

the daughter of the Duke of

Blank, Lady B, just come out

this season and already the

toast of the town. Determined to marry the beauty,

Lord A has his friend introduce him to Lady B.

Lord A asks her to dance and, blushing, she

agrees. They dance only

one dance that evening and the next day he calls

on her at her parents'

home. Still enchanted by

her, he asks her parents

for permission to call

upon Lady B; having

looked him up in *DeBrett's*

and determined his suitability, they agree. The next

day Lord A sends Lady B a

silver brooch in the form of

forget-me-nots and a dozen

roses. She dances twice with him

at the ball that evening and her

other suitors stare at Lord A with jealousy.

After about a month of balls and

presents, Lord A goes to Lady B's parents and

formally asks for the girl's hand in marriage; settlements are discussed between the gentlemen. Lord A

then asks Lady B to marry him and she agrees with becoming modesty. A month later they are wed and

finally get to know each other.

It is not perhaps what romantics would write on

the subject, but accurate nonetheless. It is amazingly

hard to be romantic with a lady you are never allowed

to be alone with. Many breakings of these rules no



doubt occur, but you will not hear of it in polite Society. Only the French and Italians are public with their emotions and in their courting, and even they have rules. In Italy it is perfectly acceptable to kiss an unmarried girl as long as it is on the cheek and done in public, but the Italians are a very emotional people. And even *they* employ chaperones (in good families)!

Unfortunately, the romantic stuff of sensationalist novels happens very rarely, though it does happen. However, it more often ensues that the poor girl is ruined rather than wed. Caution is always advisable in romance as in every other endeavor.

Courting is a very serious ritual in the Peerage and the rules have evolved over a long period of time. Any attempt to circumvent them is regarded with a serious eye and can lead to social disaster. For some, however, rules are there for other people to follow; they are too busy living their lives to pay much heed to them. Admittedly, this is a dangerous way to live. But it is *far* more interesting!

Tom's Notes

Lady Agatha is, of course, only *partially* correct; what she's described so aptly is how love and marriage go in the traditional, formal upper class. Since I tend to run in these circles, I saved this clipping to remind myself that in the Steam Age you just don't ask someone out for coffee and pick her up at 7:00 p.m. in your racy red steam automotive. Courting among the so-called "lower classes" is almost that informal, though. If you're a scullery maid being courted by a dockworker, chances are he will drop by at seven to take you out walking to the Music Hall or to the Park. But the further up the social scale you go, the more like Agatha's example things become—formal visits to the lady's parents' parlor, chaperoned meetings during the afternoon, and formal banns posted in the church at least six months before the wedding.

Of course, not all Victorian love is the starchy, formal affair that Aggie describes. There are lots of occasions where illicit, mad passion rules instead. There's a quality here—perhaps influenced by the Faerie, who love a good romance—that makes every liaison seem thrillingly forbidden and colors it with all the aspects of a good "bodice ripper" romance, the more torrid, the better. Contrary to Agatha, there are doomed lovers aplenty in this time, meeting in secret trysts, unable to marry because their families are mortal enemies or one of

the pair is considered to somehow be beneath the other (differences in social class, mad wives locked in the basement, a criminal background, or some other family disgrace that stands between them). But you don't *have* to ask Daddy for her hand; you can elope and run off to Italy instead, like Elizabeth and Robert Browning. It may be shocking, but it happens.

Getting joined in holy wedlock doesn't eliminate the passions lying just underneath the starchy shirtfronts of the model Victorian, either. Married couples get involved in illicit dalliances all the time; wives take lovers and husbands mistresses (especially on the Continent). There's many a duel that's been fought over such things and there'll be many more—not that they're ever mentioned in Society!

And there are always racy one night stands with the local ladies of the evening and other "soiled doves." Steam Agers seem to have an insatiable interest in the old "man with a maid" style of sexual adventure, and not all of it's restrained to steamy "blue novels."

Cross-species romance is, of course, quite shocking and *totally* defies convention. But it doesn't stop Faerie males from seducing young human girls or Faerie females handsome hussars; there are quite a few crossbreeds around! However, marriage between mortals and Faerie is rare—the Fair Folk aren't fond of settling down even with their own kind, and marrying someone who will only live a fraction of your immortal lifespan can only end in tragedy.

By contrast, there's never been, to my knowledge, any instance of cross-species relations between humans and Dwarfs. Dwarfs have almost no interest in human females, preferring the company of Faerie women, who consider their stable, stolid suitors to make excellent husband material. (In fact, as a rule, if a Faerie woman wants to get married at all, she generally picks a Dwarf.)

Dragons are a notable exception to the above, inasmuch as their intentions towards human females are always honorable—they're looking for a mate or they're not looking at all. This makes a Dragon a very desirable catch in the Society marriage market; besides being powerful, sorcerous, and of very, very high status, Dragons are almost *always* terribly rich!



Money

With several dozen national currencies (and that's not counting the dozens of Rhineland Kingdoms), money in New Europa is *anything* but simple. (Which is why I glossed it over in my original notes, limiting things to 100 pen-

nies (p) making up one unit of currency (c.) Luckily, the various banks of New Europa, led by the Rothschilds in Germany, have recently determined that even if they couldn't get all their customers to have the same currency, at least they could get them to standardize monetary units around a decimal system. It took a bit of doing, but when everyone owes you money for castles and armies, such things can be arranged.

Except for the English, that is. Mired in the financial morass of *farthings*, *ha'pennies*, etc., it takes two hundred of their pennies to make up a pound note—everyone else's currency is decimal.

Besides being named differently from nation to nation, money also *looks* different; the American greenback is drab compared to the large (up to twice the size of a dollar!) multicolored works of art that pass for cash here.

One thing all money here has in common is that it's based on the gold standard. In fact, many countries (like Bayern) still distribute gold coins as well as bills.

In addition to currency, cash, and cheques, New Europeans still accept gems, gold, and rare items as collateral. Thus, most banks now have Dwarfish assessors on staff to determine the value of such things.

Banking

Banking in the Steam Age is not all that different from the Atomic Age, just a bit more formal and without all the computers. Records are kept behind the

teller's window in big ledgers, and only the biggest banks have Calculation Engines. Opening an account is simple; make an appointment or send your "solicitor" to act for you; deposit the funds in gold, cash, or a Letter of Credit; and you're free to write cheques upon it the next day. There are no personal passbooks; records are brought out

of the teller's office only when banking is done.

Banks provide the most reliable money changing services, although with hundreds of thousands of unsecured banks all over the Continent, only the Bank of England, the Bank of Berlin and the Rothschild Banking House (located continent-wide) are truly reliable.

Cheques & Letters of Credit

Besides currency and coin, all Steam Age nations also accept cheques—drafts for money on account in the

bank. There are no standardized cheque forms—any formal letter promising funds with your signature will suffice. A cheque may only be cashed at the bank in which the account it is issued upon is located, however.

Letters of credit are loan papers used to secure money from a bank, or to open an account; they are issued by other banks or from Dwarfish counting houses established for the purpose. They're the safest way to move large sums, as they require a signature—from a Dwarfish banker!

So remember, next time *you* travel in New Europa, count on *Dwarfish Express*. It's the safest way to protect your money—guaranteed!

MONETARY UNITS FOR NEW EUROPA

	Currency	4 to 1	10 to 1	20 to 1	100 to 1
AMERICAN	DOLLAR	QUARTER	DIME	NICKEL	PENNY
AUSTRIAN	FLORIN	N/A	10 KREUZER	N/A	KREUZER
BAYERNSE	FLORIN	TAELE	KRONEN	20 PFENNIG	PFENNIG
BRITISH†	POUND	HALF-CROWN	FLORIN	SHILLING	PENNY
FRENCH/SWISS	FRANC	25 CENTIME	DECIMOS (10 CENT.)	CINQ (5 CENT.)	CENTIME
PRUSSIAN	MARK	25 PFENNIG	10 PFENNIG	5 PFENNIG	PFENNIG
RUSSIAN	RUBLE	25 KOPECK	10 KOPECK	5 KOPECK	KOPECK

MONETARY CONVERSION TABLE*

YOUR MONEY=	DOLLAR	FLORIN	MARK	FRANC	RUBLE	POUND
DOLLAR	N/A	DIVIDE BY 2	DIVIDE BY 4	DIVIDE BY 5	DIVIDE BY 10	MULTIPLY BY 5
FLORIN	MULTIPLY BY 2	N/A	ABOUT EVEN	ABOUT EVEN	DIVIDE BY 5	MULTIPLY BY 12
MARK	MULTIPLY BY 4	ABOUT EVEN	N/A	ABOUT EVEN	DIVIDE BY 5	MULTIPLY BY 20
FRANC	MULTIPLY BY 5	ABOUT EVEN	ABOUT EVEN	N/A	DIVIDE BY 5	MULTIPLY BY 25
RUBLE	MULTIPLY BY 10	MULTIPLY BY 5	MULTIPLY BY 5	MULTIPLY BY 5	N/A	MULTIPLY BY 40
POUND	DIVIDE BY 5	DIVIDE BY 12	DIVIDE BY 20	DIVIDE BY 25	DIVIDE BY 40	N/A

FOR THE FALLENSTEIN UNIVERSE, circa 1870, as extrapolated from the BALDWIN'S GUIDE TO SOUTHERN EUROPE, 1891. *EXPECT A 10-20% MONEY CHANGING FEE ON ALL TRANSACTIONS. †MORE OR LESS APPROXIMATE VALUES. YOU KNOW THE ENGLISH MONETARY SYSTEM.



Novels

English Majors of the future, brace yourselves. The current best-selling author in the Age of Steam is not Charles Dickens or Thomas Hardy. Not even close. No, the all-time top seller, the Danielle

Steel of her day, is an outrageous, flamboyant lady named Maria Louisa Ramé—known by her pen name of Ouida.

Everyone here reads Ouida. Her most famous novel (among many) is *Under Two Flags*, a torrid potboiler novel about a handsome rake who joins the Foreign Legion and falls in love with the mascot of the camp, a gamine wench with the improbable name of Cigarette. And you can't *imagine* how many books she's sold!

That's my point; most Victorian literature is not all the highbrow stuff we were forced to study in high school. Most of it is a combination of bodice-ripping romance novels, sentimental tear-jerkers, fantastic science fiction, and lurid mystery novels. And since literature is one of the best ways to peer into a culture, I soon discovered that reading the popular books of the time was a great shortcut to figuring out how Steam Age people think.

Want to get a feeling for the incredible thirst for Big Science and Invention? Read Jules Verne (the Asimov of the day) or H. G. Wells novels (although he's a bit late for the period). Want to get the feel of "In-ja, donch'a know" and the "Soldiers of the Raj?" I meet characters out of Kipling's novels all the time.

Sure, everyone back home knows about A. Conan Doyle's Sherlock Holmes, but in the 19th century, Wilkie Collins is the master of the romantic-mystery thriller—his *Moonstone* makes him the local Clive Cussler. Oscar Wilde is, of course, unbeatable for his portrayal of English mannered silliness; the *Importance*

of *Being Earnest* probably inspired Monty Python somewhere along the way. Henry James (*The Americans*) and Edith Wharton (*Age of Innocence*), although she's a bit late in the timeline, both do an excellent job of showing the clash of upper class American and European societies. And while

I don't recommend Charles Dickens for light reading, you may want to skim through *David Copperfield* at least. Who knows? You might find you enjoy it.

Biography is also big in this time: check out Lytton Strachey's bio on *Queen Victoria* or his *Eminent Victorians*.

Don't neglect the more scandalous side of the Steam Age, either. If you can find it, *A Man and a Maid* is the Victorian equivalent of the Playboy Advisor and twice as racy. (Although I don't recommend it for anyone under 16!)

Lastly, don't neglect the resources you have and I don't. If only I'd been allowed to pack before being shanghaied, I would have taken a selection of the following from the 20th century:

the *Flashman* books by George MacDonald Fraser, Michael Crichton's *The Great Train Robbery*, Peter Lovesey's *Bertie* (Prince of Wales) series, William Gibson and Bruce Sterling's *Difference Engine*, Mark Frost's *The List of 7*, Avram Davidson's *Enquiries of Dr. Esterhazy* (perfect Austrian Empire fare!), William Palmer's *The Detective & Mr. Dickens*, Philip J. Farmer's *Other Log of Phileas Fogg*, Carole Nelson Douglas' *Irene Adler* mystery series, and, of course, Nicholas Meyer's *Seven Percent Solution* and *West End Horror* (Sherlock Holmes homages).

And Ouida? Sad to say, she didn't weather the slings and arrows of 20th century English professors very well. But if you want to borrow my copies, I'll gladly trade them for a set of Harold Robbins paperbacks.





Officers & Gentlemen

Novels aside, using Kipling to get an idea of what life in the military is like is a little like using M*A*S*H to get an idea of life in the U.S. Army. Sure, you'll get the *feel*, but you're probably going

to miss out on the way things really work.

So how *do* things work in the Armies and Navies of the Steam Age? For starters, in England, France, and most other old-style Continental armies, officers are routinely required to purchase their commissions; the more you spend, the higher the rank. A typical infantry lieutenancy may cost as high as 500c; a post in the calvary is two or even three times this. For this obvious reason, most officers come from the wealthy upper class, and have a distressing tendency to be brainless fops with sketchy training.

The more modern armies of Bayern, Prussia, and Russia differ in that their commissions are not for sale. Still, as a rule, officers come from upper middle class/noble or military families; they go to cadet schools as youngsters, then on to formal Military schools (similar to the Gymnasium) that specialize in the types of work (sappers, hussars, etc.) they will later specialize in. Cadets graduate as Officer candidates, who are similar to Naval Ensigns but not are not yet real officers. (Old Russian soldiers have a saying: "A chicken is not a bird and a *Praporschik* [officer candidate] is not an officer.") Officer Candidates then join a Regiment as Lieutenants, where they can later (within three years) buck for the special Officer schools that lead to the Command ranks. In general, this leads to well trained officers, but the life is somewhat harsh.

Enlisted & Drafted Soldiers

In most Continental Armies, regular soldiers are drafted, usually by age 21, and serve for four years (up until a few years ago in the British Army, the term for

voluntary enlistment was for life!). These barely trained, ill-equipped "scum of the earth" (as Wellington called them) are the backbone of most Steam Age Armies—hardly the professional soldiers historians would like you to think they were. Bayern, Prussia, and England are unique in that they alone actually spend a lot of time drilling and teaching their rank and file not only how to march, but how to plan and take initiative in combat.

The Navy Way

The Navies of New Europa work a bit differently than the Armies. You don't, even in the British Navy, have to buy a commission; instead, you apply for a berth on a ship as a midshipman in your early teens, taking the tests for ensign and later lieutenant. After this, your performance—and the waiting list—determines how fast you make Captain and get a ship. In the old days of Hornblower, Captains could wait "on the beach" for years until they got a command; now the wait in most navies is down to a few months.

The Navy takes enlistees, or, in some countries like England, uses a press gang (a band of armed Navy thugs) to round up merchant seamen and drag them onto the ship. In general, seamen are more poorly trained and more miserable than their Army brethren.

Most of this structure comes from the old days of sailing warships, which were little different than commercial vessels. However, the new age of Steam and Iron requires far greater training both of officers and men. As a result, Bayern has (thanks to a bit of meddling on my part) an actual Naval Academy on the Shores of Frankfurt Am-Innersea, where officer candidates are trained in how to handle steam engines, rifled cannon, and all the other high tech devices of the New Navy. This has been so successful (especially in the Aeronavy) that the Prussians and French have started their own Academies.



In the Barracks

But what's it like to be in the military? In the Army, most of your time is spent in Barracks, a big brick building where you have a cot, uniforms, and a shelf for personal supplies. You spend your days drilling in marching, rifle practice, and horsemanship (if you're cavalry). For all this, you get two shillings a month (2-4p) and the slop they serve in the mess that passes as food. Leave is infrequent at best, and usually only a few days.

In the Navy, your options are even more limited. You spend endless days at sea scrubbing decks, polishing brass, and drilling at gunnery. Occasionally, you reach port and are granted a day's leave, which you spend in drunken orgies that get you through the next few months at sea.

In the Regiments of the Army, Officers have it a bit better; they get an Orderly—a non-ranking soldier to tend their horses—and a batman (for personal duties). You pay both an extra salary from your own. As an officer, you live in an army apartment near the Barracks (or rent a flat or hotel room nearby) and go into work generally on a 7:00-6:00 schedule. You dine at the Officers' Mess, which is a private club of your regiment (In many Continental armies, you have a "Host" elected by the group, who provides the food and drink from a fund everyone pays into.). You also have a 30-day vacation once a year. On your 200c a year salary, you could live fairly well, but since housing, batmen, uniforms, and a flashy lifestyle are expensive, you'll need a private income (another reason why most officers are nobles).

There's usually a Regimental museum, a wardroom, a drawing room/bar, and a dining room in the Mess. Officers' wives are not permitted in the Mess, and only "questionable" ladies are snuck into the mess for assignations. You may party with these, but even so, you get warned off by your cronies from certain amours. Worse, officers must have the permission of their superiors to wed whom they choose—and agreement by their fellow officers!

Marching. Maneuvers. Dressage (horse riding). Formation, bayonet, lance and saber drills, rifle and pistol practice and so on. These are the day-to-day duties you have as an officer, especially a hussar. You also fill out a lot of paperwork and reports and administer discipline to the men you command. Once a year you camp out on maneuvers, where you engage in mock combat between regiments. On maneuvers, Hussars scout, charge, deliver messages, etc. Officers are also responsible for finding billets for their men among the populace.

At night, off duty, you go to the clubs that are approved by the Command, leaving one man behind as the Officer On Duty. *You* go out in uniform, cut a swagger, and never let the side (or the ladies) down.

Discipline

As a rule, the main rule of military conduct is **Do whatever a superior officer tells you to or else**. Not doing so is *mutiny* or *insubordination*, and both (as well as murder and rape) will get you hanged (shot on the spot during a war). In civilian matters, offenders can only be arrested by the military police and returned to military justice.

Lesser offenses include theft, damaging property, or just having a bad attitude. Here, officers have more leeway;

direct discipline for lesser crimes on ship or ashore often comes at the end of a superior's fist. You can also be "arrested" and put in the guardhouse to chop rocks or in the brig to peel potatoes for a while. Serious crimes get you court martialed, a formal trial before your superiors which can get you expelled from the service, flogged, or hanged (though occasionally officers pick creative punishments to fit the crime). As a rule, Russians are loose and fatherly in their command styles. Prussians are harsh and vengeful. Bavarians and the French are a mixture of both, depending on the circumstances. The British are the most formal, with very strict rules that specify how many lashes and for what offense. In general, this means anything that doesn't merit hanging gets at least 100 lashes.

Jeez. Lucky for me, *I'm* in the Secret Service.

Military Ranks & (General) Equivalencies

ARMY [A]	NAVAL [N]
General	Commodore
Colonel	Captain
Major	Commander
Captain	Lt. Commander
Lieutenant	Lieutenant
Officer Candidate	Ensign
Cadet	Midshipman
Sergeant	Chief Petty Officer
Corporal	Petty Officer
Private	Seaman

A Very Loose Military Chain of Command

Regimental Commander [A]/Captain [N]: The boss.

Senior Colonel [A]/Executive Officer [N]: The guy who runs things day to day for the Skipper or Commander.

Company Cmdr. [A]/ Dept. Head [N]: The guy you see most often; your immediate boss.

Lieutenant: [both] the lowest officer; the kid no one takes seriously.

Sergeant [A]/Chief Petty Officer [N]: The guy in direct charge of the grunts.

Adjutant [A]/Yeoman [N]: The guy who handles the paperwork and cuts the orders.

Supply Sergeant [A]/Supply Officer [N]: The guy who gets you what you need, supplywise.



Paying A Call

When a Detective or Police Investigator in the Atomic Age wants to get information from the recalcitrant Heiress or secretive Aristocrat, he storms up to the front door and bulls his way in, right? Well, in the Age of Steam, that kind of tactic is likely to get you soundly thrashed by the footmen, and perhaps thrown in jail as well. Although a member of the Gentler Sex might not receive so stiff a reaction, she still would be ill-advised to show up on a doorstep demanding entry. There's a proper way to visit someone, and you'd best get it right the first time or you won't get another chance.

Why It is Done

Paying a call is more than just a way of gaining admittance. It's also a duty and an obligation, especially among those determined to remain truly *comme il faut*. Ladies need to make calls on other ladies in order to gain admittance to the right Society. Gentlemen call to make acquaintances and establish business contacts (or to ask for information or favors).

How It is Done

First, you get cards printed up. Ladies' cards are always larger and somewhat more fancy, with gilt scrollwork common to the more flashy versions carried by entertainers and celebrities. Gentlemen's cards are smaller and more severe; the more important you are, the more terse and formal the card (and the more expensive the cardstock).

Making the call with a card is the next step. Gentlemen need not dress in any special manner, and may arrive by any means they wish. Ladies are expected to dress in their nicest afternoon dress and arrive by carriage or automotive (even if you must hire one).

You give the card to the footman at the door, who delivers it to the butler, who in turn delivers it on a salver to the lady or master of the House. A married Lady on a social call leaves her card and two of her husband's (for the master of the house). When visiting a guest, don't forget to leave cards for both the guest and the hosts!

If visiting a Club, the card is given to the doorman, who delivers it on a salver to the party requested. Ladies never leave cards at a gentleman's Club; they send a discreet letter instead. Gentlemen may, on the other hand, leave cards either at a lady's club or at her home.

You wait patiently. The card is then (you hope) read and responded to. If the person is present and wants to see you, you are escorted to a neutral place such as the drawing room (or, if in a Club, the Library). If the person is home and doesn't want to see you, he tells the servant to tell you he is not in—which translates as "I'm not socially in" (at least to you). Don't push the issue, unless you want to be booted off the

premises. Try again the next day—and the next ... until you get received. He can't stop you from leaving a card, just from coming in! Refusing to acknowledge a series of cards is considered to be extremely bad manners, and eventually the social pressure should wear your target down.

A calling visit is rarely longer than fifteen minutes. If it's social, you'll exchange neutral pleasantries about weather and so on, then take your leave. If it's a business matter, wait until the person you're calling on brings up the matter by asking, then get to the point as delicately but directly as possible.

Card Codes

In New Europa, certain codes exist to let the receiver of the calling card know what the visit is about, even if the two parties don't meet face to face:

- Top right corner folded: Calling to pay respects. RSVP please at your convenience.
- Top left corner folded: Business call.
- Bottom right corner folded: Urgent I speak to you.
- Bottom left corner folded: I just wanted you to know I was here. No RSVP required.

If you're planning to travel in polite Society, you'll need to master how to make a Social call, no matter who you are. It's the *comme il faut* way to get the doors opened when you need to talk to someone in the world of Castle Falkenstein.

Captain Thomas Edward Olam
4th Bayernese Light Hussars
1231A Maximilianstrasse,
Alt München, Bayern



The Queen (& Other Royalty)

From Miss Goodworth's Precise Guide to Etiquette and Royal Protocol, 1869 Edition.

“...Sometime(a week or more) before your Presentation at Court or Royal Audience, you will receive

a Summons on the Queen's stationery, signed, of course, not by the Royal Personage, but by her Lord Chamberlain, who acts as her agent in these matters. You will be instructed as to the date and time of your appointment. Dress appropriately—gentlemen in full dress uniform, or in evening dress with white tie, ladies in your best gown (short sleeves and a low *decolletage* are *de regueur*). Be certain to take a proper coach (no cabs, please!) and allow plenty of time for traffic, as the Queen must not be kept waiting!

“The actual Presentation will be quite brief. After a short wait in in the anterooms adjacent to the Audience Chamber (the Queen enters the room when all the quests are assembled, and is always the first to leave) a card bearing your full name will be presnted to the Lord in Waiting, who subsequently passes it to the Lord Chamberlain, who will formally announce your name. Walk forward at this time and curtsy or bow deeply to Her Majesty, with your head nearly reaching the floor.

“If she should deign to speak with you, reply simply and respectfully, perhaps with Yes (or no) Your Majesty. Do not waste time on idle banter, the Queen *certainly* has more important things with which to concern herself than with *your* presence! At the end of the audience, the Queen will turn her gaze from you in dismissal; back away from her with your head lowered—and never, *ever* turn your back upon the Imperial Presence! The audience has come

to an end. If refreshments are served, you should remain to partake lightly; otherwise, leave directly unless otherwise instructed. If there is dancing, be certain to dance with either your husband (if present), or with only those to whom you have been properly introduced. And should the unthinkable happen and Royalty ask *you* to dance, accept with grace and without hesitation!”

Much of the above fits any occasion in which you will meet ruling Royalty at Court—even *my* boss, King Ludwig Wittelsbach, *by Grace of God, Ruler of Bayern*. For most other royalty of lesser rank (Princes, Dukes, Marquesses, Earls, Viscounts and Barons), very polite manners and a formal curtsy or bow are enough [for proper addresses and titles, see *CE*, pg. 75—Mike]. Expect to meet a lot of aristocrats in New Europa; there's a lot of itty-bitty dukedoms and kingdoms out there and every one of them has a bunch of guys in charge. To cut through the chaff, see my notes on the Ruling Houses below; *these* are the guys you have to take seriously.

Of course, I got around much of this by being drinking buddies with the Crown Prince—Bertie collects interesting people the way other people collect stamps, and as a Man From Beyond the Veil, I rated special mention. The Queen had heard quite a bit about me from HRH and spent hours asking me about my homeworld; she can be quite jolly at times, and even forgave my calling her “ma'am” once or twice by accident. Bad form, that, eh what?

When you work a great deal with a King, as I do, the atmosphere will, of course, be a bit less formal. Just remember: This guy in the crown is the **Boss**, not just of you, but of several million people.



Royal Houses of New Europa*

BRITISH EMPIRE

House of Windsor

PRUSSIAN EMPIRE

House of Hohenzollern

RUSSIAN EMPIRE

House of Romanov-Holstein-Gottorp

KINGDOM OF BAVARIA

House of Wittelsbach

BELGIUM/BULGARIA

House of Saxe-Colburg-Gotha

FRENCH EMPIRE

House of Bonaparte

AUSTRIAN EMPIRE

House of Hapsburg-Lorraine

KINGDOM OF THE NETHERLANDS

House of Orange-Nassau

KINGDOM OF SWEDEN

House of Bernadotte

KINGDOM OF NORWAY

House of Schleswig-Holstein-Sonderburg-Glucksburg

*According to the *Almanach de Gotha*, circa 1864



Races & Regattas

For most of New Europa, the *sporting life* means one thing—**racing**, or rather, racing and the heavy gambling that goes on around it. Whether it's horses, yachts, steam automobiles, or zeppelins, a dedicated race fan can always find

a place to place a wager in the Steam Age.

Horse Racing: the Sport of Kings

Horse racing, of course, is the biggest sport around. People like to call it "the sport of kings" because kings like to bet on the horses; plungers like my friend Bertie can literally run up thousands of pounds of debt in a single afternoon at the track. They also call it the sport of kings because only a king could afford to support the huge outlay it takes to maintain a racing stable and its high priced horesflesh.

England is, of course, the very capital of equine events, with several great races that are the pinnacle of the sport. Starting with Derby Day in June (with the inimitable Fred "Tinman" Archer taking prize after prize) through races at Dublin (a steeplechase), the July Stakes at Newmarket, the Cambridgeshire, and the Oaks, the most prestigious of these races is the Royal Ascot in August, a tony affair attended by the crème of Europa, including the Queen herself.

In America, land of the quarterhorse and the famed Tennessee walking horse, racing is also fast and furious. Saratoga boasts the oldest existing track in the Americas, patronized by such Wall Street luminaries as Leonard Jerome and August Belmont. In fact, Jerome and his brother Lawrence also sponsored the first transatlantic yacht race with a victory celebration held at Cowes.

Regattas en Blanc

But not all racing takes place on the track. In addition, yachting is also an important venue for the sport-

ing gent. Cowes Week marks the annual meet of the Royal Yacht Squadron on the Isle of Wight. During a week of races, dozens of crews compete for the Regatta Cup and the 50,000£ prize.

Newport in Rhode Island is another favored yachting spot, although right now it's just starting to take off, with the scions of the exclusive Four Hundred buying property and building mansions. The Newport Regatta is small, but is gaining quite a bit of favor among the fast set. No prizes have been offered yet, but with its millionaire sponsors, you can bet it's gonna be a doozy when they get around to it.

The Great Paris to Vienna Automotive Rally

With the popularity of the steam automotive growing by leaps and bounds, it wasn't long before some

enterprising soul sponsored a race involving these "wheeled teakettles." The premiere race is the great Paris to Vienna Rally, which takes place every summer for two weeks from July to August. Sponsored by the *London Times* and the Dwarfen Steamfitters Union, the race draws contestants worldwide to compete for the 20,000£ prize.

The Great Airship International

The most recent phenomenon in racing circles, the International came about when Prussia began to devel-

op lighter-than-air vehicles in response to our aeronavy. Soon—as France, England and Austria also developed their own airships, and United States airships crossed the Atlantean—a great airshow developed, eventually hosted by King Ludwig at the Royal Aerodrome at Friedrichshaven. Needless to say, our Engine magick-powered, ensorceled hydrogen aerozepps don't compete in the main racing event—with average speeds of up to 150mph, it would hardly be fair. But with a 100,000 florin prize, the annual June event has quite a turnout!

Divine Sarah's Card Racing Rules

An interesting card variation taught to me by the Divine Sarah Bernhardt, this is a great way to simulate any race situation.

And lose a lot of money too.

Each contestant chooses a card suit to represent his horse, and places a card of that suit face up on the table, so that all four suits are side by side. The deck is re-shuffled, and cards are turned up and placed on their respective suit piles. As the third card is turned up, bets are now placed on each horse, taking into account odds on the favored "front runner." Play is then resumed until one "horse" has managed to get ten cards placed on its pile—the winner!



The Season

*An excerpt from a Godey's article
Jan. 1872, by Miss Marie Coy*

“As the gay Social Whirl once again wends its way round the Calendar, it is time for those who are truly *comme il faut* to prepare their

busy schedules for the many social obligations and events to come. Another Season is upon us, dear companions, and if you intend for your star to rise in the glittering firmament of Society, you must be assured that every engagement counts!

January

“With the advent of New Year’s, the most exciting part of the **Vienna Season** begins. Called *Fasching*, or Carnival, it is a glittering whirl of grand balls for all occasions—the Industrialist’s Ball, the Skating Club Ball, the Forester’s Ball—all culminating in the Gschnas Balls, fanciful events with names like the 4th Dimension Ball (much beloved of the Faerie) and the Insane Asylum Ball.

“Meanwhile, the **Russian Season** (which started in November) is already in full swing, with balls and dances every night. The social capital of Russia is **St. Petersburg**, where the nobles hold their own court separate from Czar Nicholas I. The social season in St. Petersburg is very strenuous; not only are there parties and balls to attend to, every lady danced with must be visited within a week to be formally thanked for the honor of the dance. Also, when you are invited to a party you must reciprocate with an invitation of your own. With all that, by the end of the season everyone is exhausted and ready for Spring.

“The Imperial family has no interest in associating with its nobles and **Moscow** is an insular society

where the only entrance is through blood or marriage. Their Season consists of command performances by favorite performers, the usual parties and balls, and lots of quiet visiting. Moscow is a more somber environment where the Czar rules his empire within an empire absolutely.

“January is also the start of the **hunting season in England**, resumed after the second session of Parliament. Riding to Hunt across the frozen landscape, the English aristocracy find new ways to break their necks and arrange “hunting accidents” for their rivals. And in Old “Knickerbocker” New York, the winter season ends with the exclusive fête/ball at Mrs. Astor’s mansion in Central Park.

February

“February is the tail end of the **Russian Season** and the landed gentry begins drifting back to its country estates, travelling across the screaming wasteland of Russia to the pockets of civilization scattered across the untamed landscape.

“The Season in **Paris** is also ending and the nobility is migrating back to its estates as well.

March

“Spring is the time to be in **Paris** and **Cannes**, where the flowers are blooming and the parties never-ending. But the real place to be in France is, of course, the **Imperial Palace**, where morality is more than lax, it’s practically nonexistent.

April

“This month, the **English Hunt Season** ends and the male aristocracy reluctantly exchange their guns for top hats and begin the trek to London for



the opening of the London social season. As the **Royal Academy** show opens the events, the aristocracy's ecstatic wives rush over the Channel to Paris to replenish their gown supply at **Monsieur Worth's** establishment

on the *Rue de la Paix* (and deflate their husband's wallets at the same time). They'll need their new finery, for the most fortunate may well be **presented at Court**, a social triumph in any circle of Society.

"While in Paris, the ladies may also wish to be on hand to view the opening of the **Grand Salon of the École des Beaux Arts**, as well as its somewhat disreputable cousin, the *Salon des Refuses*, established by Emperor Napoleon III for the viewing of what is pejoratively known in critical circles as "*Part moderne*."

May

"May is the true start of the English social season. The English come down from their country estates and set up residence in London to attend the **first session of Parliament** and the **Derby Day** races. The Great houses in Mayfair and Belgravia, closed for most of the year, are opened up and cleaned out, and flower boxes and striped awnings appear. A flurry of invitations fly back and forth as everyone tries to cram as much socializing as possible into a few short summer months.

June

"The month begins with **Graduation at Eton** and other noted exclusive schools. Also, this is the time for the annual

Thames Cup Finals—a perfect excuse for leisurely punting about on the water. The highlight of the English Season comes with the races at **Royal Ascot**, four days of festive formality where everyone who is anyone must be there.

"In America, the elite are meeting for their own round of races and gambling at **Saratoga Springs**, patronized by that lion of the New York fast set, the dashing Leonard Jerome.

"For those of Faerie ancestry, or of close Faerie acquaintance, June also marks the beginning of the ancient **Midsummer Night's Festival**, a traditional week-long event that culminates in the great **Dance of the Faerie Courts**. On this auspicious evening (the 24th), a gateway is opened betwixt the Veil and the Mortal world, allowing for the most unearthly revelry to take place. Although dangerous for those not of the Fair Folk, to be a mortal who's actually attended is a mark of incomparable social distinction!

July

"In mid-July the English season ends with the annual races at Goodwood. The French Riviera season now begins

The Social Calendar

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in earnest. Many of the English fast set travel to **Bath** at this time to take the waters and recover from the town season; others go to France, mostly the south, where the casinos of **Cannes** and **Monaco** await. In **Vienna**, the Emperor (and his Court) travel to the spas at Bad Ischl for his annual sabbatical.

August

"The English aristocracy abandon London completely in August; it would be socially ruinous to be seen in the city in such an unfashionable month. Many are off sailing during **Regatta Week at Cowes** (on the Isle of Wight), grouse hunting in **Scotland**, or just tending to their manor houses and lands. The **Royal Yachting Squadron** at Cowes, headed by the indefatigable Prince Bertie, has its annual Regatta (usually won by the Prince and his Yacht *Britannia*); afterwards, HRH retires to Paris preparatory to recuperating at the Spas of Wiesbaden and Baden-Baden. Meanwhile, Emperor Franz Josef returns from his own sabbatical at Bad Ischl to celebrate the Royal Birthday (the 18th) with his loyal subjects.

September

"Now the **German spa season begins**; there is a mass exodus from Paris and England to the cities of **Wiesbaden**, **Bad Homburg**, **Bad Gasten**, **Marienbad** and **Baden-Baden**, where everyone takes sitz baths and drinks seltzer to recover from the excesses of the rest of the year. However, it is hardly a time of strict abstinence. There are operas and concerts and entertainments galore, and plenty of gambling. Many demimondes cast their webs in these cities during September and October, as the more relaxed air allows for greater tolerance of their activities.

"In the great **Bear Flag Empire of California** in western America, summer social festivities come to an end with recently crowned **Emperor Norton's Forty Niner Ball**, a celebration involving all of San Francisco and lasting four days. Although boisterous (and perhaps a bit ill-bred), the genuine good feelings attendant at this event promise a good time to all visitors.

October

"In Prussia (and Bayern) **Oktoberfest**, a combination drunken orgy and harvest festival, commences, and the spirit of it spills over into other Germanic lands as well. There is a flurry of late hunting in the **Vienna Woods**, as the aristocracy tries to enjoy the last waning days of fall. The **Prince of Wales** also retires to his estates at **Sandringham**, to pursue a bit of shooting before the snows fall.

November

"The **Russian Season** comes in with the winter, as the nobles of St. Petersburg huddle together in their frozen city and make their own warmth. The Season is a glittering feast of balls, parties, and operas spiced with the vicious infighting the Russian aristocracy is famous for. The rigid etiquette, passion for protocol, and craving for precedence can lead to some extraordinary scenes in this eastern empire. The common pastimes, other than balls and the like, are ice-skating, sledding, drinking, visiting museums, and all the other things done in other nations as well, such as card parties and going to the theatre.

"The **Wyrms** of New Europa are certainly not to be outdone in the social circuit, for it is now that they celebrate their great **Dragon's Convocation** in Rome. Dragons from around the world travel to this week-long event, in which they exchange gifts, discuss collections, and renew millennia-old ancestral ties.

"In the United States the **New York Social Season** begins with a whirl of **Coming Out Balls**, as the newly eligible daughters of Old New York Society are introduced to their future husbands. The New York social scene is full of the old Knickerbocker families ruled by the stern social hand of Mrs. Astor herself.

"In **Bayern** the hunt season ends and preparations begin for the Bayernese Social Season.

December

"The English nobility takes a break from hunting season to return to London for the **opening of Parliament**. Since most of the nobility has a seat in the House of Lords and most bring their wives with them, it creates a small, select Season in the Winter months. The usual English Season activities occur, but on a slightly smaller scale. Many foreign diplomats come to the city at this time to do political business with Parliament. They enter the social scene as well, as they know that most English governing is done socially.

"With the arrival of the Faerie court for the **annual Yule Ball at Castle Falkenstein**, the little season in Bayern begins. Smaller and more intimate, with fewer nobles and many Faerie, the little Season can be a very surreal time in Bayern."

Tom's Notes:

Once again, the Season is to be missed at your peril! It's the *best* way to meet the movers and shakers in the Falkensteinian world. So get out your datebook—there's partying to be done!



Traveling I (By Sea & Air)

Although the majority of travel in New Europa involves either puffing steam trains or horse-drawn carriages, the only way to get between continents is still by ship (airplanes still being many decades away, inventionwise).

For now, the Steam Age is teetering on the very brink of the great age of nautical travel, when the mighty floating palaces of Cunard, White Star and the P & O will make a trip over the Atlantean an unforgettable spectacle, the hallmark of many a traveler's life. It's a grand time to take a ship to New York, India, or even the mysterious Orient, a time when getting there is more than half the fun.

The Ships

A wide variety of ships await the nautical traveler in the 1870's. Here are just a few typical types:

MAIL PACKETS: These are usually swift, no-frills steamers of small size and with only two or three passenger compartments. The *Dover Packet* is the only reliable way to get from Dover (England) to Calais (France) and back.

VANE CLIPPERS: These are the intermediate ships between the old windjammers and the modern iron-hulled passenger liner. Swift, yet not tied to coaling stations, vane clippers are the new flagships of the Inman Line, supplanting the great China tea Clippers like the *Flying Cloud*.

STEAMERS: The majority of transoceanic ships operated by the major shipping lines, these ships are iron-hulled and screw-driven, with well appointed cabins and comforts little dreamed of in the early days of trans-Atlantean travel. Meals and even entertainment are provided on the larger liners as part of the ticket price. Reliable, fast comfort, at a good rate.

MERCHANTERS: Large, usually converted sailing ships, their big advantage is that you can almost always find one going where you want to go, no matter how obscure the place. Don't expect comfort, and be prepared for an opportunistic skipper to try and rob you or sell your female companions to white slavers. Travel at your own risk.

The Lines

Regular service around the seas of New Europa is provided by several reputable companies, including:

THE P & O:

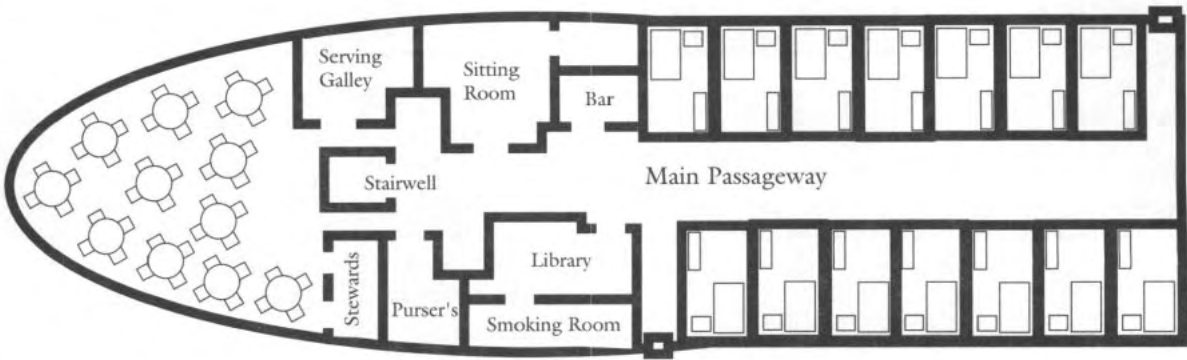
(PENINSULAR & ORIENTAL STEAM NAVIGATION Co.) is a fast and efficient, no-frills line, catering to business passengers traveling to the Far East. Since they carry the mails to and from India, they are very reliable. Most of their ships are named after famous places in the Orient: *Himalaya*, *Rangoon*, *China*, etc. As a note, the *Carnatic* is famed for being the ship that Phileas Fogg almost missed on his way to Japan.

THE FRENCH LINE: As it sounds, this line serves the Second Empire as its lifeline to its far-flung possessions. Good food (of course), a little cramped, and typically late into port. Ships are typically named after locations in France. (*Paris*, *Reims*, *Marseilles*, etc.) or girl's names (*Marie*, *Pierrottine*).

WHITE STAR LINE: A medium-sized passenger line, with reliable comfort and speed. Specializing in Atlantean/Mediterranean routes, White Star names its ships after oceans and seas: *Adriatic*, *Atlantean*, *Pacific*, etc.

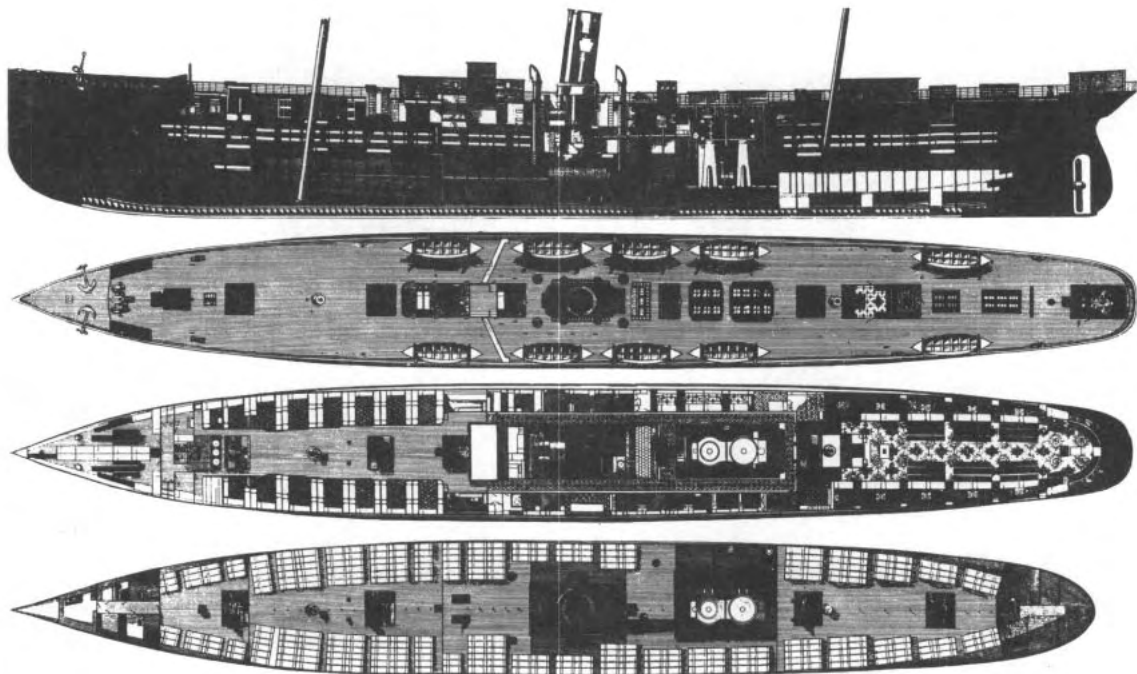
THE CUNARD LINE: Concentrating on serving the lucrative trans Atlantean passenger and mail trades. Their ships are large, very well appointed, and have every amenity imaginable, including full-time chefs,



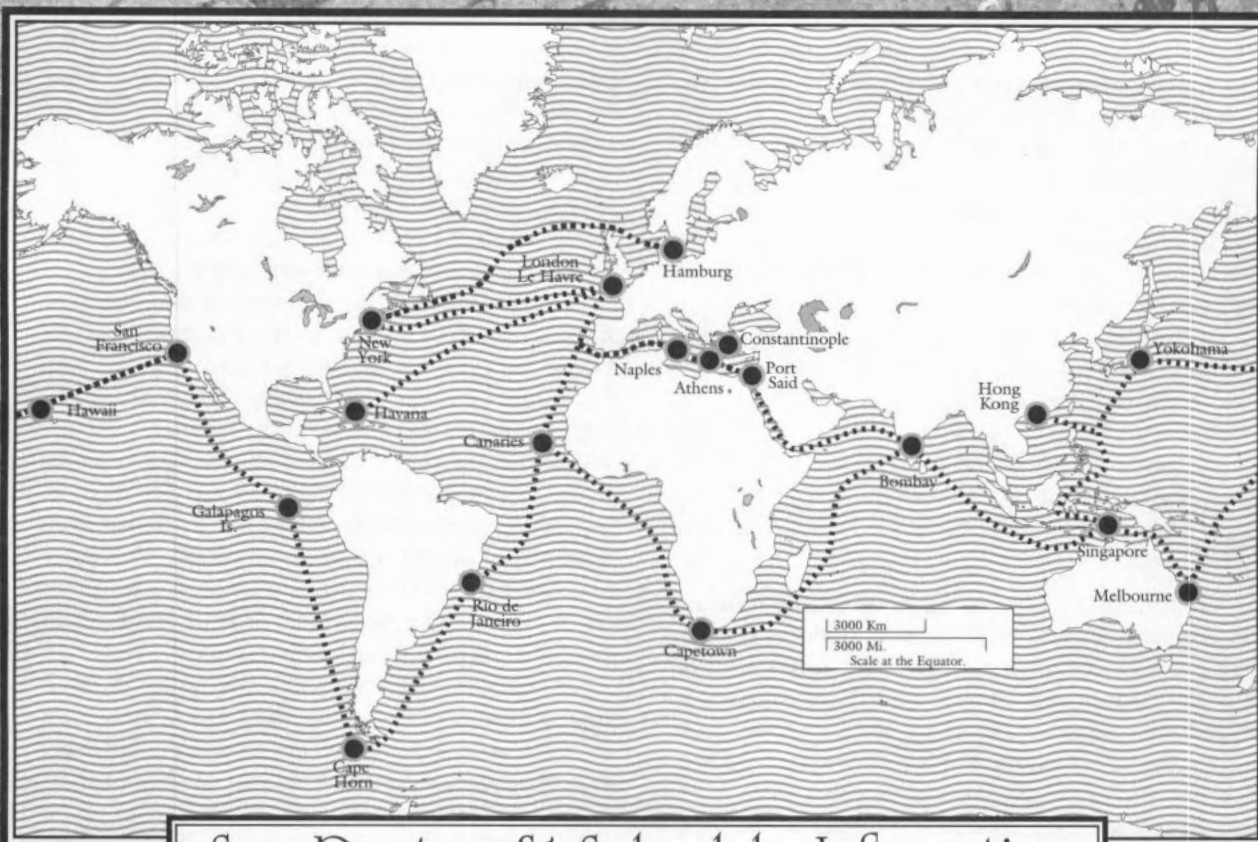


Typical Aeroship Passenger Deck

Typical Steamer, all Decks



From Henry Hall's *Report on the Shipbuilding Industry of the United States, 1884*



Sea Routes & Schedule Information

DOVER TO CALAIS CROSS-CHANNEL MAIL PACKETS

[VICTORIA, DOVER, EMPRESS, JUPITER, WIDGEON, SCOUT, GARLAND, PRINCESS HELENA, EUGÉNIE, ALEXANDRA & NAPOLEON III] leave Harbor every six hours at the high tide mark. The Channel Crossing takes @2 hours in good weather [♥, ♦], 4 hours in foul [♣] and cannot be made in storm [♠] at all (Draw one card for weather). Trains from Victoria Station leave every four hours, starting at 6:00 a.m., and take @2 hours to reach Dover. Ferry, waiting and train time combined, a typical London to Paris transit takes @9 hours. FARE is 1£ per person.

Source: *Boat Trains & Channel Packets*, R.Bucknall

TRANSOCEANIC SHIPPING

SEA MILES BETWEEN TYPICAL PORTS

Le Havre to Constantinople	3400
London to Port Said	3650
Port Said to Bombay	4025
Bombay to Hong Kong	6009
London (or Le Havre) to New York	3233
Hamburg to New York	3633
New York to San Francisco (by sea alone)	13094
New York to San Francisco (across Panama)	5219
San Francisco to Honolulu	2097
San Francisco to Yokohama	4536
San Francisco to Hong Kong	6086
Hong Kong to Yokohama	1830
Hong Kong to Melbourne	6000
Hong Kong to Shanghai	855
Bombay to Shanghai	6864

FINDING A SHIP: Ship schedules in New Europa are somewhat sketchy, with delays due to weather, cargo, pirates, etc. Draw two cards from the Fortune Deck, the first to determine if a ship is available, the second to determine type. Fares are @50p-1c/100mi.

CARD(S) DRAWN	AVAILABLE	SHIP TYPE
♥	This Evening	Vane Clipper
♦	Tommorrow A.M.	Steamer
♣	Next Week	Sail Merchant
♠	This Morning	Mail Packet

TRAVEL SPEEDS:* Mail Packet [Steam]= 130 miles/day
 Steamer=100 miles/day • Merchant=50 miles/day
 Vane Clipper=90 miles/day • *Nautilus*=160 miles/day

*Revised from *Castle Falkenstein*, pg. 67. We found better data [Conway's *History of the Ship*, vol 6, to be exact].

ballrooms and salons. Solid but pricey, Cunard Liners are usually named after places around the world (*Serbia*, *Caledonia*)

THE INMAN LINE are the developers of the new Vane Clippers, clipperships which use giant windmills to free themselves from the vagaries of winds and coal stations. The Inman ships are clean, fast and timely. Most are named after world capitals: *City of Rome*, *City of Paris*, *City of New York*, etc.

THE GREAT WESTERN STEAMSHIP CO. is the brainchild of the indefatigable Isbard Kingdom Brunel, and boasts the first and largest modern iron hulled steamships. Typically, their ships are named "*Great Something*": *Great Eastern*, *Great Western*, etc. While huge, they lack somewhat in comfort.

The Trip

Your trip will most likely begins in one of the many seaports that line the New European coast. In general, your best bet for an outgoing ship is at the ports of London, Liverpool, Dover, Le Havre, Marseilles, Calais, Amsterdam, or Hamburg. No oceangoing ships depart from the Innersea, as it is considered too shallow and treacherous for deepwater navigation.

Tickets are purchased in the offices of the local steamship companies (see below), or, in the case of mail packets and merchanters, passage is bought directly from the individual Ship's Purser.

During the voyage, your interaction with the crew may be quite limited. If the ship is a liner or vane clipper, you most likely will be tended to by one or more stewards (a sort of nautical manservant who fluffs pillows, makes beds, brings room service, and generally tends to your every whim), under the direction of the Purser (who is in charge of passenger comfort). A large ship may also have a Doctor aboard. Chances are you won't see the Captain unless you're invited to dine at his table, a perk usually reserved for the very wealthy or famous. If you're traveling third class, you won't even see that much; you'll be restricted to staying below decks during the day.

Oh, yeah. Expect to be seasick.

Royal Luftschwansa of Bayern

But if you're the sort that *bates* being seasick, there is a new option to getting around the continents.

Air travel, via Bayernese aerozeppelin. The only way to fly (literally).

Not every Bayernese aeroship has found itself pressed into warlike service; the farsighted King Ludwig also commanded that four great "luxury ships of the skies" be commissioned shortly after the Battle of

Königseig. These immense floating cities, named the *Princess Sophie*, the *King Maximillian*, the *Parsifal* and the *Siegfried*, are the proud symbols of Bayern's expanding commercial might. Currently, all four serve routes from central New Europa to New York City [FARES: 100c; first class only, for a 26 hour trip], with occasional special trips to Scandanavia, India and the Orient [prices arranged at the time of scheduling].

There is only one "airport" for this tiny Bayernese air-passenger fleet, located in the picturesque city of **Friedrichshaven**, a small harbor on the shores of Lake Constance (known by Germans as the *Bodensee*). Bordering Switzerland on one side, Bayern on the second, and Austria on the third, Friedrichshaven is the perfect centralized starting point for travelers from all over New Europa, connected by trains running from most major cities to the lakeshore district. Passengers may book their flights up to a week in advance in offices located in the Swiss town of Basel, the Bavarian town of Konstanz, or Bregenz in Austria.

Hovering near the center of the Bodensee, their huge stabilizers trailing in the deep water, these giant aeroships are truly majestic. They are also perfectly safe; with their great magnetic Engines just turning over, they are anchored with the force of gravity itself to the rocky lakebed below, safe from storms, winds, and the unwelcome attentions of Prussian spies and saboteurs.

The aeroliners leave every two days, rotating into harbor like clockwork; as two are returning, the other two are preparing to embark. On flight days, small steam launches and miniature Dirigible "omnibuses" carry ten passengers each trip out to the distant mooring points, where they are distinctly awed at the sight of thousands of tons of metal superstructure suspended effortlessly overhead.

A cable elevator drops down and the attached car winches groups of ten up into the vast bowels of the ship. And what a ship! The *Princess Sophie*, for example, is almost 200 feet long, with twelve decks of lavishly appointed staterooms (20 total), banquet halls, and a small ballroom.

The trip itself is very much like being on a passenger liner, except for the smoothness of the ride. Your cabin is small, but well furnished with lightweight wooden furniture (bolted to the floors), and electrical lights. The dining room provides a wide variety of dishes superbly prepared by world-class chefs. Your every need is taken care of by a staff of unobtrusive stewards and a very capable Purser. And the speed of your mighty aeroship allows a trans Atlantean voyage to be completed in only twenty-six hours. So until Count Zeppelin discovers a way to make his giant *Hindenburg* a reality, the aerozep will be the most elite way to travel in style.



Traveling II (By Rail)

Many people back home have probably never ridden a train—at least not the Americans I know. Europeans are another matter; even in the 20th century, trains are still an important means of transport around the

Continent. But the trains of the Steam Age are a far cry from the streamlined, electric diesels of my own time, which often resemble jetliners in their posh accommodations. These are uber trains, the primal ancestors of the Eurorail system, belching fire, smoke and bad smells as they lumber through turn-of-the-century New Europa.

The Station

Your trip begins in the Station. And *what* a station! Victorians love ornamentation, and their railway stations reflect this. The Steam Age is the great era of railway extravaganzas, from the rococo palace facades of St. Pancras station in London, to the only slightly more restrained marble colonnades in München.

The average station is huge, with a high arched roof constructed of girders and glass. Trains enter through the back of the station, pulling up next to long concrete platforms that extend along the tracks. Along these “platforms” scurry **porters** hauling baggage (for a fee); **guards** checking tickets and providing information to passengers (you won’t find a **schedule** “indicator” **board** until the mid-1870s, and even then only in large metropolitan stations); fruit, newspaper, and food sellers; and the occasional beggar, prostitute, or pickpocket plying their trades.

The front of the station is taken up with the ticket offices, the Stationmaster’s Office (usually open 7:00 a.m. to 7:00 p.m., but don’t count on that outside of

England, Bayern and Prussia), mail sorting rooms, waiting rooms for passengers, luggage checkrooms (there are no rental lockers), lost property offices, separate rest rooms for staff and public, cab stands for hacks and hansoms, and occasionally attached hotel accommodations in the largest stations. Stations usually are open until midnight, and reopen at seven a.m. when the **stationmaster** arrives.

Tickets

You buy your ticket from a tiny window in the anteroom of the station. The ticket is made of hard cardboard, and is color coded to denote whether it’s 1st, 2nd or 3rd class and whether it’s one way or round trip; the destination is stamped on the ticket at the time of purchase. As a rule, most fare range from a half p to 1p per mile for a 3rd class ticket, 2p/mile for second class, 4p/mile for a first class billet, and 6p/mile for sleeping cars.

Once aboard, the conductor will come through your car to check your ticket. He clips it with a small metal punch; this is so that if a new conductor comes aboard (common practice on long trips), he knows you have been checked previously in the journey.

The Train

What’s traveling on a Steam Age train like? The train itself is operated by a **driver** (or **engineer** in the Americas), and a **fireman** (who shovels up to three tons of coal per trip to keep the boiler at the right pressure—too low and the train slows, too high and it’ll explode!). It’s tough work; New European engine cabs are barely covered and travel in all weather.

Often a **maintenance man** travels with the train, making repairs, while a **conductor** walks the cars checking tickets and handling passenger requests. In



the Americas, there are also **sleeping car attendants** to turn down beds and provide other amenities.

What do you get for your ticket? In **first class**, you get roomy, paneled cars with wide plush padded seats, wide windows with velvet curtains, oil or electric lamps, and tasteful decorations. In **second class**, seats are thinly padded and narrow, the windows are small and unshaded, and the car is lighted by a few guttering oil lamps. **Third class** seats are benches with tiny windows on all sides. In New European trains, there is no heat, although American trains are heated in first and second class. The remainder of the train is made up of baggage cars, mailcars (most mail is carried by train), coal cars, guarded payroll cars, and private cars. The **caboose** (a heated car providing shelter for the crew when the train is at rest) is found only in America.

In America, passenger accommodations seat everyone in one large compartment (this is the typical car you see depicted in Western movies). In New Europa, first and second class accommodations are laid out on a different plan; cars are divided into individual compartments, each with two bench seats facing each other (much like in a Sherlock Holmes movie or the film version of *From Russia with Love*). A curtained door separates the compartment from the outer hallways that link cars. These compartments can be surprisingly private and are often used for sleeping and other matters; a legendary *faux pas* involved a couple of lovers caught *en flagrante delicto* when their train pulled into the station with the outer window curtain pulled back to reveal the twosome involved in the heat of passion!

Eating & Sleeping by Rail

There are no **dining cars** in New Europa yet, although that innovation has become more common in America. Instead, passengers pack their own food, buy food from cart vendors along the train platforms, or rush off the train at certain "long stops" (twenty minutes every four hours is average), to eat at station "**refreshment rooms**." Even these are stratified by ticket class; first class passengers enjoy gourmet meals, fine wines and excellent service, while third class riders settle for tea and pasties served over the counter. Food bought this way costs twice as much as usual.

Another option is to get off the train along the way to eat and sleep, taking the next train; the risk is that it may be several days before another train comes along, and even then it may be already full!

American trains, of course, travel long distances without stops, so dining cars are now a fixture of train travel throughout the west. These palatial rolling

restaurants are renowned for serving multi-course meals, excellent vintages, and providing full service, for surprisingly reasonable prices.

Americans, especially in the Texican Republic and the Bear Flag Empire, also have **Pullmans**—sleeper cars with fold-down bunks and private compartments. These have all the amenities of being at home, just a little cramped. It will still be ten years (not until 1883) before similar accommodations will be found on New European trains, when Belgian Georges Nagelmacker establishes his exclusive **Blue Trains** and the world famous **Orient Express**.

The last few cars of a New European train are made up of **private cars**, elaborate traveling mansions owned by only the very rich or heads of state. Private cars are almost always extravagant; for example, King Ludwig's private car (which he inherited from his father, Maximillian II) is ornamented with golden crowns, a salon with paneling, hand-carved chairs and sofas, marble tables, a huge bedroom, a balcony, and a toilet. (with a seat padded in swansdown!)

Travel

The trains of the 1870's are remarkably fast, considering that they are coal-fired and steam-powered—speeds of seventy mph aren't uncommon. No, the biggest restriction on travel speed isn't the trains; it's the tracks. Steam Age railways often travel over rickety bridges that can barely keep standing, through badly shored tunnels that collapse, and along primitive mountain grades that occasionally slide downhill. Add to this the threat of bandits and wandering rebel armies (especially in the unstable Balkans and the rugged hills of Spain and Tuscany), and you can see why travel outside of England, France, and the Germanies is fraught with delays and hazards. In general, for all but the most mundane commuter routes (like from London to the suburbs), allot *at least* a day's travel time for trips between cities in the same country, and often two or three days for any travel between countries (see map, pg.61).

Lastly, you'll need a **passport** when traveling via train between countries. Get used to the train stopping at the border checkpoint and the local gendarmes or soldiers coming aboard to ask for "papers." Besides a passport, certain countries (Prussia, Russia, some of the Balkans) also require entry or exit papers. If you haven't got any, you may be able to get past the border with a few well placed bribes—but be careful of the occasional incorruptable guard.

Remember: Traveling in the Steam Age is more than just travel. It really *is* an adventure!



Train Schedules & Maps

	AMSTERDAM	BERLIN	CONSTANT.	GENEVA	LONDON	MADRID	MOSCOV	MÜNCHEN	PARIS	ROME	VIENNA
AMSTERDAM	NA	450mi/○	1724mi/W	545mi/○	305mi/○	1145mi/W	1525mi/M	535mi/○	315mi/●	955mi/◐	719mi/●
BERLIN	450mi/○	NA	1699mi/F	670mi/○	750mi/○	1582mi/F	1209mi/W	570mi/○	580mi/○	995mi/○	404mi/◐
CONSTANT.	1724mi/M	1699mi/M	NA	1445mi/M	2030mi/F	2748mi/F	1730mi/F	1564mi/F	1898mi/F	2130mi/◐	2130mi/●
GENEVA	545mi/○	690mi/○	1445mi/M	NA	576mi/○	868mi/F	1730mi/M	430mi/●	316mi/●	564mi/○	626mi/○
LONDON	305mi/○	750mi/○	2030mi/F	576mi/○	NA	1190mi/○	1915mi/W	768mi/○	288mi/●	1195mi/○	980mi/◐
MADRID	1145mi/W	1582mi/M	2748mi/F	868mi/M	1190mi/◐	NA	2900mi/F	1470mi/F	900mi/◐	1225mi/○	1668mi/○
MOSCOV	1525mi/F	1209mi/F	1730mi/F	1730mi/F	1915mi/F	2900mi/M	NA	1530mi/M	1844mi/M	1087mi/F	1247mi/◐
MÜNCHEN	535mi/○	570mi/○	1564mi/M	430mi/●	768mi/○	1470mi/M	1530mi/F	NA	582mi/○	647mi/◐	266mi/●
PARIS	315mi/●	580mi/○	1898mi/M	316mi/●	288mi/●	900mi/◐	1844mi/F	582mi/○	NA	900mi/○	850mi/○
ROME	955mi/◐	995mi/○	2130mi/◐	564mi/○	1195mi/○	1225mi/○	1087mi/W	647mi/◐	900mi/○	NA	840mi/◐
VIENNA	719mi/○	404mi/◐	1160mi/○	626mi/○	980mi/◐	1668mi/○	1247mi/◐	266mi/●	850mi/○	840mi/◐	NA

Trains w/connections to desired city leave:

● Hourly

○ Once Daily

◐ Noon & 6pm

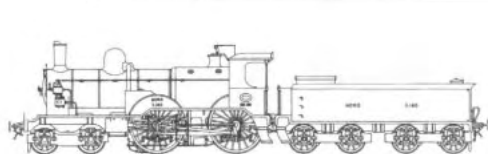
◑ 6am & Midnight

M=Every Monday

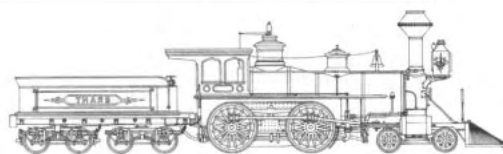
W=Every Weds.

F=Every Fri.

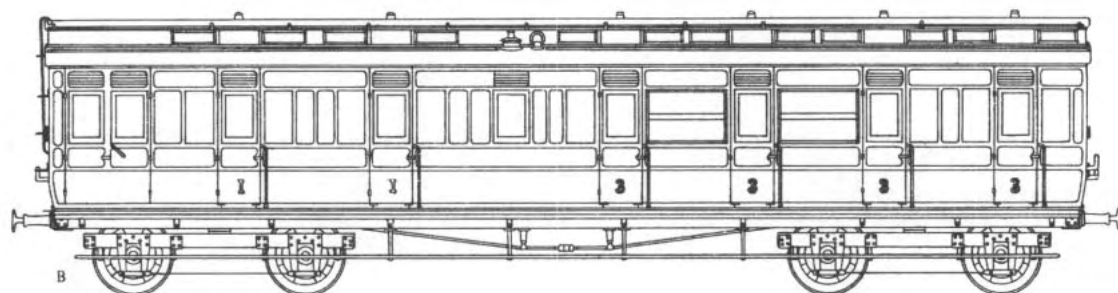
Train Cars & Engines



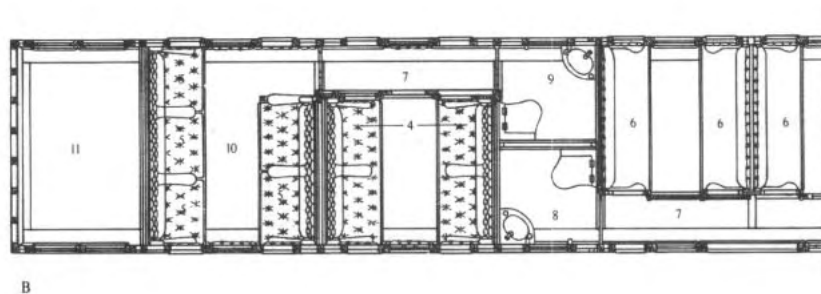
New European Style Engine



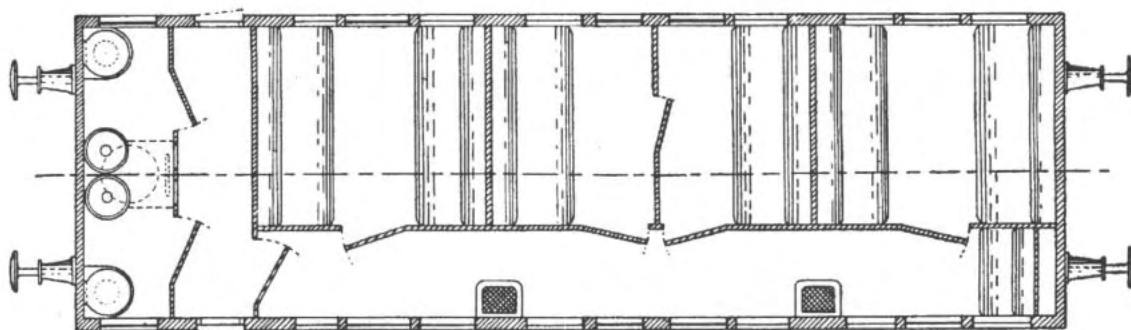
American Style Engine



New European Style Compartment Coach with "Sleeper" Seats



Georges Nagelmaker's 4-berth "Blue Car" Sleeper Coach



From *The Lore of the Train* by C. Hamilton Ellis, Grosset & Dunlap, 1971



The Unseelie

An excerpt from Lady Freida- Harris' book Nympha Eruditio et Magicus

"The Unseelie are not to be trusted in any way, shape, or form. Their sole interest is destruction, the end of the human race their ultimate goal. They are purely malevolent and devious with no ability to compromise. No matter what they promise you they are only there to destroy everything they touch, and you will be very sorry if you deal with them.

"The Unseelie are comprised of everything from tiny nasty sprites that torment children and pets all the way up to the darkest blot on light and life, The Adversary, and everything in between. The rule is: If it hates humanity, it's Unseelie.

"The smaller members of this group, though no less vicious, are usually just annoying. Their larger brethren, however, can be downright dangerous. Boggarts, Attorcrophe, Basilisks, Fir Darrigs and the like are frightening but obvious members of the Unseelie Court. The ones to watch out for are those that don't *look* evil, but will still suck the life from you.

"Never accept a gift from a Faerie. Never eat their food or drink their wine; to do so gives them a hold on you and even if they are Seelie, you could still be in big trouble. This rule goes doubly so for Unseelie; they are incredibly tricky and will try to trick you into taking something from them, so be alert! You could face death or far worse if you aren't on your guard.

Tricks and Traps

"Being stupid around the Fey is a quick route to the other side and that's if you're lucky. Always check your pockets before leaving the presence of Faerie; you may find they've slipped something into them so they can call you a thief when you leave with their possessions.

"There are stories in abundance about mortals entrapped in Faerie rings and danced to death by giggling unseelie, that's a mild fate. Unseelie horses can lure unwary humans to their deaths and Unseelie maidens can seduce mortals and drain away their life force. There are a thousand forms of Unseelie and each one is another pathway to darkness.

"There can be an exceptionally subtle plot to destroy a family generation after generation in reparation for an imagined or real slight. They can work quietly for decades or even centuries to further their designs with meticulous planning and devious insight

into the minds of their prey. They have long memories and can hold a grudge for millennia.

Protections

"Smaller Unseelie can be banished with minor objects: an iron horseshoe over the doorway, turning your clothes backward, wearing a cross or other holy symbol. An iron nail in your pocket will keep things like Boggarts away. For the greater Unseelie, seeking refuge in a church or other holy ground is a good idea; larger quantities of iron—or better yet, cold iron—may be needed. The advice of a Mage can be helpful at this time because many Unseelie have their own particular weaknesses that can be exploited.

"There are also some plants and herbs that will ward off Unseelie, if not actually destroy them. Oak, Holly, Ash, and Thorne are ancient tools against dark magic and most creatures of the dark generally cannot move against any place protected by them. This is why old Oak groves were sacred to the ancient druids; places where all four grew together were especially blessed. In America, Sage and Sweetgrass are used for much the same purpose, as are others too numerous to mention. However, reliance on such things does not guarantee safety; a combination of all the above is the best bet.

The Hunt

"The Wild Hunt is one of the most dangerous manifestations of the Unseelie, because not even the members of the Hunt have complete control of it. The Faerie work themselves into a frenzy and call on the dark aspects of the Horned One to be loosed upon a target. However, due to the unpredictability of this, often much other damage ensues as well, sometimes even to the Unseelie themselves. It is not a thing to be taken lightly; if encountered, it is to be greatly feared. Happily, it is not often called out.

The Adversary

"The Adversary and his Consort, The Morrigan, are two of the most dangerous creatures in existence; dragons give them wide berth and among the Faerie, only Auberon dares challenge them openly. All other Faerie fight the Great Game on a slightly lower level. There is little or no defense to be had from these two in the unlikely event that they should deign to notice a mere mortal. Those whom they use as pawns have terrible fates awaiting them."



Victorian Values

One of the things I've had to learn since coming here is a whole new value structure, one a bit alien to what I was used to (though not that different from the one I was *raised* on).

Victorian Values seem a bit stodgy and old fashioned compared to the fast and loose way we play things in the 20th century. I have learned two things from observing them: First, they are, at heart, pretty good principles to live by; second, if you stick to them, you can pretty much make your way through anything else the Steam Age throws at you.

Your Word Is Your Bond. This is one I have found to be a watchword. Around here, if you get a reputation for breaking your promises, it sticks to you like white on rice. In a world where there are few lawyers and fewer contracts, those who can be trusted are those who are accepted. So if you make a promise, keep it, even if you have to crawl over broken glass on your knees to fulfill it.

Honesty Is The Best Policy; the Truth Will Out. And it will, make no mistake about that! People expect you to tell the truth, because to violate that would mean lessening your honor and yourself. Not that they always keep to that ideal, but the people who are *respected* here are those who have a rep for unshakable honesty.

Good Works Are Their Own Reward. Or, as the 20th century bumper sticker says, *Practice Random Acts of Kindness and Senseless Beauty*. If everyone takes the time to help out someone in trouble, the karma will come back to you when you need help. This is one reason there are so many Societies for the *Improvement of Something* around here—doing good makes people feel good themselves.

You Are Your Brother's Keeper. Or, put another way, you have a responsibility to Society (and Humanity) as well as to yourself. I've also heard it described as the *spirit of the commons*, the requirement that if you see something wrong, it's up to you to fix it (or prevent it), because if not you, then who?

Always Protect Those Weaker Than Yourself. And this isn't just women and children (although if you don't protect your Posterity, you're not very smart, Evolutionarily speaking). You should also extend this courtesy to the aged, infirm and incapable as well. That may not only be against ruffians and footpads who may have attacked someone in the Underground. It may also call for defending a small town against an army, a people against oppression, or a world against Unstoppable Evil.

Knowledge Is Valuable for Its Own Sake. Forget *For a Good Job, get a Good Education*. A complete human being should be able to function in all the spheres of human endeavor, whether physical, cultural or intellectual. To know how the world works; what others have thought and achieved, and to be able to express your own ideas in a clear and convincing manner requires knowing things for the very sake of knowing them.

Believe in a Higher Good. The last and most primary value of all. It does not refer to believing in a particular God, religion or creed—I've found the same basic beliefs among Indian shamen, parish priests and Taoist Zen Masters. What this refers to is that one must believe in a higher principle than mere expediency, that there is a Higher Right and Wrong that cannot be compromised or waffled around, and in a way to treat others as you would have them treat you.





Writing Journals

Everyone in the Victorian Age keeps a Journal. It's a compulsive sort of thing, like four-step programs back home. They write about their daily lives, loves, pet peeves, victories and failures—Journals take the place of psychologists (who haven't yet been invented in the modern sense and are right now known as alienists), allowing the Victorian mind to work out its problems and insecurities far from the public eye.

And then, they die and their relatives publish them. Go figure.

Journals. Queen Victoria has one, filled with florid prose, breathless opinions, and delicate watercolor paintings she does herself. Even Bismarck has one, a secret record of dreadful insecurities and violent melancholic fits. I know all about these Journals, because these and more have been published back in my universe, to the great consternation of relatives and the delight of historians. I often wish I had copies of them with me—it would be really useful to know Bismarck's greatest fears when I'm facing him across the negotiation table.

By the by, I have already located Ludwig's (history shows it was stashed in a desk in the Residenz in Munchen), and I plan to destroy it ten seconds after his death. Nobody's gonna hold *my* friend and boss up to historical ridicule.

But as a Player in the Great Game, you have the unique opportunity of creating a diary for an entirely different person—the fictional character

you will portray on the Stage. And since no one will ever be publishing these memoirs to embarrass you after your death, you can go as crazy as you want embellishing them with your artistic and literary talents. Since almost all of the Great Game's character creation is narrative, you should endeavor to write down *anything* interesting about "yourself"—personality, appearance, background, personal attachments, romantic entanglements, secrets, alliances, possessions, and even a personal Nemesis (Hosts should be encouraged to add any notes they personally feel will be important to playing the character as well).



And don't just *write* in your Journals! Try pasting in postcards of places "you've" visited, "love letters" from old flames, regimental commendations received in battle, reviews of books "you've" written or plays "you've" acted in—anything at all that a real person might put away and cherish in a private moment.

The very act of adding these "real" things to your Character's Journal will give him or her a life that is not only deep and rich roleplaying material, but also provide hours of interesting mutual reading when you're not in an Entertainment.

And a last idea for Hosts: One of the nifty things about each Player's Journal is that it could also be considered to be a "real" thing in the context of the Game; Players can secretly tell the Host where they stashed their Journal in the Game world, leaving it to be hidden there for other Players to find (and read)!



Xenophobia

Xenophobia \ zen-o-fo-be-ah \ n: irrational fear or hatred of strangers or foreigners, or of what is strange or foreign.

When I first arrived here, I was absolutely *appalled* at the amount of ethnic namecalling, international sneering, and generally suspicious, xenophobic behavior I encountered. To one born in an age of Political Correctness, New Europa is not a pretty place. True, it's not as bad as my version of the 1800's—Africans and Indians with sorcery make for respectful would-be imperialists, Chinese and Japanese Dragon Empires even more so. But still, when a common Britishism is "the Wogs (a derogatory term for anyone who isn't English) start at Calais", you know you've got serious problems ahead. I, coming from a more enlightened age, kept blundering on into it, horribly offending people by insisting that women, Indians, Chinese, Blacks and even Frenchmen deserved the same rights and respect as the typical Britisher (I still do).

Face it. People here don't much like or trust strangers (which, in some places, might mean people from the next village). The French don't trust the Germans, the Germans sneer at the French, the Austrians sneer at both of them, and the British don't like anyone, *especially* the French (that 1066 Norman Conquest thing, you know).

It might be helpful to realize that most of these people have been at war with each other since the dawn of time—tribes of Gauls and Picts and Scots and Huns and Vikings, all periodically sweeping out of the wilderness to ravage your farm, steal your livestock, and rape your sister. The Imperial Age has been the longest lasting peace this battered Continent has seen since the Romans came north and imposed the *Pax Romana* with gladius and spear. And *that* was 2,000 years ago.

Within memory of the oldest living New Europeans, the infamous Napoleon Bonaparte swept out of France and embarked on a reign of conquest that toppled the dynasties of a dozen nations who up to then had been peaceably mind-

ing their own business. Talk to anyone but a Frenchman and he'll describe "Old Boney" the way we would describe Attila the Hun. To their eyes Bismarck is just another conquering bounder, but at least he's better than that Napoleon III, who's French (and we all know about *them!*).

Americans aren't much better; they descended from New Europeans and bear the same legacy of blood. To them, it was perfectly natural to move into the Indians' lands and push them aside; it was the way everyone acted back home. Luckily, the Indians, who didn't trust each other all that much, banded together to avert the awful fate that befell them on my side of the Veil. So far.

The good news is, people *can* grow and change—in New Europa, faster than back home. Since the dawn of time the people of the Falkenstein universe have had to make room for three totally alien species that they couldn't get rid of; Dwarfs, Faerie, and Dragons, species powerful enough to resist anyone just trampling on them. This has made it much harder to engage freely in wholesale bigotry, or at least, to make comments without someone changing you into the slimy reptile you inwardly resemble. And it doesn't hurt that with Sorcery a potent force in other cultures, would-be oppressors are forced to step lightly indeed or face some dire consequences. Of course, there are also many, many enlightened people actively working to break down the barriers of xenophobia by their words and deeds.

So why mention this ugly stuff at all? Because it's part of the landscape of New Europa, and if you're going to understand the culture, you have to understand all of it, no matter how unsavory.

In the best of all possible worlds, your Frenchman and your German will get along fine with your Englishman. That's what we all aim for. But if you wander into a small village or town in Lower Slobovia, don't be surprised when your accent starts the locals to muttering and reaching for their pitchforks. That's the reality of the Age of Steam, and the Brotherhood of Mankind is still some distant, but hopeful ways off.



Something with You

In the End, The Great Game begins (and ends) with You.

It's a summation of what *you* put into it, through Journals and Adventures and the

fun of getting a bunch of like-minded Victorian wanna-bes together to dash through the mist-shrouded, cobblestoned streets of Imagination, the finest, grandest City one can ever visit.

But it's more than a Game. It's a tool, if you really want to use it. It can open an entire world up for you if you are interested, a world of History, Philosophy, Art, and Great Literature. Many of these things are not lost, only forgotten, and stand ready to be taken up again in the nearest bookstore or library. Perhaps this tool will lead you to learn how to fence, or to recreate the fabulous old gowns and frou-frou of a bygone age. You may well learn the pleasure of holding an old leatherbound tome in your hands, as I have, delighting in the thickness of the parchment, the marbled endpapers, and the gold leaf embroidered on the spine—or thrill to the heft of an old cavalry saber and matching pistols strapped to your side.

Maybe you'll discover the answers to your own life in the wit of a Wilde, the poetry of a Browning, or the crashing thunder of a Wagnerian overture. There are lives that have been lived with all the urgency and passion you may been seeking in your own existence; there are ways to learn their secrets, to make their style and dash your own.

You might also make this part of your own history, a chance to delve down into those musty old

footlockers in the attic, where you stored Grandma and Grampa's old tintypes and funny old-fashioned clothes. Sift through the memorabilia and the forgotten stuff of the past; you may bring it back to life by once again wearing the brooch your Great-aunt Cecily wore on her wedding day, or the top hat that made Great-uncle Thomas feel so dashing and proud. You can incorporate the threads of their diaries into the fabric of your Entertainments, or even choose to relive their lives in different ways, the paths that might have been if Great-grandad could have been a brave hussar or an Illuminated wizard.

It can be an excuse to talk to Grandma and Gramps themselves, if they're still around, and ask them to tell you what it was like to ride on a velocipede, hear a World War declared, wear a crinoline, or buy a meal from a trainside cart vendor. My notes are one thing, but *these* people have been there in a way my words can never communicate; they can tell you things you ought to know before those memories and bits of real history are lost and gone forever.

But most of all, find out what this all means to you. Use the new things you've discovered in these pages to make a long-past time and place (no matter how distorted by the vagaries of the Faerie Veil, Dragons and the like) your own. Reclaim the lost history, the secret glory, and the passion that you can't get from a cathode ray tube or a silicon chip. Make this world yours.

After all, the Game begins with You.





Zeitgeist

Zeitgeist \tsit-gist\ [G, fr: zeit time+geist spirit): *The general intellectual, moral and cultural state of an era.*

That puts it in a nutshell right there. Understand the *zeitgeist*—an era's ideas, dreams, hopes and most cherished beliefs—and you capture a magical door into that time and place.

So many people from the 20th century have a hard time grasping the nature of this long-past Age of Iron and Steam. They try to distill it down to the stuff of Hollywood: Doug McClure fighting dinosaurs in *The Lost World*, Vincent Price raving as his airship bombs Paris in *Master of the World*, or silly women squealing at the sight of an exposed ankle in countless 19th century pastiches.

Reality holds so many contradictions that were elemental to that time, yet alien to us now. How can we reach back through time to capture the essence of this bygone time, to know the *zeitgeist*—a word born from the German Romantic movement that fueled both Bismarck's ambitions and Ludwig's dreams—of the Age of Steam?

Here are a few things to consider: Sex in the Victorian Age was not taboo. It was just more private. What we remember are the now hysterically funny handbills from obscure clergymen exhorting wives from enjoying sex. We don't remember the passionate letters penned by many a famous hand to a wife or lover. We have forgotten the grand affairs that stirred many a heart. Or the great amusement the English populace—in print, no less—took from the idea of Prince Albert merrily banging Queen Victoria in the bedrooms of Buckingham Palace. Or poor, maligned Vicky herself, given by our age the image of an unfeeling prude, when in reality she hated having children and just wanted to climb into the sack with her beloved Consort whenever possible. This was a lusty Age, an age where French kissing became the rage, mere undergarments became sexually charged *lingerie*, contraceptives were invented, and dime novels gave rise to both pornography and bodice ripper romances in the same torrid breath.

Masculinity was not macho. The archetype of the unsmiling hero with the stiff upper lip was created for the stolid 1950's, not the emotional 1850's. Men openly wept with joy, exclaimed wildly and waved their hands, confessed their finer feelings at the drop of a hat, and considered it a hallmark of true manliness to be moved to deep emotion at the sight of a flower or a passage of opera. Yet these were tough men—ruthless if need be, harder as nails when they wanted to be.

Femininity was not weak, no matter what Hollywood tells you. Women ran businesses, conquered the prairies, built cities, universities and governments; pushed back the frontiers of Science, Medicine and Politics. It took women this strong to win the vote, to reform Society, to build a better world. Sure, they all wore impractical, restrictive clothing. Maybe some indulged in the "vapours." But others conquered new worlds for people everywhere.

Science was not Evil. Regardless of the Franksteins of this age, Mankind looked upon Technology as its savior, the shining light that had rescued us from thousands of years of hunger and want. Now all could have a home, food, and education. Looking back from our time, in which Science, the Bomb and pollution have destroyed our idealism, it's hard to believe in this vision of the Future to Come. But *they* believed it.

The world was not just in black and white. There was color, riotous color and bustling activity. To find it, you must look past the old tintypes with their flat, posed reality. Find the art of the time for the real clues—the chaos of a Coventry Square market, the grandeur of a waltz, the dazzling lights of Paris, or the *ennui* of a summer's day. These people lived, breathed, talked slang, and indulged in life as much as you or I. Or even more; the world was newer then and less cynical and jaded.

Most importantly, Gallantry and Honor were not dead. People had hopes, and dreams, and the courage to pursue them. And if you keep *that* alive, in word, deed, and belief, you will have found the soul of the Victorian *zeitgeist*.

Rules of The



Game

C O M M E

69

I L F A U T

Introduction



When I first asked my friend Mike, back on the other side of the Faerie Veil, to publish my Journal and Game ideas, I frankly never expected to hear anything about the reception my scribblings would be receiving. As I think I said then to Auberon, *"I'm a universe away from anyone who wants technical support, thank God."*

A lot I knew.

It turns out that the pixie messenger employed by Auberon's son Corwin to deliver my first Journal developed an absolute passion for McDonald's French fries while he was on the Other Side, and decided he was willing to risk almost any danger (including the perilous journey through the Veil) to procure them. He offered to set up a delivery service between our two worlds (or at least until the fries ran out). This irregular system, which I promptly dubbed *Faerie Express* (*"When it absolutely, positively has to get there this millennium!"*) soon proved a reliable way of sending my friends back home regular updates on my adventures in New Europa.

It also meant I finally had to deal with all the questions Mike had been desperately trying to field concerning the rules of the Great Game.

And what questions! *How many feet in a furlong? Do Dragons cast magick in their natural form? What spells do Mages begins with? What kinds of guns do you have over there?*

The largest body of queries were, of course, those concerning how to get the *feel* of what it was like to live in the world of *Castle Falkenstein*. Most of these I've addressed by sending back my little red User's Manual For New Europa for Mike to distribute. I hope, it'll help Players everywhere get more Steam into their Steam Age.

But that solution still didn't answer the many rules questions my distant correspondents demanded answers for. So that's what *this* section of my latest package is about—the rules and mechanics of the Game that need further explanation, adjudication, or just plain fixing. (I'm not perfect—I just tell Marianne I am!)

In the intervening time, of course, I've also been tinkering with the basic design, adding new ideas here and there and experimenting with new variations. These new spins on the original Great Game are also here for the edification of Players, Hosts, and whatever Faerie eavesdroppers might be about. Meanwhile, I'll be staying in touch sporadically, via *Faerie Express*, to answer new problems, questions and comments.

For at least as long as the French fries hold out, that is ...

Common Rules Queries & Answers

Assorted Rules Questions and Comments most commonly encountered by Players and Hosts.

Q: *Do you draw a card immediately after playing a Fortune card, or draw new cards after playing all the fortune cards used to resolve a feat?*

A: The second choice. Play all the cards first, then refill your entire hand *after* you have resolved the feat.

Q: *How many cards can a player play at a time?*

A: Any or all of them. Just remember: If it's out of the suit, it's only worth 1 point.

Q: *Why don't players play every card they have?*

A: They can. While there are a few tricks you can play (see "Turn of a Friendly Card", pg. 76) to prevent this, in the long run, I've found that there are only three ways to deal with this situation. The first is to limit your players to a total number of redraws each game (four is good). The second is to limit the Players to using only the cards they started out with at the start of the Game Session, and allowing them to refill hands only at the start of the next session. Third, set situations up where they have no idea they need to play a card (write their stats down ahead of time) and just tell them what happens unless they make a point of saying they are making an extra effort. Then force them to *describe* what they are doing to make that effort special. If they can't come up with a credible description, no card. After all, this is supposed to be *roleplaying*, not a wargame where everything is based on the numbers!

Q: *When exactly does the Host play his fortune cards to increase a Feat's Required Level of Ability—before the Player plays his fortune cards or after?*

A: Before the Player plays his cards. The fairest way is to put the card face down on the table first before you describe the situation to the Player.

Q: *Doesn't the Host playing cards against the Players make the Game too adversarial? Couldn't he stop them from doing anything?*

A: It depends on how you play it. Even with the assumption that the Host is trying to beat the players, he still will have to use the randomly selected cards in his hand. But the real intent is to give the Host the ability to make something easier or tougher depending on the flow of the game.

Q: *What rationale should be used by the Host when playing Fortune Cards against Players?*

A: The most important thing a Host should consider is whether his Game is fun for the Players. With this in mind, the Host should use his cards to make the Game interesting, not to win it. For example, cards can be used to create a plot point to the Player's advantage (such as having a love interest cave in where normally she wouldn't), or to create a challenge (as when a Henchman who ought to be a pushover suddenly seems to get dangerously lucky).

Q: *Does the Host reveal the Feat's level (including what card the Host will play on that level) ahead of time?*



A: No, he should keep that secret as much as possible, revealing his card only after the Players act.

Q: In dueling, each player receives two of each type of card. But according to the chart, poor duelists would need five Rests. Where do those extra Rests come from if he only has two of them in his hand?

A: For some reason, this idea really confuses people! It's actually pretty simple. In game play, the cards are reused over and over again just to declare what you will be doing in one Round. Your cards only symbolize an action you intend to take; you could just as easily write down, "Turn 1: Rest/Attack, Turn 2: Rest/Defend, Turn 3, Rest/Rest." The only reason we don't use this kind of system is that the cards are more immediate.

Q: But doesn't that mean that a Player could "psyche out" the Host and beat him? I mean, if you saw the Host start to pull out an Attack, couldn't you switch real fast to a Defense?

A: So what do you think happens in real combat? Most of it is just that—psyching your opponent and making lightning-fast changes to your tactics to adapt to what he's going to do.

Q: Let's say I want my detective to have Exceptional Perception. I take two additional Poores. Am I raising an already Good Perception to Exceptional, or am I adding a new ability, i.e., is it three Poores, three Goods, a Great and an Exceptional, or three Poores, four Goods, a Great and an Exceptional?

A: The first choice. I'll go into this in more detail in "Hard Numbers Falkenstein" (pg. 82), but here's the basic idea: Anything you haven't specified is Average. If you upgrade an ability, you're saying it's more important than something that's Average. You're not creating a new stat; you're improving it.

Q: If a non-Player tried to resolve a non-contested feat, does the Host play any fortune cards to increase the Feat's Required Level of Ability?

A: No, it's pretty pointless. Just decide if you think the non-player character could perform the action and go with your best guess. If it would improve the action to have the NPC accomplish the task, by all means go with it. If it's better that he fails, go with that instead! This isn't about numbers. This is about running a fun Game!

Q: If a wizard draws an unaligned card at the end of his Power Gathering, does the spell automatically go off, or does he have the option of postponing the spell going off, then discarding that card and drawing another?

A: The second choice. The Wizard can choose to discard the last card he draws and draw again until he gets what he needs. The spell will not go off because he has rejected the final amount of enery required to activate it.

Q: How come Dragons in Falkenstein are so wimpy compared to dragons in other fantasy games?

A: I'll pass your assessment onto Lord Verithrax the next time I see him. The reason is, New European Dragons are real creatures who evolved out of other real animals. They had to fit into the rules of Nature, not those of a game designer. Besides, a creature with a 50-foot wingspan that weighs as much as a small lion and can breathe fire, bend steel bars, and cast any spell known to Humanity can certainly deal with anything *you* can dish out. If your Players are walking over your Dragons, you aren't *playing* them tough enough.

Q: Are Dwarfs fireproof against Dragon fire?

A: Yep, and there's many a Dragon who wished he'd known that ahead of time.

Q: What is the status of religion in the Falk universe?

A: Whew! Metaphysics 101. As far as I've been able to tell, there's a lot of religions around here, just like home; sorcery hasn't changed that. As Huxley said to me once, "Magick doesn't really tell you whether God exists; if He is truly Omnipotent, he would hardly come when Summoned." This doesn't mean He (or someone else's idea of Him) isn't here, just no one's proved it or disproved it yet.

Q: Where do you find Star Iron? Is it very common? Could my Players get some?

A: As far as *I* know, Star or "cold" Iron is only found in meteors. Most known meteors here are locked up in museums or in well guarded private collections. Morrolan estimates that there probably isn't more than five or six tons of it on Earth—enough to make the Faerie worry, but not enough to scare them away.

New Skills & Abilities



bilities are the **specializations** of the *Castle Falkenstein* world; they are ways to tailor your character so that (s)he can be distinguished from the run-of-the-mill, average citizen. This is why unspecified skills *automatically* default to Average unless otherwise stated; they represent what almost any everyday person could do with his abilities in a given situation.

What this pretty much means is that in a given situation, you have as much ability in something as any Average person on the street would. For example, *everyone* can ride a horse in 1870; non-riders are about as rare as non-drivers in 1990's California. Thus an Average person can ride a calm horse and

keep his seat. Yet steam automobiles are quite rare; almost no one knows anything about them. Therefore, the Average person might be able to start one up, but would barely be able to drive it; he'd be running off the road, hitting trees, tipping it over.

Generally, this means you can have almost any Ability you want, as long as you don't expect to do anything exceptional with it. It's only when you want to be better at something than the man on the street that you should bother specializing!

Eight New Abilities for *Falkenstein*

Craftsmanship [♦]

The skill of making beautiful and well crafted objects, whether of glass, wood, metal, cloth, or pottery. With this ability you can fashion jewelry, clothing, fine carvings, and the like. Average Craftsmanship allows you to make a paperweight for your mother. Great Craftsmanship can be used to make salable items like jewelry or clothes. Exceptional Craftsmanship allows you to sell your work locally at very good prices; you have a reputation as a talented creator. Extraordinary Craftsmanship is one of a kind—Worth gowns, Fabergé eggs; things worth a king's ransom.

Gambling [♦]

Your skills at the games of the table and the track: cards, roulette, horse-race handicapping and— heaven forbid!— dicing games! With Average Abilities in this area, you are pretty good at penny-ante games with the neighbors. Good makes you the local card shark. At Great, you can gamble professionally. At Exceptional, you can hold your own with any well known international gambler. At Extraordinary Ability, you are a virtual god of gamblers, regularly invited to the highest stakes games of chance in the world.

Special Game Note: Although I've included rules for some games of chance in "Turn of a Friendly Card", pg. 76, I've also included a fast system for determining gambling outcomes; after all, a lot happens around those high stakes tables in Monte Carlo and Biarritz, and you don't want your Entertainment to bog down in a lot of card playing for real. Here's how to do it. Have the Player place his wagers on the table and draw one card from the Fortune Deck. If he draws one of the cards indicated for his Ability Rank, he wins the pot; otherwise, it goes to the House or a selected NPC as desired. If an NPC is also playing, have him draw as well; if the Player and he both draw the same suit, even if it's one of their winning suits, the pot defaults to the House. If both draw winners, they split the pot that round.

A CONCISE SKILL LIST

Each skill fits into one of four categories: Mental, Physical, Social or Interpersonal.

Athletics	♣	Physical
Charisma	♥	Interpersonal
Comeliness	♥	Interpersonal
Connections	♠	Social
Courage	♥	Interpersonal
Craftsmanship	♦	Mental
Education	♦	Mental
Etherealness*	♣	Physical
Exchequer	♠	Social
Fencing	♣	Physical
Fisticuffs	♣	Physical
Gambling	♦	Mental
Glamour	♥	Interpersonal
Helmsmanship	♦	Mental
Invention	♦	Mental
Kindred Powers	♣	Physical
Leadership	♥	Interpersonal
Marksmanship	♣	Physical
Mesmerism	♥	Interpersonal
Motoring	♣	Physical
Natural Sciences	♦	Mental
Perception	♦	Mental
Performance	♥	Interpersonal
Physician	♦	Mental
Physique	♣	Physical
Riding	♣	Physical
Social Graces	♠	Social
Sorcery	♦	Mental
Stealth	♣	Physical
Tinkering	♦	Mental

*Note that I have changed the Aspect of the Faerie Power of Etherealness from Social to Physical.

GAMBLING ABILITY

EXC-EXT♦♦♦

GD-GR♦♦

AV-PR♣

WIN THE POT ON A:

Invention [♦]

Your knack for conceiving of amazing new devices and astounding vehicles (although you must have suitable skills in Tinkering in order to actually build them). Average Invention means you can come up with simple, useful items, like new pants hangers and braces that stay up. Great Invention means you come up with clever ideas that can be sold for handsome profits. Exceptional invention ability means you have a few good patents, and create devices used by many people. Extraordinary Invention means you come up with amazing things like submarines, landfortresses and the telephone!

Leadership [♥]

Your ability to command and lead others, Leadership is most useful for military men, politicians, reformers, and the like. It encompasses the ability to inspire others through oratory, dramatic gestures, bearing, and force of personality. Average Leadership allows you to manage a small business successfully, or to lead troops in peacetime situations. Good Leadership means you can lead troops into battle and have them trust your judgement. Great Leadership means you have a small reputation as a leader; people will follow you just on the strength of your name. Exceptional Leadership means you can lead armies into battle and inspire people to do their very best (and improve their Abilities at the specific task you need them to do by 1 Rank). Extraordinary Leaders are like Bismarck or Grant; their men will go to Hell and back for them, and their very presence inspires their followers to do impossible things (improving their Abilities at the specific task you need them to do by 2 Ranks!).

Mesmerism [♥]

Your ability to use the “mental science” of Dr. Anton Mesmer to “hypnotize” others to your will. With Average Mesmerism, you can make people dizzy. With Good, you can put them into a light trance and get them to answer simple, unthreatening questions. At Great, they will do the usual parlor tricks—bark like a dog, etc. Exceptional Mesmerism will get ladies to remove their garments or cause people to do other things that they would rather not, as long as the actions are not life-threatening. At Extraordinary, you are a Mentalist Supreme, ordering people to rob banks, jump off bridges, and shoot the Czar!

Motoring [♣]

The ability to pilot a motorized vehicle such as a steam automotive or velocipede (the skill of Helmsmanship would be employed to control any aerial, nautical or larger-than an-automotive-sized-terrestrial-vehicle). At Average, you can just barely steer, make it go forward, back up, and you think you know where to put the water in. At Good, you know how to tool around quite smartly, can fuel and coal yourself up, and even do simple repairs like tires and loose bolts. At Great, you can actually rally about on a rough road, do cleverly tight turns, and stop without skidding; you can even fix the boiler a little. At Exceptional, you regularly race on the afternoons with the local club. At Extraordinary, you are a racer known all over the length and breadth of New Europa.

Natural Sciences [♦]

The knowledge of the scientific method, as applied to a particular field of study. Natural Science assumes you have studied magnetism, physics, botanical and zoological sciences, and the powers of electrical energy. Average knowledge of the Natural Sciences allows you to do simple experiments like hook up a battery to a light bulb, play with bar magnets, recognize most local plants. Good Abilities in the Natural Sciences means you are up to date on most popular theories about magnetism, electricity, and physics; you could tutor the local youngsters. Great Abilities means you are on par with the average public school instructor; Exceptional Abilities in the Natural Sciences means you are equal to any University Professor in your knowledge. Extraordinary Abilities in Natural Sciences places you as one of the leaders in knowledge of magnetism, physics, or botanical and zoological sciences; your name is recognized, and you often write Important Papers.

Riding [♣]

The skill of managing horses, camels, and other common riding animals. Bizarre mounts such as ostriches, bipedal dinosaurs, and the like can be ridden at one Ability rank lower than normal. Average is what everyone can do—ride a paltry mare and not fall off in a low jump. Good means you can handle a spirited gelding and canter and gallop quite well, perhaps jump a short gap. Great allows you to compete in the local steeplechases with a good chance of making all the jumps—the envy of Rotten Row. An Exceptional Riding Skill means you are a world class horseman, able to jump most any normal obstacle, and handle almost any normal beast. Extraordinary means you are a jockey the equal of Fred Archer himself; you’ve probably won your share of national races and maybe placed (or won) in the Derby.

Three New Roles & Professions

3 New Dramatic Characters to Play With:

Barrister

You studied hard at University and went up to the Bar at an age when most of your friends were still getting themselves sorted out. You since have mastered the finer points of the Law; your honed ability for discerning argument has made you the winner in many a case in the Assizes. Often it has only been your skill that has saved an innocent life from the chill embrace of the hangman's noose.

To this end, you have taken up what you see as the noblest of causes—to defend those unjustly accused, and to see Justice done no matter the cost.

Strong Suits: Charisma, Education, Perception.

In Your Diary: Notes on your latest case. Important legal decisions pertaining to what you're working on.

Why You're Here: To see Justice done, of course. Perhaps one of the other members of your group is a client in trouble. Or perhaps they may be working with you to free a wronged innocent.

Clergyman

In this age of turmoil and disruption, it is the duty of the Church to stand as a beacon of Charity and Grace to those lost sheep who need guidance most. To this end, you have chosen to minister to those in need, whether by feeding the poor, organizing against ill treatment and abuse, or

simply spreading the Word to those ready to receive it. Perhaps you will one day become a missionary serving abroad, but for now, there is suffering enough on your own doorstep that must be tended to.

Strong Suits: Courage, Education, Perception.

In Your Diary: Meditations on the Word. Appointments. Personal Prayers.

Why You're Here: The Almighty moves you in Mysterious Ways. Perhaps you are here to tend to one of your flock, or to gain support for a worthy cause.

Police Inspector

Not all agents of the Law are the dull-witted curmudgeons portrayed in the pages of the *Strand*. You are one of the exceptions, trained in the latest methods in the burgeoning science of Criminology, with a solid grounding in the Law as well—a modern policeman in the mold of Peel and Pinkerton. Now that you have embarked upon your career, you seek a real challenge to your abilities; perhaps even a chance to confound an archfiend like Moriarty and his World Crime

League itself!

Strong Suits: Connections, Fisticuffs, Perception.

In Your Diary: Notes from informants. Clues to investigate. Important observations.

Why You're Here: To pursue miscreants and bring them to Justice! Perhaps one hides within this group even now; or perhaps a lurking felon has Evil designs upon one of your companions!



The Turn of A Friendly Card

Easy No-Trump Whist for Four Players:

Divide players into two teams. Deal each player thirteen cards. The dealer leads the first card by turning it face up. Players go around the table clockwise, each trying to play a card of the same suit as the lead card. If they have no cards in that suit, they must discard a card. Whoever plays the highest card in the suit wins the "trick." The used cards are discarded, and the winner leads a new card which the other players must follow the suit of.

The Cards are your friends. Trust the Cards, Luke.



Why do we, other than the social aspect, use **cards** in the Great Game, rather than dice?

Because cards, my friend, are more *useful* than dice. Dice are linear. They do one thing—produce random numbers. At best, by using combinations of dice, you can produce numbers in new and clever ways, but in the end, you still end up with numbers.

Cards, on the other hand, are what I call *holographic*; they not only can produce numbers (the equivalent of a 14-sided die where an Ace can be either a 1 or a 13, and Jokers are wild), but also have projected values based on suits, combinations of cards, and even pictures on the cards. With these added dimensions, cards can do a lot more than any die, no matter how finely crafted. So let's take a look at what you can do with your cards, ok?

The Tarot Variation

Rather than using regular playing cards, you can use Tarot cards (the colorful cards used to tell fortunes) instead, with the suits represented by Coins [♦], Swords [♠], Wands [♣], and Cups [♥] respectively. But where Tarot cards really shine is in the use of the Greater Arcana: special face cards such as the Emperor, the Wheel, the Fool, and the World. By assigning values to the cards of the Arcana, you can make them special cards in your Game. For example:

Lovers .Player can make one NPC fall in love w/him

Judgement .Allows Player to replay one bad choice

FoolPlayer fumbles and creates disaster

Death.....Player can escape death once

Fate.....Player can know the outcome of one action

Wizard ..Player gains a rare Artifact of Host's choice

These are just a few ideas; try your own, as your own meanings will give them a more personal touch to your Game.

A Random System for Creating Non-player Characters

You can use this method to determine characteristics of non-player characters you may meet during a game. This system is similar to that used to determine signifiers in a Tarot reading, using only the Face cards of the deck.

FIRST DRAW: Race of Character

[♦]=Dragon

[♣]=Human

[♥]=Faerie

[♠]=Dwarf

SECOND DRAW: External Temperament of Character



Plodder, hard worker, dull, unimaginative



An organizer, blunt, goal-oriented, active



Quick-witted; a good communicator



Friendly, open, a team player



Energetic, showoff, an entertainer, wiseguy



Expensive tastes, vain, self-absorbed, a star



Insecure, vacillating, painfully shy



Clever, witty, life of the party



Romantic, a lover and a dreamer



Mothering, domestic, loving & supportive



Immature & childlike, throws tantrums



Cheerful, mature, really likeable



Domineering, strong-willed, forceful, a bully



Two-faced, conniving, treacherous, sneaky



A charmer and flirt; a bit superficial



Honest, blunt, & trustworthy

THIRD DRAW: Inner Motives of Character

[♣] = Aggressive, warlike,
violent, short-tempered

[♥] = Friendly, helpful,
loving & open

[♦] = Mercenary, logical,
remote, calculating

[♠] = Ruthless, ambitious,
treacherous

Telling Fortunes

Use your cards to tell the events to come (well, sort of). Start by separating the face cards from the rest of the deck. Now lay out the remaining cards from the deck out in a seven card row. Each suit has a meaning:

Spades War, conflict, battle

Clubs.....Travel, change, movement, growth

Hearts Love, romance, emotion, passion

Diamonds Finances, money, fortune, politics

Jokers Great change, confusion, upheaval

Laying them out in a line determines the meaning of the adventure to come. As you do so, make sure the last two cards are from the Face card pile, and use the random system for creating NPCs (described on pg. 76).



SITUATION SITUATION GOAL 1ST CHALLENGE 2ND CHALLENGE 3RD CHALLENGE YOUR ALLIES ADVERSARIES

So, for example, a reading that came up like so:



Might mean a romantic situation, in which the goal is personal growth, and in which the first challenge to the romance is a long journey, the second challenge is to make a great fortune, and the third challenge is to fight a great battle of some sort. In our quest, we will be aided by a quick-witted person and opposed by a forceful, domineering bully.

So ... the players will be involved in a great romance, where a forceful, bullying cavalry officer also seeks the hand of the young lady. So we take a ship to Australia to make our fortunes in the gold-fields, but the evil officer will follow us and try to steal the gold and kill us in a great battle!

Wow! Instant Adventure, in the cards!

It's in the Cards!

As you can see, cards do offer a lot more possibilities than mere dice. Not only can you tell fortunes, design adventures, create characters, resolve conflicts, and generate random numbers with them, you can also use them to play other games, like Whist and Poker, while you're waiting around for your turn upon the stage. Not only that, but you can buy all kinds of nifty new decks for every occasion.



Cool Idea

Special thanks to the gentleman with the sobriquet of *Kessel Run*, who sent me his variation on card play. Kessel holds four cards for his chief villain, and turns over a single random card from the top of the Fortune Deck for each action carried out by a secondary non-player. That way his ruffians are more random and his Villains play with more care!

Fearful Harm & Great Danger

An Alternate Feat Resolution & Damage System for *Castle Falkenstein*

Although the resolution system in *Castle Falkenstein* works quite well as designed, it didn't take long for the designer in me to want to start tinkering with it, looking for ways to streamline the mechanics. *How could I get rid of all the numbers? How could I make it more cinematic? And how could I get rid of the blankety-blank "Hit Point-based damage system that required that players keep exhaustive track of their injuries?"* On and on I agonized (okay, I agonized a week, maybe, tops) until I had it. Eureka!

The result is this optional system, which incorporates all of the **Feat Resolution** stuff into one simple table that tells whether you succeeded or not, and if not, what you will need, cardwise, to get at least in the ballpark. **Damage** is also simplified; weapons now do damage in **Ranks of Harm** (from A to F); index the weapon against the Body Location and the target's Physique and the result is determined instantly.

STEP ONE: Did You Succeed? [Table 1]

Start by comparing your **Ability Rank** (left side of Table 1A) to the **Ability Rank, Range or Feat Difficulty** along the *top* of the table (they're listed in three rows). The result is how well you did.

- There are five ranks of results: **High Success**, **Full Success**, **Partial Success**, **Failure**, and **Fumble**.

- **Optional:** You can choose to ignore gradations of success or failure and simply read the chart as success or fail. If the result lands in a **gray space**, you have **failed**; if not, you **succeed**.

STEP TWO: Determine Damage [Tables 2 & 3]

Start by deciding the **Harm Rank** of the weapon (most possible weapons are listed in **Table 2** on pg. 79, with an exhaustively full list of firearms on pg. 81). Now move to **Table 3**.

- **On a Full Success**, index the location/Physique of the target against the Harm Rank for the selected weapon. This is the *damage* done by the attack.

- **On a Partial Success**, do the above, but move the Harm Rank up one level (such as from C to B). If the Harm Rank is higher than A, the attack stops at A Rank damage.

- **On a High Success**, do the above, but move the Harm Rank down one level (such as from B to C). If the Harm Rank is higher than F, you have reached the maximum possible damage that can be done by the attack.

- **Optional:** You can choose to ignore partial, full, and other forms of damage if desired. In these cases, damage is automatically read off the table by indexing as above, without shifting to accommodate ranks of success.

2(A): A Note on Spell Damage

The amount of damage done by a spell is based, much like any other attack, on its **Harm Rank**(above). This may only be applied to spells marked with a [☆].

THAUMIC ENERGY		THAUMIC ENERGY	
HARM RANK	REQUIREMENT	HARM RANK	REQUIREMENT
A.....	2	B.....	4
C.....	8	D.....	12
E.....	16	F.....	20

2(B): A Note on Armor

Armor is an all-or-nothing proposition in this variant of *Falkenstein*; it either stops the weapon or it doesn't.

THERE ARE THREE TYPES OF ARMOR:

- **LIGHT:** Leather, light ballistic cloth, wood, small Dragon's scales. *Stops any attack up to Rank B.*

- **MEDIUM:** Chain, light plate, primitive ballistic cloth, medium Dragon's scales. *Stops any attack up to Rank C.*

- **HEAVY:** Iron plates, large Dragon's scales, modern ballistic cloth. *Stops any attack up to Rank D.*

If the Harm Rank is higher than the armor's Protective Rank, the damage penetrates the armor. I.e. Medium armor stops attacks of damage rank A through C, but ranks D, E, and F penetrate. Armor in this system does not ablate, and there is no partial penetration; as stated above, it's an all-or-nothing deal.

2(C) A Note on Locations and Aimed Shots

There are three new ways to deal with "Hit Locations" and making "Aimed shots."

- **Option 1:** In general, to shoot someone on the body requires making the basic difficulty. To shoot someone in a limb raises the range by one Rank. To make a Critical shot raises the rank by two.

- **Option 2:** Consider all attacks to take place to the body unless otherwise aimed, with the Host having the option of placing a shot anywhere *except* a Critical position for the dramatic sake of the story line. In general, this is the option I prefer to use.

- **Option 3:** Use a random location system. In this case, draw one card randomly from the **Go To Pg. 80**

2

TYPICAL ATTACKS & HARM RANKS

A Small hatpins, needles, darts, stumbles, most animal bites, blows, clubs, life preservers

B Daggers, large hatpins, knives, bayonets, arrows, falls>10 ft., large bites, EXC/EXT blows, trampled

C Small swords, small pistols, large arrows, fire, acid, electric shock, falls>20 ft., being hit by automotive.

D Heavy swords, light rifles, heavy pistols, spears, PR/AV Dragon breath, v. large bites, Reciprocators, falls>35ft., crash damage

E Heavy rifles, shotguns, GD/GR Dragon breath, falls>50 ft.

F Artillery shrapnel, bombs, being crushed, falls>100ft., EXC/EXT. Dragon breath

Conversion from Original Damage System

Choose the weapon you're using, then find it's highest listed Wounds on the table. Read across the table below for the new Harm Rank.

HIGH WOUNDSHARM RANK

1-3	A
4	B
5	C
6-7	D
8-9	E
10+	F

Above this point, treat any attack by vehicle weapons as Harm Rank F.

... And Back Again

RANK	PARTIAL	FULL	HIGH
A	1	2	3
B	2	3	4
C	3	4	5
D	4	5	7
E	7	8	9
F	8	9	10

Note: Card faces shown only represent card values, not suits of required cards.

ABILITY RANK, RANGE, OR FEAT DIFFICULTY

1	POOR [POINT BLANK RANGE] [EASY FEAT]	AVERAGE [QUARTER RANGE] [AVERAGE FEAT]	GOOD [HALF RANGE] [HARD FEAT]	GREAT [FULL RANGE] [V. HARD FEAT]	EXCEPTIONAL [DOUBLE RANGE] [EXC. HARD FEAT]	EXTRAORDINARY [TRIPLE RANGE] [EXT. HARD FEAT]	ASTOUNDING [1 IN A 1,000,000] [IMPOSS. FEAT]
PR	PARTIAL SUCCESS: You can do it, but not really well.	FAILURE: In order to have Partial Success, you must add:	4 ♦ FOUR FUMBLE: In order to have Partial Success, you must play.	6 ♦ SIX FUMBLE: In order to have Partial Success, you must play.	8 ♦ EIGHT FUMBLE: In order to have Partial Success, you must play.	10 ♦ TEN FUMBLE: In order to have Partial Success, you must play.	QUEEN FUMBLE: In order to have Partial Success, you must play.
AV	PARTIAL SUCCESS: You can do it, but not really well.	PARTIAL SUCCESS: You can do it, but not really well.	2 ♦ TWO FAILURE: In order to have Partial Success, you must play.	4 ♦ FOUR FUMBLE: In order to have Partial Success, you must play.	6 ♦ SIX FUMBLE: In order to have Partial Success, you must play.	8 ♦ EIGHT FUMBLE: In order to have Partial Success, you must play.	10 ♦ TEN FUMBLE: In order to have Partial Success, you must play.
GD	FULL SUCCESS: You do it very well.	PARTIAL SUCCESS: You can do it, but not really well.	PARTIAL SUCCESS: You can do it, but not really well.	2 ♦ TWO FAILURE: In order to have Partial Success, you must play.	4 ♦ FOUR FUMBLE: In order to have Partial Success, you must play.	6 ♦ SIX FUMBLE: In order to have Partial Success, you must play.	8 ♦ EIGHT FUMBLE: In order to have Partial Success, you must play.
GR	FULL SUCCESS: You do it very well.	FULL SUCCESS: You do it very well.	PARTIAL SUCCESS: You can do it, but not really well.	PARTIAL SUCCESS: You can do it, but not really well.	2 ♦ TWO FAILURE: In order to have Partial Success, you must play.	4 ♦ FOUR FUMBLE: In order to have Partial Success, you must play.	6 ♦ SIX FUMBLE: In order to have Partial Success, you must play.
EXC	HIGH SUCCESS: You do it with ease.	FULL SUCCESS: You do it very well.	FULL SUCCESS: You do it very well.	PARTIAL SUCCESS: You can do it, but not really well.	PARTIAL SUCCESS: You can do it, but not really well.	2 ♦ TWO FAILURE: In order to have Partial Success, you must play.	4 ♦ FOUR FUMBLE: In order to have Partial Success, you must play.
EXT	HIGH SUCCESS: You do it with ease.	HIGH SUCCESS: You do it with ease.	FULL SUCCESS: You do it very well.	FULL SUCCESS: You do it very well.	PARTIAL SUCCESS: You can do it, but not really well.	PARTIAL SUCCESS: You can do it, but not really well.	2 ♦ TWO FAILURE: In order to have Partial Success, you must play.

ABILITY RANK

LOCATION OR PHYSIQUE OF TARGET

H
A
R
M
R
A
N
K

3

	BODY [PR-AV]	BODY [GD-GR]	BODY [EX-EXT]	LIMB [PR-AV]	LIMB [GD-GR]	LIMB [EX-EXT]	CRITICAL* [PR-GD]	CRITICAL* [GR-EXT]
A	WOUNDED: You soldier on, but all of your Abilities are Reduced by one Rank.	SCRATCHED: It hurts, but you are unharmed in any serious manner.	SCRATCHED: It hurts, but you are unharmed in any serious manner.	SCRATCHED: It hurts, but you are unharmed in any serious manner.	SCRATCHED: It hurts, but you are unharmed in any serious manner.	SCRATCHED: It hurts, but you are unharmed in any serious manner.	WOUNDED: You soldier on, but all of your Abilities are Reduced by one Rank.	WOUNDED: You soldier on, but all of your Abilities are Reduced by one Rank.
B	WOUNDED: You soldier on, but all of your Abilities are Reduced by one Rank.	WOUNDED: You soldier on, but all of your Abilities are Reduced by one Rank.	SCRATCHED: It hurts, but you are unharmed in any serious manner.	WOUNDED: You soldier on, but all of your Abilities are Reduced by one Rank.	SCRATCHED: It hurts, but you are unharmed in any serious manner.	SCRATCHED: It hurts, but you are unharmed in any serious manner.	INCAPACITATED: You are felled, unable to rise or raise a finger to aid yourself.	WOUNDED: You soldier on, but all of your Abilities are Reduced by one Rank.
C	INCAPACITATED: You are felled, unable to rise or raise a finger to aid yourself.	WOUNDED: You soldier on, but all of your Abilities are Reduced by one Rank.	WOUNDED: You soldier on, but all of your Abilities are Reduced by one Rank.	INCAPACITATED: You are felled, unable to rise or raise a finger to aid yourself.	WOUNDED: You soldier on, but all of your Abilities are Reduced by one Rank.	SCRATCHED: It hurts, but you are unharmed in any serious manner.	MORTALLY WOUNDED: You collapse, breathing your last.	INCAPACITATED: You are felled, unable to rise or raise a finger to aid yourself.
D	MORTALLY WOUNDED: You collapse, breathing your last.	INCAPACITATED: You are felled, unable to rise or raise a finger to aid yourself.	WOUNDED: You soldier on, but all of your Abilities are Reduced by one Rank.	INCAPACITATED: You are felled, unable to rise or raise a finger to aid yourself.	INCAPACITATED: You are felled, unable to rise or raise a finger to aid yourself.	WOUNDED: You soldier on, but all of your Abilities are Reduced by one Rank.	MORTALLY WOUNDED: You collapse, breathing your last.	MORTALLY WOUNDED: You collapse, breathing your last.
E	MORTALLY WOUNDED: You collapse, breathing your last.	MORTALLY WOUNDED: You collapse, breathing your last.	INCAPACITATED: You are felled, unable to rise or raise a finger to aid yourself.	MORTALLY WOUNDED: You collapse, breathing your last.	INCAPACITATED: You are felled, unable to rise or raise a finger to aid yourself.	INCAPACITATED: You are felled, unable to rise or raise a finger to aid yourself.	KILLED INSTANTLY: Blown apart or torn to ribbons, you die within seconds.	MORTALLY WOUNDED: You collapse, breathing your last.
F	KILLED INSTANTLY: Blown apart or torn to ribbons, you die within seconds.	MORTALLY WOUNDED: You collapse, breathing your last.	MORTALLY WOUNDED: You collapse, breathing your last.	MORTALLY WOUNDED: You collapse, breathing your last.	MORTALLY WOUNDED: You collapse, breathing your last.	INCAPACITATED: You are felled, unable to rise or raise a finger to aid yourself.	KILLED INSTANTLY: Blown apart or torn to ribbons, you die within seconds.	KILLED INSTANTLY: Blown apart or torn to ribbons, you die within seconds.

*A Critical strike is defined as either an attack aimed at the head, or at the following deadly areas; throat, heart and through the eye to the brain.

From Pg. 78 Fortune Deck and use your best judgement as to which limb is hit should there be more than one possibility.

- ♦Head
- ♥Body
- ♠Legs
- ♣Arms

STEP THREE: Play a Card to Escape from Harm

Making an **Escape from Harm** allows you to reduce the amount of damage taken if hit. An Escape is based on a single card chosen by the Player from his Fortune Hand:

- Play any Face Cardmove Damage up one level (22% chance)
- Play any Acemove Damage up two (7% chance)
- Play any Jokermove Damage up three (3% chance)

Example: You are shot by a pistol, taking Rank C damage. But you play a Jack as your Escape from Harm. The damage now is reduced to Rank B.

STEP FOUR: How Badly Were You Harmed?

Check the box indicated on **Table 3** (pg. 80) to determine just how bad it was.

IF THE BOX SAYS:

• **WOUNDED:** You are in pain and miserable. Reduce all your Abilities by ONE RANK. IF WOUNDED AGAIN, YOU BECOME INCAPACITATED.

• **INCAPACITATED:** You are unable to attack or move. Lie there and be hurt. IF WOUNDED OR INCAPACITATED AGAIN, YOU BECOME MORTALLY WOUNDED.

• **MORTALLY WOUNDED:** YOU ARE SLOWLY DYING. Draw a card from the Fortune Deck. On a Spade of any value, you have **PERISHED** (25%). IF WOUNDED, INCAPACITATED OR MORTALLY WOUNDED AGAIN, YOU WILL HAVE **PERISHED**.

Example: I am hit in the body by a saber [Rank D], and don't escape from harm. My Physique is GD. I am now INCAPACITATED. Another hit and I will be MORTALLY WOUNDED.

STEP FIVE: Make an Escape against Misfortune & Fumbles

Escapes are attempts to beat random bad events. They are based on the Rank of your Dramatic Character in the applicable skill and are decided by a single card drawn from the Fortune Deck. Whether you Escape is then determined by the suit of the card drawn. *Example: I'm picking a lock and fumble. My Tinkering Ability is Good, so I must draw either a diamond or a spade in order to Escape from the effects of the fumble.*

RANK

- EXC-EXT ♠♦♣
- GD-GR ♠♦
- AV-PR ♣

SAVE ON A:

The Somewhat Over-exhaustive Gunpowder Weapons List (1830-1876)

TYPE	EFFECTIVE/MAX RANGE	MAGAZINE OR TOTAL LOAD	CONCEAL*	WOUNDS (PARTIAL)	WOUNDS (FULL)	WOUNDS (HIGH)	DAMAGE RANK	GENERAL COST
PISTOLS								
.22 Derringer*	10/25	2	P	1	2	3	A	4c
.36 Derringer*	10/25	2	P	2	3	4	B	5c
.44 Derringer*	25/60	2	P	3	4	5	C	8c
*Colt, Smith & Wesson, Adams, Remington. Pick one. Everyone makes them.								
.577 Webley No. 1 (civilian)	30/100	6	J	5	6	7	D	20c
.455 Webley Mark 1 (military)	40/150	6	J	4	5	6	D	30c
.44 Drop Pistol	40/80	5	J	4	5	6	D	5c
.32 Beaumont-Adams Pocket Revolver	25/80	5	P	3	4	5	C	10c
.31 Robbins & Lawrence Pepperbox	25/60	5	J	2	3	4	B	20c
.22 Reide's Knuckleduster revolver	5/10	7	P	1	2	3	A	7c
.41 Frank Wesson Dagger Pistol	40/80	2	J	3	4	5	C	7c
.36 Allen & Thurber Pepperbox	40/80	6	J	3	4	5	C	20c
.34 Double Action Pepperbox	25/60	6	J	3	4	5	C	20c
.22 Smith & Wesson No. 1 revolver	40/80	7	J	2	3	4	B	6c
.32 Smith & Wesson 1861 No. 2	50/100	6	J	3	4	5	C	9c
.36 Colt 1861 Navy	50/200	6	J	3	4	5	C	14c
.38 Volcanic 1860 Pistol	50/80	9	J	3	4	5	C	9c
.44 Colt 1848 Dragoon	50/400	6	J	4	5	6	D	14c
.44 Colt 1860 Army	50/300	6	J	4	5	6	D	16c
.44 Remington 1863 Army	50/250	6	J	4	5	6	D	13c
.44 Remington 1875 No. 3 Army	50/300	6	J	4	5	6	D	16c
.45 Colt 1873 Single-action Army*	50/400	6	J	4	5	6	D	20c
*aka Peacemaker								
.45 Smith & Wesson 1869 No. 3	50/100	6	J	4	5	6	D	30c
.493 Adams Dragoon Revolver	40/80	5	J	5	6	7	D	20c
.42 LeMat Horse Pistol (w/shotgun†)	60/100	7(1)†	J	3/5†	4/6†	5/7†	B/E†	60c
.42 LeMat Dragoon (w/shotgun†)	50/80	9(1)†	J	4/5†	5/6†	6/7†	C/E†	60c
†The cylinder of a LeMat revolves around a shotgun barrel, containing one round, instead of a rod like other revolvers. The second number is for the shotgun round.								
RECIPROCATORS								
.32 Allen & Thurber Model 1870	40/80	6	J	3	4	5	C	40c
.44 Allen & Thurber Model 1871	50/80	4	J	4	5	6	D	45c
RIFLES & CARBINES								
15mm Bayrisches Werder-Gewehr M 1869	400/800	1	N	5	5	7	D	20c
15.4mm Prussian Needle Rifle M. 1849	200/600	1	N	6	6	8	E	20c
11mm French Chassepot Model 1866	400/1000	1	N	5	5	7	D	20c
11mm Prussian Mauser 1871 bolt action	600/1200	1	N	5	5	7	D	35c
.450 Martini-Henry lever action	300/550	1	N	5	5	7	D	30c
.577 Enfield Rifle M. 1857	100/300	1	N	6	6	8	E	18c
.577 Snyder Swinging-block Conversion	225/450	1	N	6	6	8	E	18c
.58 Springfield Model 1858 [ML]	90/240	1	N	5	6	7	D	18c
.50-.56 Breechloading Carbine*	200/400	1	L	6	7	8	E	25-30c
* Spencer, Gwyn & Campbell, Gibbs, Gallagher, Sharps & Hankins, Sharps, Burnside, Smith, Jenks, Hall, Starr, Peabody (Europe) or Ball. Pick one; they're all pretty similar.								
.44 1862 Henry Rifle	200/400	16	L	4	5	6	D	42c
.44 Volcanic 1857 Carbine	100/300	12	L	3	4	5	C	28c
.44 Winchester Model 1866	200/400	12	L	4	5	6	D	50c
.44 Winchester Model 1873	300/600	15	L	5	6	7	D	60c
.45 Remington 1873 Rolling Block Rifle	400/800	1	N	5	6	7	D	30c
.45 Sharp's 1874 Buffalo Rifle	500/1200	1	N	6	7	8	E	45c
.46 Remington 1876 Sport Rifle	400/800	1	N	5	6	7	D	32-40c
.50 Shotgun, 1873	30/60	2	L	5	6	7	D	20-30c*
.50 Shotgun, Sawn-off	25/40	2	L	5	6	7	D	25-35c*
*add 15c for double barrels								
.50 Sharps 1866 Rifle	100/360	1	N	6	7	8	E	35c
.56 Remington 1860 Carbine	80/300	1	L	7	8	9	E	20c
MACHINEGUNS								
.50 Colt 1867 Gatling Gun	300/600	120-240	N	8	9	10	F	150c
11mm French Mitrailleuse	300/1000	25-37	N	8	9	10	F	300c
15mm Nordenfellt Gun	300/1200	12	N	9	10	11	F	300c

Note: All Ranges are given in yards. Unless a player has **Extraordinary Marksmanship**, he is bound by the Ranged Attack rules on pg. 185 of *Castle Falkenstein*. Players with **Extraordinary Marksmanship** may make attacks at the listed Max Range, with a -2 penalty.

***Concealability:** P.....Pocket, Pants Leg, or Sleeve L.....Long Coat
J.....Jacket or Coat N.....Not Concealable

Hard Numbers Falkenstein

Castle Cyberstein?

Conversions from one genre to the other. Note that Movement (MA) and Intelligence (INT) have no *Falkenstein* equivalents; Movement should be equal to your Athletics Rank, while Intelligence will be equal to your Education Rank. Note: SKILLS marked with [★] represent STATS.

CASTLE ABILITY	INTERLOCK SKILL
Athletics	Reflexes [★]
Charisma	Empathy [★]
Comeliness	Attractiveness [★]
Connections	Streetwise
Courage	Cool [★]
Craftsmanship	Craftsmanship
Education	Education [★]
Exchequer	Money & Family (Lifepath)
Fencing	Blade
Fisticuffs	Hand to Hand
Gambling	Gambling
Helmanship	Piloting
Invention	Jury Rig
Leadership	Leadership
Marksmanship	Handgun/Rifle
Mesmerism	Hypnotism
Motoring	Driving
Natural Sciences	Expert (pick one)
Perception	Awareness
Performance	Acting
Physician	Medical
Physique	Body Type [★]
Riding	Riding
Social Graces	Social
Sorcery	Psionics?
Stealth	Stealth
Tinkering	Technical Ability [★]

Subversive Thought: Hey, what if you used *Falkenstein*'s system to play other RPG games? Ooooh, I like that!

An Alternate, Number Cruncher's Variation

I hate min-maxers. You know the ones: guys who get out their Automatic Abacuses (abacusi?) and try to eke out every possible advantage in creating a Dramatic Personal. In the original rules of the Great Game, I *deliberately* set up the values for each skill rating to be non-linear; in other words, there was no direct progression from Poor to Good. This was to foil the min-maxers and force them to roleplay, not just build supercharacters.

But this was before I got this pile of notes from all over (including the Other Side), requesting a numerical-based system for characters. My players wanted it, Mike's players wanted it ... then even Morrolan and Auberon started in on me.

Okay, I caved in. In the optional variation below, there is a direct numerical scale for each Rank of Ability.

POOR = -2	AVERAGE = 0
GOOD = 1	GREAT = 2
EXCEPTIONAL = 4	EXTRAORDINARY = 6

To determine how many extra Pooors you must take to "pay" for your various Goods, Exceptionals, etc., subtract the value of the Pooors from the values of the upgraded or new Ability. For example, let's look at the question in the Q&A section (pg. 72). To raise our questioner's detective from a Good Perception to an Exceptional would mean an increase of 3 points, requiring him to take two additional Pooors in two of the Skills listed in *Castle Falkenstein*, pgs. 159-163

Conversions to Interlock [*Mekton Z*, *Cyberpunk*]

The other thing Mike requested (not surprisingly) was a conversion system between his company's games and *Castle Falkenstein*. Which, of course, conjures up bizarre images of cyberware-equipped Dwarfs with big automatic rifles, Elves with automotives and machineguns, and a world where magick is running loose side by side with bizare technology ...

Ah ... it's a dumb idea. It'll never work.

Luckily, both *Cyberpunk*® and *Mekton*™ have pretty much the same system, which they call Interlock™ (go figure).

To convert Great Game values to Interlock numbers, use the following table:

POOR	3	AVERAGE	5
GOOD	6	GREAT	8
EXCEPTIONAL	9	EXTRAORDINARY	10

Using the sidebar table and the above guide, you can convert your Castle values to Interlock values quite handily. Where there are no equivalent Skills/Stats for comparison, use the conversion values described in the sidebar.

This is about as far as I'm willing to go. But Hosts beware—using these conversions open the door to min-maxing, and may possibly compromise role-playing. It's up to you whether you allow these options into your game; just don't be surprised when those cyberware-equipped Dwarfs start sneaking into your Entertainments! I warned ya.

High Sorcery Expanded & Revealed



r Why This Is Not Your Father's Magick System

A lot of the letters I get via *Faerie Express* start off something like this:

"How do I tell what Level my wizard is, and how many spells he can throw? And how do I throw a fireball anyway?"

Sigh. Look, I'll try explaining it once again. This is not your father's magick system. The traditional magick system found in most fantasy games comes from two roots: the fantasy novels of Tolkien and Howard

(where mages threw immensely powerful spells just by pointing their fingers), and the fantasy wargames of the 1970s, where magic was treated like an artillery piece rather than the laborious process it really is.

The nature of Falkenstein magick is that it is far less linear and a lot more flexible. For starters, there are no levels other than your Sorcery rank. There are no artificial limits on what knowledge you have. This is because almost every Order has everything written down and available to its members; to do anything else would be like an army restricting its soldiers from using machineguns until they became officers. The big problem seems to be that these writers are used to limited spellcasting. But these limits don't exist in New Europa. Here, sorcery is restricted by time, other sorcerors, and access to Lore, not the mage's level or magick points. In the sorcerical world, if you can find it, have the skill to weave it, and don't get clobbered by a rival mage first, you can cast it.

But enough of my talking. As Marianne says, you never learn how to *flèche* until you pick up the sword.

So let's build a spell, okay?

HOW TO CAST SPELLS

You're in Old Vienna, and you've just hired a cab. You're climbing into the passenger side when the cabbie sneers and makes a disparaging remark about "guttersnipe mages." Instantly, you decide that this man needs to be taught some manners. Sorcerously, so he'll know better than to ever sass a wizard again. But how do you do it?

Aha.

We'll start with *Shape of a Known Form*, a spell out of the *Libram of Mystic Transformation*, which allows us to give a living creature the form of another; it's a classic "turn-em-into-a-frog" spell.

Now, what do we need to know about this spell to cast it? The first thing we'll need to know are the spells' **Definitions**—what its limits are. We need to know the spell's duration for starters; do we want the victim to be a frog for a moment or for a year? (A day as a frog ought to be enough.) Next, we'll have to decide how



many things the spell will have to do to accomplish our goal—is it just going to create a nice mundane frog, or a singing, dancing frog in a top hat and spats? That’s the number of elements the spell must accomplish. One element would just get a frog. But singing, dancing and natty clothes are a *lot* of elements. On the other hand, it sure would embarrass this troglodyte, wouldn’t it?

Next, how *close* do we need to be to cast this spell—the range? Falkensteinian magick doesn’t require you to be face to face, a safe choice when you’re changing a monster into a well dressed amphibian. But this is just a cab driver—we’ll settle for within our unaided sight. While we’re at it, how many frogs do we need? Just one; a chorus line of dancing frogs would be kinda silly (but neat, if you think about it). That’s the number of subjects affected.

Finally, you need to know something about the victim you’re affecting; each knot is created by rearranging the basic knot of the subject, adding some here, removing some there, and reshaping the basic structure—you can’t do that without knowing the structure of the target. Our subject is human (barely), and since we just met, we don’t know him.

Okay; we have the basic spell structure, its duration, the number of elements, the range of the spell, the number of subjects affected, the basic species and our level of familiarity. Each one of these elements involves a certain amount of Thaumic Energy which must be brought to bear to create our transformation. So ... Duration 1 day [4] + Many elements [3] + Range, unaided sight [2] + one subject affected [1], a human [1] we don’t know [3]. So ... $4+3+2+1+1+3+6$ for the basic spell = 20 units of Thaumic Energy required. As we sit fuming in our cab, we start to gather the power, one “card” at a time, discarding the unaligned power (anything that isn’t Material/Diamonds), until we hear a gratifying croak coming from the driver’s box ahead.

But let’s take our spell and overpower it. We’ll increase the duration to a year and really teach him a lesson. We’ll wait till we get safely

to our hotel a few miles away. Lastly, we’re so irritated that we decide to visit froghood upon not only the cabbie, but his entire cab company. So ... Duration of 1 year [8] + Many elements [3] + Range of a few miles [3] + Ten subjects affected [2], all human [1]. And since we only know the one cabbie, the majority of the subjects will be totally unknown to us [4]. $8+3+3+2+1+4+6$ for the basic spell = 27 units of Thaumic Energy required. Ribbit.

Ah, but the nice part of Falkensteinian sorcery is that you can combine and mix spells! Lets go back to our original spell and combine it with another spell in the *Libram—Invest with Powers of a Known Form*. All of the basic Definitions are the same; we’re just adding the Thaumic Energy (or Thaums) for this one wrinkle, allowing our newly created frog to have all the abilities of a real frog—a foot-long tongue, a huge hopping range, and a croaking voice. Adding the Thaums for this, our total is now 32.

Okay, let’s go “frog wild.” Let’s alter the definition of that previous *Invest with Powers of a Known Form*, but pick another form. We also know what a dog can do—let’s create a frog who can bark, chew slippers, and bite the mailman! It’s still 32 Thaums, just defined differently.

Finally, let’s get really esoteric. We decide that this frog needs a lesson, but we don’t want him to come back to bother us again when he’s human. Let’s take our barking, singing, dancing frog and use the *Forget* spell from the *Manuscriptum Mentallis*, taught to us by an Illuminatus associate. Now, we have a couple of options; we could use all the same definitions as before, adding only the cost for the additional spell, or define a new set of extra definitions for the forgetting part, treating it as a separate spell. We decide that it might be safer to instruct our frog to forget exactly who did this to him (one element), for a full year (duration=1 year), and tack this onto the base spell (an additional $8+1$ plus the Forget spell’s base Thaumic Requirement [4]) for a grand total of 45 Thaums.

SOME GENERIC FRP SPELLS

GENERIC NAME	BASE SPELL	ASPECT	DEFINITIONS	THAUMIC ENERGY REQUIREMENT
ANIMATE DEAD	Animation of Dead	♠	Duration: 1 day • Elements (1) • Range: Touch • Subjects: Mortal (1) • Familiarity: Barely Known	18
Allows for full function and intellectual abilities of dead creatures as they were when alive.				
ANTI-MAGIC SHELL	Énergie Paraphysique	♦	Duration: Minutes • Elements (1) • Range: Sight	15
Shell of Primal Force that totally "grounds out" magical attacks thrown through it (in either direction).				
CAUSE INVISIBILITY	Illusions of the Mind	♦	Duration: Minutes • Elements (2) • Range: Sight • Subjects: Mortal (10) • Familiarity: Don't Know	18
Causes subjects to believe the caster to be invisible [but not inaudible or intangible].				
CHARM	Implanting Suggestions	♦	Duration: 1 Hour • Elements (1) • Range: Sight • Subjects: Mortal (1) • Familiarity: Barely Known	16
Implants a suggestion causing the subject to trust and feel friendly towards the caster.				
CLAIRAUDIENCE	Clairaudience	♠	Duration: Minutes • Elements (1) • Range: Another City • Subject: Mortal (1) • Familiarity: Self	16
Allows Adept to hear distant sounds and/or conversations, and to project sounds in the same way.				
CLAIRVOYANCE	Clairvoyance	♠	Duration: Minutes • Elements (1) • Range: Another City • Subject: Mortal (1) • Familiarity: Self	18
Allows Adept to see distant sights and to project visions in the same way.				
CONTROL STORMS [☆]	Raise the Storm	♣	Duration: Hour • Elements (1) • Range: Sight • Subjects: Elemental (1) • Damage: B	25
Allows Adept to raise a powerful thunderstorm around himself, and to cast lightning at a foe. Damage is based on Harm Rank.				
CREATE LIGHT/DARK	Énergie Photonic	♦	Duration: Minutes • Elements (1) • Range: Sight	11
Manipulates the Primal Forces to create light or darkness in a sphere around the Adept, extending as far as he can see unaided.				
CURSE	Mental Command	♥	Duration: Year • Elements (1) • Range: Sight • Subjects: Mortal (1) • Familiarity: Well Known	18
Causes the victim to act against himself unconsciously. All Abilities lowered by 2 Ranks due to the compulsion.				
DEATHWORD [☆]	Death Wish	♥	Duration: Momentary • Elements (1) • Range: Sight/Sound • Subjects: Mortal (1) • Damage: B	26
The Adept shouts a word so awful that it causes his victim to be injured, perhaps fatally (damage based on Harm Rank).				
DETECT EVIL	Open the Mystic Eye	♠	Duration: Minutes • Elements (1) • Range: Sight • Subjects: Mortal (1) • Familiarity: Well Known	14
Allows the Adept to locate the exact location and presence of Unseelie, Demons, Undead or practitioners of Necromancy within range of unaided sight.				
DETECT INVISIBLE	True Vision	♥	Duration: 1 day • Elements (1) • Range: Sight • Subjects: Mortal (1) • Familiarity: Unknown	19
Allows the caster to sense invisible creatures within his sight, and also to sense Faerie in their ethereal state.				
DETECT MAGICK	Open the Mystic Eye	♠	Duration: Minutes • Elements (1) • Range: Sight	11
Allows the Adept to locate the exact place where magick is being or has recently (up to one day) been practiced, within range of unaided sight.				
DISGUISE	Illusions of the Mind	♥	Duration: 1 day • Elements (2) • Range: Sight • Subjects: Mortal (10) • Familiarity: Don't Know	20
Allows the caster (or another he chooses) to take the appearance (although not the abilities) of any creature he has personally seen.				
DISINTEGRATE [☆]	Énergie Atomique	♦	Duration: Momentary • Elements (1) • Range: Sight • Subjects: Mortal (1) • Familiarity: Don't Know • Damage: B	27
Allows the caster to disassemble the molecular bonds of the target object/creature, turning it to dust. Damage based on Harm Rank.				
ENTANGLEMENT	Illusions of the Mind	♥	Duration: Minutes • Elements (1) • Range: Sight • Subjects: Mortal (1) • Familiarity: Don't Know	16
Creates an illusory spiderweb around the victim, causing him to fall to the ground immobile as if entangled.				
FIREBALL [☆]	Raise the Firestorm	♣	Duration: Momentary • Elements (1) • Range: Sight • Subjects: Mortal (10) • Familiarity: Don't Know • Damage: B	22
Allows the Adept to hurl a sphere of superheated plasma at any target within unaided sight. The fireball travels in a straight line. Damage is based on Harm Rank.				
FLAMING WEAPON [☆]	Elemental Temperature	♣	Duration: 1 day • Elements (1) • Range: Touch • Subjects: Object (1) • Familiarity: Well Known • Damage: +2 Ranks to Weapon	17
Allows the caster to envelop any metallic weapon in a nimbus of superheated flame, leaving the wielder unharmed. Spell increases damage of the weapon by number of Harm Ranks selected.				
FLIGHT	Knowledge of Flight	♦	Duration: 1 day • Elements (1) • Range: Touch • Subjects: Mortal (1) • Familiarity: Self	17
Allows the Adept to fly as if carried by a strong breeze, at speeds equal to that of a swift bird (@70mph).				
GATE	Portals/ Lands in N.Europa	♠	Duration: Minutes • Elements (1) • Range: Sight • Familiarity: Well Known	12
Allows the Adept to open a doorway through which he and others can instantly be transported to other (non-dimensional) places within the Castle Falkenstein world.				
HASTE	Time Slowing	♣	Duration: Minutes • Elements (1) • Range: Sight • Subjects: Mortal (10) • Familiarity: Don't Know	23
Allows the mage to move twice as fast as anyone else. Actions are always taken first, with an additional action taken after everyone else has acted.				
HEALING TOUCH	Strengthen the Life Bond	♥	Duration: 1 Day • Elements (1) • Range: Touch • Subjects: Mortal (1) • Familiarity: Barely Known	22
Restores the life force of the target such that he heals at three times the normal rate.				
HOLDING WORD	Simple Geas	♥	Duration: Minutes • Elements (1) • Range: Sight • Subjects: Mortal (1) • Familiarity: Don't Know	14
Forces the target to freeze in place, unable to move.				
MAGIC MISSILE [☆]	Integral Forces	♦	Duration: Momentary • Elements (1) • Range: Sight • Subjects: Mortal (1) • Familiarity: Don't Know • Damage: B	25
A bolt of Primal Force hurled at a target within unaided sight, causing damage as defined by the Harm Rank of the attack.				
PASS THROUGH WALLS	Énergie Atomique	♦	Duration: 1 day • Elements (1) • Range: Touch • Subjects: Mortal (1) • Familiarity: Self	23
Altering the Primal Forces within, allowing passage through solid materials, including Iron [but not Cold Iron]. Equivalent to the Faerie Ability of Great Ethereality.				
POLYMORPH	Shape of Known Form	♦	Duration: 1 day • Elements (1) • Range: Touch • Subjects: Mortal (1) • Familiarity: Self	15
Allows caster to give subject shape [but not abilities] of any living form personally known to the Adept.				
REPULSION	Restraint Through Circles	♥	Duration: 1 hour • Elements (1) • Range: Sight • Subjects: Mortal (10) • Familiarity: Don't Know	14
Repels all living creatures from a circle established around the caster, up to unaided sight				
REPEL UNDEAD	Banish to Eternal Rest	♠	Duration: Momentary • Elements (1) • Range: Sight • Subjects: Demon (1) • Familiarity: Don't Know	31
Sends all unliving creatures back to their dead and unmoving state.				
SCRYE	Scrying	♠	Duration: 1 hour • Elements (1) • Range: Another Country • Subjects: Mortal (1) • Familiarity: Barely Known	19
Equivalent to Clairaudience and Clairvoyance combined, cast through a small mirror or crystal.				
SENSE TRUTH	Hear the Hidden Thoughts	♥	Duration: Minutes • Elements (1) • Range: Touch • Subjects: Mortal (1) • Familiarity: Barely Known	14
Allows Adept to perceive truthfulness of thoughts of subject.				
SHIELD	Integral Forces	♦	Duration: Minutes • Elements (1) • Range: Sight • Subjects: Mortal (1) • Familiarity: Well Known	20
Provides a spherical barrier of Primal Force around the Adept equal to Heavy armor [blocks up to Damage Rank D].				
SLEEP	Implant Suggestion	♠	Duration: 1 Hour • Elements (1) • Range: Sight • Subjects: Mortal (1) • Familiarity: Don't Know	17
Caster may command the subject(s) to fall into a deep sleep for one hour or until awakened by strong shaking, noise, or other disturbances.				
SPEAK WITH DEAD	Speaker to the Dead	♠	Duration: Minutes • Elements (1) • Range: Touch • Subjects: Supernatural (1) • Familiarity: Barely Known	24
Allows dead subjects to communicate as they did in life, but without the ability of physical movement like walking, swimming, or flying.				
SUMMON ELEMENTAL	Investing the Element	♣	Duration: 1 Hour • Elements (1) • Range: Sight • Subjects: Element (1) • Damage: B	28
Allows mage to create an elemental creature entirely made of Earth, Air, Fire or Water, as described in CF, pg. 202. Damage and size are based on Harm Rank [page 80 of this book].				
WALL OF FIRE [☆]	Shape the Element	♣	Duration: Minutes • Elements (1) • Range: Sight • Subjects: Element (1) • Damage: Damage: B	33
Creates a wall of flame surrounding the caster on all sides. Damage and size are based on Harm Rank [page 80 of this book].				

Lorebooks, Spells & Thaumic Costs

MANUSCRIPTUM MENTALLIS

Mental Command	4
Dominate Will	10
Forget	4
Implanting Suggestions	6
Entrancing & Beguiling	4
Stunning	10
Create Blinding Pain	12
Death Wish [☆]	16
Mental Barrier	8

RITUAL WRITING OF PSYCHIC BINDING

Simple Geas	4
Restraint through Magic Circles	2
Restraint through Magic Wards	4
Restraint through Magic Talismans	4
Strengthen the Life Bond	12
Psychic Bond	8
Break the Binding	8

AGRIVICCA REXUS' REALM OF ILLUSION

Illusions of the Mind & Body	6
True Vision	6

MEGRON'S REALM OF DREAMING

Dreams of Prophecy	6
Dreams of Warning	4
Nightmares	8
Erotic Dreams	6
Killing Dreams	16
Dream Barrier	8

REALM OF THE UNKNOWN MIND

Cast Out the Other	8
Conquer the Madness	8
Hear the Hidden Thoughts	6
Bring to Peace	4
Bring to Rest	6

LIBRAM OF MYSTIC TRANSFORMATION

Changing Size	12
Shape of a Known Form	6
Invest w/Powers of Known Form	12
Shape of the Unknown Form	16
Transformation Barrier	8

MANUSCRIPTUM UNIVERSAL ALCHEMIC

Flesh to Mineral/vice versa [☆]	8
Universal Alchemic	8
Alchemic Destruction [☆]	16
Alchemic Barrier	8

OSMAN'S TOME OF PHYSICAL MOVEMENT

Knowledge of Flight	8
Mastery of Levitation	6
Hand of Hovering	4
Floors of Glass	4

LIBRAM OF TEMPORAL CONTROL

Time Cessation	10
Time Acceleration/Slowing	12
Temporal Fugue	12

LIBRAM OF SUMMONATION

Summonation	8
Banishment	6

SCROLLS OF DIMENSIONAL MOVEMENT

Portals to Lands in New Europa	6
Portals to the Faerie Realm	8
Portals to Beyond the Veil	10
Astral Movement	4

DARK LIBRAM OF NECROMANCY

Animation of the Dead	8
Speaker to the Dead	10
Drawing of Another's Life Force [☆]	16
Banish to Eternal Rest	8

MANUSCRIPT OF PARANORMAL DIVINATION

Clairaudience	6
Clairvoyance	8
Spying	6
Divination Barrier	8

MANUSCRIPT OF ELEMENTAL SHAPING

Investing the Element	10
Elemental Temperature	4
Shaping the Element	8
Elemental Barrier	8

BURTON'S ON THE RAISED FORCES OF NATURE

Raise the Storm [☆]	6
Raise the Maelstrom [☆]	8
Shake the Earth [☆]	8
Raise the Firestorm [☆]	8
Quell Nature	8

PRIMAL FORCES RAISED

Le Discipline d'Energie Photomique	6
Le Discipline d'Energie Atomique [☆]	14
Le Discipline des Forces Integrales [☆]	12
Le Discipline d'Energie Parapsychique	10

REALM OF THE SENSES

Perception of the Everyday	4
Deprivation	6
Maelstrom of the Senses	8
Opening the Mystic Eye	6

And when you think that with the right combination of Lore, you could cast that spell on an entire city, do you really want to go back to being a third-level mage who casts fireballs?

Of course, the next thing that should come to the minds of all of you Hosts is, *How do I stop these guys!?*

LIMITING SPELLS: HOW TO DO IT

Face it, players with a full grasp of the Falkenstein Sorcery system are a terrifying thing. They can do just about anything.

If you let them.

Forget about trying to head them off with the system. That's the hard way. No, what a good Host wants to do is make magickal practice more difficult through things a clever Player will be hardpressed to avoid: his environment and all the things in it that will impact proper spellcasting.

Here are just a few examples of what I'm talking about:

Idea 1: Welcome to the Sorcerous Rush Hour.

It's ridiculous to expect that at any one time in any major metropolitan area, there won't be at least a dozen sorcerors and Sorcerous Orders busy plying their magickal trades. What makes your Players think they have the only onramp to the freeway? The total number of accessible cards in a deck, and thus a **spell region** (which is a 273 mile radius from a ley line, which, by the by, can be anywhere the Host *says* one is), is 143 points, 104 if you take only clean power. Use some of them up by having other sorcerors casting spells off-camera. This can be random, or by design; use the top of the deck trick from the Sorcerous Q&A section (pg. 88), but do it for several sorcerors. Waiting in line takes the edge off casting a lot of big spells.

Idea 2: It's My Magick and You'll Spell if I Wanna.

Do your Players have a license to practice the Art where they live? They may not need a legal one, but they may need some kind of permission if the local Order or high-powered mage is the type to dole out access to the local Spell region. A really big Order like the Dawn may have its own Assassins to enforce its dictates.

Idea 3: The Peril of the Fuller Brush Man.

Interrupt your spellcasters. With mundane things like the housekeeper coming up for the rent, door-to-door salesmen, lost children, mice scampering through the pentagrams. Or bigger things, like the group of mages who were doing a big all-night incantation that you interrupted with your piddling *Create Fire* spell, and who have sent hired ruffians to your flat to ask you to stop. Lastly, what about the determined young man who is willing to hurl himself upon the mage with a dagger to stop him from casting the spell?

Idea 4: Wards? Will These Stop the (Demonic) Beaver?

As far as I know, no wizard has yet been able to blast Paris to ashes because he was insulted by a waiter on the Montemarte. One reason is that most mages like living where they are and don't like to wake up to the city in flames. So they Ward any important areas, their homes, government buildings, and so on. They can also set up "Sorcerous Watch" committees, and generally keep an eye out for spell attacks on their areas. Some even

take the time to periodically patrol the ethereal plane clairaudiencing for people casting spells with "Destroy all of ..." in them, and pay a visit pronto if it looks like there will be trouble. If your Players are starting to pull off planetwide destruction spells, have them bounce off a few strategically placed Wards or Watchdogs, who may choose to gate right into their sanctum and teach them a lesson.

Two New Lorebooks

The Manual of Primal Forces Raised

History & Secret Knowledge: Born from the fires of the Enlightenment, this tome was developed jointly by Benjamin Franklin and the French philosopher Jean-Jacques Rousseau during the statesman's stint as American Ambassador to the French Court. Franklin, a Freemason, sought to create "a science of magick." As America was then at war with England, this book did not become part of the Freemasonic canon, but was used by a short-lived Order composed of French and American revolutionaries (such as Adams, Jefferson and Robespierre) called the Firebrand's Club. The book vanished in 1812 and was only recently rediscovered and published by a French bibliophile. *Le Discipline d'Énergie Photomique* allows for the generation, suppression and alteration of light energy, allowing areas to be darkened, illuminated, or given tints and qualities of color. *Le Discipline d'Énergie Atomique* allows the caster to manipulate atomic structures, allowing things to be heated up, cooled down, made ethereal, or disintegrated. *Le Discipline des Forces Integrales* postulates a universal, invisible force similar to gravity, allowing the wizard to shape and move constructs of this energy as fields or missiles of force. The final chapter, *Le Discipline d'Énergie Parapsychique* deals with creating fields that make magickal knots more difficult to manipulate, damping the use of sorcery in an area.

Ishigami's Realm of the Senses

History and Secret Knowledge: A recently translated Japanese text delving into the nature of the senses, this book has traditionally been used by courtesans of the "Floating World" to enhance the sensations experienced by their lovers during lovemaking. Subsequent entries by magickally talented *geisha* allow for sensing the realms of the metaphysical as well. *Perception of the Everyday* increases the caster's ability to notice (and feel) even the smallest details, increasing his Perception by two ranks. *Deprivation* renders the victim both deaf and blind (although touch still remains). *Maelstrom of the Senses* heightens perceptions to a painful level of acuity, to where a feather touching the body can create waves of ecstasy and a scratch can feel like being flayed alive (causing Courage to be reduced by 2 Ranks). *Opening the Mystic Eye* allows the mages to perceive things not always perceived, the tiny impressions left by sorcery or contact with Evil.

to if it looks like there will be trouble. If your Players are starting to pull off planetwide destruction spells, have them bounce off a few strategically placed Wards or Watchdogs, who may choose to gate right into their sanctum and teach them a lesson.

Idea 5: Keep Them Running

Spells take time to cast. And they require a quiet place without interruptions. If you harrass your Players with an enemy that bedevils their non-sorcerical life, robs their apartments, steals their equipment, and denounces them to the neighbors as Practitioners of the Black Arts, you may be able to keep them running so hard, they'll never get a chance to cast that Super-spell.

Idea 6: Play the Harmonics

Make the harmonic effects of sloppy spellcasting totally unpredictable and dangerous. Sure, maybe this time the Spiritual Harmonic made a ghost appear, but this time it blows the top of the house off with a blast of ectoplasmic energy right out of *Ghostbusters*. Don't just depend on the Harmonic Chart (page 93); use your imagination to make Harmonics interesting.

And Finally ...

The best solution is, of course, to *choose* your Players wisely. Make sure you eliminate the power Players who just want to blow things up right at the start, before the Game begins. Instead, invite those Players who are there to have fun getting into the adventure, not just winning the prize. In the end, the thoughtful Player will be your best defense against Magick abuse.

Spell Definitions

DURATION

Duration is defined as how long the spell will last once it is activated. Spells that are launched as an attack are usually momentary.

Definition	Requirement
Spell Duration (momentary).....	1
Spell Duration (1-30 minutes).....	2
Spell Duration (1 hour).....	3
Spell Duration (1 day).....	4
Spell Duration (1 week).....	6
Spell Duration (1 month).....	7
Spell Duration (1 year).....	8

ELEMENTS & TASKS

Elements are defined as the number of individual effects a spell must perform. More than one effect raises the definition to a few elements. More than three raises the definition to many, and more than five requires complex elements. A spell that moves (excepting flight) is always defined as having one extra element.

Task are individual actions the *victim* of a spell must perform, i.e., a *Mental Command* to stop is one task. To stop, then walk to the door is multiple tasks.

Definition	Requirement
Spell involves only one element.....	1
Spell involves only a few elements.....	2
Spell involves many elements.....	3
Spell involves many complex elements.....	4
Subject must perform only one task.....	5
Subject must perform multiple tasks.....	6

RANGE

Range is defined as the distance between the spell-caster and the person, place, or thing he is affecting.

Definition	Requirement
Spell Range (Touching, or Self).....	1
Spell Range (within your unaided sight).....	2
Spell Range (within a few miles).....	3
Spell Range (in another city).....	4
Spell Range (in another country).....	5
Spell Range (in another dimension).....	6
Spell Range (in another time).....	7

NUMBER OF SUBJECTS AFFECTED

Subjects are defined as the total number of people (or total area) to be affected by the spell.

Definition	Requirement
Number of Subjects Affected (1 person, or 5 sq. feet).....	1
Number of Subjects Affected (up to 10 people, or 10 sq. feet).....	2
Number of Subjects Affected (up to 100 people or 100 sq. feet).....	3
Number of Subjects Affected (up to 1000 people, or 1000 sq. feet).....	4
Number of Subjects Affected (an entire country).....	5

TYPE OF SUBJECTS

Type of Subject is defined as the kind of creature or thing to be affected. Dragons and Dwarfs are particularly resistant to spells.

Definition	Requirement
Subject is Mortal (Human or Animal).....	1
Subject is Faerie (or Faerie Creature).....	2
Subject is another Wizard.....	3
Subject is Dragon.....	6
Subject is Demon or other Supernatural entity.....	8
Subject is Dwarf.....	16
Subject is Inanimate Object.....	1
Subject is Magical/Star Metal Object.....	6

FAMILIARITY OF SUBJECT(S)

Familiarity of Subject is how well the Wizard *personally* knows his subject. Close friends are well known; someone you've met a couple of times barely known. If you've just met, you don't know the subject, and someone you have never seen is totally unknown.

Definition	Requirement
Know Subject well (also Self).....	1
Barely Know Subject.....	2
Don't Know the Subject.....	3
Subject Totally Unknown to You.....	4

SPELL DAMAGE

The amount of damage done by a spell (pg. 78). This may only be applied to spells marked with a [☆]

Harm Rank	Requirement	Harm Rank	Requirement
A.....	2	B.....	4
C.....	8	D.....	12
E.....	16	F.....	20

Sorcerous Queries & Answers

The Most Common Magickal Questions in the Great Game

Q: Can a sorcerer Unravel a willing character? And is there any chance of resisting the Unraveling?

A: Unraveling yourself requires no power; unraveling another person, however, even if willing, has a basic TE cost of 16 plus Definition costs (the required spell is very similar to *Draining of the Life Force*). Since the average person would only provide 10 points of Thaumic Energy (5 health x 2 TE per health = 10TE released), this is a losing proposition. Unless—

—Unless you have just killed the person and are taking his released Life Force from him; then the cost is zero. This, of course, is an unspeakably evil action; sorcerers who do this will be hunted by any right-thinking mage they encounter. The Aztecs did it all the time to power their rituals, and this is one reason the Templar mages wiped them out.

Q: Do Dragons have to use Lorebooks to cast spells? And do they have to gather power to cast them?

A: Dragons do not need Lorebooks to cast spells, as they instinctively know how to manipulate magickal fields. In the Great Game, Dragons are expressly limited to casting any spell written in the gamebooks. However, this is only a play-balance convention—I have personally seen Dragons invent spells on the spot and cast them without a hitch, the advantage of 70 million years of evolution at work. Dragons do have to gather power to cast spells, however, and they are limited to drawing only five cards total. This is chiefly because, without any formalized structure of sorcery, Dragons have a harder time manipulating large amounts of energy “on the fly.”

Q: There appears to be no limit to the number of cards a sorcerer can draw. Does this mean that given enough time, any sorcerer could cast any spell?

A: Yep, you’ve got it right. However, much to the relief of many Hosts out there, there are certain ways to limit this. First, since the Thaumic Energy in an area is finite, there will often be other mages using that energy at the same time; by removing cards randomly from the Sorcery Deck to represent other spells being cast, you can often slow down a Player’s spell by putting him in a “party line” sharing available TE with his sorcerous neighbors. In my Entertainments, I represent this by randomly drawing the first card off the top of the deck each time a new Player spell is started, then removing as many additional cards as the value of the first. For example: Say I draw a nine of clubs off

the top of the deck. I now must draw another nine cards from the deck to represent other active spellcasters currently in the area.

Second, certain spells will be so large that they will be impossible to cast without using all of the available power (143 Thaums) in a spell region—or at least all of the clean, unharmonic’ed power there is (by adding up all the cards in a suit, you come to a total TE of 104 points).

Q: How big is a ‘spell region’?

A: A spell region encompasses a 273 mile radius around any intersection of ley lines. Ley lines (according to the *Encyclopedia of Mystical & Paranormal Experience*) are lines of mystical power. In general, the Host decides where those ley lines are (although there are maps that real mystics use), although placing them at the center of any large mystical site (like Stonehenge) or ancient city (Rome) works best. Outside these regions, cut the deck in half—that’s how much background power exists.

Q: Is there a limit to how often a mage can cast a particular spell?

A: No. As long as he’s drawn the power, he can cast it. However, there is a catch—if other mages in the area notice a lot of fireballs being cast, they may well come to investigate.

Q: If interrupted while casting a spell, do you lose the gathered power? And can you release energy voluntarily instead of using it?

A: Yes to both questions. Think of gathering power as winding a spring, or pulling on strands of elastic. The moment your mind releases its grip on the spring or elastic, through either intent or interruptions, it will snap back into its original shape.

Q: What is an effective interruption?

A: Sharp pain or wounds, anything that threatens life or limb, sudden loud noises or blinding flashes, the cantrip *Confusion*, sexual provocations (except if you’re Tantric).

Q: Do Players have any natural resistance to sorcery? Can you “save” against spells? How about against Faerie glamours & enchantments?

A: Natural resistance to a spell is factored in as part of the “Subject” Definitions of the spell, such as “Subject is a Dwarf”, etc. Another resistance factor is the wizard’s knowledge of the target. In the cantrip *Resistance to Sorcery* (see pg. 91), this natural resistance is increased artificially by drawing power to yourself, but only Mages can do this.

When resisting Faerie enchantments, remember that glamours and illusions are resisted by your Perception (against the Faeries' ability), while Fears, Love Charms, and Allures are resisted by your Courage.

Q: Can you "gather power" while running, talking, etc.? Or must you remain quiet and in one place?

A: By definition, "gathering power" requires performing the same specific ritual each time to bring the power to you. Bonifacians, Templars, and Druids pray quietly; Acolytes of Ra, Masters of the White Lodge, and Golden Dawn Adepts draw mystic symbols on the ground and concentrate on them; Illuminatus mages meditate on elaborate metaphysical puzzles to clear their minds. But staying quiet isn't always required; Native American, African and Aborigine shamen dance, make ritual paintings and drawings, or concentrate on carved animal fetishes; Asian mages do kung fu katas or chant Buddhist sutras. And Tantric mages have to have sex—without orgasm—a really inconvenient way to gather power! In short, any activity can be classed as gathering power, as long as it is ritualized and the exact same activity each time. As a side note, in the example in *CF*, pg. 198, Marillion the Magnificent is not described as moving as he throws up his brick wall; he is assumed to have gotten a moment of concentration in.

Q: When using an area spell, can it be limited only to a specific group of targets, or will it affect everyone present?

A: The Definition of a spell sets the exact parameters of the spell's effect on the universe. This is why the Definition is described as the number of subjects affected, not the area affected. You could, for example, define the subjects affected as 1,000 different people, all in different cities (but within the Spell Range), who were all part of a particular Order, or had red hair!

Q: How do you do damage in a Sorcery Duel? And how do you determine spell damage for other Spells?

A: A Sorcery Duel is a variation I established to fit in with the Dueling system. As such, its Damage is done exactly like damage with a sword, using the wounding chart on pg. 195. However, regular spells that do damage are a bit more complex. As described in "Hard Numbers Falkenstein" on pg. 82, damage for certain spells is rated by the Definition Harmful Effect. You decide the Rank of damage the Spell causes, then pay the resulting TER. Converting damage from Ranks to lost Health is also listed on this table.

Q: How long does it take to cast spells?

A: As a rule, Players gather power to themselves at a rate of one card per every 2 minutes of in-game time. Thus, to cast a 24 TE spell would require 48 min-

utes—assuming you got unaligned one point cards the whole time. But it really doesn't have to happen that way; you could draw a King (13 points) the first turn and a Queen (14 points) the next, and cast that spell in four minutes! So in answer to the question; as long as it takes for you get lucky.

Q: How do you do "free-form" magick?

A: If freeform magick is defined as sorcery created on the spot without existing spells, the answer is, you don't. It's like saying, "How do I build a particle accelerator without referring to any textbooks or previous research?" Falkenstein sorcery is the culmination of centuries of wizards laborously building on the work of other wizards. To just grab a handful of energy and start weaving is a recipe for disaster; I invite any Host with such a case on his or her hands to do whatever they want to the offending party.

Q: How do you invent new spells? How long does it take? How do I create base costs for spells not found in the book?

A: You can invent new spells by consulting with your Host. First, the two of you should define what the spell can do in a single, simple sentence. Next, determine the basic nature of the spell and what its Aspect will be. Now, with your Host, decide what the basic Thaumatic Energy Requirement of the spell should be. As a rule of thumb, I start with a TER of 6, reducing it to a 4 if the spell is of limited use, or increasing it to 8 if it allows the Player a strong advantage in movement, control of others, or personal protection. Time spells are always between 10 and 12. Destructive spells start at 10 and go up by increments of 2 as they become more powerful; the high end is a TER of 16. Finally, have the Host write down the worst possible thing that could happen if this spell goes wild. Put this away for later; it's time to go into the "lab" and start roleplaying the process of researching the spell.

A new spell takes a minimum of one day of careful tinkering for every 10 points of TE required. For each day that passes, draw one random card from the Fortune deck; if the draw is not in the spell's Aspect, add one day to the research time and keep drawing. A Joker means the spell has a catastrophic failure and the event the Host came up with comes to pass. Eeek.

But to do what you need doesn't necessarily require inventing the spell from scratch—remember; you can mix and match spells and Lorebooks to create new variations. This process only requires knowing all the spells involved and adding a certain amount of "debugging" time; use the researching system described above, but add hours, not days, to the research allotted, and ignore Jokers.

Q: Can I “cherry-pick” the cards I gather, discarding the bad ones? Can I discard Jokers, too?

A: Although stated in the *CF* rules (pg. 203, para. 3), most Players always seem to miss this one. Yes, you can discard any unwanted cards of the wrong Aspect. It just makes your spell take longer.

The only exception to this are Jokers—they automatically trigger the spell and make it go wild. But with only two Jokers in the deck, your chances aren't too bad: about 3%.

Q: How do I deal with Harmonics? Who gets to decide what the harmonic is? Can players intentionally use Harmonics?

A: Oooh, Harmonics! In the original draft of the Great Game, I deliberately left the results of Harmonics up to the Host; it was a way of creating interesting dramatic events (like the time a Player I know tried to create a fire and got a salamander instead!) and also a nifty way to keep play balance. But since I've gotten many letters (via Mike) from Hosts who don't know how to handle Harmonics in play, I have created a useful Harmonics Crib chart (see pg. 93). Remember; it's not the last word; the final result is still up to you, the Host, but this chart may give you some guidelines or even some ideas for interesting variations.

Players using Harmonics deliberately is absolutely legal; I have to applaud anyone who's learned to manipulate the system like a real mage would (and trust me, real mages intentionally fiddle with Harmonics, too). Just remember: You, as the Host, can always tamper with the final manifestation of the harmonic; just because the Illusionary Dragon takes form doesn't mean it isn't only two inches tall! And just because the Gods Walk, it doesn't mean they bother to notice you.

Q: What is the difference (game wise) between a Novitiate and an Adept? And is there a required amount of research time needed before a Novitiate can cast a spell?

A: While it's true I've described four levels (Novitiate, Journeymen [or Adepts], Masters, Grandmasters) of ranking in Falkensteinian Magick, these levels are not synonymous with the mage's level of Sorcerical ability. You could be a really lousy Journeyman or a very powerful Novitiate; the titles are just titles and there are for roleplaying purposes.

As to the next part of the question, research isn't the problem; the Order's spells are already written down. Whether they let you read them as a Novitiate is the question; that's where the roleplaying comes in. As a rule of thumb, I let Novitiates know only the Cantrips, and Adepts and above know the entire body of Lore. In general, Players are assumed to be

Journeymen; it's no fun playing a Novitiate who alternates long hours in Magick 101 classes with scrubbing out the Lodgeroom pots and pans. But the option should always be with the Host as to how much he will let Players in each Order know at what rank (see the upcoming *Book of Sigils* for more details).

Q: What is Complexity in a spell? How is it applied?

A: Complexity is how many tasks the spell must perform as part of its casting. It's the “Spell involves X elements” part of the Definitions. For example, a spell that involves creating an illusion of a ghost and moving it down a hallway would have a few elements; if it involved creating an illusionary ghost that walked, said “I love you”, exuded a scent of roses, and kissed a Player, that would involve many elements. If our ghost did all of the above, plus engaged in romantic conversation and served dinner, it would involve many complex elements, and so on.

Q: What spells does a sorcerer start with, and how many? And when is a Mage permitted to learn his Order's lore?

A: As a rule, a Journeyman/Adept should know all of the spells in his Order's Lorebooks (as a Novitiate, he may only know the Cantrips, but as mentioned earlier, playing a Novitiate is not all that exciting). Spells aren't that hard to learn; the tough part is gaining enough practice in exactly weaving the “knots” that make up the spell so that it doesn't backfire in some way. That's where Sorcery skill comes into play.

Q: How does a mage join other Orders? And how does a player (in game terms) learn these new spells or Lorebooks?

A: It's a roleplaying thing, really (surprise, surprise!). Some orders (such as the Templars and the Bonifacians) have friendly relations, and allow Adepts to learn each other's Lore. Others, like the Dawn and the Illuminati, are violently opposed to each other and players will have to join up secretly and roleplay their way through membership. There is also a principle of granting membership to stranger-wizards who have done the Order an important service or favor (see the upcoming *Book of Sigils* for more details — Mike).

Once in the Order, learning its spells isn't as complex as it seems. Memorizing a single spell in a book takes one day per basic Thaumic Energy Point required of continuous study. You could cram through the entire *Ritual of Psychic Binding* in five days.

And Finally—

Q: What happens if I try to cast a spell without enough power?

A: It just doesn't go off. Phhhhhpppt!

New Spells: Cantrips & Wards

When I first sent my notes on Sorcery back Home I had only a very general idea of how magick worked. Since that time, I have had a chance to actually hang around the magick school at Oxford and learn a bit about the process of becoming a mage (actually, I was brought there to be studied by the Faculty on Theoretical Extra-Dimensional Thaumaturgy). So here are two new spell types taught to me by the Novitiates while I was there playing lab rat for a bunch of guys in robes.

CANTRIPS

Cantrips are spells taught to every Novitiate, general purpose mini-spells that use very small amounts of energy (no harmonics are counted and all Definitions are prefigured) and are known to wizards of every New European or New European-descended Order. Cantrips are very simple in structure and as such are pretty much impossible to tamper with. Once you know how to use them, you'll have learned enough control and discipline to tackle the big stuff the Masters keep hidden away.

Sense Magick allows you to sense that Magick has been used within an area (100 feet) within the last twenty-four hours. Lasts for a minute. [♥/8 TER]

Magelight is cast upon an object, causing it to radiate a blue glow ("werelight") equivalent to a small candle—lighting an area @10 feet around. Lasts for ten minutes. [♦/8 TER]

Candle Flame momentarily creates a small match-sized flame, perfect for lighting cigars and amusing girls who *really want to see you do something magickal*. [♦/8 TER]

Confusion creates a momentary psychic blast that causes the victim to be staggered and unable to react (in Game, 1 turn). [♥/10 TER]

Simple Illusion creates minor, temporary (10 minutes) changes of size, shape and color on small objects. With it you can make copper coins look like gold, change a page of type in a book, or give yourself a mustache and a big nose. [♥/9 TER]

Minor Telekinesis allows you to levitate up to an ounce of material, moving it at walking speeds. You could use it to grab the jailer's keys; Novitiates use it to unbutton girl's chemises. [♦/10 TER]

Sense Illusion allows you to know *something* nearby isn't real, but not *what* is illusionary. Lasts about a minute. [♥/8 TER]

Resistance to Sorcery is a mobile ward that makes it harder to magically change you. In Game terms, it adds a numerical value to spell power requirements equal to your Sorcery Rank. [♠/10 TER]

Housewifery is a common spell that allows you to fix (or clean) minor things like torn or dirty fabrics, broken pottery and metal, etc. [♦/9 TER]

WARDS

The other thing I learned about while at Oxford was **wards**, powerful spells designed to protect a wizard's dwelling from sorcerical attack. There are two kinds of Wards; **Lesser Wards** and **Greater Wards**.

Lesser Wards are *warning* wards (reactive); they sound an alarm and let you know when a spell is breaching the perimeter. They are far less costly, with the Thaumic Energy costs only applying to the length they are in action (see "Duration" on the table below). When a Lesser Ward is established, a psychic linkage to you is also established, allowing you to know your wards have been breached no matter where you are.

Greater Wards are active *counterspells* that weaken or stop sorcery. They make it more difficult to cast the enchantment (in Game terms, they add a *multiplier to the Thaumic cost* of casting the spell), but are limited by location (they can't move), must be maintained (time limit), and can only cover a *single* contiguous structure (like a building or cave). To calculate the cost of a Greater Ward, add the "Duration" TER to the "Multiplier" TER (see table below).

Wizards almost always ward their sanctuaries with both types of wards, and make sure they are carefully maintained. Get careless—and poof, you'll end up a frog (or worse).

DURATION	TER	MULTIPLIER	TER
FOR EACH HOUR (UP TO 23).....	1	2	2
FOR EACH DAY (UP TO 29)	5	3	6
FOR EACH MONTH (UP TO 12).....	10	4	10

LESSER WARD: DURATION TER ONLY. GREATER WARD: DURATION TER + MULTIPLIER TER.

Practical Sorcerors

Non-aligned Sorcery groups for Falkenstein Entertainments.

What is a Magickal Order without an Order? Answer: a **Discipline**. A Discipline is Magick un-weighted down with a lot of ritual and politics—the general practitioners in a world of specialists, providing sorcerical services needed by non-wizardly types, but without affiliated Orders.

Police Sorcerors

This Discipline is a natural outgrowth of a world where wizardly crime is a possibility. Unlike the Elusinians, an Order which specializes in detective work, Police Sorcerors specialize in information about and apprehension of magickal felons.

The King's Investigator's Guide: Assembled from various sources, this standardized reference work contains the following spells: *Ritual of Psychic Binding*, *Restraint through Magick Circles*, and *Break the Binding* [*Ritual Writing of Psychic Binding*]; *True Vision* [*Realm of Illusions*]; *Mental Barrier* [*Manuscriptum Mentallis*]; *Banishment* [*Libram of Summonation*]; and *Perception of the Everyday* [*Realm of the Senses*].

Military Sorcerors

In a world where Magick has been a fact of life for thousands of years, most New European militaries have a sorcerical Discipline of some sort. The duty of a Military Sorceror is threefold. His first job is to use sorcery to provide superior intelligence where normal methods of information gathering would be impossible. His second role is to provide logistical support for his forces, in the form of repairs [Cantrips] and material. The last task of the Military Sorceror is to provide the proper environment for combat by controlling weather as needed. Thus, Military Sorcerors have a very specific body of Lore, gleaned from wizards who have served in the ranks, from captured manuscripts, and from mages unfortunate enough to fall into the hands of military interrogators.

Manual of Military Sorceries: This volume contains spells from a wide number of works,

including *Scrying and Divination Barrier* [*Manuscript of Paranormal Divination*]; *Illusions of the Mind & Body* [*Realm of Illusion*]; *Raise the Storm*, *Raise the Firestorm*, *Raise the Maelstrom*, and *Quell Nature* [*Raised Forces of Nature*]; and *Universal Alchemic* [*Universal Alchemic*].

Witches

Witches provide community sorcery at the simplest, village level; healing spells against sickness, protection against sorcerical attack, animal husbandry, etc. Being on the “front lines” against Faerie incursions (the local witch is often the only sorceror available in remote villages) has also made most witches very adept in banishing the Faerie and their hosts. Although Witches have a large body of Lore, it is not passed down via an Order or School, but through tradition and word of mouth.

The Old Woman's Grimoire: Contains a variety of useful healing and protective spells. Brewing a *Love Philtre* causes the drinker to fall deeply in love with the next person he sees [equivalent to the Faerie Ability of *Love Charm*]; *Strengthen the Life Bond* [*Ritual Writing of Psychic Binding*]; *Quell Nature* [*Raised Forces of Nature*]; *Bring to Peace* [*Realm of the Unknown Mind*]; and *Shape of a Known Form* (woodland creatures), from the *Libram of Mystic Transformation*. In addition, Witches also know a Faerie-specific version of the spell *Banishment* [*Libram of Summonation*], which drives all Faerie back to the Veil instantly.

Healers

Sorcerical counterpoints to Physicians, Healers practice the Art for healing rather than using medicine. They can be found in the Clergy, in hospitals, and in the Military, tending to all who are suffering.

The Book of Healing and Recovery includes *Strengthen the Life Bond* [*Ritual Writing of Psychic Binding*]; *Bring to Peace* and *Hear the Hidden Thoughts* [*Realm of the Unknown Mind*]; and *Opening the Mystic Eye* [*Realm of the Senses*].

Harmonic Convergence

“But what if my Players start playing with the Harmonics of their Spells?”

Goody. I love it when they start getting clever. Players smart enough to know how to play Harmonics are Players smart enough know how to really use the *Castle Falkenstein* sorcery system.

But the tough part for Hosts comes in when Players are allowed to define the results of a Harmonic for themselves. This was a major problem that many of my correspondents from the Other Side found out, as their Players rampaged into the vacuum left by confused or uncertain Hosts and forced the Harmonic system to do whatever the heck *they* thought it should do.

That's why I'm giving you a copy of my personal, handy-dandy **Harmonic Convergence Table**, designed to give Hosts ideas of what is possible when a spell activates a Harmonic. The most important part to remember is that this is still just a *guideline*—if your Players are allowed to use this as gospel, it won't be too long before they're once again engineering their Harmonics to work with the descriptions written here. As Host, you have the option—no, the sacred duty—to periodically mess with the results of a Harmonic-laden spell so that magick in your Game stays as unpredictable as it is in New Europa. It's up to you—so don't shirk your responsibility to make your Players better spellcasters!

ASPECT OF SPELL

Cards depicted represent suits, not specific cards

HARMONIC OF SPELL
Cards depicted represent suits, not specific cards

				
	No HARMONICS. The spell operates perfectly, with no surprises.	EMOTIONAL BACKLASH! The spell emits psychic vibrations, causing all around you to feel fear [♦], anger [♣], lust [♥], or despair [♠]!	EMOTIONAL BACKLASH! The spell emits psychic vibrations, causing all around you to feel fear [♦], anger [♣], lust [♥], or despair [♠]!	MIND & SPIRIT ARE ONE! Summoned creatures, Gates, or Time spells project strong auras of fear [♦], anger [♣], lust [♥], or despair [♠]!
	ILLUSIONS TAKE FORM! Illusions, bindings, delusions & dream creatures become real, taking solid (possibly hostile) forms.	No HARMONICS. The spell operates perfectly, with no surprises.	ELEMENTS RISE & TAKE FORM! An angry Earth [♦], Air [♣], Fire [♥], or Water [♠] elemental appears and wreaks [Rank F] destruction upon you!	THE SPIRIT TAKES FORM! Specters and ghosts you have summoned form real bodies and appear before you!
	ELEMENTS RISE IN YOUR MIND! Illusionary earthquakes, firestorms & tidal waves terrify all around you!	THE ELEMENTS AROUSED! The skies grow dark as lightning & fire strike the earth around you, causing great [Rank F] damage!	No HARMONICS. The spell operates perfectly, with no surprises.	ELEMENTS RISE & TAKE FORM! An angry Earth [♦], Air [♣], Fire [♥], or Water [♠] elemental appears and wreaks [Rank F] destruction upon you!
	MADNESS STRIKES! Unleashed emotions momentarily darken your soul with fear [♦], anger [♣], lust [♥], or despair [♠]!	THE SPIRITS AROUSED Dark dimensions open, allowing evil ghosts and spirits to attack you [Rank D] with their touch!	THE GODS WALK! The elements manifest as Earth [♦], Air [♣], Fire [♥], or Water [♠] Gods with Rank F destructive Powers!	No HARMONICS. The spell operates perfectly, with no surprises.
	WILD SPELL! Effect is raised by 2 ranks, either in Range [♦], Duration [♣], Number of Subjects [♥], or Harm Rank done [♠]!	WILD SPELL! Effect is raised by 2 ranks, either in Range [♦], Duration [♣], Number of Subjects [♥], or Harm Rank done [♠]!	WILD SPELL! Effect is raised by 2 ranks, either in Range [♦], Duration [♣], Number of Subjects [♥], or Harm Rank done [♠]!	WILD SPELL! Effect is raised by 2 ranks, either in Range [♦], Duration [♣], Number of Subjects [♥], or Harm Rank done [♠]!

Common Sense: Non-Rules Falkenstein

How many times have you found yourself in a situation where you were roleplaying without the rules? How did you and the Gamemaster determine the outcome of a situation? You used common sense, that's what. You both agreed on what was a reasonable outcome based on the character's abilities, the conditions, and the situation. And the rules took a back seat to the plotline. That's the whole idea of the following alternative game-rule system I've dubbed *Common Sense*.

You see, in my short (but colorful) career in computer game design, I learned one basic truth: Game rules only exist to determine the result of using an Ability in a situation where an outcome is unclear. All the rest of the window dressing is just there to help determine these two points. That's it. Finito.

The basic idea of this section, then, is to tell you how to make judgement calls on what's going on in your Games, rather than leaning on the numbers. This is the best method to run Games, because it makes sure that action flows like a real event, not like game simulation. The methods I'll show you here are also the best way to run "live-action" Games, and to run Games that are less "dungeon crawls" and more High Drama. In short, here's where we leave the road and strike out into the wilderness.

First, Use The Description

The first step is to start by reading the description of the Ability the Player is using (pgs. 95 through 102). The Description can often instantly tell you what is possible at what level of ability.

Now take a look at the examples on the following pages. Each example shows what you can be reasonably expected to do in a given type of situation. Each of the following examples also includes:

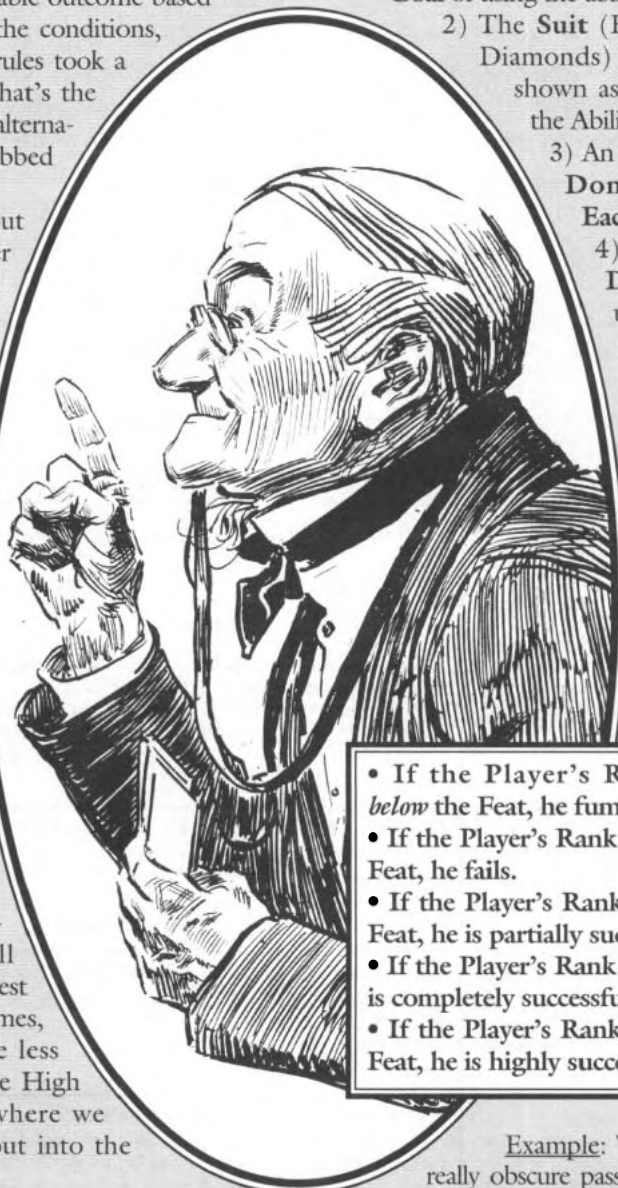
- 1) The **Name of the Ability** and a description of the **Goal** of using the ability.
- 2) The **Suit** (Hearts, Clubs, Spades or Diamonds) the Ability is related to, shown as a symbol [♣] next to the Ability name.
- 3) An example of **What Can Be Done With the Ability at Each Level**.
- 4) An example of **How to Describe the Results** of using the Ability (besides saying "You succeeded.")

Working From the Feat ...

To use the examples, you decide what the minimum example/Ability level would be needed to perform the feat, then compare the Player's Ability to that value. The rule of thumb is:

- If the Player's Rank is three Levels *below* the Feat, he fumbles.
- If the Player's Rank is two Levels *below* the Feat, he fails.
- If the Player's Rank is one Level *below* the Feat, he is partially successful.
- If the Player's Rank is *equal* to the Feat, he is completely successful.
- If the Player's Rank is one Level *above* the Feat, he is highly successful.

Example: The character must read a really obscure passage in Latin. Based on the examples, you decide it would take an Extraordinary [EXT] Education to understand the passage to be read. The character has only an Exceptional [EXC] Education. You decide that at only one level down, he would have a partial success; he could get parts of it, but not full understanding ("It's about a war between two ancient Gods of Sumeria."). At a Great



[GR] Education, he would understand it, but just barely; he might only get the basic topic (*"It's about some kind of ancient God"*).

By comparing the differences, a level of success can easily be determined. After a while, you'll find the spread will be easily remembered and you'll dispense with tables altogether.

... Or Go Back in the Other Way

You can also work back from the Player to the Feat. In these cases, you'd say, *"Hmm. The Player has a Exceptional Education, which allows him to read all but the most obscure texts. Since this isn't a really obscure text, he ought to be able to read this."*

Keep the Process Hidden

Note two things. First, the entire process described above can be done without actually discussing it with the Player. You just check Ability vs. Example and give a result in a verbal way, like *"Hmmm. You read it slowly and it looks like it's about a war between two ancient Gods of Sumeria."* (An [EXT] feat vs mere [EXC] Ability. At this point, the Player could elect to use a card from his Fortune Hand to alter the situation, but he wouldn't necessarily know how far off he was.

The results are a lot more like real life in that you're not saying, "You failed the roll." Instead, you're giving him the outcome of his *actions*, not the outcome of a roll. Life isn't like the Olympics scoring system; there's no panel of judges holding up cards, and you rarely know exactly how well (in a numerical way) you did. Instead you get a result, which you mentally judge against what you hoped to do. So instead of the Host saying, *"You needed a ten and you got a fifteen, so you succeed really well"*, the result is expressed as, *"You easily read it; in fact, you recognize the passage as part of a Dwarfen war chant about the battles between Bes and the Goddess Tiamat. The chant goes ..."*

Second, the Common Sense process is a lot more like real life in another way: In real life, you generally *know* what you can do before you try it. You also know there are things that are just plain impossible to do (beat up Bruce Lee), and things that are almost impossible to fail at (when was the last time you messed up tying your shoes?). In this process, you either do it a certain amount, or you actively spend cards to change the outcome of the event, making your own luck. Since the Host also can play Fortune cards against you, this means that you literally can end up strategically fighting to get a lucky break to do what you need. A lot more satisfying than rolling a die.

Fitting in the Fortune Deck

Although it does violate a few of the principles of making the system vanish, you can easily fit the

Playing Fortune Game into the Common Sense mechanics. In this variation, however, the cards aren't added to an Ability, but are used as special modifiers to the Player's basic results. The rules of thumb for using Fortune Plays are:

- Any card used in the proper suit always has its face value, starting with a deuce (2) and with Aces as 14. Suits outside of the proper suit, are, once again, worth one.
- **For every two points contributed in a Fortune Play**, the result of the action is raised by one rank (such as from Partial Success to Full, for example).

Putting All This into Action

Following are examples for all listed Abilities (as on pgs. 159 through 163) of *Castle Falkenstein*:

Athletics [♣]:

Goal: Athletics feats usually involve tricks of balance, throwing accuracy, or manipulation. The goal is to determine if the feat can be done without getting hurt in the process.

What Can Be Done with the Ability at Each Level:

- [PR] Wade in shallow end of bath. Throw a ball.
- [AV] **Swim. Balance on a 1" beam. Climb over a fence.**
- [GD] Swim in rough water. Balance on a 6" beam. Juggle. Climb steep hills or inclined cliffs.
- [GR] Swim in very rough waters. Balance on a 1" beam. Snatch insects out of the air. Climb a rocky cliff face.
- [EXC] Swim in a raging storm. Climb the side of a brick building without ropes. Balance on a tightrope.
- [EXT] Swim in a hurricane. Climb sheer cliffs. Balance on a thread.

How to Describe the Results:

- Fumble:** *"You not only can't do it, but you hurt yourself or someone else (twist an ankle, fall the whole distance, hit someone else)."*
- Fail:** *"You start to do it—and don't make it."*
- Partial Success:** *"You do it by the skin of your teeth; you almost fail, then just recover."*
- Full Success:** *"No problem."*
- High Success:** *"You do it calmly, with grace and aplomb. It's almost perfect; people will talk about it for years to come."*

Charisma [♥]:

Goal: This Ability is used to get someone to like you, to sway an opinion, or to make a good impression. The goal is to give the Player a general response of the person is trying to affect.

What Can Be Done with the Ability at Each Level:

- [PR] No one likes you. You couldn't convince anyone of anything, you're that repellent. There's just a creepy feeling about you.
- [AV] You're reasonably well liked. Most people will help or listen to you, although they may not go particularly out of their way for you. You could probably court a lady of your social status or lower.

[GD] Very likable. People will take extra time and trouble to help you, and will take minor risks on your behalf. In your circle, most of the eligible men or women are attracted to you and wouldn't take a proposition amiss.

[GR] You are exceptionally popular. Others will take great risks for you, and will go out of their way to aid you whenever you ask. You are the man or woman everyone in your social circle wants to be with, and you have to fend off propositions.

[EXC] You're actually well known for your popularity. Other people will not only go out of their way to help you (to the point of risking their lives), but will look for opportunities to gain your favor. Attractive men (or women) throw themselves at you.

[EXT] People are dumbstruck by your dazzling qualities. You could seduce a Princess, talk a King out of favors, and be elected to any office on earth.

How to Describe the Results:

Fumble: "You get the total opposite of the desired effect. They think you're horrible; they take an instant dislike to you."

Fail: "They just don't accept you. They remain unconvinced."

Partial Success: "Hmmm. They sort of agree, but they may change their minds at any moment."

Full Success: "They agree almost instantly. You get whatever effect you desired."

High Success: "They really like your idea! They press the point, and even improve on it. If you wanted them to kiss you, now they want to make love to you."

Combat Abilities [♣]:

[Brawling, Fencing & Marksmanship]

Goal: The goal of using these Abilities is to hit your opponent. Hosts should try to avoid using numerical descriptions of the results of a hit, such as "You've taken 20 points of wounding." Instead, try to describe the effects of hits as an *observer* would see them.

What Can Be Done with the Ability at Each Level:

• Fencing:

[PR] You wave a sword around like a stick. At least you know what end cuts.

[AV] You can take a stance and use the blade a little, but that's about it.

[GD] You are a trained fencer, capable of defeating most everyday toughs or bullies. You may have a reputation of someone not to be trifled with.

[GR] You are a well known fencer, with a reputation of many duels behind you. You're probably the best swordsman in the Regiment or city.

[EXC] You are one of the most famous duelists in the land; your Ability is well known enough to grant you a national reputation.

[EXT] You are one of the deadliest duelists ever to pick up a blade. Your abilities are legend, ranking with characters such as D'Artagnan or VonHentzau.

• Fisticuffs:

[PR] You're up to about the level of a schoolboy scuffle.

[AV] You can defend yourself against most everyday opponents.

[GD] You are a skilled fighter, capable of defeating most everyday toughs or bullies. You may have a reputation of someone not to be trifled with.

[GR] You are a professionally ranked fighter, who has won a purse or two in your time and who can easily defeat any street brawler or thug.

[EXC] You are one of the most famous pugilists or brawlers about; you regularly win contests and your Ability is well known enough to grant you a national reputation.

[EXT] You are one of the greatest fighters ever to pick up the gloves. Your abilities are legend, and they talk of you in taverns, sporting clubs, and back alleys.

• Marksmanship:

[PR] You've never really fired a gun before. You can point it wildly and pull the trigger.

[AV] You can aim and hit a stationary target, but not reliably. Forget hitting a moving target.

[GD] You can shoot with skill, but still have trouble with moving targets.

[GR] You are a well known marksman, with a reputation of many duels or trophies behind you. You are probably the best shot in the Regiment or at your club.

[EXC] You're one of the most famous marksmen in the land; your skill is known enough to grant you a national reputation as a hunter or duelist.

[EXT] You are one of the greatest marksmen, regularly taking your bag at shoots, or unerringly killing anyone who is foolish enough to duel you.

Decription of Results:

Fumble: "Ouch! You hit something you didn't want to hit (like a friend or your own foot)."

Fail: "Missed by a mile."

Partial Success: "You hit it, but barely."

Full Success: "You hit it squarely."

High Success: "Wham! A serious hit! You really hurt 'im with that one; he staggers and nearly falls!"

Comeliness: [♥]

Goal: Rarely does Comeliness come into play directly as in "Who's better looking?". As a general rule, two people of the same level of Comeliness are equally good looking and any differences are reduced to the personal tastes of the beholder. Comeliness is usually applied as a modifier for something else.

As a rule of thumb, decide what Ability the Player intends to use his/her Comeliness to modify (for example, using your great looks to improve your Charisma). If the Player's Comeliness is Great, Hosts can elect, at their discretion to shift the result *up* by one level (say from a Partial Success to a Full Success). If Exceptional, shift it up by two levels (Partial to High); if Extraordinary, three levels. Likewise, Poor Comeliness should *reduce* the result by one level.

Since using Comeliness is such a subjective thing, Hosts should always take into account how the player describes the use of it. Saying "I add my Comeliness to be more Charismatic" shouldn't be enough. Hosts should require more concrete examples showing the use of Comeliness, such as, "I open my eyes extra wide and pout appealingly as I lean forward to show off my décolletage."

What Can Be Done with the Ability at Each Level:

[PR] Nothing. People ignore you, or try to look away, muttering, "Poor unfortunate wretch..."

[AV] You might be complimented for your clothes and hair.

[GD] Be a model for a local artist. Attract the attention of a local luminary.

[GR] Sit for a painting or statue by a famous artist. Be nominated to Court.

[EXC] You are a great local beauty, pointed out on the street. Artists of the highest reputation wish to paint you.

[EXT] You have become world renowned for your attractiveness, with others vying for your attention.

Description of Results:

Fumble: "Your appearance repulses them for some reason."

Fail: "They're not impressed. You're not their type."

Partial Success: "They think you're attractive, but not exceptionally so."

Full Success: "They think you're very attractive and warm toward you immediately."

High Success: "They're staggered by your looks. They can't tear their eyes away from you."

Connections

[♠]:

Goal: The goal is to determine whether the Player knows a particular person (or type of person). The Player may also be trying to trade on a connection ("I know the Prince, so you should help me.") which requires an assumed social relationship. The goal is to determine if the proposed relationship is accepted.

What Can Be Done with the Ability at Each Level:

[PR] Forget about getting into any decent place. You only know the Criminal classes and the riff-raff.

[AV] Get into a local tavern. Know a couple of local figures by sight. Might know a prominent local connection (local alderman, burghermeister) that everyone else knows.

[GD] Get into a local club. Know a few of the upper class nabobs by sight, but no royalty.

[GR] Get into any exclusive club. Know all of the local figure, officials and luminaries. Know a few royalty by sight, but not personally.

[EXC] Go into any club or private entertainment in the world. Know everyone who is important in both the fast set or royal houses of New Europa.

[EXT] You are one of the the social lions of the age. You can start your own clubs and everyone will fight to join. Even Kings and Potentates are impressed by your society.

How to Describe the Results:

Fumble: "They think you're a presumptuous upstart. They ignore you. They know you have never met the person whose name you're dropping."

Fail: "You don't know anyone there."

You're unknown to them in turn."

Partial Success: "You may know someone who knows someone who knows someone. You have heard of a few names, and they may once have heard of you."

Full Success: "You know the person you want to know quite well. You're on a reasonably friendly basis, enough to ask for favors."

High Success: "You know the person well; you meet often in social circumstances and run in the same social circles."

Courage [♥]:

Goal: The goal is to be able to tell the Player his or her reaction to stress or privation. Do you break under pressure, or against great fear? How long can you take great travail before collapsing?

What Can Be Done with the Ability at Each Level:

[PR] Nothing. You're a lily livered pushover. You cave in at the threat of danger.

[AV] Go without food for a day. Face down a rude clerk. Confront an unarmed ruffian.

[GD] Go without food for a few days. Survive minor torture. Face knife-wielding ruffians without flinching.

[GR] Survive starvation for days and extreme torture for hours. Fearlessly face whizzing bullets.

[EXC] You are a pillar of resolution and moral strength. You laugh at torture (it takes days of extreme pain to break you). You show no fear.

[EXT] Your will is unbreakable. You'll die before torture can break you, and the word fear is not even in your vocabulary.

How to Describe the Results:

Fumble: "You break down completely. You cry, get hysterical and lose it!"

Fail: "You just can't hold it together. You don't get hysterical, but you can't face the pressure. You break and run."



Partial Success: *"It's a real struggle, but you manage to just hold out. Just hope they don't up the ante."*

Full Success: *"You have faced worse; you can deal with this, although it isn't pleasant."*

High Success: *"You master your calm and face the stress unblinkingly. You are fearless and courageous, a veritable lion!"*

Education [♦]:

Goal: In these cases, the goal of the Ability is to determine whether or not a fact is known. Rather than saying *"You know it"* (or not), instead let your Players know only how *much* they know.

What Can Be Done with the Ability at Each Level:

[PR] Read a book or handbill with a lot of pictures.

[AV] Add, subtract, and do simple sums. Make yourself barely understood in a foreign language you have studied. Know only the most basic historical and scientific facts (Battle of Hastings; Darwin says we come from monkeys).

[GD] Do a simple algebra problem. Read a basic Latin phrase. Remember well known historical facts (major dates of the War of the Roses), or passages from the Classics. Make yourself understood in a foreign language you have studied (with an accent).

[GR] Do complex mathematics. Read and write Latin and Greek. Remember most historical facts and dates. Quote or recognize quotes from the Classics. Perform simple physics or chemical experiments.

[EXC] Speak any common New European language like a native. Do very complex maths, physics or chemical experiments. Know all but the most obscure historical and scientific references.

[EXT] Speak all but the most obscure languages fluently. Create new types of higher maths, physics and chemical breakthroughs.

How to Describe the Results:

Fumble: Tell the Player something entirely erroneous, like *"It's about aliens who came to ancient New Europa."*

Fail: Don't give them anything; *"You have no idea what it means (or what you need to know)."*

Partial Success: Give a very vague statement of the fact or information, like, *"Hmmm. You read it slowly and it looks like it's about a war between two ancient Gods of Sumeria."*

Full Success: A bit more info: *"You recognize the passage as part of a Dwarfen war chant about the battles between the Dwarfen God Bes and the Dragon Goddess Tiamat."*

High Success: Full information: *"You easily read it; in fact, you recognize the passage as part of a Dwarfen war chant about the battles between Dwarfen Bes and the Dragon Goddess Tiamat. The chant goes..."*

Etherealness [♣]:

Goal: The goal is to determine if a player can pass through a particular material, fly or take the shape of a particular kind of creature.

What Can Be Done with the Ability at Each Level:

[PR] Reach through walls but not pass. Become liquid. Float in the air without flight.

[AV] Pass through wooden walls only, become like a thick fog, fly slowly, shapechange to any form of similar size and shape for up to one hour.

[GD] Take the form of any creature your size for up to one day. Pass easily through stone or brick walls, become a thin mist, fly at bird speeds.

[GR] Take the form of any creature of your size indefinitely. Pass through all but iron walls. Become nearly immaterial. Fly at "aircraft" speeds.

[EXC] Take any desired form, no matter what size or shape, for up to one day. Pass slowly (1" per minute) and painfully through iron walls.

[EXT] Take any desired form, no matter what size or shape, indefinitely. Become totally immaterial. Fly at incredible speeds. Pass through anything but Cold Iron.

How to Describe the Results:

Fumble: *"You're stuck in the wall. And you can't move."*

Fail: *"You bounce off the wall. And you'd better walk."*

Partial Success: *"You pass through the obstacles, but slowly, taking several moments instead of just walking through. You fly slowly and clumsily."*

Full Success: *"You're through the wall in moments."*

High Success: *"You smoothly pass through all obstacles."*

Exchequer [♠]:

Goal: This Ability is most often used to determine whether or not a Player can afford something, or whether he is out of his economic league. It is often a great way to shortcut all the tedious adding of money and prices (especially English money).

What Can Be Done with the Ability at Each Level:

[PR] You can't afford anything. You never have more than a few pennies at any one time. Even survival is a struggle. About 1c income a week.

[AV] You can rent a nice room, buy dinner for four, go to the theater. You rent an average flat or own a small home. About 10c income a week.

[GD] You eat out any time you want, and can afford most daily pleasures whenever you feel like it. You live in a nice flat, townhouse or home in a fashionable area. About 20c income a week.

[GR] You are considered quite well off, and can easily buy houses, land, machines, mistresses, or yachts whenever you want, drawing on a bank draft of thousands. About 100c income a week.

[EXC] You routinely buy entire estates, palaces, and fleets. You can draw upon hundreds of thousands of "dollars" at a single draft. Unlimited funds.

[EXT] You can buy almost anything you want, if it's for sale.

How to Describe the Results:

Fumble: *"You could never afford this in your wildest dreams."*

Fail: *"Out of your price range. Maybe if you saved a few years..."*

Partial Success: *"You can afford this, but it will seriously deplete your funds"*

Full Success: *"You have the money right on hand, and it won't set you back much at all."*

High Success: *"No problem. Perhaps you can afford a better model even?"*

Glamour [♥]:

Goal: The goal in this case is to determine whether the illusion will be good enough to fool its audience,

or in certain cases, whether the desired illusion is something the Faerie will be powerful enough to weave with its Abilities.

What Can Be Done with the Ability at Each Level:

[PR] Create deep shadows or light where there is none. Make things look spookier.

[AV] Create images of limited complexity (flowers, shapes, lights) and duration (only moments).

[GD] Create fairly complex images (animals, people, treasure) with sounds, smells, and tactile sensations. Limited to about 100 feet around you.

[GR] Create realistic illusions that can appear anywhere within sight and cover large areas (up to 1,000 feet).

[EXT] Create huge and realistic illusions that span large areas up to a mile.

[EXT] Create powerful, utterly realistic Glamours that span entire lands and cities and last for hundreds of years.

How to Describe the Results:

Fumble: *"The illusion doesn't even materialize."*

Fail: *"The illusion appears, so crudely that it couldn't fool a Troll. They don't accept it."*

Partial Success: *"A strong illusion, but not one to fool anyone who pays real attention. Don't expect your audience to accept this if they have to really take notice."*

Full Success: *"A solid illusion which would fool almost anyone who didn't already suspect you. They will accept it if you don't ask too much of them."*

High Success: *"A perfect illusion, complete in all details. It's so much like the real thing, your audience would almost rather have your Glamour over reality."*

Kindred Powers [♦]:

Goal: The goal is to determine whether the Faerie has been able to use its powers effectively. Since Kindred Powers are so varied, this requires a bit of Host Judgement to determine the results in each case.

What Can Be Done with the Ability at Each Level:

[PR] You can use your Powers slowly and sloppily. As a Leprechaun, you cobble ugly shoes; as a Selkie, you make a fat and slovenly seal.

[AV] You can use your Powers as well as any of your kind. As a Brownie, you can perform tasks that would stagger five strong men. As a Selkie, you're an acceptable seal.

[GD] You're adept at using your powers. As a Brownie, you can do the work of ten men; as a Selkie, you're an attractive seal; as a Lorelei, you can lure any ship onto the rocks.

[GR] You are extremely skilled at your powers, and have become somewhat known to others of your kindred. As a Banshee, few mortals can resist your wail. As a Brownie, you can easily do the work of twenty men.

[EXC] There are very few of your kindred who are better than you. Other Russalki tell tales about the storms you have raised, and very few Knockers have ever found as much gold (or in as many places). As a Brownie, you can do the work of thirty men. Your exploits may well be the stuff of a few fairy tales.

[EXT] You are the best of your kindred at what you do. You are legendary. As a Brownie, you do the work of forty men; as a Banshee, mortals of less than [EXT] Courage freeze at the sound of your voice.

How to Describe the Results:

Fumble: The power backfires in some way. As a Banshee, the Player gives off a pleasant howl; as a Brownie he can't ever get the job done.

Fail: The attempt just fails.

Partial Success: The attempt isn't quite up to snuff. Brownies do less work than planned; Banshees just don't terrify (only scare); and so on.

Full Success: The power is used as expected.

High Success: The power is used with great skill; a Leprechaun makes a legendary pair of shoes, a Brownie does the work of an army, a Banshee causes a mortal to quake in terror at the sound of her voice, or you're a Faerie Animal famed for your tricks!

Perception [♦]:

Goal: In a nutshell, Perception asks: *Do I see it? How well do I see it? Do I understand it?* Unfortunately, the very fact that you ask the Players whether they perceive something usually tips them off. Remember: Don't ask—tell.

What Can Be Done with the Ability at Each Level:

[PR] You notice obvious signs, large objects, exaggerated reactions, people standing out in the open.

[AV] You notice partially closed or hidden objects, badly closed secret panels or drawers, passing glances, people under minimal cover.

[GD] You notice odd expressions, obvious secret doors, letters and notes, hurriedly hidden objects, well hidden (Stealth of [GD] or lower level) assailants.

[GR] You notice small marks, scraps of paper, cigar ashes, smudges, hidden panels or doors constructed by those with less than [EXC] Cabinetmaking Ability, hidden assassins of less than [EXC] Stealth ability.

[EXC] You notice tiny, tiny marks, minuscule hairs, fingernail clippings, fingerprints, faint expression changes, well hidden secret panels.

[EXT] You notice all but the most impossibly tiny clues, and even then only when distracted.

How to Describe the Results:

Fumble: Don't even mention it even if they walk right over the clue. *"Looks all clear to you!"*

Fail: Don't tell them they see anything. Don't even mention it.

Partial Success: A limited picture of what they should notice: *"You hear someone coming ... You notice one of the wall panels is a little ajar."*

Full Success: Tell them what they see, but without details: *"You hear guards coming. You notice a secret panel in the wall."*

High Success: They know everything: *"There are four guards, one of them a left-handed Dwarf, the others Lithuanian mercenaries. And the secret panel opens by pushing in the copy of Gibbon on the top right shelf."*

Performance [♥]:

Goal: To determine whether a performance is accepted. This Ability really depends on how the audience perceives the performance—so *always* describe the results from the *audience's* point of view.

What Can Be Done with the Ability at Each Level:

[PR] You can't sing. You can't dance. Just stay in the background and don't embarrass the horses.

[AV] You sing or act passably well. Can play the piano, perhaps.

[GD] You're a fair amateur performer; you are encouraged to take your skills up professionally.

[GR] You're a talented local luminary; you are pretty good at your chosen form of performance, or at least well known at it.

[EXC] You're a well known performer who has played to many halls all over the Continent. Your name draws them in, and you are considered to be very good at what you do, even by other professional performers.

[EXT] You're one of the "superstars" of the Steam Age; you are known all over the world. Your picture is everywhere, your performances are mobbed, and everyone would like to meet you.

How to Describe the Results:

Fumble: "Catcalls ring around you. Vegetables fly through the air. You're laughed offstage."

Fail: "They stare at you. Some boos. A few mutterings from the audience."

Partial Success: "The audience considers your work acceptable; they clap, but in a lackluster way."

Full Success: "The audience is impressed. They applaud your virtuosity and politely discuss your performance."

High Success: "The audience comes to its feet! Standing ovations and wild cheers ring around you!"

Physician [♦]:

Goal: In most cases, the goal is to determine not how *long* the patient will take to heal, but whether the Physician can do any good.

What Can Be Done with the Ability at Each Level:

[PR] You can put on a plaster. Wave smelling salts under a fainting woman's nose.

[AV] You can bandage a broken limb or dress a wound. Recognize common symptoms. Deliver babies (if there are no complications).

[GD] You can set compound fractures, diagnose "foreign poxes", administer medications, perform minor surgeries, amputations, and forceps births.

[GR] You can perform major surgeries. You could teach at a Medical School. Have a regular practice.

[EXC] You are a skilled surgeon and diagnostician. You write articles for the *Lancet* and are well known among physicians.

[EXT] You are one of the greatest physicians alive; you regularly perform medical miracles. Your techniques are copied all over New Europa. You could be the healer to Kings and Potentates.

How to Describe the Results:

Fumble: "Oh-oh. Your patient is going into shock from your clumsy doctoring and may die at any second!"

Fail: "The patient remains no better than before. You are helpless before his malady."

Partial Success: "The patient isn't entirely cured, but he is stabilized and will recover."

Full Success: "You easily deal with the malady facing your charge. You expect a full and complete recovery."

High Success: "A simple medical case. You swiftly deal with the malady and the patient is already showing signs of recovery!"

Physique [♣]:

Goal: These goals concern feats of strength and stamina. As a rule, the amounts that can be lifted or moved are described below in the Ability Descriptions, but Hosts should feel free to use their best judgement.

What Can Be Done with the Ability at Each Level:

[PR] Lift 60 lbs. Break a pencil. Walk a mile before tiring.

[AV] Lift 150 lbs. Break a 1" stick. Walk rapidly several miles before resting.

[GD] Lift 200 lbs. Break a 2" stick. Walk for hours without tiring; run a mile before resting.

[GR] Lift 400 lbs. Bend a 2" iron bar. Run for five miles before resting.

[EXC] Lift 600 lbs. Bend a 2" steel bar. Run ten miles without tiring, walk all day without a rest.

[EXT] Lift 800 lbs. Bend a 4" steel bar or a 2" Dwarfish silver one. Run two or three hours without tiring, walk several days with only scant rest.

How to Describe the Results:

Fumble: "Ouch! You strain yourself in the attempt."

Fail: "You just can't do it."

Partial Success: "You're able to do it partially, but you can't (bend, lift, shove) it all the way."



Full Success: "No problem."

High Success: "You accomplish your feat with ease."

Social Graces [♠]:

Goal: Are the Players capable of holding their own in the rarified world of Society? This question often asks whether they know the right fork to use, the proper form of address for a Dragon Lord, how to ask for a dance, or even the proper way to waltz. As Host, your goal is to describe how well they pull the unfamiliar social situation off.

What Can Be Done with the Ability at Each Level:

[PR] You can't waltz, don't have any manners, and are a social misfit.

[AV] You know the right fork if there are fewer than two, can waltz passably, and your manners are sufficient for most day-to-day social encounters. But you're kind of bourgeois.

[GD] Your manners are sufficient for most social events and you can easily run with most of the Fast Set. You waltz well, but not exceptionally, and you're rarely socially at a loss.

[GR] Others comment on how mannered and socially adept you are. You always know the right fork, the right manner of address, and waltz quite well, thank you.

[EXC] You're a preferred waltz partner, and well known for your witty table repartee and manners.

[EXT] You are a Lion of Society, often asked to dine out. Your manners are impeccable, your knowledge of the graces unchallenged; you could even advise the Prince of Wales on style. And you waltz like Fred Astaire.

How to Describe the Results:

Fumble: "Social disaster! All eyes are on you. Everyone around murmurs about your gaffe."

Fail: "You don't do it well at all. You can't begin to figure out how to waltz, talk to a Dragon, or use the lobster fork, but no one really notices."

Partial Success: "You don't perform in a stellar manner, but you get by. Sort of."

Full Success: "No problem. You pick up the right fork/sweep your partner into your arms, and acquit yourself creditably."

High Success: "Your depth of social aplomb astounds all around you. People murmur behind their gloved hands at your skill and social deftness. And boy, can you waltz!"

Sorcery [♦]:

Goal: The Sorcery Ability is primarily used to determine how long a wizard must wait before he can gather more Power. As such, it's the only Ability that really has almost no direct application.

What Can Be Done with the Ability at Each Level:

[PR] Sorcery? You don't even believe in Magick when you see it!

[AV] You occasionally get a funny feeling when Magick is used around you. That's it.

[GD] You are a Novitiate; learning the Art and becoming capable. You can do the Lesser cantrips, slowly and carefully, but True Mastery eludes you. You can gather sorcery at the rate of one card every four minutes.

[GR] You are an Adept, capable of using the Art as

desired, although larger spells are still difficult. You can gather sorcery at the rate of one card every three minutes.

[EXC] You are a Master, capable of controlling all but the highest spells of your Order. You have probably begun to gather your own Novitiates and a reputation to match. You can gather sorcery at the rate of one card every two minutes.

[EXT] You are a Grand Master and the leader of your Order. One of the best wizards yet born, your powers are potent and wide reaching. You can gather sorcery at the rate of one card every minute.

Stealth [♣]:

Goal: Since this Ability involves sneaking, hiding and doing things undetected, the goal is to determine whether the activity is noticed by an observer.

What Can Be Done with the Ability at Each Level:

[PR] Shuffle quietly over a heavily carpeted floor.

[AV] Walk quietly over most carpets. Open well oiled doors. Filch things when people's backs are turned.

[GD] Walk quietly over hardwood floors. Open somewhat creaky doors. Steal things when the victim is distracted.

[GR] Walk quietly over slippery gravel surfaces. Open even creaky doors easily. Pull minor feats of pick pocketing and ledgerdemain.

[EXC] Walk silently over leaves or rice paper. Make objects vanish from plain sight. Open almost any door.

[EXT] Walk silently over anything. Make objects vanish from plain sight while under observation. Open any door—silently.

How to Describe the Results:

Fumble: "You fumble, stumble and trip. Everyone for a mile around knows what you're up to!"

Fail: "Well, you're not as quiet as you thought ... they heard you no problem."

Partial Success: "You're quiet; they notice, but not entirely. But they know you're doing something."

Full Success: "No problem. You are silent and as sneaky as the wind."

High Success: "You are so silent that you are able to move faster or farther than you intended. No chance of detection."

Tinkering [♦]:

Goal: These situations occur when Players want to repair, jury rig, or invent something to do a new feat. Sometimes this Ability is also used to open locks. The goal is to determine whether the attempted repair works or if the invention will function as desired.

What Can Be Done with the Ability at Each Level:

[PR] Use a switch.

[AV] Repair a broken wire. Patch a hole. Plug in a light. Basic home repairs at best.

[GD] Wire in a bell or light. Fix a simple problem in a mechanical or Steam device. Pick a simple lock.

[GR] Wire a complex circuit. Fix a complex mechanical or Steam device. Build a steam engine. Pick complex locks.

[EXC] Build a Calculation Engine. Invent a new Steam or mechanical device. Pick a very complex lock.

[EXT] Build a Sorcerous Engine (if you know the Secret). Create an Infernal Device.

How to Describe the Results:

Fumble: "You broke it worse. You'll never make it work now."

Fail: "You couldn't fix it, you couldn't open it, and you couldn't make another one."

Partial Success: "Well, it works, but it won't function as well as you wanted it to. It'll be slower, weaker, and not as pretty or as useful. If you want to use it, it won't work at full efficiency; it may stick, jam, or break next time."

Full Success: "No problem. It's going to work just fine, and last a long time. And it functions easily."

High Success: "You improved it! It now works faster, is stronger, and may even be prettier and more useful. It may even work better than intended."

Live-Action

Entertaining &

Common Sense

The Common Sense system is particularly useful when you're planning to arrange a "live-action" entertainment. Burdened with elaborate costumes and trying to stay in character, live action players are particularly reluctant to get bogged down in anything that detracts from the experience of being there.

By making everyone wear small name tags to identify their characters, and by writing their most important Abilities in a small notebook kept by the Host, you can easily drift about your own live action event making adjudications on major events while remaining in character the whole time!

The Butler Does It

When engaged in running a Live game, try dispersing your Player information among several co-Hosts, each responsible for a particular area of the place where the game is set—and dress them as *servants*. When Players require a ruling, they can summon a servant, who can then slip unobtrusively into the background again!

And Lest We Forget ...

WHO, WHAT, WHEN, WHERE, WHY AND HOW: THE SIX MOST IMPORTANT QUESTIONS YOU CAN ASK

These are the questions you should constantly be asking your Players in the Game. WHO forces the party to rely on specific members' weaknesses and strengths.

WHAT and HOW force your Players to actually make a plan instead of saying, "I use a skill." Instead, you ask what skills or tools they'll need and how they plan to employ those skills.

WHEN will give you timing—very important if they search the room for something that isn't there yet, or spend too much time concentrating on something to the detriment of another task. It can also be described as HOW LONG.

WHERE determines if they're really interacting with the situation; sure, they pick the lock, but they were standing on the trigger plate under the doorsill and the turning doorknob fired the poisoned darts anyway (the rightful inhabitant knew that he should stand to the right).

Finally, WHY eliminates the majority of out-of-role knowledge. WHY does your character think the door is trapped?

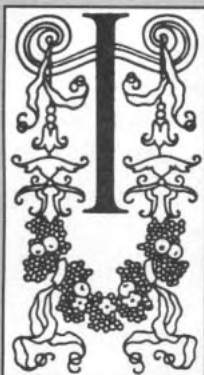
WHY does he know that computers exist?

WHY is he making elaborate preparations to stop a Faerie monster that just killed his two friends in a corridor too far away for him to know anything about it?

Remember these little questions whenever you interact with your Players. Where do you look for the traps? How are you searching for secret doors? Who's looking for snares? When did you check for slime on the ceilings? Why are you looking for pits in a stone floor? By using these simple questions, you can keep your Players on their toes and rely a lot less on the rules!



Tables Turned: Falkenstein Live



n which Professor Milner explains “How It Is Done.”

The Airship Peregrine cruises through the night air; strains of the Viennese Waltz fall on the mountains below. Within the ship, myriad people dance and mingle. A Crown Prince of New Europa, clockwork machines, sorcerers, spies, diplomats, gentle people, and the World Crime League. Talking and dancing through the air.

This is Castle Falkenstein the way it was meant to be played—live.

What Is Live-Action Roleplay?

Live-action roleplaying, also called live roleplay, is a more involved and less mechanically driven form of roleplaying. A “live” game is part masquerade party and part game, with large helpings of acting and improvisation. Live games allow the player to be the character, as opposed to simply playing a role. The player is dressed as the character, speaks as the character, and for all intents and purposes is the character for the duration of the session.

Live *Castle Falkenstein*, like all good live-action events, focuses on the social interaction of the characters. The elements of the game system are customized to be as unobtrusive as possible (getting much more unobtrusive than *Castle Falkenstein* is difficult, but not impossible). In live play, there need not be any die rolls or cardplay to determine success or failure, allowing Players to immerse themselves fully in their roles.

A live game flows at a different pace than a “regular”, or table-top, game. In a live game, all players talk and move in character, interacting with each other as they wish. The clues and game can not wait for new information from the Host. The Host, and the players as well, must be confident enough to allow the game to progress without a constant battle to control the game. As all become used to each other’s playing styles, and the live format, the Host will be able to pace ideas and “push” (giving players information or encouraging events to advance a storyline) or “pull” (diverting the players or avoiding conflict to delay a storyline) elements to accomplish goals.

Perhaps the biggest difference in a *Castle Falkenstein* live-action is its focus on the social interactions of characters rather than confrontation, dueling, or other “combat”-oriented tasks. Other than the use of “card dueling”, there are no rules for these tasks. There is a rather definite reason for this. Live-action games take a great deal of preparation and expense, both for the player and the Host, with costuming, a location, and many other details to consider. Players who have taken the time to come in costume have made a serious investment in time and possibly money, and so are counting on playing for the entire session. Imagine how you’d feel if your persona were eliminated in the



Things You Simply Do Not Do In A Live Game.

Any one of these things will cause ladies to swoon, gentlemen to turn away, and definitely not award you a second invitation.

1. No Running or Chasing.

Since live-action is focused around social activities, not combat, running is distinctly inappropriate. Escaping from delicate situations should be handled with card play only.

2. No Weapons, Real or Simulated. While they look nice, physical weapons always lead to the temptation of using them. This, in turn, always leads to accidents. If a character has a weapon an appropriate card will be given to him instead of a weapon.

3. No Physical Contact. This does not mean handshakes or waltzing. Instead, it means pretending to fight with someone, or holding another player in place. In a live-action game physical contact will never be needed.

4. Being Impolite. Be considerate of the Host and of the other Player's enjoyment of the game. If you are involving yourself in a plotline, remember that others want to have fun, too. Trying to monopolize the attention of the Host, or another player, is always resented by the other players trying to enjoy their evening as well.

first hour of a game, and you were then asked to sit on the sidelines for the rest of the evening! To avoid this embarrassing situation, combat (at least fatal combat) should be all but eliminated. Instead, characters must work to discover secrets and develop relationships with the other players, as opposed to trying to eliminate them.

As an aside, it is horribly inappropriate to attempt to eliminate or kill another player in your game. Usually, killing another player is simply wrong. If participants in the game attempt to harm each other the rest of the group should attempt restraint. This includes situations where a character is possessed, charmed, blackmailed, etcetera. Of course, if everyone realizes that someone is in distress, they may well try to help, providing a lovely subplot for all the characters in the Entertainment.

The Basic Mechanics of Live Roleplay.

Live roleplaying is both more and less involved than a conventional table-top game. The player interaction is amplified hugely, while the mechanical aspects are almost eliminated. These changes necessitate a different style of play. You may not be able to do everything that your persona could. As in a table-top game, there are things your character can do that you might not be able to do yourself. There may be some things that would be unsafe for you to do in reality (dueling, explosives, and Faerie abilities are key examples). All of these actions are handled through the use of index cards that list a character's skills, abilities, and spells for that session.

Each card lists a character's Abilities and the number of times they may be used in a session of play. The cards always work (there are no playing cards

used to determine success or failure of an action). Some actions may be countered by the play of another card. When a card is played, the player it was used against (or the Host) signs the card for that use. The Host may want to include signature lines for each use the card has. When all the uses are signed, that card's abilities cannot be used again in the session. Cards can be spells, skills, or abilities. Cards can even be items, and items may have accompanying cards, especially in the case of artifacts, or other items with magical abilities.

Some Typical Cards Based upon Abilities

Athletics—Card could be made to allow you to dodge attacks. Not a skill of great use in the ballrooms that a LRP usually take place in.

Charisma—If your character is one of greater or lesser Charisma than the norm, the GM will alter the way the other character's packets are written. The other characters will perceive you as a better or worse person based on your character's wit and charm. Charismatic characters usually start the game with more connections than others. A Charismatic character can also get more information out of another player than others.

JOHN SMITH

Sorcerous Detective

FISTICUFFS GD[use 4x]

 ☐ ☐ ☐ ☐

ATHLETICS GD [use 2x]

 ☐ ☐

PERCEPTION GR[use 3x]

 ☐ ☐ ☐

SORCERY GR[use 6x]

 ☐ ☐ ☐ ☐ ☐ ☐

**Spell: SPOT ILLUSION . Can be Countered by
GREATER ILLUSION Spell Card**

Connections—The character will have more friends than the normal character and these friends will tend to be of a higher social caliber.

Courage—Negates intimidation attempts. May also negate magical attempts to control the character. Also increases hit points.

Education—Can provide a wide variety of special knowledge for the character: languages (ancient and modern), knowledge of history, etc. For many games this can be simulated by giving a player a skill card allowing him to ask questions about things his character might know more about. *Example: Walter has recently stolen a large diamond. Having heard rumors about some false diamonds being passed about, he decides to use one use of his Education card and ask if he notices anything unusual about the diamond. The Host signs his card, crossing off one use of his Education. "Diamonds are very hard and can cut glass; paste diamonds cannot. You find that your diamond does cut glass." (The player does not actually cut glass with the diamond; the referee merely tells him the results.) This leaves Walter reasonably assured that he has a real diamond.*

Exchequer—The player has more money. It's a lot of fun for the players to have paper money to use in the game. Or you might have a line of credit, a deed to a valuable piece of property, or very valuable jewels.

Faerie Powers—These vary by the individual faerie. Many powers resemble spell effects.

Fencing—A character does not usually fence in a ballroom setting. If you must then use the regular rules.

Fisticuffs—See Fencing.

Marksmanship—See Fencing. At times a player may possess a gun; Marksmanship may allow a player to use the gun for trick shots with one use of the card. It could also increase the damage by a small amount.

Perception—This skill can be used in a similar way to that of Education. The player must ask if he observes anything unusual about a person, item, or just about anything he can see or hear. *Example: "Do I notice anything odd about Mr. Grambers, the carpenter?" The referee signs one use off the player's card. "Yes, his hands are very smooth." From this the player might deduce that Grambers is not a common laborer. Note the referee did not just tell the player Mr. Grambers wasn't a carpenter, but only gave a clue. The more specific the player is in his questions, the more information the Host can give him.*

Performance—Unless the player is particularly talented, this is a skill best left off-stage, as it were. A player may be known as a great singer but this does not mean the character should be required to sing.

Physician—The player could have cards allowing the healing of wounds (probably only one healing should be allowed on any given character in a night), diagnosis (similar to the use of Education), or treatment of poisons. Early Alienists (a Victorian form of psychiatrist) might also heal trauma to the psyche.

Physique—Allows a character to ignore wounds. Might also allow unusual feats of strength.

Social Graces—Allows one to be skilled in observing the meaning of other's statements, either detecting lies or concealing your own lies.

Sorcery—Provides the spell points for each character and access to a group of spells. Each character gets 4 spell points for a skill level of good plus 2 points for each level of skill above good.

Stealth—Allows a wide variety of thieving skills, pickpocketing, safecracking (requires safecracking tools), lock-picking, etc. A player should never actually attempt to steal an item from another player. Instead the player informs a referee, who retrieves the item the player indicates that he has stolen.

Tinkering—Covers a wide variety of skills allowing the repair and construction of odd mechanical contrivances. Many times a player must find special parts in order to finish the repair or construction of an item.

Special Cards

The point of the above is that *any* sort of skill can be represented by a skill card. The GM is heartily encouraged to design new cards to fit his needs.

The Scene Is Set

Gerard, who is actually the master criminal known as "The Hand", is introduced to the group as an heir to a little-known winery in Cognac. As the story progresses it appears that he is not fond of the hussar Montegue. Soon, after leaving port aboard the Great Airship, Gerard comes upon Montegue watching the moonlight from a promenade window, alone. Without warning he sets upon Montegue, and a struggle ensues. The commotion causes all to run to the companionway stairs, where fisticuffs are in progress. Lord Avalon, Mister Jeeves, and the adventuress Jennifer break up the two pugilists. All are terribly upset as both men are restrained and led to the ship's drawing room. The others wish only to settle this difficult business, while keeping the two apart. But this evening they will know the terrible truth!



THE HOST SHOULD NEVER FEEL LIMITED TO ONLY THE CARDS PROVIDED HEREIN. HERE ARE SOME SAMPLE SPECIAL CARDS.

Charismatic—May demand one SMALL favor of another player.

Will—Negates all mind influence or social card play.

Education—May ask for additional information on a topic.

Perception—May ask for additional information on one thing you can observe.

Physician—Heal one wound or diagnose illness.

Social Graces—Negates cards allowing players to ask you questions.

Pickpocket—Allows you to steal one item from another player. To steal an item, find a judge. Tell him the person you want to steal from, the item you want to steal, and its rough location. The judge will get the item from the other player and give it to you (if possible, and if you knew the correct location).

Detect Lie—May ask another player if he lied about a topic. The other player may only answer yes or no.

Fearful Gaze—Make another player avoid you for 15 minutes.

Menacing Presence—Fixes a person in place for 10 minutes. You must stay with him.

THERE MAY BE OTHER POSSIBLE CARDS IN PLAY BEYOND THIS LIST.

A List of Potential Spell Cards

If a player wishes to cast a spell, he must first verify that he has the spell (i.e. it is on his character card) and he has an unchecked Sorcery box. Then, he must find the Host(s), and explain what spell he is casting, and on whom or what.

Reveal Magic—Identifies if an item is magical or has a spell placed upon it. Cost 1

Revelation of Sorcery—Cast on another player to find if he has magical training. Ask an NPC when cast. Cost 1

Analyze Magical Form—Reveals the powers of any magical item and the ritual to release those powers. Cost 2.

Dispel Sorcery—Negates any spell on any player or item. If a spell has transformed an item, this spell will return it to its original state. Cost 3.

Arms of Morpheus—Places target in a deep slumber for 10 minutes. Cost 2.

Forgetful Mind—Makes target forget one short topic for 30 minutes. Cost 2.

Charm—Makes player feel favorable to your suggestions for 15 minutes. The player does not realize he has been charmed when the spell expires. Cost 2.

Sending—Creates an anonymous telepathic sending. Write a message on a card. An NPC will deliver it. Cost 1.

Aportation—Steals one item from another player and teleports it into your hands. You must know the item being stolen and its approximate location. Cost 3

Silence—Makes a player unable to speak for 15 minutes. Cost 2.

Freeze—Stops time for an area about the size of one person for 5 minutes. Only things originally in the area are effected. Cost 3.

Characters

Exactly how you go about playing your own specific character is as difficult a question as “how do you roleplay.” There are several keys to live roleplaying, and they are the keys to good table-top roleplaying as well.

First and foremost, try to stay in character all of the time. If playing a ninety-year-old widow, keep fast waltzes to a minimum. If you are a dashing hussar, then boast about your exploits. Say the things your character would say in the proper context. If the Prince of Wales is speaking, it is wise not to interrupt. It is also important not to follow too many things. Try not to be involved in everything else another group may be doing, as their plotlines may interfere with or ignore goals your character may have.

Although proper costuming is important in *Castle Falkenstein*, at the same time we realize that a period gown or a tailcoat can be expensive and/or diffi-

cult to acquire. If you cannot dress in costume then simply dress up. Formal attire for men and women brings out the gentleman and lady in us all.

There are also several inexpensive props and affectations that can help players solidify their character images. A pair of faux spectacles or pince nez can illustrate age or learned ability. The affectation of checking a pocket watch (even if it is only a large metal disk on a string) can also help keep a player in character. Cavalry gloves (any gloves) can designate a hussar, especially since weapons are never carried in a live game.

Before You Write Your Live Game

A live-action game is not well suited to an ongoing game in and of itself. It is too time consuming to write a live-action game every week, or even every two weeks. Live-action can work well as a series of connected vignettes, as an adjunct of an ongoing campaign, as interludes or background events, or as a stand-alone evening. Before you begin writing a live game, it is helpful to consider several factors.

1. Players & Characters.

How many people do you plan to have in your game? If this is your first session it is probably best to keep the group small (6-12 players). Live-action games have been run with as many as 300 players and non-player characters. The more players you plan to run for, the more Hosts and non-player characters you will need. Be very cautious; do not overestimate the number of players you can handle.

2. Hosts & Non-Player Characters.

The Host is the sole arbiter and referee for live-action games, just as the Host is in a table-top game. But in a live-action Entertainment, the Host gets to play a persona as well. This is especially fun for the Host, because he gets to concentrate on one role, and even costume himself; instead of becoming sixteen different personas in the course of the evening.

On the Aeroship *Peregrine* it would be logical for the Host to be the Captain of the aeroship. The Captain can go anywhere on board, he can detain players, and he can even perform a marriage in a pinch. In larger games, however, one Host may not be enough.

Just as the Captain has mates to help him, in larger games the Host will need some non-player characters. Non-player characters are assistant referees, usually only concerning themselves with a small group of characters. As a rule of thumb, there should be one non-player character for every eight to ten players in a live-action game.

In very large games, with over one hundred players, there may be a non-player character controlling four or five non-player characters, who are themselves controlling one or two plotlines each. As you can see, running really large games is a massive endeavor, and the peculiar logistics and convolutions will require a book of their own. Suffice it to say that each non-player character must be briefed not only on "his" plots, but on the larger game as well, and all must have personae. In our example of the Aeroship *Peregrine* there could be a purser, a steward, a ship's detective, a chief engineer, and a Dragon. Usually sticking to staff or crew is the simplest, and allows ready identification with the players.

3. Plots & Counterplots.

Now that the Host has decided how large a game he wishes to have, and how many non-player characters will be required, he must decide the plots that

Example Character:

Lady Cecily

MAIN PLOT

You are actually a clockwork girl, built by a master clockmaker in Hamburg in the 1700's. Now you work for the French Surété as a spy. You have heard reports of a gathering of master criminals on board this ship. Who are they, and what are their plans?

SECONDARY PLOT

Three days ago, you were investigating a smuggling operation in France. You remember being chased by men and winding out of power in an alleyway. You recovered in another alley some distance away six hours later. Nothing else seemed amiss, but when you returned to the location of the smuggling ring everything was gone.

SECONDARY PLOT

You recently came across a dead British courier with a strange packet of papers. Turn them over to M. Jean Pierre Delacroix, and report to him with any other information you may find.

You now stand in the ballroom of the Airship *Peregrine*. What will you do? Who might have another piece of the packet? Why are all the other women gathering in the corner? Who shall have the first dance? And what happened to you during your lapse of consciousness a few days ago?

occur in the game. Plots can be things like a murder mystery, diplomatic meetings, criminal acts (like theft), magical convergences, and treasure hunts. Please don't be limited, though—there are thousands more ideas to be explored, as easy to find as the local library.

Each player should be involved in at least one plotline, minorly connected to one or two others (depending on the size of the game) and also have some interest that will lend color to the session. Every player in the game does not have to be involved in every plotline, and in games of more than fifteen or twenty players this is not possible. In fact, by having characters playing in the same game pursuing totally different stories entertaining interactions can occur. If you are running a small group of six to twelve, only one main plot may be needed. Games of thirty or more players will commonly have six to eight plotlines running concurrently.

Pacing of live-action games is difficult for beginners. A thorough knowledge of pacing in table-top gaming is necessary to even begin to pace a live-action game. When the Host spends sometimes weeks to prepare the plots, he does not wish the game to end after an hour. The Host (and NPCs, if warranted) must understand what is happening at all times. They must listen to as many conversations as possible (and the players cannot take offense at this) and they must periodically make adjustments. Should a player be moving too fast then the Host may say, "You have not danced all night", which could mean that the player should spend less time concentrating on plot issues, and more time socializing. If hints do not work the Host may simply say, "Slow down, this is not a race." Conversely, should a character seem out of sorts or lost in the happening, the host can suggest they "get on it." The Host may even provide clues, or hints of people to speak to.

Of course all this requires **preparation**; the Host must have written all of this down ahead of time. It may seem that this is simplistic, but it is very necessary. Otherwise, a Host may be tempted to set up only a situation, or location, and then simply let the players interact with no scripting at all. This should be avoided at all costs, as it leads to boring or out-of-control games. This is especially crucial if the Host has non-player characters assisting with the game. The non-player characters must have a firm grasp of all the plotlines occurring in the game, with intimate knowledge of the subplots they supervise or control. If the plots interconnect, both non-player characters should be aware of the links.

Interconnecting subplots are important, especially in larger games. A Host does not want to simply run six small scenarios in the same room. The Host should want all the players to interact as much as possible. Development of story threads that connect these plots is crucial, and can be difficult.

Example: Mister Seward, who was known to be employed by the Crown's foreign office, was found dead in his cabin this morning. He was obviously the victim of some foul play, as there were signs of struggle and a knife. Mr. Seward's death is not widely publicized by the Captain, as he does not wish to alarm the passengers. There is also a secret meeting of the World Crime League going on beneath a cloak of secrecy. Mr. Seward was to be a member, and



this was to be his introduction to the other members, who know him only as Black Philipe. He was to bring with him a previously lost document known as "The Breaking Magick." With this the World Crime League would build a magickal engine that could crack the Earth, and they could ransom the world's wealth with it.

Jones is an agent from the Special Branch, the very special branch. He was assigned to watch Mr. Seward, and is greatly distressed to learn of his death. He is aware that the dead man's illegitimate son Nikolai is aboard, and that they had come to words the previous evening. Nikolai is an agent of the Czar, and he has shown particular interest in finding a person called Jonathan Keyes. Jones is the only player aware of the murder, and of Nikolai's true identity. Nikolai could be the murderer, but he could also be a victim of circumstance. Jones must accomplish his other mission, a meeting with a Surété agent provocateur called Lady Cecily and an American agent called Mr. Smith, where they are to exchange diplomatic pouches. He must provide a report on the death of Mr. Seward, showing he was not personally at fault for the man's demise, as well as investigate Nikolai without any suspicion.

Mr. Seward is the victim in the murder mystery plot. Of course, Mr. Seward is not a player; he is simply a piece of background. Jones is a linking character between a diplomatic plot (the meeting with Cecily and Smith), a murder mystery (the death of Mr. Seward), and the foil of the World Crime League.

In general, one player will never link more than two plots, but this is an example, and thus it is overly complex to show the point.

4. Props.

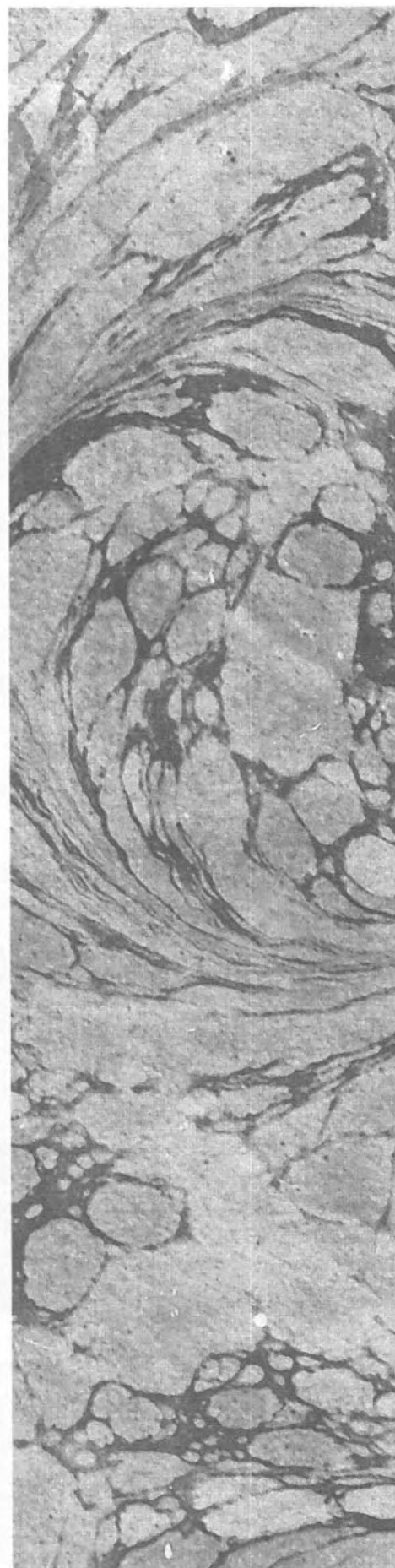
Every player loves props. To actually have a physical item in your possession lends an air of authenticity to the game. Avoid giving anything to your players that you have any great attachment to. Accidents can occur at a game and the item may be lost. Old books, odd boxes, cheap jewelry, or old photographs can all greatly add to the game. If you can make a small newspaper for the time of the game, it can be a great way to bury hints. It is also a great help if the players all wear name badges. The badges let players know what characters the other players are. Small stickers can also be placed on the badges to represent status the player may have acquired in the course of the game (example: a small blue sticker could represent that a player has a rare disease, and only a character with Physician skill would know this).

5. Length Of Game.

Your game could run anywhere from about four hours, the minimum time for a live game, to an entire weekend. The game can even be broken up into segments over a larger period of time (this can lead to many problems, such as players who make it to the first part of the game and can't make it later). A Host's first game should be between four and six hours in length.

6. Location & Setting.

This is broken into two parts: the **location** you are portraying for the game, and the place you are actually using. The game may be taking place at a meeting of the Explorer's Club in Bayern, but the group may be playing in the living and dining rooms of your Host's home. Elements of the setting for your game are critical to allowing your players to immerse themselves into the game. For most games it would be too expensive to make the playing area over into a perfect replica of the *Castle Falkenstein* setting, so



Location Dos & Don'ts

1. DO limit your play area.

Define the area that is in play and that which is not. Demand that players limit their in-character actions to the play area only. Ask all players to inform a referee if they have to leave the game for any length of time. A player can be absent for about five minutes (to attend the necessary, or step out for a smoke), but anything over about five minutes is long enough to notify the Host.

2. DON'T run a game in an open location if possible. An open location is anywhere that other people who do not play, and may not even know what you are doing, can interfere. If running a game in an open location, it is necessary that the operators of the establishment understand what you are doing. If you are having problems describing live-action use a comparison to mystery dinner theater entertainments. Many restaurants, clubs, and halls are familiar with this type of event, and will understand many of your needs. Of course, all of the players must use exemplary behavior.

3. DON'T involve non-players in a game if you are playing in an open location. The game should only involve the players. If the nature of the scenario is such that it would be disconcerting to an observer or to passers-by, then it should be run in a closed location.

instead you must create a setting for your game that accentuates the elements you can control. These elements are lighting, food, dress, music, and props.

Lighting for a game should be low. Unless you are lucky enough to find a perfect location for a game, low lighting allows the player's imaginations to fill the gaps that brighter illumination may reveal. In cases where the players may be unfamiliar with their personae, allow for one area where the lights are bright enough for the players to reread their information.

Live games make one very thirsty so, **drinks** are a near necessity. Avoid alcoholic beverages, as they tend to loosen one's inhibitions a bit too much. For effect you may find inexpensive champagne glasses and serve ginger ale or Martinelli's. Finger sandwiches are easy to make, as are relish trays and other finger foods. Unless the game takes place at a dinner party, avoid food that is messy or cannot be eaten in one hand while walking about. For the adventurous chef, preparing an entire game (and meal) to be played and enjoyed at the table may be the perfect evening.

Music can provide a good background for the game. Tapes or CDs of period music can easily be found at any music store. The music should be loud enough to make it difficult to overhear conversations at a distance, but not so loud as to make it hard to be heard in a polite conversation. If multiple tape players or CDs are available a second player can be used for special effect sounds, such as storm or ocean sounds.

Problems With Your Live Game

As with any roleplaying game there are things that can cause problems. Any time you mix competition, villains, and romance, it will require careful planning and the full cooperation of the Players.

Competitive roleplaying is usually a negative thing. Avoid plots with multiple groups or individual characters competing to do the same thing. Plots where only one group or person can win leave a majority of the group defeated, disappointed, and sometimes angry.

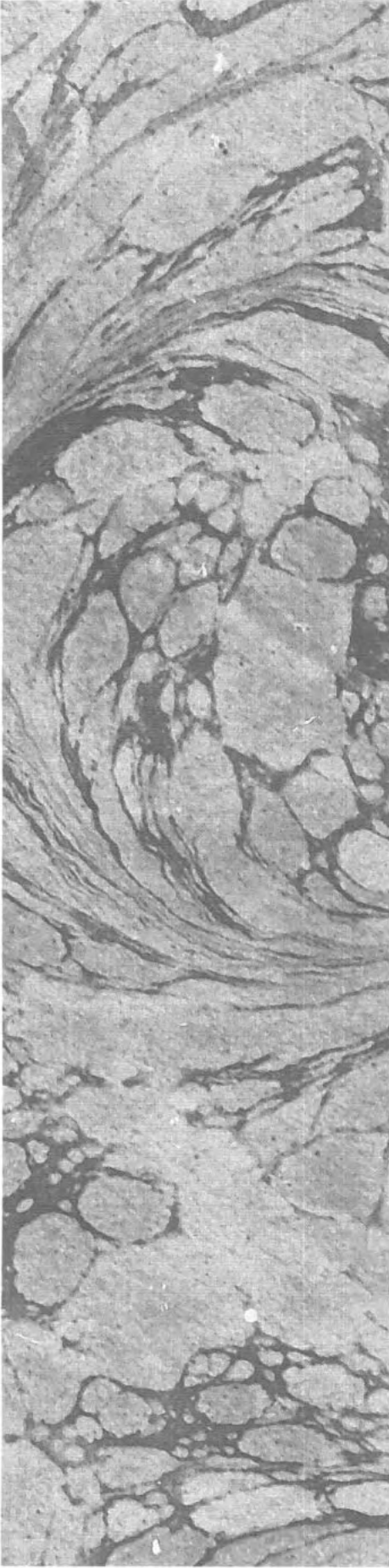
In a good table-top game all the players work together to overcome adversity. It should be that way in a live-action as well. A session can start with the players in conflict; as the game continues the players can learn ways to cooperate and obtain an ending that is satisfying to all involved. Plots that place players in direct competition and allow only one victor almost always lead to ill will among the players, if not toward the Host as well.

Players can be **villains** in a live-action. Just make sure the player understands that his role in the game is not about winning, only about being magnificently wicked. The villain should lose in the end, at least ultimately. If you think one of your players would have problems in this sort of role it is probably best to give this part to another player, one who will relish the chance to overact and chew the scenery rather than spoiling the fun of other players.

Romance is probably the hardest of all. Usually it is acceptable to have a romantic plot—perhaps the players are helping a pair of star-crossed lovers, or a lover scorned reclaim former glory. Placing two *players* in a romance is usually awkward.

The Host should always discuss a romantic subplot with both players involved—sometimes, even if the *characters* are involved in a romance in the context of a table-top game, the *players* involved may be uncomfortable with romance in a live-action game. Some groups may include a husband and wife, or other long-time lovers, who would be willing to play out romantic roles; but





check first! Generally, and *especially* with players who have never met, romance is an unwelcome guest, at least where players are concerned.

Translating Characters from Table to Life

Players always become attached to their characters. If the Host plans to use live- action as a continuing part of a campaign, there are several important things to remember:

A. Realistically, it is impossible to translate exactly a character between the two systems. The cards used in the live-action are usually much more specific than a skill, ability, spell, or item used in the regular game. To give a player all the cards his character would logically have would require a huge number of cards, complicate the drama of play, and become unwieldy.

B. If the live game is in your campaign's continuity, and if the character has a card, or gains a card in a game, then he should be allowed to keep that card for future games. The number of uses may be changed as the Host sees fit.

C. Remember, each Ability in *Castle Falkenstein* covers a large amount of ground. Just because one character has an Extraordinary Education does not mean that the character speaks Latin, while another character with only a Good Education may. In general, a character's diary is an excellent reference for these circumstances. Each character's interpretation of his skill may be different, even if the skill has the same value. Remember: A card's number of uses represents (in part) the amount of time it takes a character to accomplish a task. If a character has a Read Ancient Egyptian card with only one use, then this represents that it takes him a long time to translate a document, and he could only read and translate one document in the course of the night. For the enjoyment of all the players it is not necessary to remove a player from the game for the time involved, but it is necessary to show the time in some fashion.

A Big Finale: To Be or Not to Be

Some Referees like to have a big finish to their live games, something showy that wraps up the session. There are both advantages and disadvantages to this. If a Host uses a finale, it is important that all the players can participate. In a large game (over fifteen to twenty players) this can be almost impossible. However, it is quite possible in a smaller group. If some players are left out of the finale it can leave them with a feeling of being left short, that somehow their characters were window dressing, not important to the main action. Of course, a game is not about completing character goals or some concept of winning. It is about having a good time and playing well.

It is also possible to merely let the game wind down after all of the main plotlines are wrapped up. Sometimes this can leave players with a sense of confusion as to what the ending was, not realizing that the ending was different for each subplot, and that it was not necessary for each character to know everything that was going on. This is especially true for live games of over forty players.

The third option is the most work. The Host may choose to distribute a short synopsis, or tell a short synopsis, at the end of the session. Some Hosts may even include a set of questions for the players, usually to determine their success or failure, and how to improve the next session. In reference to this, players should try to avoid shameless praise of a Host. A Game can always be better, no matter how good the last one was!

The Falkenstein Campaign Setting



n awful lot of people have asked me at one time or another, *How do I create a viable Castle Falkenstein campaign?* I always laugh, because I know *just* what they're going through.

There you have a bunch of players from all walks of life, playing Dragons, Wizards, Demimondaines, Detectives and whatnot, all somehow brought together in a situation which requires that they all work together to solve the problem posed by the Adventure Entertainment (as well as to save their own skins). But once the adventure's over, how do you find a way to keep this polyglot pack together? The Dragon wants to go to China to complete his collection of Ming plates, the Wizard wants to go off to Russia to infiltrate the Mystic Order of Knights to learn their secrets, the Demimondaine simply must be in Paris to attend the opening of the Salon, and the Detective—well, there's been this simply *ghastly* murder in London.

The answer is, you *don't* put a bunch of characters together in a room and hope you can keep them together for the rest of the adventures to come. **No, instead, you must build a Theme—a consistent type of campaign in which all the players have a reason to work together** first, then fit your characters to the Theme instead of the other way around.

For example, say you have the same characters as above, but set in a **Mystery Theme**. Now you have a reason to have these characters together. They all are part of a club that solves mysteries: Colleagues of a Detective who shares his love of puzzles, or hired by a Dragon who collects mysteries.

Or perhaps a **Science Fictional Themed Campaign** instead? Your Wizard is an investigator of the arcane, seeking threats from Beyond; the Demimondaine is his lady friend and companion. The Dragon has fought this threat millennia ago, and the Detective has been employed by the Government to investigate the threat. *Voila!* Instant *X-Files*, Verne style.

You can even draft this merry band into a **Military Campaign**. The Detective is an Officer in the Emperor's Military Inquiry Board, the demimondaine an attractive campfollower or entertainer at the local off-barracks tavern, the Wizard part of the Military Sorcerer's Division, and the Dragon a mysterious spy who trades information for rare artifacts for a collection.

Themes are the *definitive* answer for running Falkenstein Campaigns. They give your games a structure and a purpose. Announce them early enough, and your Players can even tailor their characters to fit the Theme in their own personal styles, providing you, the Host, with new twists and possible connections between the Players that you might have never thought of.

In the spirit of the above notes, I have compiled a series of *my* favorite Themes, as well as variations on each Theme, the types of Characters best suited for the particular Theme, and references to topics that might be useful in working with the particular Theme. Use them all well—and Good Hunting!



Military Themes

The sound of enemy cannon booming in the distance. The clash of steel and the crack of pistols, as brave hussars thunder together in massed charges. The screams of wounded men and horses on the muddy, desperate field of battle.

This is the realm of the **Military Theme**, where blood and thunder shape the events, and where a quick sword and a keen shooting eye can often win the day. It's the perfect place for anyone who thirsts for combat and glory in big doses.

Setting Up a Military Themed Campaign

The Military Theme is good for keeping a group together and giving them direction; the Players must all live in the same Barracks or fort, and take orders from a higher (and Host-controlled) authority. Whether on board a ship, an airship, or in the Army, there is a structure around the campaign, and plenty of opportunities for loot, glory, and combat. To top it off, you get to swagger about in a glamorous uniform and make the ladies' hearts tremble.

The martial life of a soldier is also the perfect theme for combat-hungry "hack-and-slash" Players. When a great Battle isn't going

on, a clever Host can instead substitute Secret Missions, Guarding Important Secrets, or garrisoning a recently conquered land in its place.

By combining or alternating the variations on the Military Theme described below, Hosts can easily maintain a campaign that will entertain even the most bloodthirsty Dragoon or Seadog.

The Warrior Elite

In this variation on the theme, the Players are part of an elite (and small) group of soldiers famed for their fighting abilities, such as the King's Own Guard or the Queen's Lancers. As such, they are often enlisted to protect important people or places, or to perform feats of martial heroism no mere soldiers could hope to accomplish. Like the Three Musketeers, our heroes alone can save the Kingdom, rescue the Queen, and outwit the evil Duke. As befits their status, they will often have access to the best weapons and equipment. (as well as the most challenging foes!).

Field of Battle

This variation encompasses the Grand Theater of war itself. The Players are part of a military unit in a national army. Unlike the Elite Warriors, their tasks are simpler and more direct: take a hill, hold a position, attack a



fortress. Each mission holds the potential of danger and death as their brave brigade thunders into cavalry charges and desperate toe-to-toe saber battles on the battlements.

Most Secret

This thematic variation places the Players in the position of accomplishing a secret mission for their military (or occasionally Royal) leaders. The mission may involve great secrecy, alternate identities, or even infiltration into enemy-held territory as spies. The Most Secret variation doesn't have the glamor of the Elite Warriors, but does provide the tactical cliffhangers and thrilling action demanded by the thinking military type. With a little imagination, *Prisoner of Zenda* might fit into this category.

Ship of the Line

This thematic variation places the Players aboard a ship of the line in their national Navy. The ship of the line visits strange exotic ports, engages in gunboat diplomacy, rescues citizens, takes on scouting missions and courier work, and occasionally fights pitched naval battles at sea. A good way to add variety and keep the Players all in one place all the time, the Ship of the Line concept is best embodied in Pope's *Ramage* novels, Forester's *Captain Horatio Hornblower*, or even *Star Trek* (to use a 20th century analogy).

Garrison Duty

The Players in this variation are the local military equivalent of police; upholding the power of their military in a foreign colony or recently conquered land. Whether operating from the remains of a now-abandoned enemy fortress or a battlefield camp of scattered tents, they must face guerrilla forces, rebels, or a local militia that refuses to submit to defeat. Duty in Afghanistan, conquered Serbia, Kipling's *Gunga Din*, or the Zulu wars are good examples of Garrison duty.

Exotic Locales

This variation places the Players on duty in a far distant land—campaigning in India, fighting Zulus in the Transvaal, or even battling

pirates in the Caribbean. While their duties are often like those of the Garrison theme, the emphasis is on the strange new land they are in: its customs, people, and possibly deadly taboos. The India of *Gunga Din* (again) or *Kim* is a perfect setting for this kind of theme.

Peacetime Warriors

The military at peace is a boring place indeed. All you can do is drill, drill, and drill—unless you also roister, wench, carouse and drink! Most of this variation involves conflicts with local gendarmes, the military police, underworld denizens, and colorful (and willing) ladies.

Civil War

Open conflict with brother against brother is the main theme of this variation. Whether as part of the American Civil War or a New European conflict, the Players are pitted in grueling battle against their own family and/or friends. Conflict is house to house, with no quarter. Good examples might be *Gone with the Wind* or *Red Badge of Courage*.

Players Most Suited for this Theme:

This theme is best suited for Players interested in testing their martial prowess in as many areas as possible. Soldiers, sailors or Soldiers of Fortune will be right at home in the Military, whereas a Demimondaine or Scientist would find it tough sledding indeed, unless they were able to fit in as a civilian near the action!

For more on the settings of this type of Theme, see my notes on page 47.

Mystery Themes

The fog-shrouded streets of London. The flash of a knife descending to cut an innocent life short. A brutal murder for the basest motives. Or a secret so awful, so dark, that death is the only retribution possible for those who seek to bring it to light.

This is the Theme of **Mystery**, an excellent place for an enterprising Host to place campaigns that involve puzzle-solving and intrigue.

Setting Up a Mystery Campaign

The Mystery Theme is a good one for characters that move in and out of a regular group; once the mystery is solved, new characters can be brought in to solve the next mystery. What is most important in this theme is a central “McGuffin” that will bring all these Players together in one spot.

Society Sleuths

A variation on the Murder Mystery, with the setting raised to the higher realms of the *comme il faut*. The Players are wealthy, powerful people who dabble in murder and mystery as a form of diversion from their glittering lives. Of course, the Mysteries take place in the most glamorous spas, casinos, and meeting places in the world, with their victims and victimizers drawn from the crème of Society. A good variation for Ladies, Gents, Diplomats, and other aristocratic types.

The Mask of the Ripper

Part horror, part mystery, this variation focuses on unmasking and stopping a mysterious killer stalking the City. Suspects are everywhere, and the Ripper (or another colorfully named psychopath) taunts the Players with clues to his identity and whereabouts. One step behind, they grope for his identity, before he can murder one of their own.

Treasure Hunt

What is the meaning of the ancient map found in the dead archaeologist’s Gladstone bag? What is the connection between a statuette of an Aztec snake god and a Tibetan Scroll of the Dead? It’s off on a treasure hunt, as the Players must decipher the clues to an immense discovery, one step ahead of a rival group of evildoers.

The Architects of Evil

Who is the mysterious force behind the string of fantastic robberies of treasures all over the Continent? Who masterminded the sabotage of the Great Exhibition of 1869, and blackmailed the Russian Czar out of twenty million rubles? The Players are pitted against the Architects of Evil (or a similar group), ruthless criminals led by a shadowy Master Architect who desires nothing less than total world domination. Who are the Architects, and how will the Players bring them to Justice?

The Great Detective(s)

We’ll take your case! The Players are the aides (or even colleagues) of a Great Detective as he pursues his investigations around the world. Gathering evidence, sorting clues and battling Those Who Would Not See Justice Done are only part of their duties, as they solve the toughest cases. Good for bringing a wide group of Players together and giving them direction.

Investigators of the Crown

In the Name of the King (or Queen). The Players are Royal Investigators of special cases Their Majesties deem too sensitive or important to leave to mere policemen. Armed with their Royal Warrants and their wits, they are pitted against espionage, murder, and treachery on the highest level.

Players Most Suited for this Theme:

While any kind of Player will fit into this kind of Entertainment, Mystery Themes are best for those who like puzzles even more than action. Players should be interested in interviews, meeting non-player characters, and deductive reasoning.

For more on the settings of this type of Campaign, check out Randall Garrett’s *Lord Darcy Mysteries*, any Sherlock Holmes collection, Carole Douglas’ *Irene Adler* series, or Peter Lovesey’s *Bertie, Prince of Wales* mysteries.

Science Fiction Themes

To the Moon—or beyond! Or to conquer the very depths of the sea and the Kingdom of the Air with the power of Steam. To know what Man must not Know, and to Master it in the Illuminating glow of Science!

The Victorian Age is the birthplace of science fiction. Before the advent of electricity, steam power and the like, there just wasn't enough technological advance to make the idea of **Science Fiction** Themes practicable. Face it—there just isn't a lot of call for a rousing science fiction thriller called *Mad Inventor of the Roman Aqueducts*.

Setting Up a Science Fiction Campaign

The Science Fiction-themed campaign is perfect for Players interested in exploring the bizarre new technologies of the Steam Age. If you liked Jules Verne's writings or H. G. Wells, this is the theme for you. The play centers around the Great Invention, Discovery, or Exploration, with equal opportunities for combat, investigation, and puzzle-solving. And once you've used one variation, you can easily shift the group to a new Invention or Adventure!

Where No Man Has Gone Before

Exploration of the Unknown, whether it's Africa, India, the Deep Seas or even the Realm of the Ether—this variation covers them all. Players are enabled, through some form of advanced technology, to travel to places never before visited. Required are some kind of Amazing Vehicle, or perhaps a secret passage to a Lost World. The Players are explorers, or scientists, or their loyal comrades, determined to conquer the Unknown!

Powers Beyond Understanding

Infernal Powers stumbled upon by the hapless Player-Scientists is the core of this variation. The Players are part of a group of scientific investigators who have uncovered a mysterious Lost Technology or Secret Knowledge, and now must protect/destroy or otherwise employ it. The question—should we be using this?—should be good for a great deal of angst, and with the stakes so high, treachery will be rife. Good for Inventors,

Scientists, Secret Agents and the like. *Frankenstein* is one good example of this variation, as is *Raiders of the Lost Ark*.

Master of the World!

Evil groups determined to conquer and subjugate all Mankind is the focus of this thematic variation. The Players will battle Masterminds and scientific bad guys, who will stop at nothing to use their new technologies to enslave all right-thinking peoples of the world. A good place for desperate endeavor and quick thinking. *20,000 Leagues under the Sea* is the classic example.

Invaders from Beyond (Version I)

The Martians (or any other highly advanced non-human race) have come to Earth to conquer! No army on Earth can stop them! Only the Players stand between freedom and enslavement! Mastering alien technologies and learning how to defeat their unstoppable war machines are the best parts of this variation. The classic example, of course, is H. G. Wells' *War of the Worlds*.

A Trans-Atlantean Tunnel!—Hurrah!

This variation sets the Players against all Nature, as they attempt to construct a great technological wonder. Trans-Atlantean tunnels, gigantic buildings, floating cities, Egyptian canals—the bigger the construction, the better. And what of the Anarchists, saboteurs, and rival nations that stand in your way? A perfect variation for engineers, great titans of industry, and other empire builders.

Players Most Suited for this Theme:

Scientists, engineers and Inventors are best for all of these variations, although there's always room for stalwart Soldiers of Fortune to save the day and for Demimondaines or Ladies who become involved with the resident Mastermind or Mad Scientist. Good for a balanced setting that involves lots of people, as long as they favor machines.

For more ideas on the settings of this type of Campaign, see the *Castle Falkenstein* supplement *Steam Age: Amazing Wonders through the Power of Steam*.

Romantic Themes

The wind whips over the moors as you wait for your demon lover. You know he is unspeakably dangerous, perhaps even evil, but you cannot help yourself. His eyes, his lips, draw you as a moth to an ever more deadly flame ...

The Romantic Theme encompasses the world of the classic "bodice-ripper" romance novel, where passion contends with deadly danger, and all love is of the *most* forbidden kind.

Setting Up a Romance Themed Campaign

At first, the Romantic Theme may seem like the hardest to work with, or perhaps limited only to Hosts with decidedly female Player groups. But not so, Horatio, for the Romantic Theme encompasses almost all the others. For example, *Dracula* can be played for either Horror or Romance, depending on the emphasis you place on it. The one suggestion I might make is to be sure that all of the Players have characters of the *same* sex, or that all central love interests be played by the Host.

Doomed Lovers

This variation plays upon a deadly peril that threatens one or more of the Party's beloveds: a fell curse or wasting illness that requires the Heroes risk everything to discover the cure or break the curse. If you like to make impassioned speeches and go the distance for love (like *Elric of Melniboné* or the *Prisoner of Zenda*), this is your kind of action.

Demon Lover

Whether the shade of *Dracula* coming to seduce each of your characters to join in his unspeakable marriage of the undead, or the irresistible glimmers of a Faerie Lord/Lady, the Demon Lover variation can combine high passion and chills galore.

This variation is best for those who like Gothic Horror and vampiric menace.

Kidnapped!

The central character of the Romance has been taken against her will, to the consternation of her true lover. Now, the Hero and his companions must pursue the rival and his accomplices to the end of the earth (or even to other realms) to recover the "stolen treasure!"

Bodice Ripper

Sweep your Players away in the clutches of a band of fiery pirates or dangerous rogues, as the mysterious villains try to conquer the world (or Spanish Main) and win the Players' hearts at the same time! Great examples of this are *Captain Blood*, *Pirates of Penzance*, or even *20,000 Leagues* with a passionate, tempestuous female Dr. Arronax and a dashing, magnetic young Captain Nemo!



Players Most Suited for this Theme:

This Theme is suited to almost anyone who likes over-the-top roleplaying, grand speeches, and isn't afraid to play with their heart on their sleeves. Go ahead—try it, your Players might surprise you!

Secret Agent Themes

The Great Game of the Steam Age is Espionage, a shadow play of move and counter move that can determine the fate of nations. Who will succeed and who will fall in this, the Deadliest Game?

Thanks to the fantastic nature of the *Falkenstein* world, a **Secret Agent Theme** allows every serious Prussian operative working from deep cover to have his counterpart in a flashy superspy armed with all the latest gadgets, from steam-powered periscopes to clockwork blades on wheels of his automotive. It just depends on whose Secret Organization you join.

Setting Up a Secret Agent Campaign

A **Secret Agent** Campaign combines the best of derring-do, anachrotech and science fiction; especially if your tastes run more towards James Bond. On the other hand, the same Theme has room for the subtle espionage and intrigue of a realistic adventure. In either case, the Players will be Agents of a secret Organization, either a national one (such as the Bayernese Secret Service) or an extra-national body (such as Shield, from the Nick Fury comics). Good Secret-Agent Themed Entertainment should have at least one secret Headquarters, and be ably led by a powerful, enigmatic leader.

Mission: Impossible

This variation combines the best of realistic action and scientific spytech. The Players are a team of highly skilled specialists, each with his own area of expertise, pitted against agents from other nations. This Entertainment type allows all kinds of Players to shine at their particular specialties, yet they all work towards a common goal.

Dr. Lovelorn, I Presume?

In this thematic version, the Players are specialists in defeating the endless wave of Masterminds and Madmen that constantly threaten all New Europa. They combine engineering skills and secret agency to locate secret labs and masterminds' strongholds and destroy them before their evil plans can be realized. This variation can be played

"over the top" with all the James Bond touches you can fit in, or as a more sober and serious battle against world-threatening terrorists.

Against the World Crime League

This version of the Secret Agent Theme pits the Players against Professor Moriarty's infamous World Crime League, that shadow organization bent on world domination. Instead of spying for secrets, these Agents track down the Crime League and defeat its sinister plans, using the most advanced technology Science can offer.

In the Great Game

This variation on the Theme places the Players firmly into Reality as agents of one of the Great Powers of the *Castle Falkenstein* world. Their missions involve uncovering military and diplomatic secrets, and exposing enemy counterspies. The action is very realistic, with few gadgets and a lot of deep cover work.

The Ministry of Secrets

The secret cover-up arm of the Government, the Players are the mysterious "Men in Black Capes" who deal with assassinations, strange and unexplained happenings, and all of the events so loved by conspiracy theorists. Martians landing in Sussex? Hardly. If you'll come with us, sir ...

Players Most Suited for this Theme:

While this Theme is obviously best for Secret Agents, it also is good for Soldiers of Fortune, Diplomats, and even Soldiers (serving as Military Intelligence Officers). Demimondaines can also aspire to be the next Mata Hari, and Gentlemen and Ladies are always being drafted to serve their country. Engineers and Mad Scientists can always find a place for themselves working in the Secret Organization's technology laboratory inventing new gadgets for the field.

For more on this type of Campaign, see my notes in *Castle Falkenstein*, pg. 45.

Horror Themes

A terror from Beyond Reality, spawned by a cthonic cult worshipping only the Darkest Gods. Madmen stalking the fog-shrouded moors of the lonely highlands. Vampires, Ghosts and other denizens of the Night. Even the terrifying creatures of the Unseelie Host in all their monstrous majesty.

A Horror-themed campaign offers something for everyone in your Entertainments. For those who like angst and moral ambiguity, what better way to delve into the darkness of the Soul than to face the awful curse of lycanthropy or vampirism. Those interested in the arcane and the grotesque can easily get their fill battling dark cultists and Gods From Beyond All Time. And there are few Monsters quite as frightening as the literally hundreds of Unseelie creatures lurking behind every shadow!

Setting Up a Horror Campaign

A Horror-based Theme holds the Player group together by posing a common threat which can destroy them all. To keep the claustrophobic "there is no escape" feeling requires a limited area of action—small towns, haunted castles, empty wildernesses, and cramped alleys suit the horror theme best.

Mark of the Beast

This variation pits the Players against the unearthly horrors of lycanthropy, whether as

werewolf fighters protecting their homes against the dire threat, or as cursed shapeshifters forced to battle for survival against all Humanity (and their own kind). In a world of Faeries, Dragons and Dwarves, a werewolf becomes a whole new creature altogether. This variation can be extended to encompass vampires as well.

An Ancient Evil Walks the Earth ...

Evil cultists skulk in the night, their ritual blades wet with blood and their altars heaped high with innocent sacrifices. Can your Players hope to defeat their unstoppable hordes before their orgy of death releases a Dark God from a long sleep? The perfect variation when your Players want a lot of human-scaled conflict and a really scary finale as the Dark Ones descend upon Mankind.

The Shining Ones

They are ancient, ageless, merciless. They delight in torment, torture, and death. Each night, they ride the winds to seek new victims—victims for their twisted delights. The Unseelie haunt the shadows of the Steam Age, wreaking terror upon anyone they can catch alone—monsters of cold, feral intellect and clever rapaciousness that can strike fear into even the hearts of your Faerie Players!

Guardians of the Gate

The flip side of the horror-cultist variation, this form poses the Players as a band of deter-



mined guardians against Evil: protectors of a mystic place, object or power that protects Humanity from the Dark Ones who hope to ravage the unsuspecting. This variation offers plenty of chances to say, "This is a source of Unspeakable Power!!", as the true nature of your Players' mission becomes clear.

The Haunting

Ghosts, ghastrs, and the rattling of chains in the night. A specter haunts the Players, its freezing touch causing death. Does it seek vengeance, or merely to be put to rest? A good variation for mystery buffs as well as ghosthunters. See *Hamlet* for a good ghost-driven story.

Dark Shadows

The ravaged throat and unearthly pallor carry their fatal warning—vampirism is once again spreading across the earth! The Players find themselves facing the threat of a vampire coven, determined to induct them into their foul ranks of the living dead. Get out your crosses and stakes if you dare to face Count Dracul's fury!

The Ipswich Horror

What dark creature stalks the moors, rending and slaying with an unquenchable lust for blood? Can the Players escape the tiny village/island/ship on which they are marooned before they all fall to the fangs and talons of the Ipswich Horror? Are the inhabitants of the village/island/ship the prey, protectors, or worshippers of the creature? A great variation for combat fans and sorcerors alike.

Invaders From Beyond (Version II)

They came from the stars—but not in metal tripods. The aliens are killer plants, shapeshifters, or mind-controlling parasites, subtly infiltrating human society. This variation pits the Players against the more subtle threat of horrific alien invaders in *The Invasion of the Bodysnatchers* tradition.

Department X

There are things Man Is Not Meant to Know—but you shall investigate them any-

way! As Agents of Their Majesties' Department of Unexplained Mysteries, you are first on the scene to investigate those mysterious glowing footprints, the Spectral Hound that haunts the moors of Basinghamstoke, and the reports of an Invisible Man on the loose in Lyon. Part mystery, part Horror, this variation is for those who really want an imagination stretch.

The Curse

Ever since Uncle Basil returned from the desolate wastes of Outer Mongolia with that ancient fetish, he hasn't seemed quite ... well, quite *right*. Whether he's now burying bones in the backyard, leading unsavory rites in the basement, or stalking archaeologists, he's fallen under the unhealthy influence of an ancient, cursed object. It's up to the Players to discern the nature of the curse, and find out how to break it. Breaking an ancient curse, and especially destroying a cursed object, is a convoluted, difficult procedure that should include a world-spanning quest for at least one special object or ritual that will be used to save poor Uncle Basil's sanity.

Players Most Suited for this

Theme:

The Horror theme works very well with all kinds of Players, although those interested in combat may be dismayed when their well-honed combat abilities fail to slay a supernatural foe. This is also a good Theme for Wizards and scientists interested in exploring the paranormal. The Shining Ones variant is excellent for integrating Faerie characters into a game—and then scaring the wings off them!

Faerie Tale Themes

Once Upon a Time, there was a tiny Kingdom on the edge of the Great Dark Wood. And although the King and Queen of this land were Good and Kind, Dark forces, Evil witches, and voracious Dragons lurked just beyond the safety of the castle gate ...

The world of *Castle Falkenstein* teeters on the precarious brink of everyday Reality and High Fantasy, with Dragons and Dwarfs sharing the same streets as everyday men and women. So it's not surprising that in this world, **Faerie Tale Themes** take on a whole new dimension of realism. Where else can a rival for the throne of a small country arrange to eliminate his half-brother by having a "witch" turn him into a frog?

Setting Up a Faerie Tale Campaign

The best way to run a Faerie Tale theme is to make the entire Player group into Investigators for the Crown, whether of Faerie, the Second Compact, or a modern nation like Bayern. The chance for sword and steampunk sorcery action is too good to pass up. The Crown's Investigators are sent out to check into suspected magickal or Faerie interferences, such as changelings, rogue goblins, evil dragons and the like. The group also has the power and the authority to deal with these supernatural threats as they see fit, and with hundreds of tiny kingdoms scattered all over the Rhineland between France, Bayern, and Prussia, they can encounter a new tale every Entertainment session.

Dragons & Princesses

While most Dragons are extremely cultured and mannered, the occasional rogue sometimes decides to go back to the traditional methods. In this variation, the Players specialize in dealing with Dragons who turn to evil, whether it's burning villages for tribute, kidnaping young women, or just ravaging for the fun of it.

Swan Princesses/Frog Princes

The Players are specialists in cases involving shapechanging, evil curses, and the like (something not all that unusual in New Europa). Whether it's swanmay Princesses, Princes turned into savage

Beasts, or just the occasional Frog-Prince, the Players are sure to encounter sorcery, political intrigue, and high romance in this variation.

Goblins & Choulies

In this variation of the Faerie tale, the Players specialize in investigating and eliminating outbreaks of rogue Faerie activity: dangerous practical jokes, stolen children, Faerie Gates, and the Wild Hunt. An excellent Entertainment for any Faerie characters, as it puts them up against their toughest opponents—their relatives.

Dumplestiltskin

This variation pits the players against any number of clever and sorcerous creatures bent on taking over small kingdoms through sorcery and tricks. They must expose the trickster's plans, and free the kingdom from his thrall, while avoiding his illusions and political allies.

Swords of Sorcery

The Players in this theme variation are specialists in dealing with Magickal swords, cursed Artefacts, and other dangerous manifestations of magickal technology. This is a good variation for sorcerors, scientists, engineers with an interest in Magickal engines (one entire subclass could be locating and rounding up Magickal Engines invented by other nations), and Mad Inventors.

Players Most Suited for this Theme:

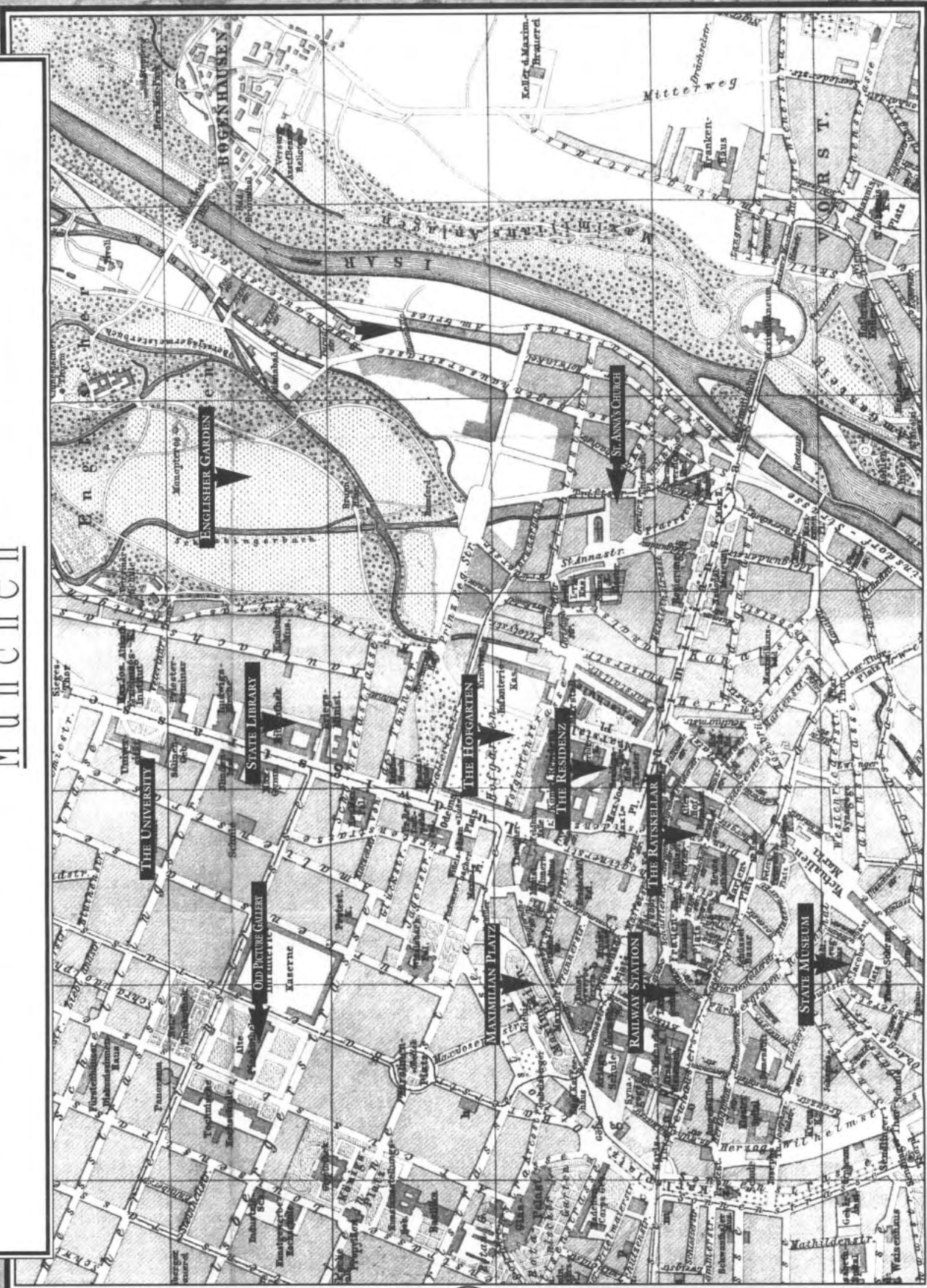
The Faerie Tale Theme blends politics, fantasy, and sword and Socery in equal doses. It's the best place for Players used to the trappings of a traditional fantasy roleplaying game to begin delving into the world of *Castle Falkenstein*. There are Dragons, Dwarfs, Faerie, and other familiar creatures, yet the "steampunk" world setting makes a refreshing change. Good Player types for this Theme would be younger players, or Players who enjoy a twist on the old "Dungeon Crawl."

For more on this type of Campaign, hit the library and read *Grimm's Fairytales*. Scary stuff.

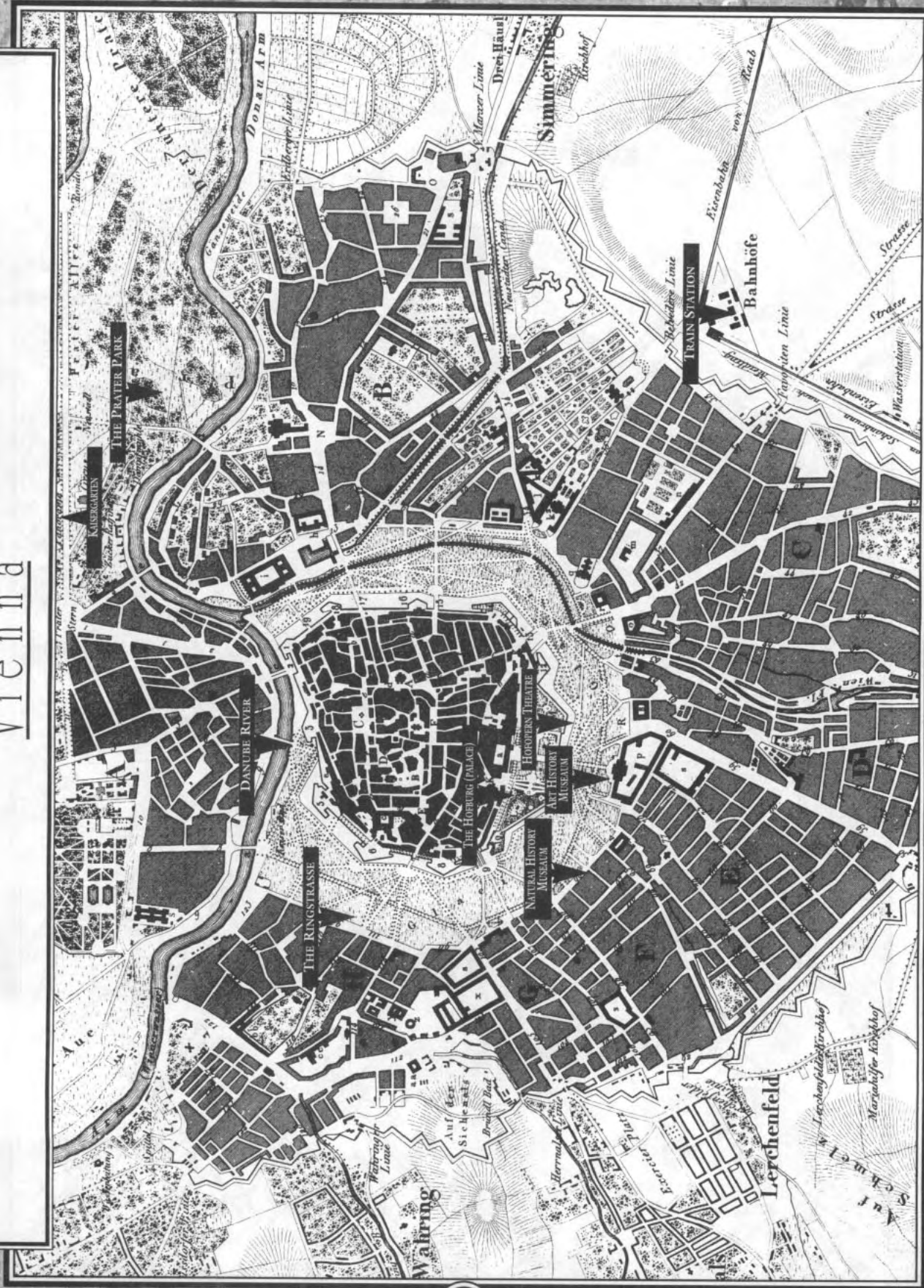
A Falkensteinian Who's Who Timeline

PERSONA	1866	1867	1868	1869	1870	1871	1872	1873	1874	1875	1876
BABBAGE, CHARLES	Lancaster Chair of Trigonometry, Cambridge Univ.										
BELL, ALEXANDER G.	Living in Edinburgh, Scotland										
BERNHARDT, SARAH	Young actress in Paris										
BISMARCK, OTTO VON	Battle of Königsegg										
BURTON, RICHARD	Journeys to Asia to study Zen, Kung Fu										
CARROLL, LEWIS	Alice & Carroll kidnapped by Fester										
CARTER, JOHN	First Trip to Mars										
DICKENS, CHARLES	Starts new Magazine										
DRISDALE, BENJAMIN	Chancellor of Exchequer										
DRACULA, VLAD	Driven from Transylvania by Adversary										
EARP, WYATT	Male skinning in Arizona										
EDISON, THOMAS	Invents Automatic Repeater										
EDWARD, PRINCE (BERTIE)	Marlborough House est.										
FOGG, PHILEAS	Student at Oxford										
FRANKENSTEIN, VICTOR	Student at Heidelberg										
GORDON, ARTEMIS	On Stage in San Francisco										
GRANT, ULYSSES S.	General, Army of the West										
HOLLIDAY, "DOC"											
HOLMES, SHERLOCK	Severely Ill										
INVISIBLE MAN, THE	Student at University										
LINCOLN, ABRAHAM	President of U.S.										
LOVELACE, ADA	Principles of Intellect										
LUDWIG I, KING	Travelling about New Europe										
LUDWIG II, KING	Battle of Königsegg										
MARX, KARL	Living in London										
MONTZ, LOLA	Travelling about New Europe										
MORIARTY, JAMES	Mathematical Theorem Published										
NEMO, CAPTAIN	Joins Compact										
NORTON I, EMPEROR	President of Bear Flag Republic										
OLAM, THOMAS E.	Spellshaped Bank of Königsegg										
RASSENDYLL, RUDOLF	Student at Eton										
ROBUR THE CONQUEROR	First Aeronot/Design catches										
TWAIN, MARK	Reporter in San Francisco/Norton's sect.										
VAN HEISING, DR. ABRAHAM	Student at Heidelberg										
VERNE, DR. JULES	Appointed Minister of Science										
VICTORIA, QUEEN	Princess Helena's Wedding										
WATSON, DR. JOHN	Travels to America										
WEST, JAMES	U.S. Army										
ZEPPELIN, FERDINAND	Returns from U.S. Civil War										
	Might be living in Sentient Analysis										
	Starts New Bell Laboratories in Boston										
	Returns to Comédie Française										
	World Tour										
	Treaty of Andover										
	Knighted by Victoria										
	Mission to Aden										
	Trapped in the Veil										
	Hawking of the Saurok										
	Warlord of Mars										
	Returns to Mars										
	Prime Minister Again										
	Pursued by Van Heising										
	Events of Dracula										
	Marshall of Santa Fe										
	Edison Labs est. in new York										
	Visits Russia										
	Visits India/Ayford scandal										
	Battles Capellans on the Moon										
	Recovery										
	The New Monster										
	Night of the 7th Geist										
	Night of the Mad Men										
	Escapes to Paris										
	Cambridge Student										
	Meets Wyatt Earp										
	In Unorganized Territories										
	Case of Gloria Scott										
	Oxford Again										
	Caught and Imprisoned by British Secret Service										
	Dies										
	Retires, writes memoirs										
	Virtual Existence Engine										
	Prussian Rocket										
	Incident										
	Battle for the Inner Sea										
	Son (Tristan Louagrin) born										
	Returns to New Europa										
	Robbery of Rajni's Opal & Other Crimes										
	Holds Paris Hostage & Other Crimes										
	The Undersea City Built										
	Movers to Polar Hotel										
	Mario Music Waken, Bridge finished										
	Travels to Dragon Throne										
	King of Ruritania										
	Bombus Paris										
	Privy Minister to Norton I										
	Attacked by Count, in hot pursuit										
	Events of Dracula										
	Minister of Aeronautical										
	Disraeli is PM Again										
	Prince Reme goes to India										
	Passes Medical Boards										
	Night of the Mad Men										
	Night of the 7th Geist										
	Prototype LZ-Skunka										

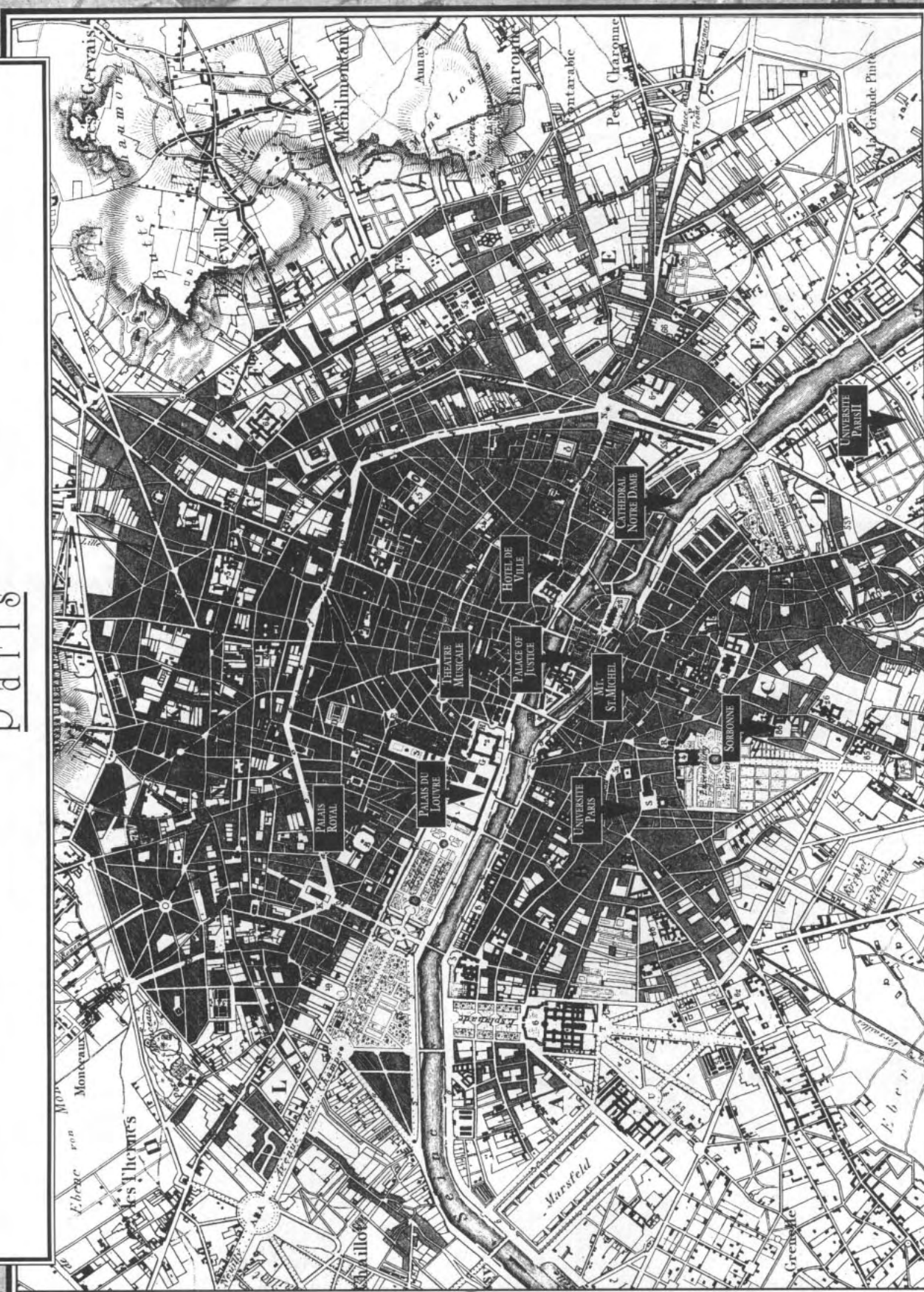
München



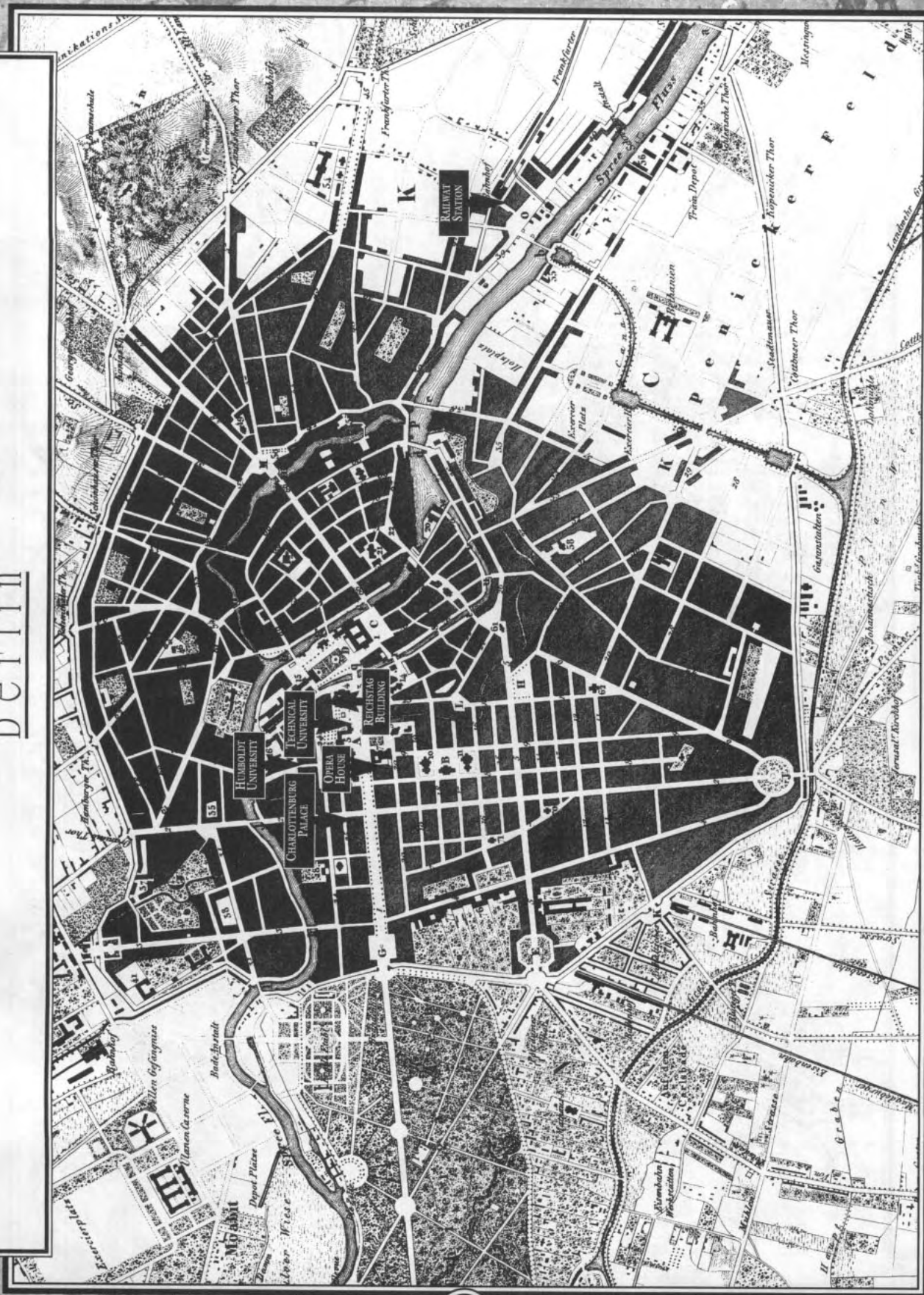
Vienna



Paris



Berlin



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All Things Right & Proper
A Castle Falkenstein Companion



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