Steam, Savants and The Kandris Seal

A Kandris Seal Sourcebook

by Bill Keyes

HFP

Requires Modern d20 rules.

Steam, Savants and The Kandris Seal

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Introduction

Welcome to the mythical 19th Century! It is a world of wonder, of adventure, of magic, and of strange technology and amazing (yet unlikely) inventions. The Kandris Seal is a universe in which the great demon lords and their evil servants are attempting to devour our world. Those who stand against them – an order of mages known as the Thaumaturgia – keep our dimension safe from their threats. *The Kandris Seal: Steampunk* presents the world of the Industrial Age as it truly was, envisioned by those far-sighted luminaries and savants who looked beyond the feeble limitations of man and created a world in which science, technology, and logic triumphed over the mundane physical limitations of the Universe.

This is an age that never was, filled with radium-powered flying machines, clockwork automata, and steam-driven computers. It is an age of dark magic, sinister secrets, and unholy cults. It is a time in which the world teeters on the edge of chaos, where the enlightened scientific mind battled against ancient superstition and ignorance, in which the souls of all mankind hung in the balance.

Welcome to the Steampunk world of the Kandris Seal!

How To Use This Book

The Kandris Seal: Steampunk presents an entire world of adventure in the 19th Century That Never Was, but it is not a complete game in itself. To use it effectively, Gamemasters should have a copy of the *d20 Modern Core Rulebook*. In addition, a copy of *The Kandris Seal* by Lisa Hartjes is required to get an appreciation of the setting and the universe of the Kandris Seal.

Gamemasters should read the entire book through to learn about the genre and the world of the Kandris Seal. Pay special attention to Chapter One, which talks about the core concepts of the Steampunk Age, Chapter Two, which gives the history of the Steampunk 19th Century, and Chapter Three, which outlines character creation. If you're a player, the information on character generation presented in Chapter Three will be of most use to you.

What's In This Book

Chapter One begins with a discussion of the Steampunk genre, touching on several subgenres which can be attached to any game. It continues with a list of the conventions of the genre – those things that put the "steam" in Steampunk – then shows how to apply the ideas and concepts of the Kandris Seal to Steampunk.

Chapter Two discusses the history of the world of the Kandris Seal, and how it diverts from the world with which we are familiar. It presents the main villains of the setting, the Keepers of the Broken Circle, and their primary opponents, the Thaumaturgia.

Chapter Three shows how to create a character – both those on the side of angels and those tainted by Chaos. The character creation chapter includes rules for both the HERO System and d20 Modern.

Chapter Four gives new spells and new fantastic devices, and discusses how the two seemingly divergent concepts combine in the world of the Kandris Seal.

Chapter Five presents an adventure suitable for introducing new characters to the world, or inserting into an existing Steampunk campaign.

The book finishes with a list of recommended reading and viewing for anyone interested in furthering their exposure to the world of Steampunk.

Open Game Content

The following portions of Savants, Steam and the Kandris Seal:

Chapter Three: Surface Vehicle Operation and Armor Proficiency (Advanced) feats; Savant Advanced Class

All of Chapter Four.

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The world in which the Kandris Seal is set is very similar to our own. Though The Kandris Seal: Steampunk makes references to historical figures and events, it is not meant to be an accurate portrayal of the 19th Century. In the creation of this work of fiction, the author has taken many liberties with persons, places, items, and events. No insult was intended by these changes, and said changes do not express the opinions of anyone involved in the publishing and sale of this book.

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And of course many thanks go out to my beloved wife Tammy, who not only encouraged me to write but very frequently forced me to when I would rather be doing other things.

Thank you all, from the bottom of my steam-powered heart.

Author's Biography

Bill has been gaming for well over 25 years, starting with the original hardback AD&D books (which he still has, proudly showing them off to anyone foolish enough to ask) in 1980. He discovered the original Champions superhero RPG at the tender age of 11, and has been running various heroic adventures (alternating between D&D and HERO) ever since. People keep coming back to play, so he must be doing something right. A long-time resident of Colorado, he currently lives in Fort Collins.

Bill has been a Steampunk (though he didn't know the word) since he was about 8 years old, when he was fascinated by Disney's *20,000 Leagues Under the Sea* – fascinated enough to read every piece of work by Jules Verne that he could find. He branched out and read other Victorian "Scientific Romance" authors whenever and wherever he found them, until 1991 when he discovered Gibson and Sterling's *The Difference Engine*. That book (and the imitators that followed) was like a revelation; he had finally come home.

Known as "The Bunny" by his fellow gamers (for reasons we are unable to explain), he claims to have been elected President in an rigged election, conquered the Midwest, been shot and killed at least once, sworn (and achieved!) vengeance on the gods themselves, crowned himself King of the World, become the arch-enemy of a llama, deposed the Pope, and had torrid love affairs with several well-known movie starlets. It is unlikely that any of these things are actually true, but it's best to just humor him when he gets like this.

Chapter One: Steampunk and the Nineteenth Century

What is Steampunk?

Science is always discovering odd scraps of magical wisdom and making a tremendous fuss about its cleverness. – **Aleister Crowley**

Steampunk. The word itself conjures extravagant images in our minds: great clanking engines of brass and steel, churning cogs and hissing steam, clockwork men and machines that fly on wings of leather and gossamer, fantastic devices the likes of which the world would never – and *could* never – see.

The Victorian era gave birth to what we know now as science fiction. Visionaries who wrote during this time period gave us our first glimpses of a world run by (or, in some cases, over-run by) the marvels of science and engineering. Mary Shelley showed us that scientists could create life without the need for women; H.G. Wells showed us the dangers of tinkering with man's moral and social frameworks; Jules Verne took us under the sea, around the world, and into the center of the Earth. Ripping good yarns, all... but what if the worlds they described were *real*?

The Steampunk age is an era in which modern technological conceits appeared much earlier in history, built on the science and industry that existed in the nineteenth century. It is a world in which the Industrial Revolution brought with it more than just the spinning jenny, the flying shuttle, and the steam locomotive – it brought walking war-machines, radium furnaces, difference engines, and time machines.

The world of Steampunk is a world in which these outlandish marvels of science, industry, and technology (and many others, besides) are real. Steampunk takes the concepts that appear in Victorian Scientific Romances, Gothic Horror stories, Voyages Extraordinaires, and Edisonades and filters them through a modern lens. It shows us the Victorian Age as we imagine it should have been, instead of as it really was.

Scientific Romance was a term coined by H.G. Wells to describe his works. They are the predecessors of science fiction, before that term came into popular use. They include not just the works of Wells, but also H. Rider Hagard (*King Solomon's Mines*), Edgar Rice Burroughs (the *Tarzan* and the *Martian* series), Sir Arthur Conan Doyle (*The Lost World*), and others.

What does that mean?

So what are all these forms of fiction? They are all a type of science fiction, usually written in a time before science fiction was recognized as a genre. Each of these types of story has contributed, in some way, to Steampunk as we understand it today – from Jules Verne's unbridled optimism to Burroughs' tales of manly adventure to Shelley's dark cautionary fable.

Gothic Horror is a type of story in which mystery and uncanny horror abound. Horace Walpole's *The Castle of Otranto* is said to be the first Gothic Horror novel; its setting in a medieval castle (hence, "Gothic") set the tone for a generation to follow. Mary Wollstonecraft Shelley's *Frankenstein* and Bram Stoker's *Dracula* are perhaps the most widely known example of Gothic Horror today.

Voyages Extraordinaires was the description affixed to the works of Jules Vernes. Verne focused on the scientific facts of his day and combined them with a sense of wide-eyed wonder at the world. Verne's publisher said that the purpose of these works was "to outline all the geographical, geological, physical, and astronomical knowledge amassed by modern science and to recount, in an entertaining and picturesque format... the history of the universe."

Edisonades are stories that feature gifted and adventuresome young men who invent a marvelous device – which inevitably gets them into, and then out of, trouble. The stories are named after the famed scientist Thomas Alva Edison, one of the most brilliant inventors of the 19th and early 20th centuries. Victor Appleton's tales of Tom Swift are perhaps the best known of the Edisonades.

Steampunk and the Kandris Seal

The pious pretense that evil does not exist only makes it vague, enormous and menacing. – **Aleister Crowley**

The Kandris Seal shows us a world in which the forces of Chaos – demons known as the Keepers of the Broken Circle – are forever drawn to our dimension, using mortals as pawns in a chess game where their victory will mean an age of death and destruction for mankind. Forming a thin line against the demons are those few brave men and women who would risk their lives, their fortunes, and their very souls to prevent the Keepers from returning to the Earth and unleashing an age of horror the likes of which has never before been known.

The onset of the Industrial Age has not ended the eternal battle between good and evil; it has merely moved it on to a new battlefield – one in which ancient magic and modern, steam-powered machinery clash; where wizards augment their sorcerous powers with the latest in clockwork technology; where demons whisper the dark secrets of the universe into the unsuspecting ears of crazed inventors in the hopes that their next bizarre creation will spell the world's doom.

And who are those who stand against the demons? They are a secret and ancient order of mages who call themselves the Thaumaturgia. They work in the shadows, tirelessly and thanklessly foiling the plots of those who would bring doom to our world. These powerful wizards work alongside (or behind) ordinary folk, people whose only claim to greatness lies in their courage and steadfast determination to keep the Earth safe. It is a war that can be won or lost in a heartbeat. Pray that those keeping us safe at night do not fail.

In this chapter, we will discuss Steampunk and Victorian fantasy in generic terms, only peripherally touching on how the world of the Kandris Seal intersects with Steampunk.

Steampunk Subgenres

(He) thought but cheerlessly of the Advancement of Mankind, and saw in the growing pile of civilization only a foolish heaping that must inevitably fall back upon and destroy its makers in the end. – H.G. Wells, The Time Machine

The word "Steampunk" was coined in the early nineties as a tongue-in-cheek response to Cyberpunk, the popular science fiction sub-genre. The term came to indicate dark tales of technology and morality gone eskew – much like Cyberpunk, but set in the 19th Century. However, as the genre grew and expanded, it began to embrace the utopian themes that were commonly found among Victorian Scientific Romances.

"Vernsian" Steampunk

In his words, you can hear and feel the spirit of Verne's time—an era of ebullient, can-do confidence. Even as the age of earthly terra incognita was coming to an end, readers hungered to lift their eyes skyward, seaward—or even into the planet itself— certain that new frontiers would soon unfold before a humanity that knew no bounds. – David Brin

Today, there are two schools of Steampunk: the Verne (or Utopian) style and the Wells (or Distopian) style. The Verne style views the Victorian Era (and the fictional future it spawned) as a romantic, almost utopian world. The universe of Jules Verne was a place of limitless wonder, which could be explored and exploited for the good of humanity. Verne embraced technology and believed that, carefully harnessed and controlled, it would usher in a new world of prosperity for all.

"Wellsian" Steampunk

Always the contrarian, Wells told wild-eyed dreamers to grow up and smell the dangers... Technology can bite back, he warned, and the universe owes us no favors. – David Brin

The Wells style, on the other hand, sees technology not as the herald of a utopian age, but as the death knell for humanity. Technology was a symbol of man's inherent inhumanity. It would not bring about a golden age, it would (at best) serve as a warning about the barbarity that seethes below the surface of even the most civilized and intelligent person. Technology would not make mankind into a better creature, any more than religion or philosophy had. Where Verne looked forward to a bright future, Wells recoiled from it, longing for a better, simpler time.

Both schools of thought make for good gaming, depending on what sort of experience you're looking for. Does your group want to explore moral issues using the backdrop of baroque technology and dark magic, or are they looking for a rip-roaring adventure atop a giant steam-powered clockwork lobster? The Steampunk genre is broad enough to cover both, with a wide range of options in-between!

Steampunk and Other Genres

There are a lot of ways to play a Steampunk game. The examples described above give two over-arching views of the genre, but a game master can combine "pure" Steampunk with other genres to create something entirely new. Many

game settings are particularly appropriate to blend with a Steampunk world.

There are two types of genre: Setting and Mood. Genres of setting cover such ideas as Westerns and Science-Fiction. Though broad, they are easily definable and identifiable. Genres of mood (sometimes called meta-genres) include topics like comedy, horror, and mystery. You can combine the two types of genre – you could have a Comedic Fantasy, or a Horror Western.

Genre Moods

A particular mood could apply to an entire campaign, or just to a specific adventure within the game. Mixing and matching the moods can keep your players on their toes. A game that is heavy on the Mystery elements might benefit from an occasional Comedic romp. A touch of Romance can add heart (and not just the excised-but-still-beating kind) to a Horror campaign.

Comedy

Artemus Gordon: We have the element of surprise. What does Loveless have?
James West: He has an 80-foot tarantula.
Artemus Gordon: I was just coming to that. – Jim & John Thomas, *Wild, Wild West (1999)*

Steampunk and comedy are an unexpected match, and yet the two seem to combine naturally. From Phil Foglio's *Girl Genius* to the *The Wild Wild West* (both the television series and the Hollywood remake), the elements of Steampunk are ripe for parody. Even the normally dark tone of the world of the Kandris Seal can afford a bit of light-hearted humor on occasion.

To run a humorous Steampunk game, make sure everything is completely over the top. Why build a simple locomotive to pull freight and passengers from one end of the country to another, when you could build a 100-foot high perambulator pushed by a gigantic steam-powered nanny? So what if the automaton's joints lock-up on occasion – this represents the progress of science! The villains in a comedic Steampunk game will likewise come up with ridiculously grandiose schemes that are destined to blow up in their faces… with a little help from our heroes, of course.

Examples of Victorian humor include the light operas of Gilbert and Sullivan (*The Magician* is particularly appropriate fodder for a Kandris Seal: Steampunk game), Jerome K. Jerome's *Three Men in a Boat*, Charles Dickens' *A Christmas Carol*, and Lewis Carroll's *Alice in Wonderland*. An excellent modern take on the idea of Steampunk humor is the afore-mentioned *Girl Genius* by Phil and Kaja Foglio.

Horror

Oh! No mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then, but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived. – Mary Shelley, Frankenstein

Steampunk and Horror have a long tradition of association. The Victorian age was brimming with change – not just technological change, but changes in the social, political, and moral framework of society. With these changes came an almost inevitable fascination with the morbid. Interest in the occult became an obsession with many people; the idea of life after death gave rise to an entire industry of mediums and occultists. This fascination with death, the afterlife, and the occult also gave rise to many great works of fiction.

One thing that many Victorian horror stories had in common was that the threat wasn't usually physical in nature, but rather was a threat against the social and moral framework that modern man defines himself against. For example, in H.G. Wells' *Island of Dr. Moreau*, the physical danger in which the protagonist finds himself in is secondary to the horror he feels
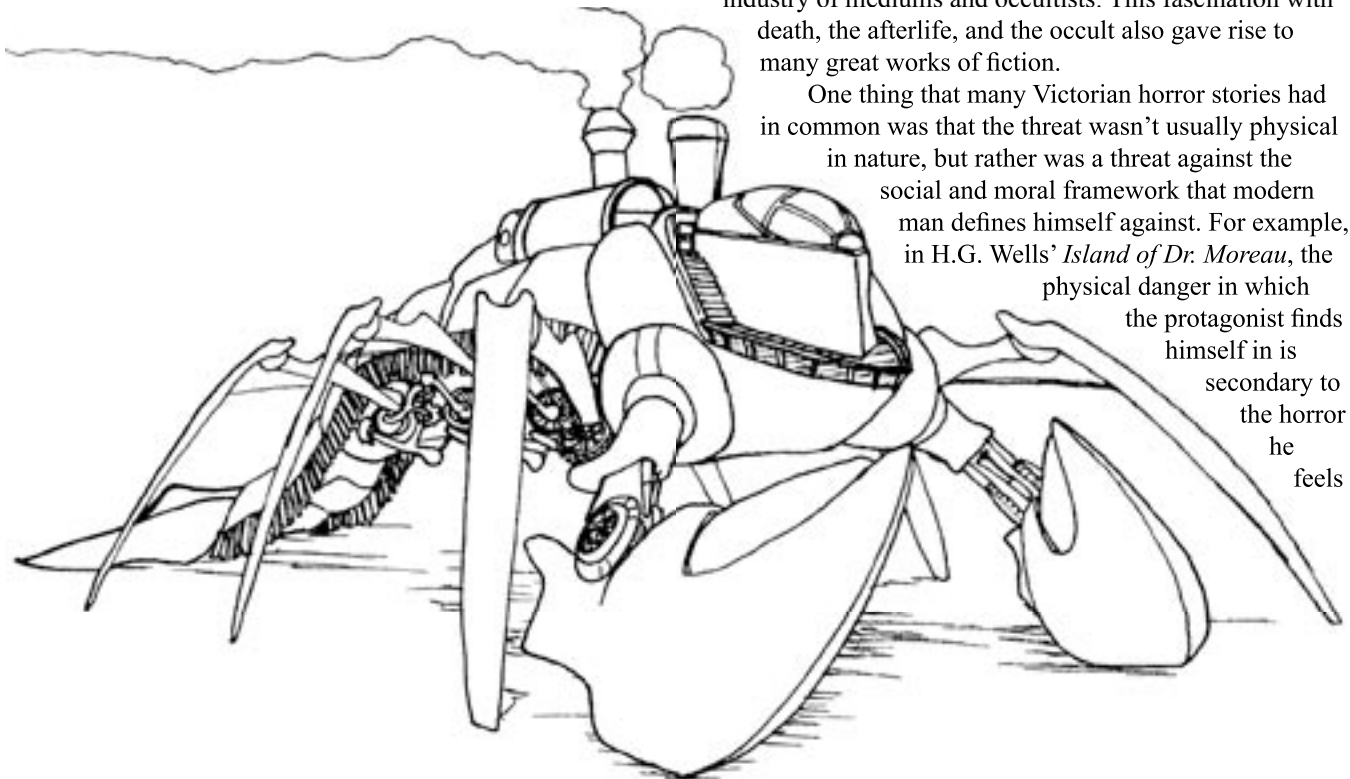
when exposed to Moreau's topsy-turvy world in which animals walk and talk as men do. Wells posed the question: If animals can be made into men, then isn't it true that man – even taking into account all its philosophy, religion, and science – is nothing more than just another animal? The very concept that mankind wasn't special and didn't stand above the other beasts was (and still can be) a horrifying concept.

Therefore, horror in a Steampunk campaign should be more than an excuse for the boogeyman to jump out and shout "Boo!" In addition to the haunted castles and lonely moors so common in Victorian gothic fiction, a game master can use Steampunk as a way to show how technology doesn't usher in a golden age of enlightenment, but rather serves to highlight and amplify the flaws inherent in human nature. The villain in a Steampunk horror game doesn't even have to be evil to unleash evil upon the world. Many Steampunk protagonists are compassionate men who are blinded by their own brilliance. Victor von Frankenstein is not a crazed nor wicked man, but rather a benevolent creator who constructs his monster solely in the name of science and (one presumes) for the good of mankind. And yet, as they say, no good deed shall ever go unpunished…

And of course, in the world of the Kandris Seal, the horror of the Keepers of the Broken Circle is pervasive. Demons are trying to conquer our world. Their servants are many and powerful, and those who oppose them are few in number and generally looked upon as crackpots. If the heroes fail, the world as we know it ends. What could be more horrifying than that?

Examples of horror in the Steampunk genre include the afore-mentioned *The Island of Dr. Moreau*, Wells' *The Invisible Man,* Mary Shelly's *Frankenstein*, Thomas Preskett Prest's *Varney the Vampyre*, and Edgar Allen Poe's *The Fall of the House of Usher* and *The Pit and the Pendulum*.

Mystery

"Perhaps when a man has special knowledge and special powers like my own, it rather encourages him to seek a complex explanation when a simpler one is at hand." – Arthur C. Doyle, The Adventure of the Abbey Grange

There are few meta-genres more appropriate to a Steampunk campaign than mystery. Like horror and science fiction, the modern concept of the detective story came from Victorian roots. Mystery works well in a Steampunk campaign. Consulting detectives use the latest scientific techniques to capture nefarious crime-lords (who may very well use those same techniques to disguise their involvement).

In a mystery game, the primary concern of the players is to discover the truth – usually by solving a mystery or a crime as presented by the game master. The way the mystery is uncovered is usually through a complex process combining detail-oriented observation, deductive reasoning, and perspicacious leaps of logic.

Arthur Conan Doyle gave us one of the earliest, and certainly most famous, detectives – Sherlock Homes. Other examples of Victorian and Steampunk mysteries include

the graphic novel *Ruse* by Mark Waid and Butch Guise, several stories by Edgar Allan Poe ("The Murders in the Rue Morgue" and "Thou Art The Man," for example), and (a bit late to be strictly Victorian, but still excellent reads) Agatha Christie's Hercule Poirot novels.

Romance

Mina: I want to be what you are. See what you see – love what you love.
Dracula: Mina, to walk with me you must die to your breathing life and be reborn to mine.
Mina: You are my love, and my life, always...
Dracula: Then I give you life eternal, everlasting love, power over the storm and the beasts of the earth. Walk with me, to be my loving wife... forever.
– Bram Stoker and James V. Hart, *Bram Stoker's Dracula (1992)*

Despite H.G. Wells' own term for his works – "Scientific Romances" – romantic attachments, entanglements, and relationships seldom play a part in Steampunk. While there are love affairs, they are usually chaste things, limited to couples holding hands in the parlor (under the strictest supervision, of course!), or perhaps a passionate hero pining for his lost or unattainable love.

The Victorian era is one marked by strict social rules, and though sometimes human emotions can boil over (especially in the heat of adventure), unapproved pairings are frowned upon and, in polite society, quite simply unheard of.

Of course, the suppression of the baser human passions can make for some fine role-playing. Bram Stoker's classic novel *Dracula* brims over with barely-contained sexual frustration, from Jonathan Harker's longing for (and perhaps fear of?) his fiancé to Lucy Westenra's vampiric exploits as "the Bloofer Lady." Romantic entanglements can make excellent background elements, and forbidden passions can come to the forefront of a character's development.

Genre Settings

If a "pure" Steampunk game doesn't appeal, the genre lends itself to a mixing with other genres. Imagine Steampunk contraptions clanking through the Wild West, or clockwork devices powered by magic permeating a high-fantasy setting. Here are a few hints on combining Steampunk with other genres.

Cyberpunk

Steampunk is much more about adventure, intrigue and discovery than Cyberpunk, which is more about isolation, humanity, introspection and the loss of identity. – Automaton, The Steampunk Compendium

Steampunk and Cyberpunk share many of the same ideas. Both combine a fascination with and horror for new technology. Both represent a fear that science's advances have overtaken humanity's ability to incorporate them into

society. It's not hard to imagine a Victorian world in which Babbage's Difference Engines and ubiquitous telegraph lines have enabled a primitive form of net-running. Picture mercenaries and warriors who wear steam-powered cyber-limbs (complete with gattling gun attachment on top). Substitute bowler hats for mirrorshades, and you've got it made.

Fantasy

In recent years, a number of creators have introduced Steampunk elements into fantasy settings. For instance, Castle Falkenstein combined fantasy magic with outlandish Victorian technology. Image Comics' *WarLands* used steam-powered automatons as weapons of war. Privateer Press's popular wargame *War Machine* and the *Iron Kingdoms* RPG fantasy setting it spawned does much the same thing. As Steampunk grows in popularity, this trend is sure to accelerate.

Alternately, you could create a world similar to our own, but in which technological advances came earlier – much, much earlier – than in the real world. Perhaps Leonardo da Vinci's fantastical visions became reality. Imagine four-man helicopters powered by springs, heavily armored tanks pulled by teams of horses, peddle-driven submarines exploring the deepest oceans, clockwork men, and computers that run on cogs and gears.

Western

"Loveless has kidnapped metallurgists, so whatever he's building is going to have armor. He's kidnapped chemists, so it'll have explosives. And you've said that Rita's father is the biggest expert on hydraulics in the world, so it's going to move. What could he be building that will make the President surrender the U.S. Government?" – Capt. James West, Jim & John Thomas, *Wild, Wild West (1999)*

Steampunk and the American West go together like peanut butter and chocolate. Since Westerns are already filled with many of Steampunk's tropes (locomotives, telegraphs, and more), and since the west was won during approximately the same time period, bringing Steampunk to the Wild West is really just a matter of changing locations and adding six-guns.

Overall, a Steampunk game set in the Wild West will have a less genteel feel than one set in Victorian England. The American West was about independence and outward expansion, a place where a man was judged on his speed with a gun, not his impeccable manners. To add some Western elements into a Steampunk game, consider allowing characters to come from America or the Canadian frontier – for example, the character of Quincey P. Morris in Bram Stoker's *Dracula*, or John Carter from Edgar Rice Burroughs' *Martian* series. Or, bring a party of English or Continental scientists and explorers across the pond to seek out adventure in the New West.

Superheroes

"We live in troubled times, where fretful dreams settle upon the Empire's brow. If England's to survive them, then your work is vital. Be about it vigorously and without delay, for the shadows of the century grow long, and your chariot approaches." – Alan Moore, *The League of Extraordinary Gentlemen*

At first glance, Steampunk and superheroes don't seem to go together at all. But the world of the Kandris Seal is first and foremost a superhero universe, and it is not hard to incorporate certain elements of the superhero genre into a Steampunk game. In fact, one of the most widely-known Steampunk works – *The League of Extraordinary Gentlemen* – is essentially a superhero story set in Victorian times using famous Victorian science fiction and horror protagonists.

If you're going to run a "Brass Age" game, there are a few things to keep in mind. Many of the tropes of a superhero game still apply – the overriding respect for the dignity of human life, the unwavering defense of the status quo, lost worlds with strange mystical qualities. But there are still many differences. The first is that, superpowers or not, this is an age of gentility and decorum. One does not simply don garishly-colored circus clothing and set fire to any purse-snatching lout that comes along. That would set one up for a long trip to the booby-hatch. No, one must approach the idea of superheroism with subtlety and respectability. This doesn't mean one can't battle against injustice wearing a suit of steam-powered battle-armor or wielding the forbidden mystic secrets of ancient Tibet, but one must do it with panache and a respect for the social mores of the time.

Steampunk Conventions & Elements

There are a number of common conventions and elements that show up frequently in Steampunk – frequently enough, in some cases, to virtually define the genre. It simply wouldn't be Steampunk without the ubiquitous steam engine, for example. Anachronistic technology is another important aspect of any Steampunk world – Steampunk is all about modern technological paradigms accomplished via the science already present in the Georgian, Victorian, and Edwardian time periods.

On top of the technological paradigms of Steampunk are the philosophical and moral underpinnings of Victorian society. Romanticism, for example, was in some ways a reaction against the over-industrialization of society. Victorian moral codes were in full force throughout this time period, as well. No discussion of Steampunk and the 19th Century would be complete without a brief discussion of those conventions and elements which feature so strongly throughout the genre.

The Industrial Revolution

"Science isn't an occult art like alchemy. It is not a secret meant for the use of the well-born deep in their palaces and churches. Science exists as a power to be used in the real world. What use is it, if not for everyone? The entire world awaits its blessings."– Dr. Eddie Steam, Sadayuki Murai and Katsuhiro Ôtomo, *Steamboy (2004)*

In 1851, London's beautiful Crystal Palace played host to the Great Exhibition – the very first World's Fair. Every civilized country in the world was there, showing off the wonders of their most brilliant scientists and skilled craftsmen. The Industrial Revolution was in full steam, giving birth to wonders never before dreamed of. This was the time in which many of the everyday items that we today take for granted were first devised. Mass transportation (in the form of the locomotive) made travel from one end of the country – even one end of the world – to the other simple, fast, and affordable. Telegraphs revolutionized communications. Photography created a new canvas for artists and a new way to record our past. Even something so ubiquitous as the post office saw its birth during the Industrial Age.

The Industrial Revolution began in the late 18th century with the invention of the steam engine. While its uses were limited at first, it soon grew to enjoy great acceptance, doing everything from pumping well water to transporting tons of goods and people across continents. It became apparent to far-sighted people that machines could now do virtually any job that a man or animal had to do before, and do it quicker and more efficiently than ever before. "Inventor" became a respectable profession, and some brilliant (or lucky) scientists and engineers rode their inventions to great heights of fame and fortune.

The dates of the Industrial Revolution are not set in stone, but it is thought to have begun in roughly 1760 and continued until about 1900, when technological progress continued to grow with the expansion of steamships, railroads, electrical power, and even airships. A few of the most important and revolutionary inventions of the Industrial Age were:

Steam Engines (c. 1784)

What would Steampunk be without the Steam? In 1784, James Watt patented the steam locomotive and set in motion what would become known as the Steam Age. His patents were improved on by other inventors over the years, and the steam engine has been used in pumps, locomotives, steam ships, and many other industrial processes. Steam engines use the heat and pressure in steam to create power. This power was essential to bring about the Industrial Revolution. A single engine could do the work of dozens of horses, it was not limited to favorable locations (like water mills and windmills were), and as long as it had fuel, water, and regular maintenance, it could work for years without complaint. In a Steampunk game, steam engines can be placed into virtually anything, regardless of the real-world challenges of such a concept. A small, backpack-mounted steam engine could power a suit of bullet-proof armor, or a pair of "cybernetic" clockwork prosthetic legs. A gigantic steam engine could provide the motive power for a flying castle. In a Steampunk game, the sky is (literally) the limit!

Clockwork

Clockwork – machinery made from cogs and gears and powered by simple muscular effort or tightly-wound springs, has been around for centuries. Most commonly found in clocks (hence the name), clockwork
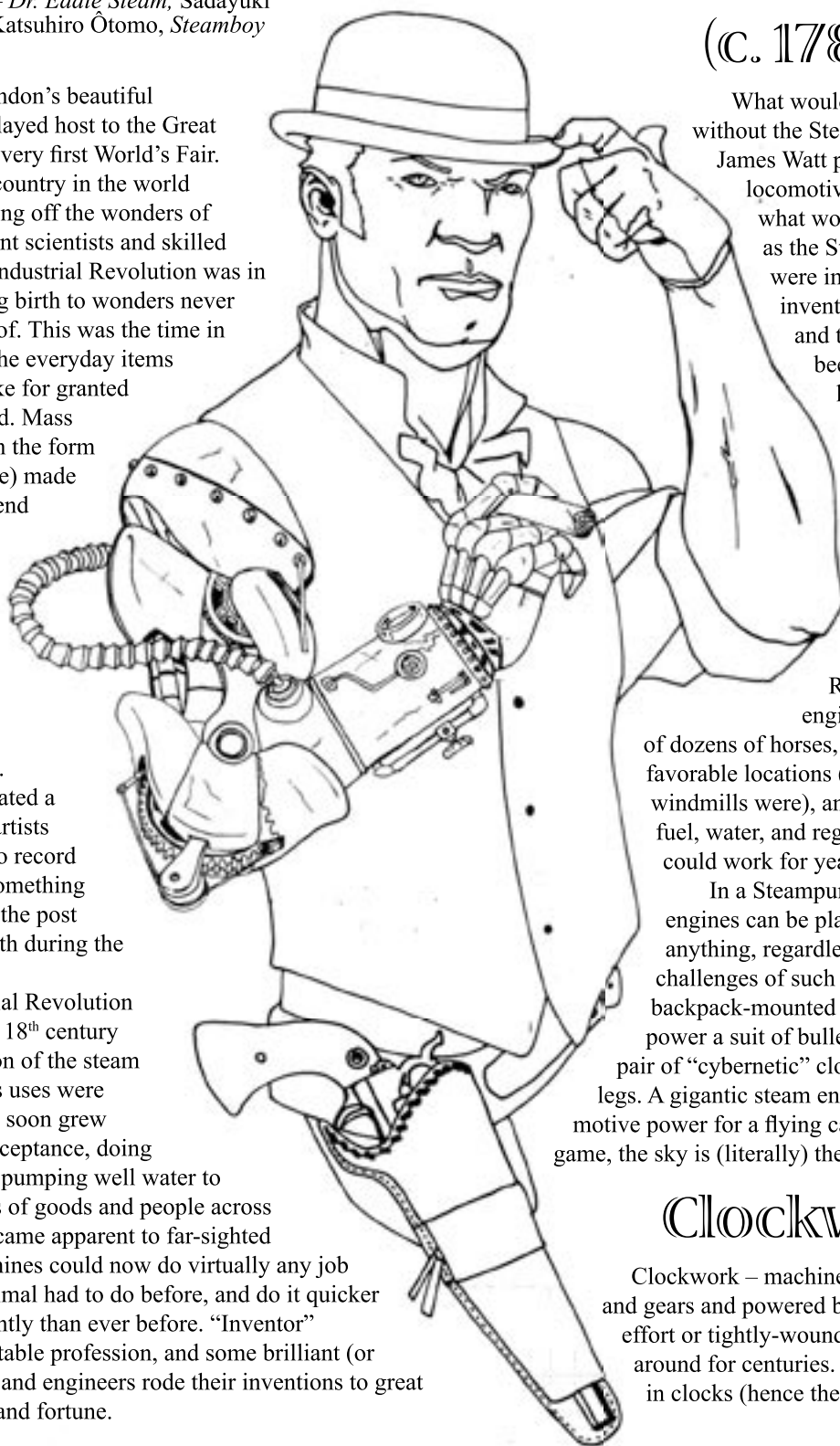
devices also power items as varied as toys, radios, and even Babbage's famous Difference Engine.

In Steampunk literature, clockwork devices are nearly as prevalent as steam-powered ones. Mechanical men who must be wound each morning and ornithoptors powered by massive springs are staples of the genre. Clockwork is frequently used in devices where a steam engine would be too large, too heavy, too noisy, or otherwise impractical.

Automated production (c. 1747-1830)

The factory. Perhaps the most enduring symbol of the Industrial Age. It all began with an English brass mill in 1747, and it grew from

Entrepreneurs discovered that machines run manual laborers could do the work of dozens of highly-skilled artisans, faster and cheaper than ever. Before long, people were flocking to factories looking for work, causing the cities to swell in size.

More than anything, it was the textile industry that benefited first from industrialization. Inventors capitalized on one another's developments, increasing efficiency to the point where it was no longer necessary to continue the time-consuming labor of individually spinning each skein of yarn and hand-weaving each bolt of cloth.

Inexpensive goods led to a new consumer class, and by the mid-19th century, the middle class was well ensconced in British society. Automation and factories changed the way the world viewed labor, and as a result changed history.

Trains (c. 1804-1850) and Steamships (c. 1786-1812)

The first steam-powered locomotives were built in the latter years of the 18th century. Within fifty years, railroads crisscrossed Great Britain, Europe, and much of the United States. These high-speed trains (some of them could move at speeds approaching 60 miles per hour, though 15-25 mph was more common) made the transport of freight and passengers across the country a thing of ease. Building the railroads was never easy. There were dozens of companies that competed for freight and passengers, and there were

even problems determining which gauge (width of the tracks) should be standard.

It is hard to overestimate the importance of the train. Not only was it a technological marvel, it was an economic boon. The cost of transportation fell rapidly, which meant the price of fuel, food, and consumer goods plumeted in those cities that were connected by the rail. It also meant that people were no longer confined to their own hometowns; the world opened up to travelers and tourists, who could journey to places in a day what might have taken their grandparents a week.

Steamships, like trains, helped make the world a smaller place. Trains made it possible to quickly travel from one end of the country to another; steamships made it possible to travel to whole new lands. The concept of the steamship was perfected in the early decades of the 19th century. 1838 saw the first regular steamship line to traverse the Atlantic, and by 1870 trans-oceanic shipping had become fast, reliable, and safe.
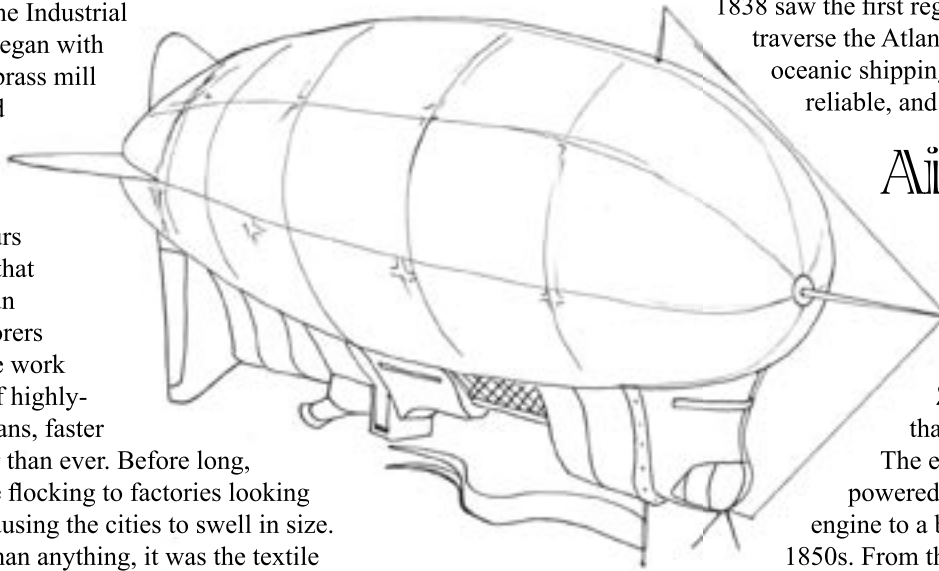
Airships (c. 1900)

The airship (sometimes called dirigibles or Zeppelins) is a lighter-than-air flying machine. The earliest attempts at powered flight (hooking an engine to a balloon) came in the 1850s. From those first steps came many more attempts to create controlled flight. Airships commonly used hydrogen gas as a buoyancy medium (helium wasn't commonly used in America until the 1920s, and in the rest of the world not until after the Hindenburg disaster).

While small hot-air balloons were fairly common in the late 19th century, the large, rigid-shelled, long-distance Zeppelins that we are familiar with today didn't get their start in the real world until the early 1900s. But in a Steampunk game there's no reason to assume some mad inventor didn't come up with the concept (and build a prototype or two) long before that time.

The major difference between a hot-air balloon and an airship or Zeppelin is the rigid aluminum skeleton. The advantage of this is that the ships can be built much larger and made to lift heavier loads. Large engines provide power, and the large passenger compartment inside the bottom of the frame is often supplemented by a small amount of crew and cargo space suspended from the bottom of the rigid air-frame.

For an excellent example of the use of airships in a Steampunk game, see Michael Moorcock's *The Warlord of the Air* and its sequels.

Telegraphs (c. 1837) and Telephones (c. 1876)

Samuel Morse first tested his telegraph in 1837, and by 1845 people were regularly sending telegraphs from one end of the continent to the other. By the mid-1860s, the first successful trans-Atlantic telegraph cable was laid, making the dream of instant global communication a reality. The trans-Atlantic telegraph revolutionized the newspaper industry, allowing people to hear about significant world events almost instantly. It also introduced new business opportunities world-wide.

The invention of the telephone is more complicated, and involves several different inventors working independently of one another. In the United States, Alexander Graham Bell is commonly given credit. In Italy, Antonio Meucci is said to be the inventor. Regardless of who invented the idea, Bell filed the first patent in 1876, and by 1878, telephone exchanges were being set up in France, England, and the United States.

How do the telegraph and the telephone fit into a Kandris Seal: Steampunk game? One common legend says that the first words spoken over the telephone were, "Come here. I want to see you." Inadvertently, when Bell spoke those words he was using technology to perform an ancient magical practice – a summoning. What heard his summons and stepped across the dimensions, using a copper wire to bridge the gap between worlds? And does it still lurk there, hiding in the ubiquitous telephone and telegraph wires that hang above every city, that connect every house?

Photography (c. 1839) and Motion Pictures (c. 1885)

Jacque Daguerre created the first practical photographic method (the Daguerreotype) in 1835, and from there the practice of photography took off. By the early 1870s, cameras were portable enough to be hand-held. The camera was a revolutionary device. Now, perfect images of people and events could be captured and stored for eternity. Photography was more than just a science; it became a new form of art.

The zoetrope was one of the first motion picture devices, using a spinning cylinder to show a sequence of pictures which gave the illusion of movement. By the 1880s, it became possible to film objects in motion in real-time, and this soon led to the development of the motion picture camera and the motion picture projector. The earliest motion pictures were simply shots of events with no attempt at creating a story. This changed in 1903 with the first narrative film, *The Great Train Robbery*. Though only 12 minutes long, it was a great leap forward in movie-making history and paved the way for the film industry to follow.

How do cameras fit into the lurking horror of a Kandris Seal: Steampunk campaign? What if the mechanical "eye" of the camera can see things that the human eye cannot? What if ghosts and spirits could communicate with the living through specially-designed cameras? And what if demons used this to cause terror? Alternately, there is a superstition that cameras can steal your soul, and that the person who took your picture can then take control of your body. An evil sorcerer or mad inventor with this ability would be a fearsome foe, indeed…

Electric Power (c. 1873-1900)

Electric power came late to the Industrial Age, though people had been experimenting with electricity for years. In places where coal was scarce, electricity became very valuable. Parts of northern Italy, for instance, came to rely on hydroelectric power. It was the telegraph – transmitted via electricity – that demonstrated a practical use for electrical power.

Scientists began studying the phenomena very carefully, and by the 1890s, "Electrical Engineer" was a respectable profession. Thomas Edison and Nikola Tesla were both electrical engineers, as was Griffin, the antagonist of H.G. Wells' *The Invisible Man*. His invisibility was the result of the interactions between a chemical formula and a powerful generator – an interaction which changed him not just physically, but mentally and emotionally as well.

Social Change

Of course, there was a dark side to this amazing new technology. New troubles came hand-in-hand with the new opportunities. As craftsmen were forced out of their jobs by ever cheaper and more efficient machinery, they flocked to the cities to look for work. Swollen beyond their capacity to absorb so many immigrants, the cities frequently became hives of destitution, degeneration, and desperation.

Of course, human misery is prime fodder for role-playing opportunities

Secret Spy Cameras

By the mid 1870s, cameras could be made small enough to be disguised as pocket watches or hidden within articles of clothing (such as hats). Though a far cry from the James Bond-style microcameras of today's spy world, these miniature cameras could be used in many sorts of intelligence-gathering activities, from inventors stealing one another's plans to corporate barons swiping a rival company's trade secrets to full-blown government and/or military espionage.

Child Labor

Child labor was a common thing throughout the Industrial Age. Children were favored to work in factories because their small, nimble hands could get into machinery easily. Parents often encouraged their children to work, as their wages supplemented the family's income. But factories were hazardous places. People (including children) worked long hours, and the machinery was unregulated and could be very dangerous. There was no point in complaining – labor was cheap, and workers were easily replaced. Starting in 1833, Parliament passed a series of Factory Acts to improve factories' safety records and regulate the hours a child could work.

In the Kandris Seal: Steampunk, the inhumane conditions of child labor could be the direct result of the Keepers tampering with society. Perhaps a factory's smoke-belching "infernal machines" really *are* infernal in origin, and must be kept fed with the souls of innocent children. A high rate of fatal factory accidents is just the sort of thing to bring civic-minded investigators to the scene…

– especially in a world as dark as that of the Kandris Seal. Demons feed on the type of hopelessness and privation which breeds freely within the crowded, stinking slums. Poverty-stricken souls, forced to endure more than any person should, become focus points of raw, chaotic energy – energy which, if left unchecked, could destroy hundreds of innocent lives; or worse, if contained by men of ill-will, could destroy the very soul of a nation.

Anachronistic technology

"From risk, comes progress." – Dr. Lloyd Steam, Sadayuki Murai and Katsuhiro Ôtomo, *Steamboy, 2004*

Steampunk is built on the idea that many of the inventions which we today take for granted – from airplanes to submarines to computers to space travel – happened far earlier in history than we realize, as the result of far-sighted savants working beyond the limits of ordinary science. The first man to walk upon the moon was not Neil Armstrong, but rather famed British Scientist Joseph Cavor (with the help of his trusted assistant Arnold Bedford). Orville and Wilbur Wright didn't fly the first heavier-than-air craft; it was instead Robar the Conquerer, whose amazing invention terrorized America for months before being brought down by federal police officer John Strock.

These fantastic inventions seemed, at the time, to defy the very laws of physics. Space travel? Ridiculous! And yet we know today that such things were not only possible, but entirely probable. And so it became inevitable that those daring inventive giants of the 19th century would discover them.

Let's take a look at some of the common tropes that appear throughout Steampunk literature…

Elegant yet clunky designs

The thing the Time Traveler held in his hand was a glittering metallic framework, scarcely larger than a small clock, and very delicately made. There was ivory in it, and some transparent crystalline substance… The Medical Man got up out of his chair and peered into the thing. "It's beautifully made," he said. – H.G. Wells, *The Time Machine*

Inventors were not only men of science, they were also gentlemen – and a gentleman is required to have a bit of panache. Inventions were built with pride, and built to last. They were covered in elaborate scrollwork, made with brass, nickel, and tropical hardwood, fitted with crystal and ivory. By all appearances, they were huge and unstoppable – just like the ideas of manifest destiny, progress, civilization, and technology itself. To our modern eyes, they would appear clunky and unwieldy, bulky, overly large, and even ostentatious. But to the Victorians, they were symbols of lasting power and elegance. Nobody built things just to be practical; they built them to be beautiful and impressive.

With that in mind, make sure that the devices, gadgets, and gizmos in your game are sufficiently clunky. Huge, smoke-belching, cold-riveted machines with spinning gears and hissing steam are integral parts of every Steampunk game. But they must also be elegant, crafted lovingly from the finest materials, each one a unique piece of art.

Flying Machines

Suddenly a sharp noise was heard from the mechanism which throbbed within our craft. The long gangways folded back on the sides of the machine, spread like wings, and at the moment when the Terror reached the very edge of the falls, she arose into space, escaping from the thundering cataract in the center of the lunar rainbow. – Jules Verne, *Master of the World*

Orville and Wilbur Wright? Amateurs! Men have been flying in heavier-than-air ships since at least 1886, when Jules Verne published *Robur the Conquerer, or The Clipper of the Clouds*. Robur had the audacity to go before a panel of

aviation experts and claim that lighter-than-air balloons were a scientific and technological dead end. Mankind would only master the skies with ships that were heavier (and therefore, in his words, stronger) than air. Though he was thrown out of the meeting, he realized his dream and created an aircraft that could brave the fiercest storms and travel over oceans and continents further and faster than anything previously envisioned. Other inventors followed in Robur's footsteps, some intent on helping mankind; others who wanted only to pursue their own selfish goals.

Submarines

The animal, the monster, the phenomenon of nature that had intrigued the entire scientific world, confused and misled seamen of both hemispheres, I now had to admit was something even more astounding – it was the work of man ... We were stretched out on the back of some sort of underwater boat, built, as far as I could make out, in the form of a huge steel fish. – Jules Verne, *20,000 Leagues Under the Sea*

In the real world, men have long dreamed of traveling under the waves. Da Vinci drew up plans for an undersea boat, though there is no evidence that he ever attempted to build it. One of the earliest working submarines was built in 1862 by the Confederate Army. The CSS Hunley was intended to sink Union vessels that were blockading Southern ports, but was not very successful. It managed to destroy one ship, but sunk with all hands immediately afterwards. Though submarines didn't play an important role in the American Civil War, this early use did portend their coming importance to the future of naval warfare.

In the world of fiction, Jules Verne's famous *20,000 Leagues Under the Sea* described a giant, nuclear-powered submarine capable of engaging and destroying even the most powerful ironclad ships. The Nautilus was the brainchild of brilliant Sikh inventor Nemo, whose hatred of the colonial powers of the west led him to wage a one-man secret war against them.

Walt Disney's live-action motion picture adaptation of Verne's book in many ways signaled the beginning of "Steampunk" as a genre. The producer chose to set the book in its original Victorian setting instead of making it contemporary. They designed a lavish, graceful-looking version of the Nautilus (both for the interior and the exterior shots), which set the stage for Victorian/Gothic imagery that remains to this day.

Space Travel

"There is no one among you, my brave colleagues, who has not seen the Moon, or, at least, heard speak of it ... It is perhaps reserved for us to become the Columbuses of this unknown world. Only enter into my plans, and second me with all your power, and I will lead you to its conquest, and its name shall be added to those of the thirty-six states which compose this Great Union." – Jules Verne, *From the Earth to the Moon*

Is there any object in the universe that has weighted on the human soul more than the Moon? Our closest celestial neighbor, it has inspired myth, poetry, wonder, and curiosity. What is it made of? Who might live there? How can we get there?

The Victorian Era spawned the most unlikely answers to all these questions – especially the third. Ancient legends speak of people who can fly to the moon on the back of a giant bird, or by dropping off the edge of the world and landing on the lunar surface after the moon has set. More recent stories suggest that travel from here to there might be accomplished via balloons, or inside the shell fired from a giant cannon, using a metal with the same lighter-than-air properties as helium to construct a spacecraft.

As ridiculous as these ideas sound to modern ears, in the world of the Kandris Seal: Steampunk, they could all be true. Savants and mages can create wondrous contraptions that will allow humans to fly through space as easily as they sail the seas.

And what will people find when they reach the moon? Why, Moon-Men, of course! There are two alien races detailed in The Kandris Seal – the Bedwyr and the Maylor. Though originally of the same race, the two have become different over the eons – the Bedwyr are servants of the Keepers, corrupted by Chaos, while the Maylor are those who escaped the corruption and made their home on a new world (See *The Kandris Seal* by Lisa Hartjes for more information about the Bedwyr and the Maylor). Both races are interested in Earth, and both have set up secret bases on the Moon and Mars, where they can keep a close eye on the development of the human race. Adventurers who journey to our nearest celestial neighbor might run into one or both of these peoples, for good or for ill.

H.G. Wells' *The First Men in the Moon* is the classic example of Victorian space travel, using an element known as Cavorite that blocked the effects of gravity and therefore allowed unlimited flight. The 1964 film, directed by Nathan Juran, is an excellent look at Victorian science fiction technology and sensibilities. H.G. Wells also postulated life on other worlds – hostile and powerful life – in his 1899 classic *The War of the Worlds*. In another example, the protagonists of Jules Verne's *From the Earth to the Moon* used a giant cannon to fire a projectile (containing the world's first astronaut) to the moon.

Time Machines

"Clearly," the Time Traveler proceeded, "Any real body must have extension in all four directions: it must have length, breadth, thickness, and duration ... There are really four dimensions, three which we call the three planes of space, and a fourth, time." – H.G. Wells, *The Time Machine*

The Universe is made up of four dimensions – length, width, depth, and time. We can travel through three of the dimensions easily enough; why not the fourth? H.G. Wells used this question to explore the rapid technological, social, and political changes he saw going on in the world around him, but *The Time Machine* was more than just a

social critique – it was a rip-roaring good yarn, a scientific adventure and horror story rolled into one.

Time travel opens up a big can of worms for a GM, though. If he allows his players to go backwards in time, he has to manage paradox (the infamous Grandfather Paradox asks what would happen if you went back in time and killed your grandfather before your father was born). If he allows them to go forward in time, he has to make sure the future of his game matches the glimpse of the future his players saw – or simply hand-wave it all away by saying, "Things changed."

Time travel makes for a wonderfully interesting (and playable!) plot device or an evil scheme for the heroes to foil, but it can quickly make a campaign into a very different thing if it is something that the PCs have easy and reliable access to.

Automata (Robots)

Several miles to the north, something like a gigantic man could be seen approaching ... Occasionally it changed its course, so that it went nearly at right angles. At such times, its colossal proportions were brought out in full relief, looking like some Titan as it took its giant strides over the prairie ... they could see that a black volume of smoke issued either from its mouth or the top of its head, while it was drawing behind it a sort of carriage, in which a single man was seated, who appeared to control the movements of the extraordinary being in front of him. – Edward S. Ellis, *The Huge Hunter*

Automata. Clockwork Men. The word "Robot" wasn't in use until Czech writer Karel Capek wrote his socialist play *RUR* in 1920, but the idea of mechanical men has been around for centuries, from the bronze man Talos in Greek myth to the Golem mentioned in Polish fairy tales. It was widely believed that living creatures were merely very complex machines, and a dedicated and brilliant inventor could replicate the processes of life through suffiently advanced technology, and this played well in Victorian imagination.

In around 1495, Leonardo da Vinci drew up plans for a mechanical knight which could sit up, wave its hands, and move its head. Whether he ever attempted to build it or not is a matter of speculation, but models suggest it could have worked. Frenchman Jacques Vaucanson constructed the first automaton in 1738 – a robot that could play the flute. He followed up on this with a clockwork duck which could both eat and defecate.

One of the earliest fictional examples of a true robot (as we understand the term today) was in an Edisonade by Edward S. Ellis, "The Huge Hunter, or the Steam Man of the Prairies," first published in 1968, featuring the brilliant young inventor Johnny Brainerd. Harry Enton followed that up in 1876 with "Frank Reade and His Steam Man of the Plains." Frank Reade (and his descendents) and his steam man appeared in several short stories and dime-store novels through the late 19th Century.

An amusing modern take on the Victorian robot can be found at the *Mechanical Marvels of the Nineteenth Century*

website (http://bigredhair.com/). This site is filled with grand ideas for using automata in a Steampunk setting.

Radium Furnaces (atomic power)

...The power by which the machine was driven was neither steam nor gasoline, nor any of those similar liquids... No doubt the power here used was electricity, generated on board, at some high power. Naturally I asked myself from whence comes this electricity, from piles, or from accumulators? But how were these piles or accumulators charged? – Jules Verne, *Master of the World*

Uranium was discovered in 1789, but wasn't found to be radioactive until 1896 by Henri Becquerel. Before that time, it was used in ceramic glazes and glass. Marie and Pierre Curie discovered radium in 1898. Many writers of the time period used the radioactive properties of uranium and radium as a mysterious power source. Jules Verne, for instance, never specifically mentioned radium or uranium, but frequently talks about the limitless power that drives his contraptions (such as the Nautilus and the Terror).

In the world of Steampunk, a few eccentric geniuses have created amazing energy output from just a few simple, luminous rocks. Of course, no one really understood the dangers of radiation until the 1930s, so Steampunk technology that uses a radium furnace as its power source is likely to be poorly-shielded and very dangerous.

Difference Engines (computers)

"In his final years, the great Lord Babbage, impatient of the limits of steam-power, sought to harness the lightning in the cause of calculation. His elaborate system of 'resistor' and 'capacitors,' while demonstrative of the most brilliant genius, remains fragmentary, and is yet to be constructed." – William Gibson and Bruce Sterling, *The Difference Engine*

A difference engine is a mechanical computer designed to calculate simple' mathmatical formulas of various types. First concieved (but never built) by J.H. Mueller in 1786, the difference engine was made famous by Charles Babbage, who wrote a paper outlining the idea in 1822. Powered by a simple hand-crank, it could calculate complex numbers with astonishing rapidity – or at least, it would have been able to do so, had it ever been completed. The British government ceased funding Babbage's experiments after he failed to produce results. Other inventors picked up where Babbage had left off and created other versions of the difference engine.

Babbage later designed an upgraded version of the difference engine, known as the analytical engine. Thirty yards long and powered by a steam engine, it used punchcards to store its "memory" and to complete programs – much like those used by the advanced looms of the

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day. Like Babbage's difference engine, it too was never completed.

But imagine if it had been! And imagine if the original design had been improved upon! Instead of simple equations, the machine could have calculated… why, anything! Steam-powered machines that could perform all the myriad functions that computers today do! William Gibson and Bruce Sterling imagined just such a thing in their novel *The Difference Engine* – the book which it can safely be said jump-started the entire Steampunk genre in the early 1990s.

Clockwork "Cyberware"

"Father… wha… what happened to you?"
– James Ray Steam, Sadayuki Murai and Katsuhiro Ôtomo, *Steamboy (2004)*

The 19th Century was a period of great medical experimentation, a time when scientists began unlocking the secrets of the human body. It was also a time of great hazard, when "workplace safety" wasn't ever a consideration. Many people lost their lives – or their limbs – in various industrial accidents, or in the many wars that plagued mankind. Many entrepreneuing scientists and doctors used their genius to assist those unfortunate souls so afflicted.

Medical technology advanced quite a bit during the 18th and 19th centuries. The tourniquet, anesthesia, analeptics, styptics, and disease-fighting drugs are all concepts that modern medicine took from this time period. Amputation became an acceptable type of surgery (even though up to 60% of all amputees at the time died). And with all these amputations taking place, there came a great demand for prostheses.

In 1800, James Pott designed a jointed prosthetic leg that allowed its wearer to walk at a more-or-less normal gait. It is known today as the Anglesey Leg, after the Marquis of Anglesey who had it fitted after he lost a leg in the Battle of Waterloo. Many other inventors followed up on Pott's invention, adding springs to make it smoother, building it out of rubber to make it quieter, and concealing its mechanisms to make it more aesthetically pleasing.

In the world of Steampunk, of course, scientists can do even better than that. Actual functional replacement limbs, powered by clockwork and directed by electrical impulses, can work as well or better than the originals. Cybernetic arms powerful as a steam-powered crane, legs (or wheels) that allow one to run as fast as a horse-drawn carriage, or hollow glass eyes filled with aetheric gasses, allowing one to see into the realm of the spirits – these things and more are possible.

Dr. Eddie Steam, from Katsuhiro Ôtomo's *Steamboy* anime, and Dr. Arliss Loveless, from Barry Sonnenfeld's *Wild Wild West*, are wonderful examples of steam-era cyborgs.

Walking War Machines

And this Thing I saw! How can I describe it? A monstrous tripod, higher than many houses, striding over the young pine trees and smashing them aside in its career; a walking engine of glittering metal, striding now across the heather; articulate ropes of steel dangling from it, and the clattering tumult of its passage mingling with the riot of the thunder. – H.G. Wells, War of the Worlds

In 1898, the Martians rode giant steel engines of death, three-legged beasts that rained fire and destruction down on the heads of a defenseless mankind. But when the Martians were finally defeated (by the most humble of Earth's organisms), what happened to their weapons of war? In their graphic novel *Scarlet Traces*, Ian Edgington and D'israeli postulated that mankind would adopt this technology to his own uses, ushering in a utopian society where Rule Brittania became the order of the day for the entire world. But of course, every utopia must have its dark side…

Other Steampunk authors have written about walking machines. They can be used as engines of destruction, mobile fortresses looming high over the battlefield and pounding the enemy with salvos of cannon fire, safe from counter-attack both by its frightening size and its ability to move swifter even than cavalry. Alternately, walking machines could be utilized for peaceful purposes. A transport with enormous legs can stride over impassable landscape with impunity, delivering supplies to far-away, unreachable places. It wouldn't require roads or rails, and like a train it could carry much of its own fuel-source along with it. Such a thing might be a boon to colonization and exploration, rescue or reconnaissance.

Death Rays

At his side hung a long-sword, a short-sword, a dagger, and one of the destructive radium revolvers that are common upon Mars. – Edgar Rice Burroughs, The Gods of Mars

These were the earliest Weapons of Mass Destruction – from the destructive heat-rays of H.G. Wells' Martian invaders to the radium guns of E.R. Burroughs' Mars. They could throw bolts of lightning across the sky or turn a human being into a pile of ash.

Death rays are not all fictional. Famous engineer and inventor Nikolai Tesla invented a working "death ray," which reportedly used the power of electricity to throw an arc of energy a hundred feet through the air. Though his invention never entered mass production, accounts of the day claim that it was functional, up until the time he was forced to dismantle and sell it as junk. There may have even been death rays in ancient times – the Lighthouse of Alexandria, according to legend, could reflect a beam of sunlight powerful enough to burn enemy ships before they could reach shore. Modern historians think this is unlikely because of the poor quality of optics at the time, but by the

19th Century a mad inventor could certainly create a deadly weapon using the rays of the sun.

Lost Worlds

Descend into the crater of Yocul of Sneffels, which the shade of Scartaris caresses, before the kalends of July, audacious traveler, and you will reach the Center of the Earth. I did it. – Jules Verne, *A Journey to the Center of the Earth*

The Victorian Age was a great age of discovery, in which explorers were traveling the globe learning about new lands and new cultures. Colonization was in full swing; Africa, the Middle East, India, and the Far East were all up for grabs by the western Colonial powers. This military adventurism opened up new frontiers for travelers, writers, missionaries, and explorers as well. The things they discovered were fascinating and altogether unique – new people, new religions, new lands – things never before dreamed of by "civilized" people. With every book these early adventurers wrote, every letter home they sent, more people were intrigued by what they had found, and gradually the world grew smaller.

The concept of a lost world – an undiscovered land where time has seemingly stopped – has been around for a very long time. Socrates wrote about the lost kingdom of Atlantis, a once-great island kingdom destroyed in a great cataclysm, nearly 2500 years ago. In the modern era, adventurers and explorers wrote about the bizarre new worlds they had discovered – the primitive tribes, the strange animals, the wild and forbidding territory – and it made those who stayed at home imagine wondrous things. It didn't hurt that many of those penning accounts of their adventures made things up out of whole cloth in order to attract more readers.

Is it any wonder that the Lost World became a staple of Victorian and post-Victorian fiction? Combine an age of exploration and discovery with ancient, undiscovered, utterly pure and unsullied lands frozen in time, and you have a fuel for dozens of adventures. The lost world might be antediluvian – a land where dinosaurs still roam and man still lives in his most primitive state. Or it might be more recognizable to modern audiences, such as a hidden valley where the Romans still rule, or a lost jungle plateau housing the sole surviving city of the Aztec Empire.

Perhaps the most famous example of a lost world in Steampunk is Jules Vernes' *A Journey to the Center of the Earth*. Another great example (though of a considerably later era) is *Lost Horizon* by James Hilton. Also see *The Man Who Would Be King* (both the novel by Rudyard Kipling and the 1975 film directed by John Huston, and Michael Morcock's *The Warlord of the Air*.

Magic

Indubitably, Magic is one of the subtlest and most difficult of the sciences and arts. There is more opportunity for errors of comprehension, judgment and practice than in any other branch of physics.
– Aleister Crowley

While not an essential part of all (or even most) Steampunk literature, magic and sorcery play an important role in enough of it to warrant a mention. Occultism was very trendy in the Victorian era, with mediums and fakirs who claimed to be able to speak with the dead, summon spirits, and even place curses on their enemies. Of course, magic plays a vital role in the world of the Kandris Seal.

In the world of the Kandris Seal: Steampunk, the amazing contraptions and unlikely inventions of scientists and Savants springs from their (conscious or unconscious) connection to the hidden worlds of magic. An engineer's giant clockwork crustacean can travel beneath the seas – in defiance of all known physical laws – because magic makes it real.

And that's not all. There are real mages out there – geomancers who harness the power of the earth, wizards who study carefully-researched spells, diviners who can catch glimpses of the future, alchemists whose concoctions can create miraculous effects, and dark sorcerers who truck with demons to gain their powers. Magic can be used for good or evil; those who use it for evil are usually corrupted by the power of demonic, extra-dimensional beings known as the Keepers of the Broken Circle. Those who oppose them are known as the Thaumaturgia. More information about both the Keepers and the Thaumaturgia can be found in Chapter 3: History and Organizations.

For a good look at how magic can affect a Steampunk setting, see *Castle Falkenstein* (by Mike Pondsmith) and *GURPS: Castle Falkenstein* (by Phil Masters and James Cambias)
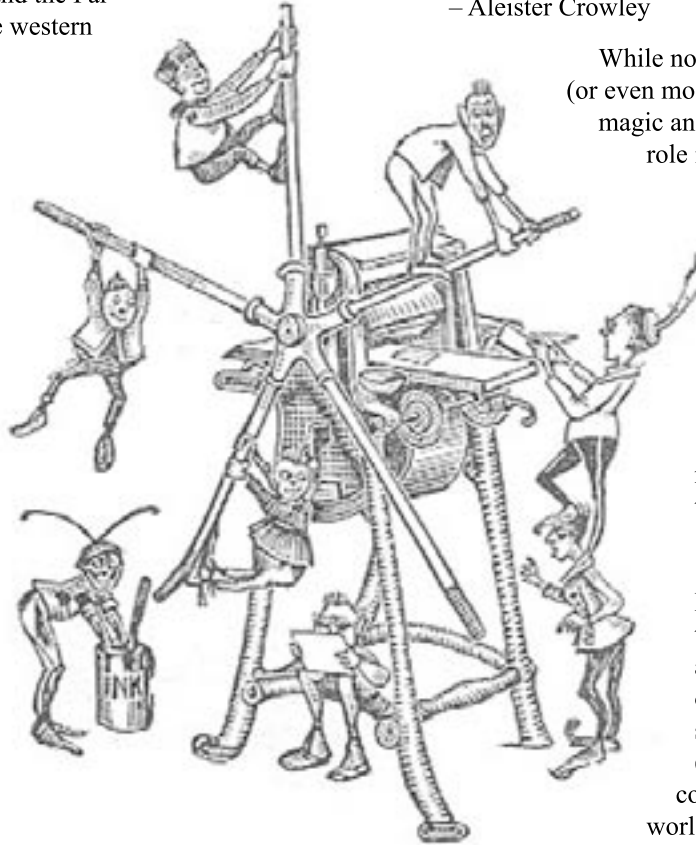
Historical Disclaimer

When it looks like something fun has to be shut down because it clashes with history, perhaps history may wish to step out of the room for a snack while play continues. – Jeff Combos, *Hollow Earth Expeditions*

Different gamers look for different things in their games. Some gamers are lucky to remember the dates of the American Civil War, and they don't care about strict accuracy as long as there are time machines to discover and giant, steam-powered clanking robots to fight. Others relish precision and thrive on the nitty-gritty details of historical accuracy. It might bother them to play in an adventure set in January of 1876 and to hear of Alexander Graham Bell's amazing invention (the telephone wasn't patented until March of that year). There is no "one true way" to run a campaign – the only right way is whichever way provides you and your players with the most fun.

That said, *The Kandris Seal: Steampunk* does not intend to be a historically accurate portrayal of the 19th Century, and many of the "historical events" related in this book are created from whole cloth. Large sections of history are glossed over, or re-written completely. If you are looking for a true-life, historic listing of the facts of the 19th Century, the author recommends *What Jane Austin Ate and Charles Dickens Knew: From Fox Hunting to Whist – the Facts of Daily Life in 19th Century England*, by Daniel Pool.

Alchemy

Under the guidance of my new preceptors I entered with the greatest diligence into the search of the philosopher's stone and the elixir of life; but the latter soon obtained my undivided attention. Wealth was an inferior object, but what glory would attend the discovery if I could banish disease from the human frame and render man invulnerable to any but a violent death! – Mary Shelley, *Frankenstein*

Alchemy was a popular topic in the Victorian era. Despite the scientific world's dismissal of the theories of medieval alchemists like Agrippa and Albertus Magnus, the idea that life could be created via simple chemical processes was still very much alive (pardon the pun). The experiments of Luigi Galvani (1737-1798), who used electricity to "reanimate" dead frogs, were a part of educated conversation. With the Industrial Revolution in full swing, science promised many great things – and what was alchemy (in the minds of many) but another branch of science?

Mary Shelley's beloved tale *Frankenstein* told the story of a doctor and scientist who was obsessed with alchemical transformations. He believed that dead matter could be reanimated through the use of electricity and chemicals. But his experiments unleashed an uncontrollable horror that struck back against its creator, and readers to this day wonder which was the monster – the creation, or the man who created it?

Though most scientists and Savants of the world of the Kandris Seal: Steampunk reject alchemy and its supposed benefits, still there are alchemists conducting their own experiments. Some of them use their knowledge for the benefit of mankind (Paracelsus, detailed in *The Kandris Seal*, for example); others are servants of the blackest evil and perform their experiments in order to sow Chaos.

Life in the 19th Century

One of the great difficulties with running a game set in the 19th Century is that it is a world both tantalizingly familiar, and yet far different from our own era. Many of the things that we take for granted were unimaginable to the average Victorian citizen, and many of the things which made up their daily lives would be unthinkable to us today.

It is a challenge for the gamemaster to create a game that stays true to its 19th century roots, while at the same time not being utterly offensive to our modern sensibilities. There are ways around this difficulty. One potential way is to create an over-the-top, campy world, parodying the various elements of the Victorian Era. This method has seen a lot of use in anime and comics, but in a game of gothic horror (like the Kandris Seal) it can defeat the purpose and take the game in a direction which the GM doesn't intend. Another way is to simply ignore those unpleasant things that make up the past – never deal with or even acknowledge the racism, sexism, and colonialism that were rampant throughout this day and age. This is perhaps the simplest method, and it avoids the pitfalls of offense that dealing with such dangerous topics might bring up. However, doing this means losing many of the things which make playing in the Victorian Era a unique experience. If one is going to ignore all the social problems of the day, one might as well simply set their game in the modern era.

The third way to handle the difficulties is to approach them in a straightforward and mature manner. While this might make some people uncomfortable, the only way to learn from the past is to (at the very least) acknowledge it. Of course, a GM should only do this if he or she is confident in the players' ability to handle such topics in a mature and rational manner.

The following is a list of some of the things that a gamemaster can use to make his game feel like an authentic part of the 19th Century.

The Victorian Era

How glorious, then, is the prospect, the reverse of all the past, which is now opening upon us, and upon the world. Government, we may now expect to see, not only in theory and in books but in actual practice, calculated for the general good, and taking no more upon it than the general good requires, leaving all men the enjoyment of as many of their natural rights as possible, and no more interfering with matters of religion, with men's notions concerning God, and a future state, than with philosophy, or medicine." – Joseph Priestley, *The Doctrine of Philosophical Necessity*

The Victorian era is a time marked by the reign of Queen Victoria, the longest-reigning monarch of British history. Some historians mark the beginning of the Victorian Age with the passage of the Reform Act of 1832, but Victoria ascended to the throne in 1837 and passed away in 1901. By the time Victoria died, England had transformed from a mainly agrarian society to one of the most technologically advanced countries on the earth, which ruled an Empire on which "the Sun never set." The Victorian era, it can be reasonably argued, gave birth to the modern world.

It was a time of great political, social, economic, and of course scientific upheaval, which has repercussions to this very day. One of the things which marks the period is a set of specific scientific advancements, political concerns, and moral sensibilities.

While we've already covered many of the technological achievements of the day, the thing that the Victorian era brings to most peoples' minds today is the morality and social changes that took place during the 19th century.

Victorian Morals

"Morality is simply the attitude we adopt towards people whom we personally dislike." – Oscar Wilde

The Victorian era has a reputation as being terribly straight laced, and in many ways compared to today this is true. At its base level, Victorian morals espoused a strong social ethic, low tolerance of crime, and considered sex a necessary but distasteful evil. It was a time of many contradictions, where society strove to better itself all the while tolerating (and even encouraging) the forces which contributed to harsh living conditions and social breakdown.

At the time, it was widely believed that women were incapable of sexual pleasure, and only endured their husband's attentions ("Close your eyes and think of England!") out of a desire to bear children. Women were required to preserve their chastity; to become a "ruined woman" was considered a fate worse than death. Despite this, prostitution was common. Many people believed that men required an outlet for those sexual desires which would be unseemly to impose upon their own wives (and may indeed endanger them, since some people believed men's sexual appetites, left unrestrained, turned them into beasts).

Of course, there were reasons for this public display of morality. During the period of the Restoration, after Charles had regained his throne, the nation went through a period of barely-restrained debauchery in response to the harsh moral code of the Puritans. The Victorian era – which can be seen as a blend of high principles and low impropriety – came in backlash to those troubled times.

Strong social ethics were important to the Victorians. Charles Dickens has popularized the workhouse in our imagination, but in truth there was a great social momentum to "cure" the evil of poverty. Churches and private charities ran large-scale relief programs to help the poor. The Salvation Army was founded in 1865 for this very reason, and still operates with the same mission to this day. But many impoverished people were too proud to accept aid. For a man to not be able to support himself was seen as shameful, and accepting help from strangers was humiliating. Many people would rather starve than have their lives meddled with by condescending do-gooders.

While Victorian morality was awash in contradiction, it was not necessarily a bad thing, nor strictly hypocritical. The Victorian age saw the abolition of slavery (and yet, working conditions in some places was worse than slavery). Universal suffrage gained ground throughout the period, despite the dismissive treatment of women. The Temperance Movement was born in this time, decrying the evils of gin (and as a side-effect, gave birth to the modern soft drink!).

Social Classes

While women weep, as they do now, I'll Fight; while children go hungry, as they do now, I'll Fight; while men go to prison, in and out, in and out, as they do now, I'll Fight; while there is a poor lost girl upon the streets, while there remains one dark soul without the light of God, I'll Fight, I'll fight to the very end! – William Booth, founder of the Salvation Army

For virtually the first time in human history, social mobility became possible in the Victorian era. Capitalism made it possible for a man of humble birth (if he had enough vision and drive) to transcend his origins and join the ranks of the wealthy and powerful.

And yet, society remained highly stratified. The Aristocracy stood at the top of the heap, separated from the commoners not just by their wealth, but how they had acquired it – through the inheritance of land from their ancestors. An aristocrat did not work for his money; his money worked for him. Of course, in this time of change many aristocrats found themselves without any means of support. But regardless of wealth or its lack, a nobleman was still noble, and therefore better than those common people.

The new middle-class strove to imitate their "betters" in all ways. They purchased townhomes, hired servants, bought carriages, and attended the theater. The middle-class upheld the moral foundation of society (unlike the very wealthy, who could afford to ignore social mores, and the very poor, who couldn't afford them in the first place). A dream that many upper middle-class families had was to marry one of their children into an Aristocratic household, thereby becoming not just wealthy but also a part of society.

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Though there was considerable money to be made, most people remained poor. Still, industrialization improved their lives by making products more affordable to the average person, and by making it easier for a man to support his family. This new economy, combined with better sanitation and improved nutrition, helped bring about an increase in the population – all of which helped fuel the steam-powered engine of the new age.

Women in Society

"Women are a decorative sex. They never have anything to say, but they say it charmingly. Women represent the triumph of matter over mind, just as men represent the triumph of mind over morals."
– Oscar Wilde*, The Picture of Dorian Gray*

This was not an easy time to be a woman, even though women were able to make great strides towards equality. Women were not enfranchised, but they did eventually gain the legal right to their property upon marriage, the right to divorce, and the right to fight for custody of their children upon separation.

Middle-class and wealthy women did not work outside of the home, instead spending their time supervising the servants and visiting with friends. Poor women worked in sweatshops with other women, often in the textile industry where their small and dexterous hands were seen as an asset. Regardless of their social class, men and women did not work together, and though a married couple lived together they rarely spent much time in one another's company. Young unmarried men and women were not allowed to be alone together (such an act would bring scandal upon both households, and could ruin a young lady's reputation).

Racism

Imagine a person, tall, lean and feline, high-shouldered, with a brow like Shakespeare and a face like Satan, a close-shaven skull, and long, magnetic eyes of the true cat-green. Invest him with all the cruel cunning of an entire Eastern race, accumulated in one giant intellect, with all the resources of science past and present, with all the resources, if you will, of a wealthy government – which, however, already has denied all knowledge of his existence. Imagine that awful being, and you have a mental picture of Dr. Fu-Manchu, the yellow peril incarnate in one man. – Sax Rohmer, *The Insidious Dr. Fu Manchu*

Theories of race were popular in both the scientific community and in the popular imagination. Some people used "science" to demonstrate how the white race was superior to any of the other peoples of the Earth, using the structure of the skull and the jaw to demonstrate their theories. Many scientists tried to use Charles Darwin's work to show how the African peoples were products of an arrested development, an evolutionary misstep.

And racism was not limited to those of a different colored skin. Many people in Great Britain believed that the Irish were an inferior race, and others felt that those of Eastern European descent were closer to the apes than the Anglo-Saxons. Charles Kingsley, an English novelist, once wrote to his wife, "I am haunted by the human chimpanzees I saw [in Ireland]… to see white chimpanzees is dreadful; if they were black, one would not feel it so much."

Racism led to other evils, such as colonialism. Many European nations felt that they were better suited to rule foreign nations than the natives of those lands were, due to their superior intellect and evolutionary advantages. This in turn often led to horrifying abuses, where the natives of those lands were treated as little better than animals. While it can be argued that colonialism had its good points, the colonists' smug superiority was not one of them.

These are difficult issues to raise in a role-playing game (after all, most people play games to escape from the harshness of reality!), so if a gamemaster or group of players is uncomfortable with the racism of the nineteenth century, by all means feel free to ignore it.

War in the Victorian Age

A time will come when a politician who has willfully made war and promoted international dissension will be as sure of the dock and much surer of the noose than a private homicide. It is not reasonable that those who gamble with men's lives should not stake their own. – H. G. Wells

The world was slowly changing, and the face of warfare changed with it. What was once a gentleman's game, where rules of honor were all-important, became serious business, where the goal was to win at any cost. However, even though common soldiers died in droves, officers could still be expected to treat one another like gentlemen, both on and off the battlefield.

Improving technology led to new tactics. Small arms became deadlier from longer ranges, while defensive technologies were at a standstill. This mean that two armies could no longer afford to stand up in ranks firing upon one another, but instead had to use cover and clever movements to outflank the enemy.

The steam engine became tied to warfare as well. Trains became a quick and easy way to move men and supplies across the countryside rapidly and without tiring them out, so railroads became an important strategic target – if one could destroy an enemy's ability to travel by rail, one could cripple his war effort. The Germans and the French used this technique to great effect during the Franco-Prussian war.

Steam engines also revolutionized naval warfare, allowing navies to eventually abandon the fickle wind-powered ships of yesterday. Ships began mounting iron armor on their hulls, rendering them virtually immune to cannonballs. In response, more ships were equipped with large naval guns that fired explosive shells and could be rotated to fire in any direction. The development of torpedoes allowed smaller ships to sink even the greatest battleship, which eventually led to the iron-hulled (as opposed to the merely iron-clad) ship.

Communication was important as well, and the telegraph proved its use throughout the latter half of the 19th Century. The general staff could take information wired from the front to devise battle plans, reinforce weak flanks, and plan counterattacks. Thus, the role of intelligence-gathering in warfare increased dramatically.

Occultism

I was not content to believe in a personal devil and serve him, in the ordinary sense of the word. I wanted to get hold of him personally and become his chief of staff. – Aleister Crowley

The Victorian era saw a rise in interest in the paranormal. Hypnotism, spirit mediums, conjurers, sorcerers, and hauntings were very popular in this time. People of the Victorian era were both fascinated and repulsed by death, and spent much of their time talking about and researching its various aspects. Spirit mediums – people who claimed to be able to channel the voices of the dead – were in great demand.

We know today that most of the hauntings and unexplainable phenomena of the period were conducted by skilled hucksters who preyed on people's gullibility and desire for an answer to the unanswerable questions. These con artists used simple technology to create levitating tables, lit by strange lights and accompanied by terrifying sounds, which convinced even the most skeptical that their powers were real.

Many of these occultists formed their own secret societies dedicated to searching out life's mysteries. Russian noblewoman and mystic Madam Blavatsky's Theosophical Society is one of the most famous of these, and it still has followers to this day.

Romanticism and Realism

The nineteenth century dislike of realism is the rage of Caliban seeing his own face in a glass. The nineteenth century dislike of romanticism is the rage of Caliban not seeing his own face in a glass. – Oscar Wilde, *The Picture of Dorian Gray*

Of all the great battles fought through the nineteenth century, none has been so important in the development of western culture as the one in which not a drop of blood was spilled. It was the battle between Romanticism and Realism, two competing philosophies which helped shape the art, science, and politics of the day. Skirmishes are still being fought, and the repercussions of this great battle are still felt to this very day.

Romanticism was an artistic movement that was born in the late eighteenth century as a reaction against science, industrialization, and the distancing of man from nature. The Romantics looked back to (and romanticized, to make a pun) the medieval ages, arguing that the past is the key to the present. They maintained the past as an ideal, and believed that mankind should move away from technology

Using Romanticism in a Steampunk Game

Some of the greatest poetry in the English language came from the Romantics, and much of it had a mystical or occult bent. These poems can be easily re-interpreted by any creative game master as prophetic lines that allude to a horrible disaster coming just around the corner, or as a prophesy which, if followed, will prevent a great evil from overcoming the Earth. Just take a look at one of William Butler Yeats' most famous poems for a glimpse of the possibilities:

> Turning and turning in the widening gyre
> The falcon cannot hear the falconer;
> Things fall apart; the centre cannot hold;
> Mere anarchy is loosed upon the world,
> The blood-dimmed tide is loosed, and everywhere
> The ceremony of innocence is drowned;
> The best lack all conviction, while the worst
> Are full of passionate intensity.
> Surely some revelation is at hand;
> Surely the Second Coming is at hand.
> The Second Coming! Hardly are those words out
> When a vast image out of Spritus Mundi
> Troubles my sight: somewhere in the sands of the desert
> A shape with lion body and the head of a man,
> A gaze blank and pitiless as the sun,
> Is moving its slow thighs, while all about it
> Reel shadows of the indignant desert birds.
> The darkness drops again; but now I know
> That twenty centuries of stony sleep
> were vexed to nightmare by a rocking cradle,
> And what rough beast, its hour come round at last,
> Slouches towards Bethlehem to be born?
> – William Butler Yeats, *The Second Coming*

Imagine the horror on your players' faces when they realize that a few lines of opium-fueled doggerel is really a prophesy detailing the end of mankind's reign on earth; or the key to preventing that end!

and instead embrace nature. Because of this, they drew heavily on folklore and myth, and made heavy use of ancient symbolism in their works. Many of the Romantics were nationalists, believing that each person was a part of an invisible line that connected to his nation's past and ran through to the future. While love of one's nation is an admirable thing, too much of it could take on an ugly tone (as it did in the first half of the twentieth century)

Romantics believed that humanity could overcome the limitations of its five senses and through the imagination, become one with the divine. Perhaps because of this, many Romantics were also mystics, and they were often involved in secret societies (some of which may have had more-or-less nefarious goals in mind, such as the downfall of technology or the destruction of the democratic state). Many of Britain's most famous poets and artists from the eighteenth and nineteenth centuries were Romantics – William Black, John

Keats, Percy Bysshe Shelley, and Samuel Taylor Coleridge stand amongst them.

Standing against the Romantics were the Realists, who believed that the world should be looked at without embellishment or interpretation; and that the truth could be revealed through ugliness just as surely as through beauty. Realists tended to discard theatrics, lofty subjects, and classical art in favor of more mundane themes. The Realists embraced science as a way for mankind to progress and dismissed romantic notions of the past.

But like the Romantics, the Realists had their flaws as well. They tended to see nature as an obstacle to be conquered, and saw a certain beauty in the smoke-belching chimneys of industry. Since they were so ready to rush to the future, they were only too happy to discard the past and leave behind the legacies that their ancestors had created. Perhaps the most famous Realist of the nineteenth century is Samuel Clemens, AKA Mark Twain (who symbolically "killed" Sir Walter Scott, the author of such Romantic classics as *Ivanhoe*, in his own novel *Huckleberry Finn*).

Philosophical Societies

I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history, naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry, and porcelain.
– John Adams

In the eighteenth and nineteenth centuries, it became popular for educated men to join together with like-minded fellows and form Philosophical (also known as Learned or Historical) Societies. These groups were social networks, meeting to promote academic disciplines. Members would trade papers, discuss their latest research, and often publish the results of their studies.

But societies did not just come together for academic reasons. Many of these clubs were devoted to art, or the occult, or to political causes. Any man who hoped to advance in society was a member of at least one philosophical society, and often two or three. Membership in a society might require an invitation or special qualifications (such as a degree or a published scientific treatise) or it may be open to anyone. The more exclusive a society is, the more favorably its members will be looked upon.

In a Steampunk game, a society can be based around nefarious purposes (such as the Black Raven Society or the Circle of Technologists), or for the good of mankind (the Thaumaturgia might be considered a philosophical society for this purpose, and the Athenaeum is almost certainly one). Any wealthy and/or educated PC might be reasonable expected to join a philosophical society.

Consulting Detectives & Criminal Masterminds

"All crime is vulgar, just as all vulgarity is crime. ... Crime belongs exclusively to the lower orders. I don't blame them in the smallest degree. I should fancy that crime was to them what art is to us, simply a method of procuring extraordinary sensations."
– Oscar Wilde, *The Picture of Dorian Gray*

No conversation about the nineteenth century and its hand in modern fiction and gaming tropes is complete without a discussion of that staple of the Victorian literature: the consulting detective. A new idea came into vogue – the idea that a brilliant man could match wits with the worst type of criminal element and using only his deductive mind and powers of perception, defeat the forces of chaos, disorder, and evil.

The nineteenth century brought about the scientific method of police work; a new means of catching criminals that relied on logic and science rather than the old methods (which often involved simply catching a likely suspect and beating him until he confessed). The scientific method leant an air of mystery and allure to the average police detective, which in turn led to a new type of fictional hero.

The scientific detecting of the Victorian era gave us many methods of crime-fighting that are still in use today. Fingerprinting first became popular among police departments of the time towards the end of the century (though the technology to reliably catalog and identify people based on their fingerprints took some time to develop). Criminal psychology also came into its own as a distinct field of research, though it was plagued with many off-beat theories (such as phrenology – whose adherents believed they could tell who was a criminal based on the shape or size of certain facial and cranial features).

As the saying goes, "One judges a man by the quality of his enemies," and no consulting detective worth his salt is without an arch-nemesis. The most famous fictional rivalry is Sherlock Holmes and "The Napoleon of Crime" James Moriarty, but the media of the time also created heroes and villains of real people – Inspector Abberline and Jack the Ripper spring to mind as an example.

The consulting detective (and his arch-rival, the criminal mastermind) is ideal for gaming. Usually fictional detectives work alone, or with a (slightly less intelligent) assistant. In an RPG setting, a brilliant detective might have a whole host of people to assist him in his endeavors – a surgeon to mend wounds, a bored, adventure-seeking aristocrat who can open social avenues, a scientist or savant to analyze clues that the perspicacious detective has discovered, and a fearless veteran of the Boer wars for when things get rough. The GM should be careful not to allow one player to overshadow the others – letting each hero lead a different avenue of the investigation is one way to ensure everyone is included in the story.

Running a mystery game is tough, because clues that seem obvious to the GM (who is of course privy to all the information) can be horribly opaque to the players. Of course, a gamemaster shouldn't let a party solve his mysteries with a simple Deduction roll, but he should make his clues broad enough that all his players have a chance to solve the mystery before the final act.

Examples of some of the first detective stories include the Auguste Dupin tales by Edgar Allan Poe: "The Murders in the Rue Morgue" (1841), "The Mystery of Marie Roget" (1843), and "The Purloined Letter" (1844).

Political, Economic, and Social Change and Unrest

"Credit is a system whereby a person who can't pay gets another person who can't pay to guarantee that he can pay." – Charles Dickens

The industrial revolution brought about many positive changes for society. Wages rose. Suffrage grew more and more universal. Epidemics became less frequent and less dangerous. Child mortality dropped precipitously. But for all the good that industrialization brought, it also came with many problems.

Mass production brought about the sudden availability of inexpensive consumer goods, which allowed people to buy the things they wanted cheaply. But artisans and craftsmen – potters, weavers, tinsmiths, and so on – found themselves unable to compete in this new economy. Machines allowed farmers to more efficiently bring their crops to harvest, but reduced the need for unskilled laborers out in the countryside. All these newly unemployed people had to find work somewhere, and they did – moving from towns and villages to the burgeoning cities.

Overcrowded Cities and Poverty

From the onset of the Industrial Revolution, people streamed into the cities, often with little more than the clothes on their backs, looking for work or a better way of life. These impoverished people were forced to cram together into tiny, overcrowded tenement buildings. Slums sprang up all around the great cities; dark crowded streets framed by quickly-built, ramshackle apartments. Privacy was nonexistent – entire extended families often shared a single small room.

Gin halls sprung up on virtually every street corner. Alcoholism, fueled by the desperate hopelessness of the poor and morally bankrupt, was rampant. Women who had no other way to support themselves turned to prostitution, selling their bodies for a ha'penny, a scrap of food, or a cup of gin. Crimes of property and of violence were, of course, a big problem. This all came to a head in 1888, when a killer stalked the streets of Whitechapel after dark, murdering prostitutes and sending all of London (and much of the world) into a panic.

Those men and women (and often children) who could do so went to work in the noisy and dangerous factories. There was little use in complaining about conditions at the

Jack the Ripper

One day men will look back and say I gave birth to the twentieth century. – Attributed to Jack the Ripper

From the months of August to November of 1888, the crime-plagued London suburb of Whitechapel was wracked by a series of brutal murders. The killer left behind a series of cryptic clues which only served to heighten the mystery. The newspapers seized on these terrible crimes and sensationalized them in a way that hadn't ever been seen before. The press named the killer "Jack the Ripper," based on the signature of a letter which the killer supposedly sent to the police. The people of England clamored for a solution, but the police were helpless to stop the crimes.

Even to this day, no one knows who Jack the Ripper really was – but the mysteries and legends surrounding his crimes are legion. He is regarded as the world's first (and possibly most famous) serial killer. In the span of about three months, he savagely murdered at least five women, all of them prostitutes working the dirty streets of London. The victims' names were Mary Ann Nichols (killed on August 31, 1888), "Dark" Annie Chapman (killed September 8, 1888), Elizabeth "Long Liz" Stride (killed September 30, 1888), Catherine Eddows (killed September 30, 1888), and Mary Jane "Ginger" Kelly (killed November 9, 1888). There may have been others as well; several other women met their fates during the same time frame and in the same general area, but since Whitechapel was notorious for its high rate of violent crime at the time, most Ripperologists agree that these five are most likely the Ripper's only victims.

A game master can use the Ripper as a backdrop or the main focus of an adventure. The heroes could be police officers, consulting detectives, or even occult investigators seeking an answer to the murders. This is a good chance for the GM to introduce a number of historical figures – including Prince Albert Victor, the son of Queen Victoria, who may have been involved (according to some conspiracy theories) in the killings.

See the book *From Hell*, by Alan Moore and Eddie Campbell, for a graphic take on the Jack the Ripper murders. The movie (starring Johnny Depp and Heather Graham, loosely based on the book) takes the conspiratorial, mystical angle that Moore and Campbell posit and runs with it. These are both good starting points for a GM who wishes to run a game featuring the Ripper.

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factories, since labor was cheap and easily replaceable. Factory owners could afford to pay their workers only a pittance, secure in the knowledge that should someone quit, they could hire a new person right off the street. And thus the cycle continued.

Parliament passed many laws to try and curb these problems. To curb prostitution, they passed the Contagious Diseases Act in 1864, which allowed the police to arrest any woman suspected of having a venereal disease. The Married Women's Property Act of 1882 granted women the right to own their own property and the right to divorce their husbands under certain circumstances. The Factory Act of 1833 made it illegal for children younger than the age of nine to work in factories. The law was expanded about ten years later to include all children. And the laws with perhaps the greatest long-term repercussions were the 1824 repeal of the Combination Act (which had forbidden workers to unionize), and the Reform Act of 1832, which made unions legal.

Labor unions

What are the common wages of labour, depends everywhere upon the contract usually made between those two parties, whose interests are by no means the same. The workmen desire to get as much, the masters to give as little as possible. The former are disposed to combine in order to raise, the latter in order to lower the wages of labour. – Adam Smith, *The Wealth of Nations*

In response to the harsh labor conditions and poor pay, workers began to mobilize. Certain that the government could not be trusted to protect their rights, they began to form trade unions. Unions fought to guarantee certain benefits to all workers (or at least, all workers who joined the union), which included a minimum pay which workers would accept, and a maximum length of the day which workers would have to be on the job.

The process of unionization was not an easy one. For many years, it was illegal to form a labor union (or even anything remotely resembling one). But despite this, workers fought to organize, and from about the 1870s onwards, their existence became inevitable.

Apart from guaranteeing a certain minimum wage and other concessions, labor unions helped their members through times of unemployment, illness, and injury. They could offer funeral benefits, and even sometimes paid pensions. They provided professional training (sometimes restricting the number of apprenticeships, in order to keep labor scarce and wages high). Overall, unions helped curb some of the worst abuses of the workplace.

Luddites

The Luddites (named after their supposed leader "Ned Ludd") were a social movement who protested (often violently) against the Industrial Revolution. They were worried that increased industrialization would threaten their livelihoods – when a machine could do the work of five men for half the cost, those men's jobs become redundant.

The movement began in 1811 and 1812 and spread rapidly throughout the country. The Luddites protested by destroying machines used by industry – mainly textile machines, and by attacking the mill owners and the magistrates who supported them. The British government cracked down harshly on the Luddites, exiling them to Australia or even in some cases executing them. By about the late 1810s or early 1820s, the movement had died out, but the romance attached to it – brave workers destroying the satanic mills which threatened their way of life – has remained to this day, and even serves as an example for many anti-industrial and anti-globalism movements in the modern age.

Smog

He shewes that 't is the seacoale smoke
That allways London doth Inviron,
Which doth our Lungs and Spiritts choake,
Our hanging spoyle, and rust our Iron.
Lett none att Fumifuge be scoffing
Who heard att Church our Sundaye's Coughing.
– John Wilkins, *The Ballad of Gresham College*

London was, at the time, the largest city in the world. Pollution had been a problem since the Middle Ages, such that there had been several movements to ban coal fires within city limits. Sulphuric coal smoke from the factories only made things worse. Great clouds of choking smog – smoke mixed with London's famous fog – roiled through the city streets, blotting out the sun. The worst days were called "pea-soupers," as the fog was thick, heavy, and often took on a greenish or yellow tint.

Running a Steam, Savants and the Kandris Seal campaign

There is nothing in machinery, there is nothing in embankments and railways and iron bridges and engineering devices to oblige them to be ugly. Ugliness is the measure of imperfection. – H. G. Wells

This chapter has been filled with advice on how to run a generic Steampunk campaign, using classic "bits" from dozens of sources – many of which aren't easily compatible. But the world of the Kandris Seal is its own unique campaign

world, a strange combination of ancient evil, fantastic steam-powered technology, and magic. How does one take all these classic bits and combine them into a consistent, believable, and (above all!) fun role-playing game?

The World and the PCs

"...A stranger sight I have never witnessed in my life. This American was not a man at all, nor did it seem possible this being could ever be held by any jail, for he was made entirely of metal and stood a head taller than anyone around him ... I learned later that lookouts north of the town had tried to stop this metal figure with rifle fire as he approached. The bullets were like mosquitos to this giant..." – Paul Guinan, *Boilerplate and Pancho Villa*

The GM must create a world that feels authentic, wondrous, and awe-inspiring, but which doesn't overshadow the actions of the heroes. The player characters cannot simply be actors on the stage, playing out a pre-written scenario. They are the stars of the story, coming up with their own solutions to the tribulations the GM presents.

Fitting It Together

How do Steampunk and the world of the Kandris Seal fit together? Running a Kandris Seal game in the world of Steampunk comes with challenges. A game set in the modern era can be simple – the players are already intimately familiar with the setting, the level of technology, and the way the world works. Games set in the distant future, or in a fantasy past, are equally simple, since the GM creates the world from whole-cloth, exactly as his game requires.

But a Steampunk game takes place in the real world, but in an era not quite like our own. There are cultural assumptions that the players might not be completely familiar with, and a level of technology just close enough to our own to be confusing. War is still a gentleman's game, impeccable manners are considered a necessity rather than a nuisance, social classes are still highly stratified, women are seen as inferior to the menfolk, minorities are often considered barely-human, and the environment is something to be exploited, not protected.

To make things even more complicated, the Kandris Seal adds magic, mysticism, and a centuries-old war over the souls of mankind to the mixture. And with magic comes the added complication of amazing-yet-decidedly-impossible contraptions, wonders of science and technology that couldn't possibly exist… and yet do.

We've tried to take all these things and combine them into a seamless whole; a world defined enough to create believable adventures in, yet nebulous enough that individual GMs can create their own unique game using the material herein. This world, its history, and its wonders, is described in the following chapters.

Chapter Two:
The Age of Steam and Savants

Historians of the occult date The Age of Steam starting in 1839, when the Thaumaturgia appointed Callisto Van Ryske, a forward-thinking and flamboyant American mage, as the Watcher of the Kandris Seal. Less than a decade after he was appointed to his position – and almost immediately following his most tragic error – a new age of wonders began, an age of fantastic technology and contraptions the likes of which the world had never before even dreamed.

Powered by the magical energies released during a catastrophe known as the Sandover Siege, this age of wonders chugged along like a locomotive with a full head of steam until the beginning of the 20th Century, when the dark side of this wondrous new technology was finally realized. A terrible war split Europe and spilled over even to America, demonstrating to the world what horrors technology fueled by magic could release.

Note: For the complete history of the world of the Kandris Seal, see *The Kandris Seal* by Lisa Hartjes. The Kandris Seal: Steampunk focuses on the years between 1839 and 1918, and the game world is set in the time starting approximately 25 years after the Sandover Siege.

The Years Before

600-1838

Throughout much of the history of the world, magic was a pathway to great power. But it was a pathway fraught with peril. Demons whispered secrets in the ears of wizards, offering them puissance in exchange for a paltry sum. But some mages realized the danger inherent in these corrupt bargains. Each wizard seduced, each spell granted, each soul exchanged for power weakened the fabric of reality. The barriers between our world and the land of the demons would fall, allowing the power of Chaos unhindered access to the Earth.

Those wizards who remained uncorrupted by evil banded together and named themselves the Thaumaturgia. They combined their power and wisdom to create the Kandris Seal – a powerful magical barrier which contained the names of the

13 most powerful demons, the leaders of the Keepers of the Broken Circle, barring them from entering our world.

The Kandris Seal

The mages set one of their own to stand guard over the Kandris Seal, naming him the Watcher. Since the Dark Ages, it has been the Watcher's job to defend the Seal (and the dimensional barriers it protects) from all dangers – in this world and the next. The Watcher's job is considered one of the most important positions in the Thaumaturgia, and all the Watchers performed their duties admirably and without flaw, until one...

Roleplaying in the Years Before

For a detailed history of the Thaumaturgia in the Dark Ages along with notes on roleplaying in the world of the Kandris Seal during the Crusades, see *The Cross, the Crescent, and the Kandris Seal* by Matthew Gregory.

The Years of Change

1839-1847

The Thaumaturgia is a very conservative organization; slow to change and resistant to new ideas. It had not survived thousands of years of battle against an implacable foe by adopting every half-baked idea and hare-brained scheme that came along. But in the first half of the 19th century, an influential member with grand ideas dragged it – virtually kicking and screaming – into a new era. But what some people thought of as the herald of a new age, others saw as the destruction of centuries of tradition. It may be that both sides were right.

Callisto Van Ryske

In the year 1839, the Thaumaturgia's Council of Elders appointed a new Watcher. The previous Watcher, Pascal Del Giatto, had defended the Seal for nearly 50 years and was beginning to show signs of his great age. The Council deliberated on his replacement for many months before finally settling on a young mage named Callisto Van Ryske

Van Ryske had been a child of privilege. The son of a wealthy Dutch doctor who had immigrated to America, he was given the best available education, which suited his brilliant mind wonderfully. He was a true polymath, studying medicine, history, natural science, and engineering with equal fervor. He met Del Giatto while studying in Boston. Del Giatto became the young student's teacher, mentor, and eventual instructor in the ways of magic – an art which, like most other things, came naturally to Van Ryske.

Callisto Van Ryske was Del Giatto's most promising disciple. He trained for years under his master, absorbing the Thaumaturgia's accumulated centuries of wisdom and knowledge. He was honored to accept the role of Watcher. A man of boundless energy, he threw himself into his new role with great enthusiasm.

But his choice as Watcher was not without controversy. While the Thaumaturgia is a very traditional organization and does not take change lightly, Van Ryske was a flamboyant socialite with big ideas for upgrading the defenses of the Seal. A man with his feet in the twin worlds of both science and magic, he believed that technology would help usher in a new golden age – led, of course, by men of vision and goodwill. The other mages worried that he was meddling with things that had worked for hundreds (if not thousands) of years, but Van Ryske was a proud and stubborn man who would not be swayed by their arguments. He experimented with the Kandris

Seal, using technology to supplement its defensive magics, and that was his mistake.

John Smith

John Smith was an adventurer, explorer, and thrill-seeker who traveled across the globe in search of adventure. They called him "The Luckiest Man Alive" because of his penchant for walking away unscathed from the most daring exploits and dangerous stunts. He had assembled a team of like-minded adventurers whose reputation for daring-do spread across the world like wildfire.

In late 1839, John Smith's reputation reached the ears of Callisto Van Ryske. Since their earliest days, the Watchers had always relied upon their "Sword Arm," a man of great courage and ability who would carry out the Watcher's tasks in the world. While the Watcher guarded the Seal itself, the Sword Arm would defend the outside world against the machinations of the Keepers. Each Watcher and each Sword Arm were linked in some indefinable way; a Watcher did not choose his Sword Arm – he merely recognized him.

Van Ryske was not a man who put much stock in tradition, but he decided to meet Smith while the adventurer was in America trying to raise money for an expedition to find the fabled city of Shangri-La. It was as if lightning had struck. The two felt an immediate friendship, as if they'd known one another for years. Van Ryske knew that Smith was destined to be his Sword Arm. At first, Van Ryske didn't reveal the nature of the Thaumaturgia to Smith. Instead, he offered to fully fund Smith's planned expedition to Shangri-La if Smith were to come work for him.

While Smith and his team performed a number of routine tasks, Van Ryske set out to discover the hows and whys of Smith's unusual abilities. He discovered that Smith had once

Who Are the Dragon Hunters?

In the middle ages, the Thaumaturgia suffered a number of terrible losses. Their numbers dwindled against the almost continuous onslaught of Chaos. Though their magical powers were vast, they had no way to confront many of the physical dangers that the disciples of Chaos could unleash upon them. To protect themselves, they formed an organization that would become known as the Order of the Knights of the Temple, or the Templars.

For centuries, the Templars acted as a private army to defend the Thaumaturgia and to destroy their enemies. The Knights were an integral part of the war against Chaos, fighting on the front lines of nearly every battle. They participated in the Crusades, liberating key magical artifacts in the name of the Thaumaturgia. With the wealth gained in Jerusalem, the Templars grew in influence until even the Holy Mother Church itself grew jealous of their power.

In the 13th and 14th centuries, things grew to a boiling point. The Knights refused to hand over artifacts they had collected to the Church, so powerful members of the Vatican used their influence to destroy the rebellious Templars. With the assistance of King Phillip IV of France, the Church

executed nearly all the Knights of the Temple. Those who survived the pogroms vanished.

But the Knights were not finished. They merely changed to a new form, one with a lower profile which was able to escape the notice of the powers that be. Distancing themselves from the mistakes of their past, they renamed themselves the Dragon Hunters and continued to serve the Thaumaturgia.

Today, the Dragon Hunters are a group of talented individuals who investigate the paranormal and unexplained. Though their actions in the modern era – particularly under the leadership of John Smith – have been very high profile, today they tend to be much more discrete and low-key.

Not all Dragon Hunters are members of the Thaumaturgia. They recruit new associates from around the world and from a wide variety of fields. Members have included not just soldiers, daredevils, and adventurers, but scientists, scholars, teachers, doctors, and explorers. The Thaumaturgia realized that in this new age of wonders, those who would stand up against the forces of Chaos must not only be strong in body, but strong in mind and spirit as well.

discovered a portion of the Kandris Seal that had been lost long ago during repairs to the great artifact. The piece of the Seal had somehow imbued Smith with powers that even he did not understand.

Feeling that the time was right, Van Ryske told Smith about the Thaumaturgia, about the Keepers of the Broken Circle, and about the Kandris Seal. Smith, never the type to back down from a grand adventure, agreed to join the Dragon Hunters. Under Smith's leadership and with Van Ryske's guidance, the Dragon Hunters traveled the globe, stamping out the fires of Chaos wherever they threatened to flare up.

The Sandover Siege

1847

For eight long years, Van Ryske worked on his project to upgrade the defenses of the Kandris Seal. He filled the great chamber with amazing devices of his own design, devices powered by clockwork, steam, and magic. The Kandris Seal was guarded as never before – with devices that could detect the ethereal signature of each of the Keepers of the Broken Circle, with contraptions that could entrap and hold a demon's essence, with weapons which could penetrate the protective magic of even the most powerful mage or monster, with apparatuses that could peer across the world or even through the barriers that separated our dimension from that of the Keepers.

From 1840 through 1847, Van Ryske deployed the Dragon Hunters across the world, foiling the plots of his greatest nemesis, a group of dark occultists known as the Black Raven Society. Van Ryske was filled with pride in his accomplishments, but little did he realize it was all a ruse. The leader of Black Raven Society, an evil man known only as the Dark Mage, was working secretly towards a great and terrible goal. Van Ryske thought his magical machines could detect any threat to the Seal; he was mistaken.

In order to open a pathway for the Keepers of the Broken Circle, The Dark Mage had to perform an unholy ritual at a place of great magical significance. He found such a place on Sandover Isle, a remote island off the northern coast of Scotland. Quietly, the Dark Mage and his followers disposed of the island's few inhabitants and began the ritual to open the gate. The ritual started on December 21, 1947. A complex rite, it would take many days to complete – but the Dark Mage was confident that by the time the Thaumaturgia realized what was happening, it would be far, far too late. He was very nearly right.

Van Ryske began noticing fluctuations in his instrumentation late in the day on December 21st. At first, he thought it was something minor, perhaps some demon testing the defenses of the Seal (as they were regularly wont to do). But over the next few hours, the irregularities grew and grew until the facts were unmistakable – someone, or something, was coming across the dimensional barrier. Van Ryske

Roleplaying During the Years of Change

Running a game in the heyday of Callisto Van Ryske's reign as Watcher may seem like a grand idea, but it carries with it no small amount of risk. The Sandover Siege is the defining moment of the world of the Kandris Seal: Steampunk; without it, the fantastic contraptions of brass and steam will never come to be. But a GM determined to play in this era is not without options.

The first is to make Van Ryske, Smith, and the agents of the Black Raven Society tertiary to the campaign. Smith's Dragon Hunters traveled the world, but they were based in North America and Europe. Another group of Thaumaturgia and Dragon Hunters could deal with situations arising in the Middle East, India, the Far East, or Africa (areas which, at this time, were just being opened up to the West via colonization). The heroes may know of Van Ryske and his team, but never meet them in the course of the campaign. When the Sandover Seige happens, the heroes could take part in a grand adventure trying to prevent the Keepers of the Broken Circle from opening a second portal in the Hindu Kish or a volcanic island off the coast of Madagascar.

Another idea is to write Van Ryske and John Smith out of the history altogether, replacing them with your own heroes. Play out the events as they happened, but see how differently your players react to the same situations. Who knows? Your heroes might prove even more capable than Smith and his Dragon Hunters, and manage to stop the Dark Mage before he unleashes the power of Chaos over an unwitting world! However, make sure that you aren't railroading your players into following the same history as is written in this book. Every player wants to feel like his character can make a difference if given the opportunity.

summoned John Smith and his Dragon Hunters and sent them to the heart of the disturbance – Sandover Isle.

Smith and his men arrived at the island just shy of too late. The battle was fierce. By this point, the members of the Black Raven Society had been driven insane by the glimpses of Chaos they had seen, and they fought like caged wildcats. Even worse, every one that the Dragon Hunters killed only served to fuel the Dark Mage's power. The wizards of the Thaumaturgia fought the Dark Mage in this world and in the realm of magic, barely able to contain his unspeakable power. Van Ryske himself was hundreds of miles away fighting a battle of his own, standing before the Kandris Seal using all the power and knowledge he had at his disposal to prevent it from cracking.

Finally, John Smith threw himself and the Dark Mage through the slowly-opening portal. The power unleashed tore across the tiny island like a hurricane, destroying everything – including the remaining Dragon Hunters. The gate was closed, the bonds that held the demons in check were restored, the Keepers were driven back into their own world, the Black Raven Society was destroyed, and the Kandris Seal survived… But at what cost? Of the Hunters sent to stop the ritual, only John Smith – The Luckiest Man in the World – survived. Of

the Thaumaturgia, more than half of its mages died, lost their magical powers, or simply went insane from the visions of Chaos they had been forced to endure.

Van Ryske was dismissed from his position as Watcher. The Council of Elders thought his reliance on technology caused him to misread the signs that lead to the Sandover Siege. Had he stuck with the time-tested and proven ways of their ancestors, the Council argued, the deaths of so many good men would have been prevented. Many of Van Ryske's friends and allies argued passionately on his behalf – if it were not for his new methods, the Thaumaturgia may never have seen the signs of the Dark Mage's ritual. His amazing contraptions had kept a terrible tragedy from being much, much worse.

But the Council distrusted the new ways, and in the end, Van Ryske could not disagree with their assessment of the situation. He left his position in shame. As a sop, the Council asked Van Ryske to be the head of the chapter house in his beloved Boston. The darkness that had nearly engulfed the entire world instead seemed to take root in Van Ryske's soul. No longer was he the wunderkind of the Thaumaturgia, filled with energy and light; now he was shrouded in the shadows of his own failure. He was forced to live with the grim knowledge that although the Seal had survived a massive attack, it could not hold out forever. His faith had been shattered, and he began to long for a simpler time, a time before mankind relied on machines.

When John Smith, haunted and battered by the events on Sandover Isle, returned to America, the Council took him aside and questioned him for a week. Still suffering from his loss, Smith grew defensive, refusing to answer the Council's questions – indeed, taking out much of his frustration on them. The Council would have dismissed him from the Dragon Hunters, but the newly-appointed Watcher (Wilhem Ledermann, a long-time member of the Thaumaturgia renowned for his wisdom) advised caution. "We must keep him close," Ledermann told the Council. "Lest he reveal our secrets to the outside world."

Smith agreed to remain in the Dragon Hunters, but only under one condition: that Van Ryske honor his promise to fund an expedition to seek and find Shangri-La. Van Ryske reluctantly agreed, and the two men have since spent their years searching for the secrets of that mythical place.

That Van Ryske was a genius could not be argued. That he put far too much faith in his own brilliance became, sadly, indisputable. Today, most members of the Thaumaturgia view Van Ryske as a tragic figure, brought low by his own hubris and betrayed by his dream. Though his mistake nearly cost the world, he is not reviled or hated (at least not publicly). He is not seen as evil or incompetent by any means. He is, rather, a sad figure, a reminder to mages everywhere not to wander too far from the old ways.

The Boston Chapter House

In the official Kandris Seal universe, Van Ryske is originally from Boston, and this is where he retired to after the Sandover Siege. However, the GM should feel free to move Van Ryske to whichever American city he deems most appropriate for his game.

The Boston Chapter House is a free-standing brick mansion, built in 1786 during the Federal period. It is located in the eastern part of Center City in a posh neighborhood called Beacon Hill. The house is known to the locals as the Williams House, after its builder Francis James Williams, an American patriot who smuggled supplies to the Continental Army and who later made his fortune in wine and brandy. After Williams died in 1799, his widow sold the house and all its furnishings to Jacob MacHenry, a recently-arrived émigré from Scotland and, secretly, a member of the Thaumaturgia. MacHenry sensed great power around the house, which was conveniently situated near a ley-line, and he knew it would be the perfect place on which to found a new Chapter House.

Though MacHenry passed away decades ago, the house has remained in the Thaumaturgia's hands since he purchased it, serving as a library, laboratory, and safehouse for mages and their assistants. It is one of the oldest Chapter Houses in North America (only the D'arby House in New Orleans is older), and is considered one of the most important of the Thaumaturgia's strongholds in the New World.

The Williams House is a 3-story red brick structure surrounded by high brick walls. From the outside, it is a cheery place, its trim freshly whitewashed and its exterior windows draped with patriotic bunting. Ancient oaks and maples surround the house, shading it in the summer and providing a beautiful red and orange compliment to it in the autumn. The iron gates, however, are always closed, and even deliverymen are instructed to leave packages in a small sheltered gatehouse, rather than being admitted inside.

Though it appears completely mundane, the Williams House is of course heavily guarded by means both magical and mundane. These include powerful magical wards against Chaos, invisible stalkers that report the movements of people who enter the grounds uninvited, and a number of traps designed to capture and contain intruders. The magical protections are generally non-lethal, but can be upgraded by the master of the Chapter House should he deem it necessary.

Inside, the Williams House is lavishly appointed and splendidly decorated. A half-dozen servants (most of whom are retired members of the Dragon Hunters or minor mages of one type or another) keep the place clean and well-kept. The Chapter House is almost always bustling with activity, as wizards from across the country and around the world come to consult its libraries, exchange secrets, and plot against the maneuvers of the Keepers. Only the Head of the Chapter House (currently Callisto Van Ryske) and his family actually lives here full-time, but there are numerous rooms that visiting mages and scholars are welcome to make use of. The servants live in a two-story attached wing, known as the Servants' El.

The Time of Waiting

1847-1859

After the disaster on Sandover Isle, both sides of this great war fell back in order to lick their wounds, rebuild their strength, and wait for the next opportunity to present itself. Both sides were hurt badly, and neither had the strength nor the will to bring the fight to their enemy. The next decade was quiet, with only the occasional skirmish between the forces of light and dark to stir things up. It was as if the eternal war had paused for a moment to catch its breath.

But unbeknownst to the Keepers and the Thaumaturgia, other forces were at work. The Sandover Siege did more than decimate the ranks of good and evil; it unleashed a wave of power over the entire world. When the dimensional barriers were breached, powerful, invisible energies seeped through the world, permeating every rock, tree, and building in the world. For the most part, these energies were harmless and unnoticed. But in some cases, this strange magic released something astonishing.

The Sandover Siege allowed the taint of Chaos to take root in this world. The sorcerous energies unleashed during the battle washed over the Earth like a great tidal wave, imbuing nearly everything with a tiny splinter of magic. However, the results were far from the unmitigated disaster that many feared this would have on the world. Things began to change, it's true, but they began to change in wondrous ways.

At first, the transformation was too small to notice, but within a decade or so, the earth's political, social, and especially technological landscape had been altered tremendously. Modern historians call it the Second Industrial Revolution, but those sensitive to the ebb and flow of magic know it was something far different. Magic changed everything in subtle and not-so-subtle ways, even in the way that people view the world. What was once unimaginable became possible – and what possibilities there were! Flying machines, cities of crystal, voyages to the depths of the Earth or to the moon, ships that traveled under the waves… and those were just the beginning.

The Rise of the Savants

In 1850, there were scores of brilliant engineers in England, Continental Europe, and America, all working on expanding mankind's knowledge and understanding of the universe in which he lived. By 1860, that number suddenly ballooned into hundreds. Colleges and Universities couldn't keep up with the demand, turning away scores of qualified applicants. Many of those who were turned away sought funding from entrepreneurs and investors, founding their own factories and forges, and often taking on their own apprentices to train.

And what wondrous creations they built! Where once engineers were satisfied with increasing the speed or the power or the range of a locomotive, these new geniuses laughed at the limitations of their predecessors. They built machines undreamt of by previous generations, defying all the known laws of physics. They explored places of the world previously unseen and untouched by the hands of man. They were more than mere engineers; they were Savants.

Governments were slow to catch on to the explosion of technology, usually allowing the capital markets free reign over the development of new ideas, and thus they were caught by surprise by the amazing devices which poured out of labs and factories around the globe.

Likewise, the Thaumaturgia did not yet realize what the significance of these new discoveries was. At this point, the ancient circle of wizards was still reeling from the Sandover Seige, with many of its members dead or incapacitated. The one man fully qualified to interpret these new developments, Callisto Van Ryske, was far too soul-weary to pay them any mind. Even if he were, he was no longer in a position of authority in the Thaumaturgia, and the Council of Elders no longer trusted his judgment and would not listen to his counsel.

Likewise, the Sandover Siege was a great blow to the Keepers and their followers. No longer organized as they once were, the servants of the demons have little influence on the development of the new technologies. Instead, like their age-old enemies, they spend their time regrouping and creating plans for the future.

Thus, this decade – known now as the Time of Waiting – advances without much interference from outside forces. Neither the Thaumaturgia nor the Keepers are prepared to

More Than Scientists

Savant is the term used for a scientist whose theories and creations seem to defy the very laws of the universe, and yet still plainly work (at least, most of the time). Often, they themselves do not understand how their creations function, and they find themselves hard pressed to describe their workings to others. In fact, other engineers – even brilliant ones – discover that it is nearly impossible to duplicate the creations of a Savant.

How is this possible? Simple. Savants are not mere scientists and engineers – they are in touch with some deeper understanding, and are thus able to bend the laws of reality to their will. In short, they use magic in combination with technology to create their wondrous contraptions.

Savants are more than engineers, but they are not quite wizards. They usually have no formal training in magic, and most of them would scoff at the very idea if it were presented to them. Instead, they have an intuitive understanding of the fundamental reality of the world and are thus able to tweak it, wrapping it in the trappings of science and technology.

help or hinder the work of the Savants. Individual inventors may get funding or training from one group or another, but overall the Time of Waiting is all about lone technologists and explorers and the marvels they create and discover. The future – a golden age of progress and advancement – was soon to arrive. The only question was… who would control this wondrous future?

The City of Glass

1860

In 1860, a brilliant Savant by the name of Cardinalè – known today as *Le Pilote Fou* or the Mad Pilot – realized his lifelong dream by building the greatest invention ever seen. On the outskirts of Paris, he created an entire city out of crystal and brass, powered via enormous, coal-burning steam engines, which he dubbed La Ville du Verre, or the City of Glass.

It was truly a wonder to behold, a carnival of delights. Every piece of the city was automated, from moving sidewalks to stairways which effortlessly transported people from one level to another. Doors opened automatically; giant fans provided a constant cooling breeze over the whole city; great clocks chimed on the hour, filling the city with music the likes of which the world had never known. Even the natives of the city were automata – tiny brass clockwork birds sang in the silver-leaved trees, wind-up dogs frolicked and did tricks, and steam-powered puppets danced in every window for the pleasure of their audience.

Cardinalè invited the crème de la crème of European society to witness his creation's unveiling. Dukes, princes, and archbishops roamed the streets of his City for an entire afternoon, marveling at each new sight. That evening at dinner, Cardinalè boasted that what his audience had seen so far was nothing, and that nothing on earth could prepare them for what they were about to see.

The Savant turned to a control panel and pulled a lever. The entire city began to thrum and vibrate, and then, to the shock and delight of the people, the City of Glass rose off the ground. It was flying! An entire city, in defiance of the laws of gravity, powered by steam and the vision of one man, was flying!

The city moved westward, powered by jets of steam and giant propellers. Cardinalè announced that he was going to land the City of Glass at the edge of Besançon, where the *Exposition Universelle* (World's Fair) was being held. He would prove to the entire world that France was the greatest nation on the Earth, and that none could stand up to its technological prowess.

The City traveled the length of France in a single night, moving at tremendous speeds. But as it approached Besançon, disaster struck. Nobody knows what really happened; eyewitnesses claim that an explosion crippled one of the great propellors keeping the City aloft. The City shuddered and slowly, ponderously began to tilt to one side. Then, another explosion and more propellors stopped turning. The pilot of the ship – many today assume it was Cardinalè himself – tried

Roleplaying During the Time of Waiting

Both the Thaumaturgia and the Keepers are at their lowest ebb in this time, but that doesn't mean they won't have any influence on the world. Though both sides are avoiding large confrontations, they still frequently skirmish with one another over items of power, places of significance, and people of great import. A small but active team of Dragon Hunters and Thaumaguria-allied characters can help tip the balance of power (or prevent their rivals from tipping it).

The Savants begin making their appearance as the age draws to a close, leading to all sorts of grand adventure possibilities. One of the defining features of this time period is that no one is yet in a position to know where the ideas for these strange inventions are coming from. The people who suspect supernatural origins are few and far between, and almost universally derided as lunatics. A game master can get a lot of mileage out of this – players can seek out the Age's genesis and discover the Keepers, hiding in the shadows and waiting for their time to re-emerge. They may be new recruits to the Thaumaturgia or the Dragon Hunters, which are seeking to rebuild their strength after the devastating losses incurred during the Sandover Siege.

As the Age progresses, the GM can throw all sorts of bizarre technological wonders at the heroes. Be sure to play up the newness, the novelty, and the unexpectedness of these contraptions – few of which the PCs will have ever even imagined, much less experienced first-hand. Most people in this time period have never seen anything more advanced than a locomotive or a steamship (and many folks haven't even seen one of those!), so they almost always react strongly when they see something new. None of the fantastic contraptions of the age have been put into production yet – each device is a unique artifact, the likes of which the world has never before seen.

Of course, sometimes it's difficult to get jaded players (who've seen everything) to react appropriately to a submarine or an aeroplane (unbelievable inventions in the 1850s; everyday occurrences in the 2000s), so make sure you play up everything about them – the thunderous rumble of their steam engines, the overpowering smell of the black soot that belches forth from their smokestacks, the gleaming, curved metal surfaces of their insect-like design, and the amazing alien-ness of the whole experience. This is a chance for your descriptive storytelling skills to shine!

heroically to keep the City in the air, but it was no use. Without the miraculous propellers spinning, the City plummeted like a brick, plowing through the World's Fair and the city of Besançon itself.

Hundreds of citizens were killed as the City of Glass plowed through their homes. Scores of scientists and engineers who were attending the Fair also lost their lives. And perhaps most telling, all the passengers and crew (including Cardinalè) on the City of Glass died. Governments blamed the disaster on anarchists – filled with the cream of European royalty, it was a tempting target for devils such as they. Too late, the great

nations of the world realized the power that the Savants had been allowed to play with, unchecked. The Time of Waiting was over, and despite claims of many futurists, it did not bring about a golden age of wonders. Instead, the Time of Turmoil had begun.

The Time of Turmoil

1861-1875

Even before the City of Glass shattered, trouble was on the horizon. Political and economic pressures were building like steam in a teakettle, just looking for an escape valve. The destruction of the great palace of brass and crystal and steel – and the deaths of so many important people – set off repercussions that reverberated throughout the western world. Governments realized that they could no longer afford to allow the Savants to continue their work unsupervised and unchecked. At the same time, they came to discover the potential of these new inventions as tools for trade, for policy – and for war.

At the same time, the Keepers were rising from their self-imposed slumber and were beginning to make their presence known again, quietly whispering promises of power in the ears of Savant and ordinary citizen alike. Many of the problems that came up during the Time of Turmoil are because of the secret workings of the Keepers and their servants.

The American Civil War

1861-1865

The power of the world's new technology and science was first battlefield-tested widescale in America. The causes that led to the war are numerous and controversial, but what is known is that in April of 1861, just over a month after Abraham Lincoln was sworn in as President of the United States, southern troops, backed by a dozen hissing, clanking mechanical crab-machines, raided and captured Fort Sumpter in South Carolina. The American Civil War had begun.

The war raged hotly for five years. Both sides brought out more and more outrageous machines of destruction in the hopes that each one would give them battlefield superiority. Behind the scenes, the Keepers whispered promises of victory in the ears of Generals and Colonels on both sides. They promised power and glory to politicians, both North and South. And they taught dark secrets to Savant engineers, showing them how to build deadlier engines of destruction to feed their vast hunger for devastation. The Thaumaturgia, still overwhelmed by their near-defeat at Sandover Isle, had trouble keeping up

Roleplaying During the Time of Turmoil

The Time of Turmoil is strictly Wellsian in its outlook. Technology does not bring about a new golden age; instead it merely shows that man is not nearly so civilized as he pretends to be. People take the wondrous new developments and use them to oppress, enslave, or kill their fellow men – all goaded on behind the scenes by the Keepers.

The Time of Turmoil offers plenty of roll-playing potential. The number of wars – many if not most of them encouraged by the Keepers – make great backdrops for any game. The characters could be soldiers, diplomats, saboteurs, or spies working for one side or another. Savants might find themselves in high demand, as generals and politicians beg, threaten, and bribe them to create new war machines for their armies. The heroes could be adventurers trying to rescue refugees, finding and preserving some ancient artifact, or even seeking the cause of these endless wars.

Also note that the Time of Troubles is not a period of constant, worldwide strife. War in the 19th century was still fairly limited in scope. The biggest and worst war-machines hadn't made it onto the battlefield yet, and those that did tended to break down easily, so war hadn't acquired the all-encompassing horror that it would in the next century. For players not interested in involving themselves in the politics and warfare of the day, they could be explorers seeking out new lands to discover.

For heroes connected to the Thaumaturgia, they will find the Keepers to be more active than ever. The PCs could be assigned to destroy the new cults that have been springing up in Europe, America, and elsewhere. The Keepers may use colonialism to disguise their activities in Africa, the Middle East, and the Far East, so heroes will be kept on their toes traveling around the world looking for hotspots of Chaos-inspired activity to stamp out. And the Keepers' influence over the wars in Europe and American cannot be underestimated. Thaumaturgia-allied heroes might be forced to join in a war, on either side, just to stymie an Chaos-Tainted general or stop a cult-infiltrated army from uncovering some ancient mystical artifact.

See *The Wild Wild West* (directed by Barry Sonnenfeld and starring Kenneth Branaugh, Kevin Kline, and Will Smith) for information about playing a Steampunk game in the years immediately following the American Civil War.

with the dark magic that flickered and flew over battlefields and political arenas alike.

The Civil War was one of the most costly (both economically and in terms of lives lost) wars ever seen. Nearly a million men died until finally, exhausted from continual assaults and devastated by the North's "scorched earth" policy, the South was forced to surrender.

Why did the North win? The reasons are numberless (and also not without controversy), but it is generally agreed that the highly-industrialized North had better technology, which aided in the production of arms and munitions. Their railroads

were better designed and more extensive, which allowed for the quick movement of troops and supplies. And they had a larger fleet, which allowed them to blockade Confederate ports effectively.

However, despite all these facts, Savant-created technology did not prove as important a role in the war as many people thought. The war machines that both sides built were impressive and destructive, but they required a great deal of maintenance, broke down often, and were easily sabotaged. Still, many far-sighted individuals looked at the American Civil War and saw the direction that war was going in the future.

General William James "Dead" Boddy

General William James "Dead" Boddy

Tough5 / Smart5 / Soldier5: CR15; Medium Undead Male; HD 10d10+5d6+15; hp 88; Init +1; Spd 30; Def: 20 (Flatfooted: 19 Touch: 19); Atk: +9/+4 melee +9/+4 ranged; Action Points: 140; Occupation: Military; Allegiance: The Keepers; SV Fort +10 Ref +6 Will +11; Rep: +7; Str 13 Dex 13 Con 13 Int 14 Wis 18 Cha 20.

Talents: Damage Reduction 1/-, Robust, Stamina, Savant (tactics), Exploit Weakness, Plan, Weapon focus (cavalry saber), Weapon specialization (cavalry saber), Tactical aid, Improved critical (cavalry saber)

Feats: Archaic Weapons Proficiency, Armor Proficiency (light), Combat Reflexes, Windfall, Great Fortitude, Confident, Iron Will, Frightful Presence, Simple Weapon Proficiency, Renown, Weapon Focus (cavalry saber), Combat Reflexes, Personal Firearms Proficiency, Advanced Firearms Proficiency, Exotic Firearms Proficiency (cannon)

Skills: Bluff +8, Concentration +9, Decipher Script +10, Demolitions +11, Diplomacy +10, Gamble +8, Intimidate +17, Knowledge (arcane lore) +10, Knowledge (history) +12, Knowledge (tactics) +20, Navigate +10, Research +10, Ride +8, Spot +14, Survival +20

Chaos Taint: Damage Reduction 5/Magic, Regeneration 2, Chaos Sorcery (Army of the Dead), Taint of Chaos, Undead

Equipment: Confederate uniform, Leather longcoat [light; +1 AC; max dex +8; check penalty 0; 4 lb.], Cavalry saber, .45 revolver, horse, saddle & saddlebags, telescope, journal & writing implements

Background/History: William James Boddy was born to a well-to-do family in Tennessee. He attended the US Military Academy at West Point and graduated with honors. However, many of his professors were concerned

Controversy Over The War

Even to this day, the American Civil War is a very controversial and often hotly-debated topic. There was some discussion about including this chapter in the Kandris Seal: Steampunk book, but in the end the author decided the war was too influential on everything that came after, and left it in. Please keep in mind that the Kandris Seal is a work of fiction, and despite the presence and use of dark sorcery mentioned in this book, no disrespect is intended to those who fought on either side of the war.

with his lack of ethics – he believed in victory over all, no matter what it cost or how it was achieved. When the Civil War broke out, he was made a General over the forces of Tennessee. Despite his tactical brilliance, his army did not do well in its earliest battles. Desperate, General Boddy turned to the works of ancient generals, trying to learn their secrets. He found an ancient book of black sorcery and learning all he could from it, he set about to change the course of the war.

From that point on, Boddy's fortunes changed. He won battle after battle, driving the forces of the Union before him on his march northward. He cut through Kentucky (enraging the previously-neutral state and prompting them to side with the Union), then moved north into Indiana, burning towns and crops as he went. He raided Indianapolis and set the capital building afire before turning eastwards, towards Ohio. He put fear into the hearts of his enemies, who spread tales of the dead marching; of soldiers who could not be killed by bullets, of torture, rape; and unholy human sacrifice.

Word of this infamous general reached the ears of the Thaumaturgia, who immediately dispatched a small strike force of Dragon Hunters to find and deal with General Boddy. They infiltrated his army disguised as Southern troops, surprised him in his barracks, and killed him before he could summon help. Without its leader, General Boddy's army fell apart – in some cases literally, as the magic that animated the corpses of his troops faded away and they decayed into dust. Union troops from Ohio attacked what was left of the army two days later and scattered them to the four winds.

But despite a careful search of the area, General Boddy's corpse was never recovered from the battlefield…

Personality/Motivation: Boddy is cold, cruel, and calculating. He is a shrewd tactician, always trying to plan one step ahead of his opponents. He believes that the best defense is a strong offense, so he keeps his troops moving and attacking almost constantly. He doesn't mind hardships – in fact, he thrives on them – and he expects the same of his troops. He does not put up with grumbling in the ranks, and punishment is swift and harsh for those who displease him.

Unlike many officers of his time, Boddy is not a gentleman. He cares nothing for honor or the rules of war – he cares only for victory at any cost. Boddy doesn't know anything about the Keepers, despite the fact that his power flows from them. He is not a man given to philosophy, and he does not care about the battle between good and evil. He is an unwitting servant of the Keepers, willing to do what it takes to increase his power but unaware of the price he pays for it.

General Boddy has never heard of the Thaumaturgia, but even if he had he would not view them as a significant threat. He is much more concerned about the armies massed against him than a group of so-called wizards with delusions of saving the world.

Quote: "Ah've fought mah way through two states and a half-dozen armies, and y'all think y'all got it in you to stop me?"

Powers/Tactics: General Boddy is a brilliant tactician and never goes into a battle unless he has the upper hand. Though he is a brave soldier, Boddy also knows that the General's job is not to stand on the front line; he is happy to use his troops (including his undead followers) to fight all his battles for him, as he stands behind and directs them. If forced to fight, he will use his cavalry saber and his pistol to great effect.

Boddy is famed for his cruelty and ruthlessness. He is not beloved by his troops, but he keeps them in line through harsh discipline and fear. He has no qualms about sending his troops through a meat grinder if he believes it will achieve for him some victory. He knows that he can bring back any soldier killed in battle, so he views his troops as renewable resources, ready to be reused again and again and again.

Campaign Use: Through the Civil War, General Boddy was one of the most feared of the Southern generals – not because of his brilliant tactical mind, but because of his inhumanity to friend and foe alike. He cut a swath of destruction from Kentucky to Indiana to Ohio, burning farms and villages and executing civilians for imagined "crimes." His troops – which by the end of the campaign were composed mostly of the walking dead – were just as ruthless as he was, murdering, torturing, and raping anyone they could get their hands on.

If your campaign takes place after the end of the Civil War, Boddy could just be a legend and a boogeyman meant to scare the children of the Northern states, or he could be in hiding somewhere in the vastness of the West, biding his time and waiting for the proper moment to re-emerge at the head of an army of the walking dead. After all, when one has mastery

over death like Boddy does, why should his own mortality be an impediment to his plans?

To make Boddy into a greater threat, give him a wider variety of spells from the Chaos Spell List and increase his Magic Skill. You could make his zombie-like body tougher to hurt (more Damage Resistance, or even some Damage Reduction) if you expect him to confront the PCs one-on-one. To reduce his power, eliminate his Unholy Restoration power, and reduce the number of Zombies he can raise at one time.

Appearance: General Boddy is hideous to look upon. His wrinkled, leathery skin is pulled tight over his bones. His silver hair hangs in clumps from his head. His bloodshot eyes bulge slightly from their sockets. Most disturbingly, he smells faintly of rotting meat. The more Chaos infects his soul, the more he resembles a walking corpse. Despite that, he still seems to take great pride in his appearance because his Confederate Gray uniform is always spotlessly clean and smartly pressed. He wears a cavalry saber and a six-shooter at his hip, and a wide-brimmed hat to keep the sun out of his eyes.

The Indian Wars
1864-1890

After the Civil War, America entered a period of expansion. Settlers traveled westward, seeking their fortunes. As they moved west, they encountered the people who had lived in those lands previously – the Native American tribes. The friction generated during the earliest encounters between the European-descended Americans and the Natives reached a boiling point as the west grew more and more crowded. The Indian Wars were a series of skirmishes that gradually led to the conquest of the American Indian peoples and their forced relocation to reservations.

The Keepers of the Broken Circle would have a keen interest in these conflicts. They whispered promises of power and revenge in the ears of Native American warriors, and incited dreams of gold and glory in the minds of white men new to the territories. Since the Keepers revel in bloodshed and agony, they encourage massacres, revenge killings, and torture.

In addition, the vast, open frontiers of the American West are perfect places for evil sorcerers to practice their dark arts, far away from the prying eyes of the Thaumaturgia and the Dragon Hunters. Secluded ranches, remote settlements, and isolated mining camps are perfect places for supernatural trouble to start, and for our heroes to arrive just short of too late to put a stop to them.

General Boddy Plot Seeds

March to the Sea: It is 1862. The Civil War rages unchecked. Indianapolis is burning. General Boddy has sworn to march his troops across the nation all the way to the sea, cutting a path of destruction the likes of which has never been seen. Each battle only makes him stronger as those killed – both Blue and Gray – rise in an unholy parody of life to serve, to fight, and to kill for their master. The PCs must find a way to stop Boddy's army before it blankets the entire nation in its evil.

Go West, Dead Man: It is 1870, and the great westward expansion has begun. Wagon trains are setting out from St. Louis, carrying settlers and their big dreams westward. But stories begin drifting back east – stories of wagon train massacres, of settlements wiped out, of every living person disappearing without a trace. Even worse, rumors are growing of an army of the dead moving through the unsettled territories, led by a man dressed in Confederate Gray. Could General Boddy have returned from the grave, seeking to wreak vengeance on the world?

Wars in Europe

Franco-Prussian War (1865-1870)

America was not the only nation affected by the Time of Turmoil. The crash of Cardinalè's City of Glass served to add heat to the pressures that had been building between the European nations. France, reeling from the disaster, accused Prussia of sabotaging the City. Prussia accused France of using this as an excuse to claim disputed lands. The two nations began a campaign of espionage and sabotage, each seeking to incite the other. Skirmishes broke out along the border. Within five years, the two nations were at war.

It was a bloody thing, the likes of which had never before been seen in Europe. Though the war wasn't continuous (it stopped and started depending on the diplomatic maneuvers of the day), it still ground along for nearly six long years, both sides using whatever advantage they could gain, no matter what the cost. Several battles became infamous for the destructive power unleashed, and even civilians bore much of the brunt of the conflict. The other nations of Europe watched in horror and steadfastly refused to become involved.

The battles were on a scale unimaginable before now. Hundreds of thousands of men on each side, bolstered with artillery and the most powerful death-machines ever created, fought tooth and nail. The landscape was wasted, tens of thousands – soldiers and civilians alike – lost their lives. The armies became bogged down by their own size and by the massive casualties, and the war dragged out over six years.

Eventually, surrounded and outnumbered by his enemies, the Emperor of France himself surrendered and was taken prisoner. When the news of Emperor Napoleon's III capture got out, a junta of generals overthrew the Second Empire in a bloodless revolution. They called their government the Third Republic, and they were amenable to Prussia's demands for surrender.

However, a rival French government formed at the same time. Calling themselves the Government of National Defense, they refused to negotiate, instead calling upon all loyal French citizens to take up arms against the invader. The French armies dug in around Paris, and the war continued. In 1870, German troops reached the outskirts of Paris. Unable to penetrate the heavily fortified city, the Germans surrounded it and erected a blockade.

The siege lasted the better part of a year. Nothing seemed to deter the Prussian armies – not constant guerilla attacks, not fierce counter-assaults by the desperate French army, not even the greatest military inventions created by the finest minds of the *Université de Paris*. Eventually the French – starving, running low on ammunition, and battered senseless by the nearly constant bombardment by German guns – were forced to surrender.

Bismarck honored the armistice by sending trainloads of food into Paris and withdrawing Prussian forces from France. England sent food and fuel to Paris and agreed to assist in rebuilding the shattered metropolis; eventually, life in the city returned to normal.

The Franco-Prussian war changed the face of Europe, militarily, socially, and politically. New military strategies had been tested on the anvil of war; new technologies were created and tried on the field of battle – technologies such as the railroads and the telegraph, as well as stranger ones, such as walking war machines and destructive death rays.

The Prussian victory destroyed the fragile balance of power that had existed for decades. A newly-united Germany became the greatest force in Europe, its military might unchallenged by any other nation. France, stung by the crushing defeat, simmered with a resentment that would soon boil over into a war even more destructive than any other the world had known.

And all the while, the Keepers of the Broken Circle watched, and waited, and laughed.

Other Wars

Cretan patriots rebelled against their Ottoman masters in 1866; a short-lived revolution that was put down harshly by the Turks, but which elicited a large amount of sympathy from the Americans and the British.

Rebels attempted to assassinate the Czar of Russia on several occasions, failing primarily because of the Czar's paranoia and because he embraced a series of new defensive technologies created by his own personal Savants. The Czar responded to each of these attempts by slaughtering whole villages of his enemies (real and imagined). This time of trouble became known as the Russian War of Assassination.

Italy, emboldened by France's weakness after the Franco-Prussian war, attempted to take away some of France's far-flung colonies, leading to the Franco-Italian war of 1870.

Technological Developments of the Time of Turmoil

Starting in 1861, with the attack on Fort Sumpter by the Confederates, the Time of Turmoil is known for its devastating war machines. Savants were employed by the sundry governments of the world to create everything from heavily armed and armored walking vehicles to steam-powered armored troops to deadly heat rays to cannons powerful enough to shake the very mountains.

The first sign of the coming storm was during the afore-mentioned Rebel assault on Fort Sumpter in 1861. Using a dozen monstrous, crab-legged, gattling gun-armed machines, the Confederates quickly took the Fort. Many Union troops, frightened almost to death by the noisy, steam-belching contraptions, fled their posts, allowing the Rebels to scale the walls with little resistance. Of course, five of the machines

broke down during the assault, and yet another two bogged down in the soft sand and was unable to move, but the future of warfare had been proven.

During the Franco-Prussian War, the French developed a cannon so powerful it could lob an explosive shell from the Alcaise to Berlin. Luckily for the Germans (and thanks to a clever bit of sabotage), the cannon was never completed.

The Franco-Prussian war also saw both sides use armored walkers, both on the battlefield and as troop and supply transport.

In 1866, Cretan rebels, wearing what appeared to be medieval plate armor, stormed the Ottoman capital. Their armor, powered by small, highly-efficient steam plants on their backs, enhanced the soldiers' strength and proved to be virtually bulletproof. However, the armor needed frequent refueling – both fuel and water for the steam plant. Additionally, since the armor was so heavy and bulky, it was painfully slow and (as soldiers on both sides soon discovered) the wearer could be temporarily immobilized simply by knocking them over onto their backs. Turtle Armor, as it soon came to be called, proved to be too much hassle to be considered for anything other than specialized shock-troops.

Over the course of several years, the Russian Czar had a series of defensive technologies created, ranging from a simple bulletproof cloak to much more bizarre creations, including a force field which was said to be able to stop even explosive detonations at point blank range. However, the Czar was so paranoid that few of his Savants' inventions ever became widely known outside of his own personal circle.

The Gilded Age
1865-1914

The Gilded Age, when technology truly came into its own! This was an age of great things, when the promises of the Time of Waiting came to pass and when the horrors of the Time of Turmoil were over and done. It was a period of great development – economic, political, social, and of course, technological. Peace reigned throughout Europe, and American expanded westward, fulfilling its Manifest Destiny.

The Gilded Age is defined by a virtual explosion of commerce and industry – supported by the rapidly-developing technological advancements which came ceaselessly from the factories, forges, and foundries of the Savants. The Patent Office granted a hundred times as many patents during the Gilded Age as they had throughout the entire previous century. The technology available to the common man was finally beginning to catch up to the extravagant developments that Savants had made in the 20 years prior.

After nearly a decade of open warfare, the Thaumaturgia and the Keepers backed away from one another, each group plotting and planning ways to gain the upper hand. However, despite the fact that both organizations were less open about their goals, the war rages on – in boardroom and laboratory, in ancient castle and virgin frontier, in field and factory the Keepers are making their influence felt, and the Thaumaturgia and its allies are fighting back.

The Discoveries of the Gilded Age

The Gilded Age is a very strong Vernsian vision of the future. Some of the most amazing technological developments of the era include:

Many historians date the beginning of the Gilded Age as early as 1865. In September of that year, the English scientist and explorer Professor Gantelet returned from his year-long expedition to the Arctic Circle, bringing specimens of saurians, birds, and mammals thought long extinct. Gantelet claims to have discovered a lost world buried far beneath the arctic ice, where the antediluvian reptiles still reign supreme. However, Gantelet is murdered on the night before he was able to present his findings to the Société de Paris d'exploration. Gantelet's nephew Hugo and their assistant, who accompanied Gantelet on his journey, both disappeared the next day, along with most of the specimens. The Society immediately posted a huge reward for the capture of the murderer (thought to be Hugo), but as yet no one has come forth with any information.

Other explorers have attempted to retrace Gantelet's footsteps, but without the Professor's maps and notes, these explorations have always come to naught.

In 1865, famed Scottish explorer and adventurer Sir Nigel McWhorty swears that he will reach the Moon via hot air balloon. He supervises the construction of an enormous balloon, outfits himself and his company with provisions and weapons, and launches himself from the Scottish Highlands amidst great fanfare. McWhorty and his fellow explorers are never seen again, but a fortnight later, astronomers swear they see what appear to be explosions on the face of the Lunar body.

Capitalizing on the advances in artillery made during the Time of Turmoil, Impey Barbicane of Baltimore, Maryland builds a giant cannon, which he postulates will fire a small craft with enough velocity to reach and land safely on the moon. The craft is launched from Stone Hill, Florida with a single passenger – French Savant and adventurer Michel Ardan. The retort of the cannon is heard from hundreds of miles away, and astronomers report that the cylindrical shell hit the moon, exactly as targeted. Ardan is never again seen.

Both of these ill-fated journeys are part of a series of attempts to reach, explore, and return from the Earth's nearest celestial neighbor. Many other Savants and adventurers attempt to perform this mighty feat, but for many decades none succeed, and eventually the race to the Moon is seen for what it is – a fool's errand which will never be successfully completed. Those who claim to have done so (with their amazing tales of Moon-Men and alien civilizations) are dismissed as cranks, frauds, and publicity-seekers.

But then in 1901, using a unique mineral of his own creation, Professor Cavor of England and his assistant managed to fly to the moon and back again, bringing with them exciting tales of Moon-Men and a strange world. Shortly after his return and before he could publish his results, Professor Cavor and the contents of his lab vanished entirely. Many feared foul play, but nothing was ever proven.

In the early part of 1867, throughout the Pacific Ocean, ships begin to mysteriously disappear. Nothing is found – no survivors, no wreckage, and no hint of what may be causing it. Over the course of nearly two years, over thirty ships vanish completely. Superstitious sailors blame everything from sea monsters to angry gods, but no sacrifice seems good enough to placate whatever is causing the trouble. The United States and the great powers of Europe send their fastest and strongest warships to the area to patrol and investigate, but nothing comes of the effort. Then, in December of 1869, the American frigate USS John Adams vanishes without a trace somewhere off the waters of Guam. The mysterious "sea monster" of the Pacific is never heard from again, and it is generally assumed that the John Adams and the creature destroyed one another.

In 1876, the first telephone, allowing for the transmission of sound across electrical wires, is perfected. Only a year later, Samuel Morse creates a method to transmit pictures and images across wires as well. Though the first images are grainy and hard to make out, further development continues, eventually allowing true face-to-face communication between people in different parts of the city, and eventually, across entire continents.

In the summer of 1881, a new high-speed express rail line opened up between New York City and Washington DC. It rocketed along at nearly 100 miles per hour, which allowed amazingly rapid travel between the two cities. Just two years later, a similar train in Europe (known as the Orient Express) shortened the distance between Paris and Istanbul.

Electricity is found to be a viable power source when the Edison Company demonstrates that it may be transmitted over wires. Soon, every capital of the world is hung with power lines. While steam remains the power of choice (since it is cheap, widely available, and well-tested), electrical plants begin springing up across the globe. Over the next few decades, electrical power continues to make inroads – incandescent lights, streetcars, telephones, and more are powered through electricity.

Roleplaying During the Gilded Age

The Gilded Age is a thrilling time in which to stage a role-playing game, filled with grand adventure and unlikely scientific developments. The default campaign setting for the Kandris Seal: Steampunk is the Gilded Age. The Time of Turmoil is over, and the inventions and devices perfected over the past 25 years have begun to make real changes throughout society.

In this period, the Keepers are attempting to position themselves for their next big push into our world. They are not actively and openly pursuing their goals (as they did in the Time of Turmoil), but are rather moving stealthily towards some great objective which even the wisest seers in the Thaumaturgia are unable to determine. Still, the war between light and darkness continues apace, with both sides testing each others' weaknesses – both magically and physically.

There is considerable overlap between the Time of Turmoil and the Gilded Age. This allows gamemasters, if they choose, to vary the tone of their adventures between the desperation and madness of constant war to the wonder and excitement of discovery. Adventures can take on a Vernesian or a Wellsian cast, and the world itself may become darker or brighter based on the actions, successes, and failures of the PCs.

Most of the works of Jules Verne, H.G. Wells, and other science fiction writers of the day took place during this time period, and are great places to research the attitude of the era. Disney's *20,000 Leagues Under the Sea* and *The First Man on the Moon*, as well as George Pal's *The Time Machine* both have excellent visuals – brass and crystal, rivets and boilerplate – that capture the feel of a Steampunk world.

Audiences at the 1885 London International Exhibition of Inventions are amazed and delighted by the latest invention in entertainment – the "motion picture." Those same audiences are horrified when shadowy-black humanoid shapes appear in the background of some of the films, flitting about. Several women in the audience faint; they later swear that they saw one of the shadowy creatures look directly at them and smile. The producers of these early films claim that there were no such creatures when the films were made, but subsequent attempts to verify this are stymied when the theatre owners have all the films destroyed.

1886-1888 – Reports of amazingly fast flying ships come back from America, Russia, Germany, and Italy. The reports have little in common, but rumors grow of a secret contest between Savants to see who can build the greatest heavier-than-air flying machine. In 1888, an American named Ordinaire (no first name known) claims to be the winner of the contest, revealing his contraption – The Osprey – in New York City. He amazes gawkers by flying thrice round the city, and then disappears over the Atlantic, never to be seen again. Savants around the world redouble their efforts to overshadow the other engineers (whom they regard as competitors) with their own marvelous contraptions.

In 1888, the first aero-shipping service starts up between London and Edinburgh, carrying passengers and freight on massive, hydrogen-filled airships. Within just a few short years, dozens of airship companies have sprung up across Europe and the Americas. The idea of faster, cheaper heavier-than-air ships is declared dead, and those few Savants and scientists who continue research into the idea are jeered at.

In 1895, an anonymous source publishes the papers and journals of a man known only as "The Time Traveller," which details a thrilling journey into the future. The journal's publisher only says that he wished to preserve the Time Traveller's

privacy, but diligent researchers eventually learn that the subject and object of the papers was Mr. George Phillips, an inventor from London who had disappeared completely about three years before. Whether the Time Traveler's story was the truth or a fanciful concoction of the brain is not known, but many Savants attempted to duplicate his Time Machine with little success.

1900, the mysterious monster of the Pacific Ocean, last sighted in 1869, reappears. Ships sailing on the high seas vanish at an alarming rate. The nations of the world send fleets of sea- and airships to find and destroy the culprit – be it man or fish – but nothing is found. Ships continue to vanish, even along well-traveled shipping routes, and international trade is disrupted. Luckily, several airship companies rise to take up the slack.

1904, the Road Club of Wisconsin sponsors a road race, inviting all inventors to bring their fastest vehicle to a 250-mile long paved road and prove whose is the best. The number of entries astounds even the sponsors – steam-powered, electric, and internal combustion vehicles clog the roads, some on wheels, some on legs, and even a few hovering above the ground. Competition is fierce – even brutal – and several competitors are forced out of the race. In the end, a small electric car designed and built by Leslie Green of Virginia wins the race. Due to high demand, several Road Clubs across America team up to sponsor another race two years later, this one traversing the length of the entire United States, from San Francisco to Washington DC. It is meant to test not only the speed, but the versatility and endurance of its competitors.

During the summer of 1905, while patrolling the skies near Hawaii, the British airship HMAS Victoriana Imperatrix goes down in flames, with no survivors. One month later, a dozen small, fast ships are spotted flying in formation in the same general area. In December of that year, a Chinese Savant named Shuo Ho Ti declares war on the western imperial powers. His tiny heavier-than-air craft prove to be more than a match for the largest British, French, or American airships, darting about too quickly to be fired upon, and packing heavy, armor-piercing explosive shells which bring even armored airships down quickly and efficiently. War over the Pacific begins, with the powers of the west pitted against a number of small – but growing more powerful – warlords of the air.

Roleplaying During the Great War

The Great War is a fine time to run military adventures and espionage between the great nations – and between the forces of good and evil. Players can play Special Forces units operating deep behind enemy lines, entrusted with crucial missions on which the fate of millions might hang. These types of adventure work equally well for heroes employed by national governments and for those who work directly for the Thaumaturgia.

Though the Great War signaled the end of the Steampunk era, the Gilded Age and the Great War can still provide great fodder for games set in later eras. Mad scientists attempting to recreate the scientific and technological marvels of an earlier age; hapless folk who dig up – and accidentally reactivate – ancient and long-forgotten machines of destruction; and the big question: what would happen if an evil sorcerer recreated the events of the Sandover Siege, once again releasing a wave of chaos energy over the Earth?

For information about the world of the Kandris Seal after the Steampunk Age, see *The Kandris Seal: Pulp Adventures!* by Andy Vetromile.

An excellent resource for more ideas about using magic and Steampunk technology in the Great War is *Arrowsmith, Book 1: So Smart in Their Fine Uniforms* by Kurt Busiek and Carlos Pacheco.

The Great War

1914-1918

Two generations after the catastrophic events of the Sandover Siege, the Keepers were once again prepared to renew their full-on assault against humanity. Their long, slowly-developing plans were becoming ripe; in their eyes, the world was once more ready to receive its true Masters. Mankind had grown fat and torpid on his own success. Secure in the power of its technology, humankind had tossed aside the superstitions of the past and had embraced the golden age of the future. All was just as the Keepers wanted it. The Gilded Age was over, and a new, terrible time was about to begin.

It started small. Almost unnoticeable. A simple, well-timed political assassination, and soon the powerful colonial powers of the west fell to squabbling. Squabbling led to fighting, and fighting led to war – a war the likes of which the world had never before seen. An entire continent was embroiled in the conflict, which drug out for years and years without resolution. The best and the brightest of nearly every nation on the Earth were cut down like wheat before a scythe, their young bodies flung up against the most horrible machines of destruction ever imagined. More than 15 million people – a number that defied human conception – died in the Great War, and with each death the power of the Keepers grew stronger.

Though mankind has always been willing and eager to wage war on its own behalf for any reason at all, this war was different. Spurred on by the whispered promises of the Keepers, generals and kings on both sides of the conflict hurled their men into the enemy's machine guns and artillery for little or no gain. Confident of their impending victory (and assured of it by their secret and supernatural advisors), both the Central Powers and the Allies threw all the resources of their nations into fighting battles that resulted in stalemate.

And the great battles were not fought just with men. New weapons, capable of reducing a man to ash or blowing an entire city to rubble, were brought to bear. Monstrous war machines trundled across the fields of France and Germany, leaving death in their wake. Huge zeppelins blotted out the sun, engaging in aerial battles with fast fighting aeroplanes.

And despite these horrors, there were much worst things lurking in the shadows, hiding in the black forests and waiting at the bottom of dark trenches. The commanders and politicians, tempted by the evil power of the Keepers, performed forbidden rites and unleashed necromantic spells of great puissance – raising dead soldiers to continue fighting, imbuing their crack troops with unspeakable powers, calling demons from the abyss to attack their enemies. Many sinister things were released in this age, things which were not easily put down, and which may still lie in wait in those places where blood was spilt.

The war dragged on for four long years until a concentrated Allied offensive finally broke the German lines. Exhausted and demoralized, the Germans sued for peace. The war was over, leaving behind a Europe scarred by trenches, spent of its treasure and resources, and littered with the bodies of its young men. The map which once defined the great imperial powers was wiped clean – Germany, Austro-Hungary, Russia, and the Ottoman Empire as they once existed were gone.

The End of an Era

The Great War signaled the end of the Steampunk age. The optimism of the Gilded Age was entirely spent on the battlefields of Europe. Those who fought in the war became known as the Lost Generation, because they never fully recovered from their horrendous experiences. For the next decade the world was in mourning, and the horrors of technology fueled by magic were never forgotten.

This reaction against technology was so pronounced in many places that people destroyed any technology they could get their hands on. Perhaps due to the weariness brought on by war, the common peoples' fury was quickly spent, but many of the wonders of the previous age were lost in the flames of the post-war period: buried, forgotten, never to be recovered again.

In addition, many Savants (those who did not perish in the war, at least) became terribly disillusioned by the destruction that their wondrous devices had unleashed. Many of them threw down their tools, walked away from their workshops, and never created another device again. By this time, the chaotic forces that allowed the Savants to work their wonders was beginning to fade. Perhaps the magic unleashed during the Sandover Siege was finally used up, like a well gone dry. Savants grew more and more rare, and by the 1920s, the world had moved on. The age of Steampunk was well and truly over, and a new age was about to begin.

Technological Developments of the Great War

Almost all of the technological developments of this dark time were built with the express purpose of killing. Many were based on the works and designs of earlier savants and engineers – death machines first conceived during the Time of Turmoil, and perfected upon now. Many Savants, employed by national governments to build bigger and better munitions, were lured to the side of evil by the Keepers and their servants. The weapons they created were terrible indeed. Some of them include:

Hiram Maxim invented the first machine gun in the late 19th century, but this weapon didn't really come into its own until the Great War. Machine Guns used the recoil energy of the previously fired bullet to reload, enabling an extremely high rate of fire. The design was lighter and required fewer crewmembers than previous Gatling guns. These guns caused an enormous number of casualties on both sides of the war and gained a terrifying reputation.

First used in the American Civil War, walking war-platforms were popular at the beginning of the Great War, when both sides thought to use their speed and firepower to quickly smash their enemies' resistance, but their use tapered off as the war advanced and the limitations of these marvelous machines became apparent. Though they were fearsome and could carry large amounts of firepower over virtually any terrain, their complicated joints and limbs were vulnerable to breakdowns, sabotage, and supply problems. They also had a tendency to become bogged down in the thick mud that plagued battlefields of Europe. By the end of the war, there were barely a handful of walking war-platforms still operational, and they were hardly ever used in any theater operations.

Even at the very beginning of the war, generals on both sides were looking for ways to break the enemy's lines. The walking war machines from the previous century proved inadequate for the muddy, crater-filled fields of France and Germany. They kept bogging down in the soft, wet soil and became easy targets for increasingly accurate artillery fire. In 1915, the first tanks rolled onto the battlefield. Tanks were different from the war machines of the past; they were equipped with caterpillar tracks (which enabled them to traverse the muddy, rugged, uneven terrain of the modern battlefield), heavily armored to withstand machinegun fire, and powered by a gasoline engine (rather than a steam-powered one). Savants quickly discovered that tanks could be much larger and heavier than walking war machines, and by the end of the war these engines of destruction had grown incredibly huge. The largest was the German *Landlinienschiff*, which stood nearly 30 feet high, weighed over 150 tons, and carried 15 massive cannons.

Cretan rebels first conceived the concept of using steam-powered armor during their failed rebellion against the Ottomans. Later Savants would take these ideas and improve on them, making the armor quicker and more mobile, without sacrificing the strength or resilience of the previous models. France fielded the first squads of troops wearing personal steam-powered body armor, which they dubbed *Les Blaireaux de la Mort* (The Death-Badgers). The British were less prosaic, calling them simply "Walking Tanks," a name which stuck. Various designs of the armor ranged from simple body armor, powered by wind-up springs and clockwork, to massive but surprisingly mobile suits fueled by small but highly-efficient steam plants and impervious to small arms fire.

Submarines, or U-boats, were used from the beginning of the conflict. None were as advanced as Captain Nemo's legendary ship, but nonetheless they were difficult for the enemy to spot and sink, and terrified the merchant ships that

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sailed the waters of the Atlantic. Other nations develop several countermeasures to help deal with this threat – depth charges, passive sonar, and spotting blimps.

The Great War saw the advent of the aeroplane as a weapon of war. The western nations had learned a thing or two about air superiority from the war over the Pacific Ocean against the so-called Warlord of the Air, Shuo Ho Ti, and they transferred that knowledge to the war in Europe. Mighty airships and smaller fighter planes battled one another for control of the skies. Anti-aircraft guns were employed to shoot down enemy ships. Zeppelins were employed in bombing runs, hoping to break the enemy's will to fight. Reconnaissance balloons floated high over the front lines, mapping enemy positions and directing artillery fire.

Indirect artillery fire contributed the largest number of deaths throughout the Great War – even more than the greatly-feared machine gun and the dreaded gas attack. The most powerful weapons were enormous naval guns which could only be transported on land via the railroads. Based on designs originally conceived during the Franco-Prussian war, these cannons weighed hundreds of tons apiece and could fire an explosive shell at targets miles away.

> *These canisters smashed on striking the ground– they did not explode–and incontinently disengaged an enormous volume of heavy, inky vapour, coiling and pouring upward in a huge and ebony cumulus cloud, a gaseous hill that sank and spread itself slowly over the surrounding country. And the touch of that vapour, the inhaling of its pungent wisps, was death to all that breathes.* – H.G. Wells, *The War of the Worlds*

Chemical warfare – toxic chlorine, mustard, and phosgene gas – saw its debut in the Great War. Armies quickly adopted gas masks as standard equipment for all their troops, but still its psychological effect was profound, and tales of horror filtered through the ranks – blistered faces, death by choking, eyes burned out, and other things too terrifying to mention. Later in the war, Savants employed by both sides created even more horrible types of chemicals. Gasses that would seep through the enemy's protective gas masks, no matter how well sealed. Hallucinatory gasses that would cause their victims to rush headlong into the enemy's fire, alternately laughing or screaming. Gasses that would madden the enemy's troops, to the point where they fought and killed one another. Even gasses that seemed to congeal into vaporous but still deadly troops, attacking the enemy from behind their own lines. These nightmarish weapons served to amplify the horrors of the war, as they were not only inhumane but also indiscriminate – an errant gust of wind could send the deadly fumes back into an army's own lines or through a civilian village.

Another terrifying weapon sprayed a jet of burning fuel at the enemy. Flamethrowers were of limited value on the battlefield since they were short ranged and highly vulnerable to enemy fire, but psychologically they were very powerful. The thought of being trapped at the bottom of a trench, burned alive, was paralyzing to many soldiers. As the war progressed, more and more powerful flamethrowers were added to both sides' arsenals. No longer confined to vulnerable troops, these longer-range and deadlier flamethrowers were fitted to tanks and war walkers, adding to these mechanical monsters' capacity for death.

Perhaps the most deadly weapon introduced during the Great War was the electric death ray. The earliest designs were large and bulky and required a stationary power source, and were primarily used for point-defense, much like the Vickers guns of the day. Towards the end of the war, the death-rays became small and light enough to be carried by a single trooper. These fearsome weapons fired a crackling blue bolt of lightning, which incinerated everything in its path. They were notoriously inaccurate and had a distressing tendency to backfire if the wielder wasn't careful, and some estimates suggest that they were responsible for an inordinate amount of friendly-fire accidents. Those soldiers lucky (or unlucky) enough to carry one into battle were known as "Lightning Rods."

Oberst (Colonel) Friedrich Steppenwulf

Strong3 / Soldier9: CR 12; Medium Werewolf Human Male; HD 5d8+9d10+60; hp 135; init +5; Spd 30; Def: 21 (Flatfooted: 18 Touch: 20); Atk: +13/+8 melee +12/+7 ranged; Action Points: 125; Occupation: Military; Allegiance: The Keepers; SV Fort +13 Ref +8 Will +8; Rep +5; Str 18, Dex 16, Con 20, Int 13, Wis 13, Cha 14.

Talents: Melee Smash, Improved Melee Smash, Weapon focus (short sword), Weapon specialization (short sword), Tactical aid, Improved critical (short sword), Improved reaction, Greater weapon specialization (short sword)

Feats: Archaic Weapons Proficiency, Alertness, Armor Proficiency (light), Athletic, Combat Reflexes, Brawl, Combat Reflexes, Guide, Iron Will, Personal Firearms Proficiency, Run, Simple Weapon Proficiency, Renown, Windfall

Skills: Climb +14, Hide +9, Intimidate +10, Jump +12, Knowledge (tactics) +7, Listen +17, Move Silently +10, Navigate +9, Spot +15, Survival +12, Swim +14

Chaos Taint: Lycanthropy

- 2d8 hit dice for wolf added to first level
- As wolf, bite for 1d6 damage, may then attempt trip as a free action; weapon finesse feat applies to it
- As wolf, +2 on natural AC, does not stack with other natural AC bonuses
- As wolf, +2 on strength, +2 on dexterity; modify the numbers on the sheet accordingly
- As wolf, +4 on survival checks to track by scent
- Alternate form; damage reduction 15/silver
- Darkvision to 60 feet
- Special qualities as in d20 modern

Equipment: German uniform, Leather jacket [light; +1 AC; max dex +8; check penalty 0; 4 lb.], revolver, short sword

Background/History: In the late 18th century, Baron Grigori Steppenwulf was a minor lord in the south part of Austria. While out hunting one dark day, he had an unfortunate run-in with a wild animal who mauled him savagely. His servants brought him back to his castle, where they were certain he would breathe his last, but he amazed his people

when he made a full recovery – the very next day!

Over the next few months, gossip grew among his people – stories of strange animals prowling the woods at night, of cattle viciously mutilated, even of children who wandered too far from their homes disappearing without a trace. It didn't take long for the whispers to become the shouts of an angry mob storming the Baron's castle. He was caught in the courtyard, in the midst of transforming into the beast. The villagers made short work of the creature, and burned the castle to the ground.

But the Baron's young wife managed to slip out into the night, bringing with her his infant son. The family settled in the Rhineland, where the boy grew up healthy and strong and regained his name and fortune. The horror of that night was chalked up to a family legend and long forgotten, buried in the past, and two generations passed.

But then Friedrich was born. From the time he was a child, he was different – stronger, more resilient, and wilder than his brothers and cousins. Though gifted with intelligence and good breeding, he never seemed to fit in. He was cruel and aggressive, and his temper always seemed to get the best of him. Then, on his 18th birthday, in a drunken rage, he murdered a prostitute. Feeling an uncontrollable desire welling up within him, he knelt to the ground and began to drink the hot blood he had spilt on the floor. On his hands and knees, lapping up the woman's life's blood like an animal, Friedrich transformed into a beast – and he found he liked it.

Remembering his family's legends of their ancestor Grigori, he kept his newfound power secret, though sometimes he felt like he could barely control it. Then the war broke out, and he finally found the opportunity to slake his bloodthirst on the battlefield. Friedrich's status and wealth assured him a commission, and his unrivaled fierceness meant he would rapidly climb in the ranks. Friedrich now leads a squad of troops who are utterly loyal to him – and who, incidentally, he has passed his curse along to. Die Wölfe ("The Wolves") are greatly feared by French, British, and American soldiers alike.

Personality/Motivation: Freidrich is aggressive and impulsive, with a violent temper and an insubordinate nature. His type of soldier rarely gets promoted, but he has proven to be a brilliant strategist, and he has a disturbing tendency to come back from suicide missions unharmed and (more often than not) victorious, so his star has risen quite rapidly. He claims to do his best work on the front lines, and his superior officers (many of whom are intimidated by his forceful personality)

Oberst Friedrich Steppenwulf Plot Seeds

The Eagle Has Landed: During a period of some of the worst fighting yet seen on the Western Front, a rash of brutal murders is reported across the English countryside. High command cannot spare the manpower needed to track down this killer (or killers), so they assign the PCs. Has the dreaded Oberstwölf somehow managed to infiltrate the British Isles in order to wreak havoc and destroy the Brits' fighting resolve?

The Big Push: The Allied nations are planning a big push into enemy territory, but rumors of the presence of Die Wölfe have begun to circulate among the men, and morale is low. There are several potential adventures here. The PCs could investigate how the Germans found out about the planned assault; they could be assigned a seek-and-destroy mission behind enemy lines meant to eliminate the threat of Oberst Steppenwulf and his men, or they may have to lead an full-out attack against the enemy lines and encounter the werewolf during the battle.

are more than happy to leave him there.

He is very careful with his secret, only allowing the beast out when in the heart of battle – when he expects there to be no survivors.

Oberst Steppenwulf knows little about the Keepers. He has heard legends and rumors, and is very interested in hearing more – they sound like exactly his type of people.

Quote: "Ja, very impressive. Now, let me show you what I am capable of..."

Powers/Tactics: Oberst Steppenwulf is extremely confident in his abilities – and with good reason. He is virtually invulnerable to harm. Even if seemingly killed, he will be back, fully recovered, within a few hours. He is a fierce and wild combatant, charging into the teeth of the enemy's machine guns and never blinking. He is ruthless and does not hesitate to kill those who stand against him. He never goes anywhere without his pistol, his rifle, and his saber, and he doesn't hesitate to use them – whether the situation warrents violence or not.

Campaign Use: Oberst Friedrich Steppenwulf is an unsubtle threat – an unkillable soldier willing to commit great atrocities to get what he wants (which, more often than not, is simply to commit atrocities!). A heroic band of Allied soldiers or Dragon Hunters might be dispatched to kill him and end his threat, or they might encounter him randomly on (or behind) the front lines.

GMs whose campaigns take place before the Great War can use Friedrich in a variety of other situations – during the Franco-Prussian War, for instance. He also exports nicely to a campaign set in the Second World War.

To make Steppenwulf more powerful, increase the strength of his wolf-form, and give him more wolf-like abilities in his human guise. To reduce his strength, eliminate his powers of Invulnerability.

Appearance: Oberstmann Steppenwulf is a handsome young German with short blonde hair, deep green eyes, and a slightly feral cast to his features. He is generally unshaven and often looks a little scruffy, despite his best attempts to keep his uniform pressed and polished.

Der Oberstwölf

Hit Dice: 3d8+8d10+55 (120 hp)
Initiative: +5
Speed: 50 ft.
AC: 19 (-1 size, +5 dex, +5 natural)
Attacks: Bite +10 melee

Damage: 1d8+10

Size: Large

Face/Reach: 5 ft. by 10 ft./5 ft.

Special Attacks: Trip, Lycanthropic Empathy, Curse of Lycanthropy

Special Qualities: Scent, Alternate Form, Damage Reduction 15/silver

Saves: Fort +13, Ref +8, Will +8

Abilities: Str 27, Dex 20, Con 24, Int 13, Wis 13, Cha 10

Feats: Improved Control Shape, Athletic, Brawl, Combat Reflexes, Leadership, Personal Firearms Proficiency, Simple Weapons Proficiency, Renown, Windfall

Quote: "I can smell your fear. It's a heady scent; musky and pungent. I will savor it a while, before I devour you..."

Powers/Tactics: As a wolf, Steppenwulf follows his instincts. He will chase an opponent down, following him for days until his prey is on the edge of collapse, and then he will strike from the shadows, biting and tearing with his vicious teeth and claws. The Oberst does not know fear, and it will often take great risks to satisfy his thirst for blood. After all, he cannot die… or so he believes.

Appearance: The wolf is a gigantic, coal-black timber wolf with red eyes that blaze like hot embers. He stands nearly five feet high at the shoulder. His teeth are gleaming white, and his claws scrape the ground when he walks, leaving gouges even in stone. When it speaks (yes, even as a wolf the Oberst can speak like a man), his voice is as deep and as rough as the mountains of his homeland.

The Timeline of Steam, Savants and the Kandris Seal

1837

- The telegraph was patented more-or-less simultaneously in England (by Wheatstone and Cooke) and America (by Morse).

1839

- Callisto van Ryske is appointed the Watcher of the Kandris Seal, replacing Pascal Del Giatto.

1847

- The Sandover Seige takes place. Both the Keepers and the Thaumaturgia are damaged badly by the battle.

1850

- The first underwater telegraph line (between England and France) is set up.
- Mendel, using garden peas, discovers the principles of heredity.

1852

- Henri Gifford flies 27 km in a steam-powered airship.

1853

- Elisha Otis invents the safety elevator. His revolutionary design prevents the elevator from dropping if the cable breaks.

1854

- The Societe Francaise de Photographe is founded in Paris. The art and science of photography gains in acceptance by the general public.

1856

- The Bessemer process, allowing for the mass production of steel, is developed.

1858

- The first transatlantic telegraph line (between western Ireland and Newfoundland) is set up. It only functions for a few minutes, but it proves the concept is feasible and enables later attempts to eventually succeed (in 1866).

1859

- The first commercial oil well is dug in Pennsylvania.

1860

- Cardinalè, "the Mad Pilot," creates (and then crashes) his infamous City of Glass, thus kicking off what is known as the Time of Turmoil.
- French inventor Jean Joseph Etienne Lenoir develops the internal combustion engine.

1861

- Confederate scientist Charles Beauregard creates the first mobile "walking" gun platform.
- The American Civil War begins.

1862

- The Gatling Gun is invented.

1863

- The Paris Observatory creates the first modern weather maps.
- Newspapers are given a boost when the first continuous roll rotary printing presses are developed.

1864

- The Gatling carbine is invented.
- German, Swiss, and French scientists, working independently, develop various types of Clockwork soldiers for the first time.

1865

- Thaddeus Lowe, an American, creates the icemaker.
- Scottish explorer and adventurer Sir McWhorty attempts to reach the moon via hot air balloon.
- Professor Gantelet discovers a lost world hidden beneath the Arctic ice.
- The Barbicane Cannon fires a manned shell at the moon and succeeds in hitting it.
- The Gatling pistol is invented.
- The Franco-Prussian War begins.

1866

- British inventor Robert Whitehead invents the first self-propelled torpedo.

- Turtle armor first used in warfare.

1867

- The active current (AC) generator is invented.
- Alfred Nobel invents dynamite.
- Medicine makes a giant leap forward as sterilization and antiseptic treatments become commonplace.
- A mysterious sea-monster makes shipping across the Pacific difficult and dangerous.
- The peaceful Swiss village of Pietre Verdi stands up on mechanical legs and flees from the approaching German army.

1868

- Celluloid (film) is invented.
- The French create an artillery cannon of unrivaled power, but German spies manage to destroy it before it can be successfully tested.

1869

- Westinghouse invents air-brakes, which are put into use on trains.
- The American transcontinental railroad is completed.
- The Suez Canal opens.
- The sea-monster of the Pacific is thought to have been destroyed.

1873

- Electricity is first used in an industrial capacity in southern Europe.
- The typewriter is patented.
- Silver bromide photographic print paper is invented.

1876

- Alexander Graham Bell invents the telephone.
- The first refrigerator is created.

1877

- The "canals" of Mars are first spotted.
- Samuel Morse invents a way to transmit both images and sound over telephone wires.

1878

- Edison makes long-distance telephone communications feasible.
- The Zeotrope and Zoopraxiscope make motion pictures possible.

1879

- Europe's first telephone exchange opens up in London.
- Edison invents the incandescent light bulb.

1880

- The first steam-generated electrical power plant opens up in London.
- Photographers begin using flash-powder.

1881

- Berlin proudly shows off her first street cars.
- Color photography is introduced.
- The first artificial vaccine is produced.
- The East Coast Express Rail Line opens up between New York City and Washington DC.

1882

- The Maxim gun is patented.

1883

- The first high-speed internal-combustion engine is created.

- The first steerable dirigible takes to the air.
- The Orient Express takes on its first passengers.

1884

- An artificial fiber known as Rayon is invented.
- The world is divided into time zones.
- The Canadian transcontinental railroad is completed.
- The steam turbine is invented.

1885

- The first electrical transformers are made.
- The "motion picture" makes its debut in London.

1886

- Karl Benz patents the first gas-powered vehicle.
- Hans Ackermann creates his so-called "walking train," the Hundertfüßerlokomotive.

1888

- Eastman Kodak makes the first portable camera commercially available.
- The first record player – the Gramaphone – is invented.
- A vaccine for typhoid fever is developed. Tropical medicines such as this allow for the greater exploration of Africa.
- American inventor Ordinaire attempts to fly across the Atlantic Ocean in his amazing heavier-than-air contraption The Osprey.
- Aero-shipping, using dirigible air ships, becomes common.

1890

- For the first time, the electric chair is used to execute a convicted criminal.

1891

- The four-cylinder engine is invented.

1892

- Bell Labs patents the first automatic telephone switchboard.
- The diesel engine is patented by Rudolph Diesel.
- George Phillips, known as "the Time Traveller," disappears into the timestream.

1893

- The Kinetoscope (commonly known today as the "peep show" or the nickelodeon) is patented.

1894

- Guglielmo Marconi invents the radio.

1895

- The first motion picture camera is invented.
- The first X-ray photographs are taken.
- The Time Traveller's memoirs are published, setting off a rash of Savants attempting to duplicate his work.

1896

- Henry Ford produces his first automobile.

1897

- The first turbine-powered steamship sets sail.
- The first Stanley Steamer automobile rolls out of the plant.

1898

- Heroin is used for medical purposes.

- Dr. Abdul, a Persian patriot, attempts to expel the Europeans from his homeland through the use of a giant solar-powered death ray.

1899

- Aspirin is introduced.

1900

- The vacuum tube is invented.
- The first wall-mounted telephones with separate ear and mouthpieces are sold.
- Electrical ignition systems become available for automobile engines.
- The French develop the photocopier.
- Blood typing becomes possible.
- Ferdinand Adolf August Heinrich von Zeppelin creates an armored airship for use by the world's air forces.
- The sea-monster of the Pacific reappears, once again threatening shipping lanes.

1901

- The first transatlantic wireless communication is received.
- Professor Cavor and crew fly to the moon and return safely, telling strange stories of weird Moon-Men.

1903

- Orville and Wilbur Wright become the first men to cross the Atlantic Ocean via a heavier-than-air aeroplane.
- *The Great Train Robbery* – the first sequential story told in motion picture form – is released.

1904

- The process to create stainless steel is perfected.
- Silicone is discovered.
- The first subway in New York City opens to great fanfare.
- Leslie Green of Virginia invents an electric car capable of speeds of well over 100 MPH.
- The "Spitting Dragon" flamethrower is invented, though it will not see production until the beginning of the Great War.

1905

- The first dial telephone is invented.
- Novacaine is synthesized.
- Einstein publishes his theories of relativity.
- Shuo Ho Ti creates a fleet of aeroplanes and uses them to attack airships across Asia.

1906

- The French develop freeze-drying.

1908

- Henry Ford unveils his first Model T automobile.
- The Gyroscopic compass is invented.

1909

- The V-8 engine is manufactured in France.
- The first successful flight over the English Channel is made.

1910

- Neon lights are invented.
- Electric ovens first become commercially available.

1911

- Aircraft carriers are introduced.

1912

- The first diesel engine steamship is launched.

1913

- The Geiger Counter, used to detect radiation, is invented.

1914

- The first air conditioner (originally intended to reduce humidity in movie theatres) is manufactured.
- The Great War begins.

1915

- Vacuum tubes in telephone systems allow for better long-distance communications.
- Tanks are first seen on the battlefield.

1916

- Passive sonar (which detects the source of underwater noise) become available.
- Depth charges are developed.
- The first turbocharged aircraft engine is created.
- "Walking Tanks" – steam powered body armor – are first used on the battlefield.

1917

- Birdseye introduces the first frozen foods.
- The Trans-Siberian railroad links Moscow and Vladivostok.

1918

- Active sonar is developed.
- The Great War ends.

1919

- Most of the contraptions of the Steampunk Age are destroyed in a frenzy of violence – a reaction against the savage excesses of the war.

Organizations in the world of the Kandris Seal: Steampunk

The world of the Kandris Seal is a world of extremes. In it, there are those who fight against evil, and those who fight for it. There are those who take up the banner of heroism, and those who walk the path of villainy. There are those who would sacrifice the lives of innocents for a taste of power, and those who would throw themselves into the mouth of a dragon if it meant an innocent would live.

The eternal dance between order and Chaos, between good and evil, continues apace. Humanity is under constant threat by those known as the Keepers of the Broken Circle – demons who wield the blackest magic and who treat humans as pawns in the great game. But the world is not without hope.

A band of wizards, scholars, and heroes collectively known as the Thaumaturgia stand against the demons, driven by the knowledge that if they fail, the Earth will be doomed.

And you… on which side do you stand? Are you a hero, or a villain?

The Thaumaturgia

The Thaumaturgia is a secret society devoted to standing against the evil of the Keepers and preventing them from gaining access to our world. They, like their enemies, work behind the scenes, hiding in the shadows and never revealing themselves to the world at large. If humanity knew of the unspeakable evil that lurks in the darkness, it would go mad; therefore the Thaumaturgia and its allied organizations work to keep mankind ignorant of the truth – for our own protection.

The Steampunk Age was an era filled with secret societies, and not all of them were selfish. Many wanted to bring about a utopian age… or at least prove man had risen above his primal, barbarous state. They worked to enlighten and educate humanity and to protect it from its base, animalistic instincts. Many of these organizations are allied with the Thaumaturgia. Among them are the Dragon Hunters, who work alongside their magic-using brothers and sisters. See *Who Are the Dragon Hunters?* earlier in this chapter for a full description of this warrior brotherhood.

For more details about the Thaumaturgia, see *The Kandris Seal* by Lisa Harjes.

The Keepers of the Broken Circle and the Taint of Chaos

Demons are real.

This is the essence of the truth – that Demons are real, and they want this world. Why do they want it? Who knows? They're Demons. They aren't like us. They don't have goals and dreams and motivations and desires like we do – they have hunger. They *are* hunger, and they hunger for our world.

Thirteen of the most powerful Demons have put aside their differences to concentrate on their singular and all-consuming goal – to come to our world and assuage their hunger. These Thirteen – and the uncountable number of lesser creatures who follow them – are known as the Keepers of the Broken Circle.

For aeons they worked their foul deeds without little opposition. They were patient. They were in no hurry. They knew that no one could stand up to them, so why rush? A corrupted soul here, a lost cause there; it added up slowly. The world became a darker place, hope became a rare commodity, and the Demons ate well.

And then it all changed. A band of mortals – wise and powerful, but mortals nonetheless – created a magical barrier designed to prevent the Keepers from darkening our world again.

The Keepers were insane with rage. They put all their effort, all their energy into breaking the Seal. They thought that humans (short-lived and short-sighted as we are) would forget about them, forget the age of horror that might have been. They thought the mortals who had trapped them would die out and be forgotten by history.

For nearly a thousand years, they were wrong. The Kandris Seal held strong. Unable to reach Earth directly, they were forced to use mortal pawns to carry out their work. But their schemes, no matter how carefully planned and perfectly executed, came to nothing. Though it grated on them, they had no choice but to remain patient.

Then, in the early part of the 19th century, a mortal with great promise contacted the Keepers. He was the perfect vessel for their power – cruel, greedy, arrogant, and above all power-hungry. They gave him power, and in exchange he very nearly destroyed the barrier that prevented them from overwhelming this world with their hunger and lust. But in the end, even he failed them. The Thaumaturgia, despite the passage of centuries, still stood in their way.

But not for much longer, if the Keepers have any say in the matter…

Organization

There are, as previously mentioned, thirteen members of the Keepers of the Broken Circle. They are theoretically a group of equals, but they continually vie with one another for power and status – and they are not above working against one another if they think it will buy them additional authority.

Until recently, the demon Winkretaset was among the most powerful of the Keepers. It was he who led the Dark Mage to corruption, and it was his power that the Thaumaturgia felt most keenly on that horrible night in 1847. However, when his scheme was ultimately defeated, it was he who bore the brunt of the blame. The other Keepers regard him with derision and watch him carefully, lest he screw up again. For his part, Winkretaset is content to sit back and lick his wounds, watching the others for signs of weakness and biding his time until his star is once again on the rise.

Since Winkretaset has fallen out of favor, the other Keepers are jockeying for position. Currently, Quizetracale, Drameniaos, and Kusortuse are the strongest of the Keepers – though each of the thirteen is equally dangerous.

Apart from the thirteen, each Keeper has innumerable demonic servants and imp flunkies, who are organized (or not) as their lord sees fit. Many humans, seduced by promises of power, wealth, or revenge, serve one or more of the Keepers of the Broken Circle as well.

Followers of the Keepers

There are many who walk the path of darkness. Some do so by accident or happenstance – abandoned by the world, they look for some solace in the lonely night and find only terror. Others seek out the darkness, driven by dreams of power or revenge. And whether they are fearful or desperate, greedy or filled with hate, the Keepers find them, take them, and twist them to their own purposes.

Most of the followers of the Keepers work in solitude, or in the company of only a few other lost souls. The organized efforts of the Keepers tend to be done in secret, for no civilized society would tolerate their presence if known. These tiny cells, though, can wreak great havoc on the fabric of the world when properly directed. And given enough time, even a small group of cultists can grow large and powerful enough to threaten towns, cities, even whole nations.

The Black Raven Society

"Today is the dawn of a glorious new era!" – The Dark Mage, December 21, 1847

There was once a man named Sir Hughe Albertson. He was a man who had been given everything – wealth, power, prestige, education. But he lacked one thing – a soul. Even as a child, he was cruel, clever, and capricious. When his family could take no more, they sent him away to boarding school. But that didn't help – with the assistance of like-minded friends he had met in school, he grew into a hellion, a dark-hearted rogue who cared only to gratify his own needs. There was no vice he and his circle of friends wouldn't try – gambling, drinking, whoring, smoking opium; they even began to dabble in the occult. They formed a club, which they called the Black Raven Society, and gained a small amount of notoriety in certain circles.

Of course, things turned sour. They always do. Albertson, using a sorcerous book of questionable origin, tried to summon a minor demon to do his bidding. He ended up contacting one of the Keepers of the Broken Circle – Winkretaset, the Demon Lord of Forbidden Knowledge. The demon promised him power, glory, and wealth. Fool that he was and not knowing the significance of his actions, Albertson agreed.

There was a bolt of energy, a flash of Chaos, and Sir Hughe Albertson was no more. In his place was the distillation of all of Albertson's faults and flaws, greed and lust given shape and form – the Dark Mage.

The Dark Mage reorganized Albertson's club, throwing out (or killing) those who were not serious enough or whose will he could not bend to his own, and recruiting new members from the seamiest side of society. The Black Raven Society went from a corrupt and eccentric but mostly-harmless social club to a dark cult dedicated to Chaos and darkness.

To open a passage between the worlds, the Dark Mage had to find a place where the fabric of the universe was already weak. He found one on Sandover Isle, a mostly-forgotten hardscrabble piece of rock off the northern coast of Scotland. He and his Black Ravens killed the few natives of the island and began to prepare for their greatest task – the destruction of the barriers that held their masters in check.

It was only thanks to the timely intervention of the Thaumaturgia and the Dragon Hunters that the Dark Mage failed. Had they not managed to stop him, he would have unleashed an age of Chaos and destruction the likes of which the world had never known. But stop him they did. The Black Raven Society was destroyed, and the Dark Mage was presumed dead.

But they never found a body, and cults are like cockroaches – impossible to stamp out completely. It may be that remnants of the Black Raven Society are still out there, regaining their strength and plotting their next move…

The Dark Mage

Nobody truly knows what became of the Dark Mage. Most people assume he is dead – after all, nothing human could have survived such a powerful influx of pure Chaos energy, nor the explosion that followed it. But no one saw him die, and no one ever found his body.

Even more worrisome, the Thaumaturgia sent agents to his various homes and headquarters to search for his belongings, but found nothing – no journals, no spellbooks, no magical artifacts, nothing but clothing and a few personal items.

These things are all easily explained, of course. His body was disintegrated in the explosion. His few remaining servants fearfully cleaned out his personal items and hid or destroyed them. These are perfectly logical and rational explanations.

But this is not always a rational and logical world, and many members of the Thaumaturgia fear that the Dark Mage still lives, hiding from their scrying spells and licking his wounds, waiting until the time is right to come back and finish what he had started. A man – a creature – as powerful as he was is not so easily destroyed. This terrifying thought keeps many mages awake at night.

There are, in fact, a number of members of the Thaumaturgia who have made it their goal to discover what really happened to the Dark Mage and to track down and exterminate the remaining members of the Black Raven Society – before they once again become a threat to the safety of the entire world.

How to use the Black Raven Society

Though the Dark Mage is gone, remnants of the Society still live on. The Dark Mage recruited members of his black cabal from all walks of life. Many were poor and downtrodden who desired power or revenge; many more were middle-class who wanted money or position in society. Quite a few Black Ravens were highly placed members of society – powerful politicians, influential businessmen, and even respected clergymen. Many cultists died on Sandover Isle, their dark souls going to feed the magic of the Dark Mage's Gate, but many others did not go to the island on that fateful night.

However, without its head, the snake can do little but twist and thrash. Right now, the Society is shattered and without direction. Several influential members are attempting to pull the Society back together, but are hampered by the inherent mistrust that the Dark Mage bred in its members (the better to control them) and by the pressure the Thaumaturgia is exerting against them. Already, the Society is fragmenting into numerous smaller occult societies, each with a different opinion on where to go next.

While it is in the Thaumaturgia's interests to keep these different occult societies separate and isolated from one another, it also makes it difficult to keep track of them. The PCs might be sent by the Thaumaturgia to investigate an upsurge in cult activities across Europe as these various secret societies vie for power and position.

In a campaign not focused around the eternal battle between the Thaumaturgia and the Keepers, the remnants of the Black Raven Society are still useful. From crazed and misguided cultists performing human sacrifice in the depths of the sewers of London or Paris to refined gentlemen of power using occult means to gain political and/or economic power, the world is filled with evil cultists to battle.

Sir Hughe Albertson, The Dark Mage

Smart5 / Charismatic5 / Mage10; Medium Human Male; HD 20d6; HP 70; Init +8; Spd 30; Def: 23 (Flatfooted: 19 Touch: 23); Atk: +9/+4 melee +13/+8 ranged; Action Points: 235; Occupation: Dilettante; Allegiance: The Keepers; SV Fort +9 Ref +13 Will +18; Rep: +7; Str 10, Dex 18, Con 10, Int 20, Wis 21, Cha 15.

Talents: Exploit Weakness, Plan, Trick, Fast Talk, Dazzle, Taunt, Arcane Skills, Arcane Spells, Scribe Scroll, Brew Potion, Scribe Tattoo, Spell Mastery, Combat Casting, Spell Mastery, Maximize Spell

Feats: Confident, Deceptive, Dodge, Educated (arcane lore & theology), Frightful Presence, Great Fortitude, Improved Initiative, Iron Will, Lightning Reflexes, Low Profile, Personal Firearms Proficiency, Simple Weapon Proficiency, Studious, Trustworthy, Empower Spell, Heighten Spell

Skills: Bluff +24, Concentration +15, Craft (Chemical) +25, Craft (Pharmaceutical) +25, Decipher Script +20, Diplomacy +16, Disguise +14, Gamble +16, Gather Information +16, Hide +8, Intimidate +22, Knowledge (arcane lore) +30, Knowledge (current events) +15, Knowledge (streetwise) +15, Knowledge (theology) +30, Read/Write French, Read/Write Greek, Read/Write Hebrew, Read/Write Latin, Research +20, Search +15, Speak French, Speak Greek, Speak Hebrew, Speak Latin, Spellcraft +17,

Chaos Taint: Spell Resistance, Taint of Chaos

Equipment: Black robes, Ritual dagger +2, Ritual chalice, Derringer .45 pistol

Spells: 4 Cantrips/day; 6 First-level spells/day, 5 Second-level spells/day, 4 Third-level spells/day, 4 Fourth-level spells/day, 3 Fifth-level spells/day

Cantrips: Dancing Lights, Daze, Detect Chaos Taint, Detect Magical Aura, Ember's Kiss, Light, Mage Hand, Mending, Message, Perfect Recall, Powder Flash, Resistance, Summon Impling*, Taint of Chaos*, Take a Beating

First-level: Corrupt Soul*, Erase, Kydon's Protective Shield, Magic Missile, Ray of Fatigue, Shield, Summon Imp*, Touch of Fatigue*

Second-level: Darkvision, Enhance Ability, Smoke Lungs, Weakness*, Web, Wither*

Third-level: Dispel Magic, Hold Person, Lightning Bolt, Summon Minor Chaos Demon*, Taint Wound*

Fourth-level: Animate Dead*, Bind Spirit, Cage of Iron, Chaos Bonds*, Death Watch, Shield of Chaos*

Fifth-level: Devour Soul*, Mark of Chaos*, Summon Major Chaos Demon*, Toxic Fog

* Chaos Spells are marked with an asterisk.

Background/History: For the complete history and backstory of the Dark Mage, see "The Black Raven Society" in this chapter.

Personality/Motivation: The Dark Mage is a ruthless man with a cold heart. Even before the Keepers took him, he was cruel and calculating, always looking for a way to increase his own personal standing at the expense of those around him. Now, he has one aim: to further the goals of the Keepers. People are just pawns to him; he views them as either "useful" or "not useful" – and for those who fall into the second category, death is usually quick and painful. He has no friends, and he is more than willing to sacrifice even those who serve him to further his plans.

He is aware of the Thaumaturgia, but he believes they are useless relics from a bygone era. They are not able to stop him – or so his megalomania tells him.

Quote: "Insignificant whelp. Let me show you what true power is!"

Powers/Tactics: The Dark Mage is not a fighter, and he knows it. He prefers to send his servants to fight his battles for him. If forced into combat, he will attack his opponents from range with his most devastating spells. He has no concept of honor and believes the words "fair fight" are an oxymoron. He shows no mercy to his enemies, and isn't above using threats to innocents to get his way. By preference, he will attack members of the Thaumaturgia first. Those hated wizards have stood in his way far too often, and they deserve nothing better than a painful death.

His overconfidence knows no bounds, but he always has contingency plans in place on the odd chance that his enemies get the better of him (temporarily, of course). If he is losing a confrontation, he will cast his most devastating spell and in the confusion run away. He will leave his own allies behind; he does not care if they die – that's what they're there for, after all. If the Dark Mage did, indeed, survive the Sandover Siege, it was because he had a contingency plan.

Campaign Use: Depending on when your campaign takes place, the Dark Mage could be the main villain, or a shadowy threat hanging over the PC's heads. If your campaign takes place during the Time of Change, when the Dark Mage's

power is at its fullest, they will have their hands full dealing with him. He controls a network of cults all across England and Continental Europe, any one of which might tip the players off that something big is in the works.

If your campaign takes place during the Time of Waiting or later, the Dark Mage could be just a distant memory – an insane cultist who almost destroyed the world. But though he was defeated, is he truly gone for good? A new threat could arise, rumors of an evil wizard gathering all the scattered remnants of the Black Raven Society around him. Could it be that the Dark Mage didn't die on Sandover Isle? This works equally well whether the heroes are involved with the Thaumaturgia or not – though if they aren't, they won't know the history of the Dark Mage, nor why he is considered so dangerous.

The Dark Mage is already extremely potent (especially in a Heroic campaign), but to make him more of a threat than he already is, raise his Characteristics, and perhaps add some more powerful followers – a demonic familiar or the like. To reduce his power, remove or reduce the power of his spells, and decrease his Characteristics (especially DEX, INT, and EGO).

Appearance: Even before he was corrupted by the power of Chaos, Hughe Albertson was not a particularly attractive man. After he sold his soul to the dark powers, he slowly grew worse. By the time of the Sandover Siege, the Dark Mage's face had taken on a weasel-like cast, with thin cheekbones and a long, pointed nose. His hair was dark and stringy, and his eyes were like the eyes of an animal – dark and beady. His hunched back no longer allowed him to stand up straight, and he was virtually emaciated at a mere 110 pounds. He prefers to disguise himself with billowing black robes with a hooded cloak that covers his face. The cloak is embroidered with mystical sigils that are recognizable as symbols of the Keepers.

The Circle of Technologists

"We have a right – nay, the duty – to use technology for whatever purposes we deem fitting. And if there are some who would stand in our way? Well, they will

find out exactly what our technology can do." – Dr. H. Dunkelheit

The Circle of Technologists is a professional society founded in 1865 by Dr. Helmut Dunkelheit. Its stated goal is to "Advance the knowledge of mankind by sharing scientific theories and technological developments freely among members." The Circle is very exclusive; membership is by invitation only, and only those scientists with great promise and potential are invited to join. Once initiated, a scientist joins a fellowship of like-minded individuals with whom he can discuss and debate the latest theories and inventions. He has access to the Circle's vast library, and the assistance of a veritable army of solicitors when he attempts to patent his own inventions or build his own factory or workshop. Savants and ordinary scientists alike are welcome in its ranks.

The Circle is a well-respected establishment which publishes a quarterly journal, detailing the latest exploits of its members and exploring the latest theories. The Circle has houses in most of the European capitals, and in several major cities throughout the New World as well. Though the debates and symposiums hosted by the Circle can get raucous, the Circle of Technologists is a gentleman's society in which scientific rivals can hotly argue over a mathematical formula in the morning, then share a hearty repast in the evening.

At least, that's the face the Circle presents to the public.

In reality, Herr Doktor Dunkelheit is a faithful servant of the Keepers, and the Circle of Technologists is a secret cult devoted to their worship. Dunkelheit's goal is to remove all ethics and morality from the scientific process, to convince Savant and scientist alike that they have the duty to use technology for any purpose they see fit – no matter who might come to harm because of it. It encourages researchers to go further and to do more than they might otherwise ordinarily do – to the detriment of society as a whole. It decries spirituality, religion, and mysticism as mere superstition, no longer appropriate for sophisticated, modern humans to believe in. It fights against regulations to make factories safer and cleaner. It encourages the development of weapons of war – the deadlier, the better. And it insists, no matter the end results, that its members have the right to do whatever they like. It encourages them to never

The Dark Mage Plot Seeds

Clean-Up Party: Though the Dark Mage is gone, many of his followers in the Black Raven Society still remain. Some of them are highly-placed in society and in the government, and the Thaumaturgia needs to find out who they are, what they want, and what they intend to do now that their leader is gone. Tonight, the Queen is holding a fete and the crème de la crème are invited. The heroes are to infiltrate the party and learn what the Black Raven Society plans next, and if possible, to stop it.

The Sandover Siege, Part Two: Fluctuations in the Kandris Seal show that someone is trying to duplicate the Dark Mage's efforts on Sandover Isle. The dimensional barriers, heavily stressed during the great battle, are still fragile. The Dragon Hunters dispatched to investigate have not reported in, and the energy flow is continuing to increase. Can the PCs make it to this remote Scottish island in time to prevent a repeat of the Thaumaturgia's greatest loss in living memory?

The Hunters: A person exactly matching the Dark Mage's description has been sighted in Europe boarding a train bound for the east. The train, an express, makes no stops until it hits Budapest. Can the heroes catch up to the racing train, board it, and search it before the Dark Mage escapes justice once again? Or is this a false alarm, intended to send the Thaumaturgia's best agents off on a wild goose chase while the real foe plots something deadly?

ask the all-important question: "Should we do this?" and only concentrate on: "Can we do this?"

The inner cadre of the Circle is made up entirely of those scientists whose moral compasses have been utterly crushed by Dunkelheit's philosophy. However, most of them do not know about the Keepers or the great war for reality. They are scientists – they have no time for fairy-tales about magic and ancient demons. But this is the way that Dunkelheit (and his demonic masters) like it; denial of their power makes their ability to corrupt men's souls so much easier.

The laboratories and factories of the Circle of Technologists are responsible for the creation of many of the worst excesses of the Time of Turmoils.

How to use the Circle of Technologists

At the point in time the Kandris Seal: Steampunk takes place in, the Thaumaturgia is generally unaware of the threat posed by the Circle. Dr. Dunkelheit has been very careful in keeping his activities, and those of his inner circle, secret. As far as the Thaumaturgia is concerned, the Circle of Technologists is what it appears – an organization dedicated to the pursuit of scientific endeavor.

This, of course, makes the Circle every bit as dangerous as the Black Raven Society was before the death of the Dark Mage. They can act with relative impunity, gathering more and more power around themselves while cloaking their dark deeds in a mask of respectability.

Most of the members of Dunkelheit's inner Circle are well-placed in society; many are Lords or landed gentry, or heirs with access to considerable sums of cash. They have grown even more wealthy on their patents, and they maintain their power by brutalizing anyone who might be seen as a threat, and recruiting anyone who might be amenable to their ultimate goals.

A game that uses the Circle of Technologists as a primary villain might see the PCs secretly infiltrating the Circle, attempting to gain access to its secrets. Indeed, in a game like this the PCs might start out completely unaware of the Keepers and their plans for the world, and only be slowly drawn into the great conspiracy well after the game is established. The Circle might, in the early part of the campaign, be seen as a secretive but generally benevolent organization, and the heroes will only discover its true evil after they are well and truly immersed in its grasp.

Regardless of how the GM decides to use the Circle of Technologists, they will be a formidable, long-term foe, with a very long reach and subtle (but decidedly malicious) plans for the future of humanity…

Doktor Helmut Dunkelheit

Smart10 / Savant10; Medium Human Male; HD 20d6+80; HP 138; Init +5; Spd 30; Def: 19 (Flatfooted: 18 Touch 19); Atk: +10/+5 melee +11/+6 ranged; Allegiance: The Keepers; Action Points: 235; Occupation: Academic; SV Fort +10 Ref +7 Will +18; Rep: +10; Str 10, Dex 13, Con 18, Int 23, Wis 18, Cha 18.

Talents: Savant – repair, Linguist, Exploit Weakness, Plan, Trick, True Genius, Brilliant Improvisation, Use Savant Technology, Jury Rig +4, Build Spoke, Beta Test

Feats: Advanced Firearms Proficiency, Aircraft Operation (heavier-than-air vehicles), Builder, Cautious, Exotic Firearms Proficiency (cannons), Improved Initiative, Educated (technology & physical sciences), Gearhead, Iron Will, Personal Firearms Proficiency, Renown, Simple Weapon Proficiency, Studious, Surface Vehicle Operation (walkers & locomotives), Vehicle Expert, Windfall

Skills: Computer Use +14, Craft (Chemical) +26, Craft (Electronic) +26, Craft (Mechanical) +26, Craft (Pharmaceutical) +26, Craft (Structural) +26, Decipher Script +16, Demolitions +28, Disable Device +28, Drive +13, Knowledge (behavioral sciences) +15, Knowledge (business) +14, Knowledge (earth & life sciences) +17, Knowledge (physical sciences) +28, Knowledge (technology) +28, Pilot +7, Read/Write French, Read/Write German, Read/Write Greek, Read/Write Hebrew, Read/Write Latin, Repair +38, Research +26, Search +14, Speak French, Speak German, Speak Greek, Speak Hebrew, Speak Latin

Chaos Taint: Damage Reduction 10/magic

Special Weaknesses: Sunlight Vulnerability*

*Dunkelheit's inhuman body cannot stand the touch of sunlight. If his skin is exposed to direct sunlight, he takes 1d6 points of damage per round.

Gadgets: 4 Cantrips, 5 First-level gadgets, 4 Second-level gadgets, 3 Third-level gadgets, 2 Fourth-level gadgets, 2 Fifth-level gadgets

Equipment: Heavy coat & hat, Mechanical toolkit (masterwork), Electronics toolkit (masterwork), Pharmacist kit (masterwork), Chemical kit (masterwork)

Background/History: Helmut Dunkelheit was born in Dusseldorf, Germany at the dawn of the new century. A bright and perspicacious child, he was given every opportunity in life – attending the best schools and introduced to the right people, he was viewed as something of a prodigy and his prospects were wide open. However, he was dissatisfied with life. Everything came too easily, and he began to view other people as lesser beings, worthy of nothing but contempt. But he hid his distain well, making a game of playing people like pawns. He grew wealthy and powerful using others to achieve his goals, but was still deeply discontent.

Then, in the year 1848, everything began to change. He could feel it in the air, taste it in the water. The world felt different to him. His mind was filled with new thoughts, brilliant ideas which washed over his consciousness like a tidal wave. What had been difficult became childishly simple. Dunkelheit was one of the world's first Savants, and he was determined to find out what had happened.

His research led him to the remains of the Black Raven Society, where he learned about the Dark Mage, the Keepers of the Broken Circle, and the power of Chaos. He was intrigued by this new discovery. It took him several years, but his brilliant mind finally came up with a way to contact the

Keepers. He pledged himself to them and became a servant of Chaos.

As a scientist, he realized that technology was the wave of the future, and that the Keepers could seize the opportunity to exploit it. He formed the Circle of Technologists with the goal of removing all trace and taint of morality from the pursuit of knowledge (just as the Keepers had once tried to do with magic), making it far, far easier for these demons to corrupt the process of scientific discovery itself, and through that, all mankind.

The Dark Mage had the correct goals and the correct methods; what he lacked was the correct means. Magic and sorcery were dying arts. The Keepers were destined to rule the world through scientific achievement.

Personality/Motivation: In the time following the death of the Dark Mage, Dr. Helmut Dunkelheit has become perhaps the most dangerous man alive.

Though he wears all the trappings of a modern scientist, Dunkelheit is in reality an old-school servant of the Keepers of the Broken Circle. His methods may not involve spells and sorcery, but his goals are the same – to open a portal to Earth that the Keepers can exploit. He does this by corrupting the minds, souls, and methods of the latest generation of "sorcerers" – the scientists and Savants that have been born into this new age. He knows that when the old ways are forgotten, when people like the Thaumaturgia and their allies no longer have the power and influence to protect this world, the Keepers will be free to bring about a new age of Chaos.

But, like many of the Keepers' most favored servants, Dunkelheit is subtle. He uses his influence to nudge young scientists towards his way of thinking. He publishes papers, sponsors symposiums, and grants scholarships to those most deserving of his gifts. He appears to be a reasonable man, excited about technological developments and eager to push inventors towards their destined greatness. Seldom does he let his true nature show, and then only to his most trusted advisors.

Quote: "We have no time for such outdated concepts as morality and ethics. We are scientists – knowledge is our goal, and damn the consequences."

Powers/Tactics: If Dr. Dunkelheit knows that a confrontation is inevitable, he will prepare ahead of time. He is always perfecting some war-machine or other deadly device, and he is ready to wheel it out at a moment's notice if necessary. He is not a physical man, but is more than willing to let his brilliant inventions do the talking for him.

Campaign Use: Savant characters may know of Dunkelheit by reputation – he is reputedly one of the most brilliant men in Europe, and he has a clear vision for the future of science and technology. Examined closely, his Circle of Technologists may appear to be an unethical organization, but there are no obvious ties between it and the Keepers. Characters with enough scientific background may even be invited to join the Circle, and can reap the benefits of membership – for a while. Once the true, dark nature of the Circle comes out, the heroes may be faced with a quandry – stay loyal to the organization which has done so much for them, or oppose it?

If Dunkelheit is not powerful enough for your campaign, increase the value of his "My Latest Project" and "Helpful Little Gizmos" Power Pools. He is intended to be very powerful – one of the greatest threats to mankind alive today – but if he proves to be too much for your campaign, remove his "My Latest Project" power altogether.

Appearance: Dunkelheit rarely appears in public any longer because his face and body have been horribly distorted by the power of Chaos that flows through him. He claims to have been burned in a lab accident. When he does show his face, he is invariably swathed head to toe in heavy bandages, such that only his piercing blue eyes are visible. He wears a wide-brimmed hat and a long coat, buttoned to the neck no matter how hot the weather, and covers his hands in black gloves. There are those who say they've seen his coat shift and move, as if a small animal were trapped within, but these visions are usually passed off as tricks of the eye. If his bandages are torn away, the face they reveal is nothing short of inhuman and hideous to look upon. Most of his body is covered in what appear to be tiny worms burrowing into his skin, twitching and wriggling horribly. It is a sight likely to give even the bravest of men nightmares for years to come.

Dr. Dunkelheit Plot Seeds

Dr. Dunkelheit and Mr. Hyde: A strange creature is seen lurking about the streets of the city – hideously demonic in appearance. Women – mostly prostitutes – are disappearing into the night. The creature is tracked back to the local townhouse of the Circle of Technologists, where celebrated scientist Dr. Dunkelheit is hosting a symposium. Could one of the scientists have unleashed something horrible on the world, or is Dunkelheit himself manifesting even greater symptoms of Chaos-Taint that require him to feed on fresh blood each evening?

The Sandover Contraption: Dunkelheit has just finished his greatest invention – a machine that has the power to open up portals to other dimensions. It acts just like a powerful Summoning spell, but because it does not use magic, the Watcher is completely unaware of its effects. Can the heroes determine the source of the numerous demonic invasions that have been happening, and put a monkey wrench in the evil Doktor's scheme?

A Civil Exchange of Views: One of the heroes, a Savant, begins receiving correspondence from a famous professor on the continent. The letters indicate that the professor was greatly impressed by some of the character's papers, and since the two of them are in similar fields, he wishes to open up a line of correspondence – trade ideas, bounce theories off of one another, that sort of thing. Is this what it seems – merely a friendly fellow-scholar looking to advance the knowledge of mankind, or is it the sinister Dr. Dunkelheit, trying to draw the unsuspecting Savant into a web of intrigue and danger?

The Cult of Wei-Fang

"Let the English tremble in fear at what we have unleashed under their very noses." – Sun Wei-Fang

The Cult of Wei-Fang is centered in London, mostly among the poor immigrants who've recently arrived from the Far East. Their leader is a mysterious man known as Sun Wei-Fang. Though few people have ever seen Wei-Fang in person, those who have say he has a magnetic personality. When he speaks, his words seem to change those who listen. His words fill their souls with fire, and they become like different people. He controls his cult through a strange mix of Confucian philosophy and Chaos sorcery; he somehow hypnotizes his followers until their souls are no longer their own.

With this power, he has assumed control of the London underworld and is now spreading out across the nation and even into Continental Europe. Many immigrants and other lower-class people are drawn to his message of power and revenge, and his threat is growing steadily greater.

How to use the Cult of Wei-Fang

The Cult of Wei-Fang can make excellent villains in both supernatural and mundane campaigns. The common criminal goings-on of Sun Wei-Fang's many minions can attract the attention of a team of adventurers, slowly drawing them into a web of intrigue, danger, and dark sorcery as they grow closer to the truth about Wei-Fang and the Keepers of the Broken Circle.

Though most members of the Cult are poor immigrants and petty criminals, they can grow to be a major threat – not just to the characters, but to the British Empire itself… and from there, the entire world. Sun Wei-Fang himself wields mighty magic and has powerful allies and a great battle to bring him down would make the great capstone for a campaign.

Alternately, the Cult of Wei-Fang could be a minor antagonist. They could act as a recurring villain, as Sun Wei-Fang's lieutenants continually pop up to interfere with the heroes' schemes (or vice versa). The Cult could also serve to introduce a mundane group of adventurers into the supernatural world of the Keepers and the Thaumaturgia.

The Cult of Wei-Fang is based in London, but it would be a simple matter to transplant it to the New World, if your campaign is based there. San Francisco in particular, with its high population of newly-arrived (and socially marginalized) Chinese immigrants would be an appropriate setting for this fiendish organization. As the railroads crossed the continent, so too did Chinese manual laborers – and thus this insidious Cult could quickly spread its evil influence across the United States and Canada…

For some ideas on ways to use the Cult of Wei-Fang in your campaign, see the works of Sax Rohmer, author of the famous "Fu Manchu" series of books. Keep in mind that Rohmer was a product of his time; his books almost single-handedly created the concept of the "yellow peril" in the minds of Americans and Europeans, and his racist characterizations would color western concepts of the Far East for the better part of fifty years. According to some stories, Rohmer based Fu Manchu on a real person – known only as "Mr. King," a mysterious figure in the London underworld. He was the head of a powerful Tong gang who was extraordinarily wealthy and was connected to gambling, drug smuggling, and other facets of organized crime. Of course, no reliable documentation of Mr. King exists – he was never charged with a crime, and records about him are notoriously vague.

Of course, Rohmer wasn't the first person to write about the "Yellow Peril" – the concept could be found in literature dating back as far as the early 1880s – right about the time that the Chinese immigrant workers were completing the American Trans-Continental railroad, and foreshadowing the Boxer Rebellion in China by about 20 years.

Sun Wei-Fang

Dedicated5 / Charismatic5 / Mage5; Medium Human Male; HD 15d6+15; HP 66; Init +2; Spd 30; Def: 20 (Flatfooted: 18 Touch 20); Atk: +7/+2 melee +9/+4 ranged; Action Points: 140; Occupation: Religious; Allegiance: The Keepers; SV Fort +8 Ref +9 Will +14; Rep: +10; Str 10, Dex 15, Con 13, Int 20, Wis 18, Cha 19.

Talents: Skill Emphasis (gather information), Aware, Faith, Charm (females), Favor, Captivate, Arcane Skills, Arcane Spells, Scribe Scroll, Brew Potion, Scribe Tattoo, Spell Mastery

Feats: Alertness, Attentive, Deceptive, Windfall, Confident, Educated (arcane lore & streetwise), Iron Will, Lightning Reflexes, Frightful Presence, Simple Weapon Proficiency, Renown, Trustworthy, Enlarge Spell

Skills: Bluff +16, Concentration +6, Craft (Chemical) +11, Decipher Script +12, Diplomacy +20, Disguise +6, Gamble +11, Gather Information +21, Hide +2, Intimidate +18, Investigate +19, Knowledge (arcane lore) +22, Knowledge (behavioral sciences) +10, Knowledge (business) +10, Knowledge (current events) +15, Knowledge (streetwise) +17, Knowledge (theology) +15, Listen +12, Read/Write Cantonese, Read/Write French, Read/Write German, Read/Write Greek, Read/Write Japanese, Read/Write Latin, Read/Write Mandarin, Research +15, Sense Motive +17, Speak Cantonese, Speak French, Speak German, Speak Greek, Speak Japanese, Speak Latin, Speak Mandarin, Spellcraft +17, Spot +16, Treat Injury +14

Chaos Taint: Frightful Presence, Chaos Sorcery (the Devil's Lightning)

Equipment: Silk robes, Ritual dagger +2

Spells: 4 Cantrips/day; 5 First-level spells/day, 3 Second-level spells/day, 2 Third-level spells/day

Cantrips: Dancing Lights, Daze, Detect Chaos Taint, Detect Magical Aura, Ember's Kiss, Light, Mage Hand, Mending, Message, Perfect Recall, Powder Flash, Resistance, Summon Impling*, Taint of Chaos*, Take a Beating

First-level: Corrupt Soul*, London Fog, Magic Missile, Magic Weapon, Shield, Summon Imp*

Second-level: Blur, Enhance Ability, Weakness*, Wither*

Third-level: Dispel Magic, Summon Minor Chaos Demon*, Taint Wound*

* Chaos Spells are marked with an asterisk.

Background/History: Through the 1840s and 1850s, the British and the Chinese fought a series of wars over a variety of grievances, including the British desire to import vast quantities of opium into Chinese ports. The wars ended in 1860 when the Chinese were forced to sign the Convention of Peking, granting the British full access to several ports and effectively destroying the power of the Qing Dynasty. The western nations were very pleased with the new status quo. Over the next few decades, they allowed thousands of Chinese workers to immigrate to the west, bringing with them their culture, their history, their myths and legends, and their crime.

Nobody knows exactly when Sun Wei-Fang arrived in London, but within a few short years after he made his presence known, all the foreign gangs in the city began taking orders from him. Those that didn't were eliminated with extreme prejudice. Sun Wei-Fang ruled through fear and intimidation; his assassins struck from the shadows; he showed no mercy to those who opposed him.

For years, Scotland Yard virtually ignored his growing cult. It was just foreigners killing each other – let them play out their turf war, as long as they leave the good people of the city alone. But since Sun Wei-Fang has consolidated his control, he has begun branching out. Now his ruthless gangs are leaving their own neighborhoods and threatening the city of London, and the police are having a hard time dealing with them.

Personality/Motivation: It is said that Sun Wei-Fang has no emotions at all, but this is not true. He feels hunger. Above all things, he craves power and revenge against the hated British. With his rapidly growing underground cult, he may very well get what he desires.

Who is Sun Wei-Fang? No one really knows for sure. He is reclusive and paranoid to the extreme, and no one outside his cult has laid eyes on him in years. It is rumored that he was once a high-ranking official in the Qing Dynasty, perhaps even a cousin to the Emperor himself. He certainly carries himself with a regal bearing and speaks with the eloquence of a nobleman. All that anyone can say is that he intends to bring the English to their knees, as they once did to his beloved China – and anyone who stands between him and his goal will soon find themselves dead.

Quote: "You will never understand us. We are of a race that was civilized while yours was still banging rocks together. This is why, in the end, we will defeat you."

Powers/Tactics: Sun Wei-Fang is a true mastermind. He rarely leaves his secret (and well-guarded) domicile, and few people outside of his cult know what he looks like. He is not a physical character, and if forced into a confrontation he will seek to flee at the soonest opportunity. He has some spells which can be used offensively, but he prefers to use these to torture helpless foes rather than to fight off his enemies.

Campaign Use: Sun Wei-Fang is a good long-term villain with which to challenge a group of characters. They could begin by defeating a gang of smugglers, then find that the smugglers were working for a minor gang-lord. Overcoming him leads to the heroes becoming involved in a turf war, which may eventually point to the involvement of the mysterious, shadowy Cult of Wei-Fang. Depending on the tone of the campaign, the GM can play up Wei-Fang's connection with the Keepers and the powers of Chaos, or downplay it.

To make Wei-Fang more powerful, increase his physical Characteristics and give him more sorcery that can be used in a direct confrontation. To make him weaker, remove his sorcery altogether, making him an ordinary (if extraordinarily ruthless) crime lord.

Sun Wei-Fang Plot Seeds

Black Flowers: As the Chinese immigrants arrive in England, they bring with them pieces of their homeland; bits of their culture, signs of their religious devotion, and the like. One of these things is a beautiful flower with iridescent blue-black petals and a strong but pleasing scent. The English love these new pretties, and the flowers seem to like the climate. They are soon seen everywhere – in window boxes, in flower shops, in ladies' hats and in men's lapels. But the aroma of the flower has a strange soporific effect, and before long the city grinds to a halt as even the most industrious people can't bring themselves to get up. Are these flowers natural, or is this part of Wei-Fang's conspiracy to destroy the British Empire?

Big Trouble In Little Limehouse: The Limehouse district, near the docks, is where most Chinese immigrants live. Though poor, they are a proud people who intend to assimilate into their new culture and make a better life for themselves. If it weren't for the almost constant gang warfare in and around their neighborhood, they might have a chance. The PCs get caught in the middle of a massive brawl between two gangs, the outcome of which draws them deeper into a web of mystery, ancient legends, and the darkest kind of magic…

The Savant Affair: Savants from across England are disappearing; kidnapped from their homes or places of work. At the same time, rumors circulate of a great weapon being constructed somewhere in the slums of London. Wei-Fang aims to destroy the British Empire in the most direct fashion imaginable – and it is up to the heroes to find out what he is doing and put an end to it.

Appearance: Sun Wei-Fang is very tall, standing well over six feet, and very thin – almost delicate looking. His skin is as pale and translucent as old parchment, and his hair is long and black, hanging down his back in an elegant topknot. He has a long moustache which he keeps impeccably groomed, and his face always has the same serene look upon it, whether he is enjoying a delicious meal or ordering the torture and death of a disloyal member of the cult. He dresses in heavily embroidered silk robes and often wears a tall hat, as is befitting a man of his rank and power.

Martians and Moon-Men

No one would have believed in the last years of the nineteenth century that this world was being watched keenly and closely by intelligences greater than man's and yet as mortal as his own; that as men busied themselves about their various concerns they were scrutinized and studied, perhaps almost as narrowly as a man with a microscope might scrutinize the transient creatures that swarm and multiply in a drop of water. – H.G. Wells, *War of the Worlds*

There are two major alien races in the universe of the Kandris Seal – the Maylor and the Bedwyr, once members of the same race, split off from one another by the power of the Keepers. Both races realize the importance of humanity in the great war between order and Chaos, and both are keeping a close eye on mankind's tiny blue-green globe. Both the Maylor and the Bedwyr have bases on Earth's closest neighbors – the Moon and Mars, from where they monitor the goings-on of humanity. These bases are kept highly secret.

However, humans have visited the Bedwyr's Moon-base at least once; a Savant and his team who hoped to explore Earth's satellite actually (in defiance of all the laws of physics and common sense) succeeded. In 1865, Sir Nigel McWhorty swore to reach the moon by hot-air balloon. Though his task was impossible, he and his balloon were picked up by a Bedwyr scout craft, curious about these suicidal humans. They brought McWhorty to their base, where they quickly found that humans are a shockingly resourceful species. McWhorty and his crew escaped and wreaked a great deal of havoc throughout the Bedwyr's headquarters before they were rescued by the Maylor, who took pity on these poor lost humans.

McWhorty and his surviving crew have been with the Maylor ever since, learning their ways and sharing their culture. Someday, they intend to return back to Earth and join in the eternal battle against the Keepers of the Broken Circle; until then, they are arming themselves with the greatest weapon in the universe – knowledge.

For a full discussion of the history, motivations, and methods of the Maylor and the Bedwyr, see *The Kandris Seal* by Lisa Hartjes. This section only discusses these alien races as they relate to the world of Steampunk.

How to use the Bedwyr and the Maylor

Though one might normally think that alien invasions are not the stuff of Steampunk, one must remember the original alien invasion story was H.G. Wells' *War of the Worlds*, a novel about the nightmarish Martians and their hellish weapons destroying man's civilization. An unstoppable invasion by the Bedwyr, staged from Mars, is perfectly in-genre.

Wells' *The First Man in the Moon* told the story of an invasion in reverse, where bold explorers set off to explore the Moon, and helped destroy the corrupt and decadent civilization of the Moon-Men.

Just as the Bedwyr are a mysterious, inscrutable menace, the Maylor can be a strange ally, assisting heroes from the shadows but never revealing themselves openly.

Chapter Three
Creating Heroic Characters

"There are dark shadows on the earth, but its lights are stronger in the contrast." – Charles Dickens, *The Pickwick Papers*

To be a hero in the world of the Kadris Seal is to take a stand against darkness of unimaginable evil. It is to prevail against the horrors of science gone mad, bloodthirsty cultists, deadly contraptions, evil gods, and unbeatable odds. It is to risk your very soul in order to protect the world. But through all that, there are allies who will stand with you against the tide – mages, scientists, daredevils, and adventurers who know that they are all that holds off the end of the world.

Not all heroic characters in a Kandris Seal campaign are members of the Thaumaturgia, or are even aware of its existence. Depending on the type of campaign the GM wants to run, the PCs can begin as members, join later in the game as the learn the true depth of horror that the Keepers seek to bring, or never have anything more than peripheral dealings with them.

To join the Thaumaturgia, the main requirement to joining the Thaumaturgia is to be an un-Tainted mage. A member must sponsor any applicant, and once accepted, the new member must swear an oath of loyalty and secrecy. Only mages may join the Thaumaturgia; those with no magical power may be recruited into the Dragon Hunters. There is some debate over whether to allow Savants into the Thaumaturgia; for now they are only recruited into the Dragon Hunters.

Creating Heroic Characters

Creating heroic characters in the world of the Kandris Seal is no different from creating heroes in any other universe. See the d20 Modern Sourcebook for complete details on creating a character, but in brief, character creation consists of seven simple steps:

Step One: Concept

Before beginning your character, you should decide what kind of character you wish to play. Input from the game master and the other players may be invaluable. A solid concept can help you build the character you want to play.

Step Two: Generate Ability Scores

Generate your character's six ability scores, using whichever method the GM wishes to use.

Step Three: Choose a Basic Class

Choose one of the six basic classes: Strong, Fast, Tough, Smart, Dedicated, or Charismatic.

Step Four: Select an Occupation

In addition to choosing a basic class, you should choose your character's occupation from the list presented in the d20 Modern Sourcebook. Note the class skills or skill bonuses the character receives, as well as any bonus Feats and Wealth or Reputation bonuses.

Step Five: Add Your Character's Second and Third Levels

Characters in the Kandis Seal begin with game at fourth level. Select your second and third character levels and adjust your statistics (Hit Points, Base Attack Bonus, Saving Throws, Defense Bonus, Reputation Bonus, Talents, Bonus Feats, and Skill Points) as needed.

Step Six: Determine Your Character's Vital Statistics

A character in the Kandris Seal is more than just a collection of numbers. He is a living, breathing person. To bring this person to life, you need to determine his vital statistics: his name, gender, age, physical appearance, personality, and (if the game master decides to use this in his game) Allegiance.

Step Seven: Advanced Character Classes

An advanced class represents a focus and a calling for the experienced adventurer. It provides a specialization and a range of power and ability to give a character that something extra to set him or her apart.

Although each advanced class naturally builds from a certain basic class, every advanced class is available to all characters who fulfill the prerequisites of the class, regardless of what basic classes they have gained levels in.

In the world of the Kandris Seal: Steampunk, the following Advanced Classes are available for characters to choose:

- Bodyguard
- Daredevil
- Gunslinger
- Infiltrator
- Investigator
- Mage
- Negotiator
- Occultist
- Personality
- Savant
- Soldier

New Feats

Surface Vehicle Operation

In addition to the vehicle classes listed in the d20 Modern Sourcebook, the following vehicle classes are included under this Feat:

Walking Vehicles: All surface vehicles that rely on mechanical legs for locomotion.

Armor Proficiency (Advanced)

The character is proficient with the use of advanced, steam-powered armor.

Prerequisites: Armor Proficiency (heavy)

Benefits: In addition to the normal benefits of Armor Proficiency, the character may use steam-powered armor with no penalty.

Normal: In addition to the normal penalties for using armor without being proficient, a character using steam-powered armor without proficiency incurs a -4 penalty to using the armor's systems. See *Chapter 4: Spells and Equipment* for details on steam-powered armor.

New Advanced Classes

Savant

Requirements

To qualify to become a Savant, a character must fulfill the following criteria.

Skills: 6 ranks in either Craft (mechanical) or Craft (electronic), plus 6 ranks in Knowledge (technology), plus 6 ranks in Repair.

Class Information

The following information pertains to the Savant advanced class.

Hit Die: 1d6

Action Points: 6 + one-half character level, rounded down, every time the Savant attains a new level in this class.

Class Skills

The Savant's class skills (and the key ability for each skill) are: Craft (chemical, electronic, mechanical, pharmaceutical), Decipher Script (Int), Demolitions (Int), Disable Device (Int), Drive (Dex), Investigate (Int), Knowledge (behavioral sciences, earth and life sciences, physical sciences, technology) (Int), Navigate (Int), Pilot (Dex), Profession (Wis), Read/Write Language (none), Repair (Int), Research (Int), Search (Int), Speak Language (none).

Skill Points at Each Level: 7 + Int modifier.

Class Features

The following features pertain to the Savant advanced class.

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Table 3-1: The Savant

Class Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+0	+1	+1	+0	True Genius	+0	+0
2nd	+1	+2	+2	+0	Brilliant Improvisation	+1	+0
3rd	+1	+2	+2	+1	Bonus Feat	+1	+1
4th	+2	+2	+2	+1	Use Savant Technology	+1	+1
5th	+2	+3	+3	+1	Jury Rig +2	+2	+1
6th	+3	+3	+3	+2	Bonus Feat	+2	+2
7th	+3	+4	+4	+2	Build Spoke	+2	+2
8th	+4	+4	+4	+2	Jury Rig +4	+3	+2
9th	+4	+4	+4	+3	Bonus Feat	+3	+3
10th	+5	+5	+5	+3	Beta Version	+3	+3

True Genius (Int)

Any engineer can repair a locomotive. Any scientist can understand the principles involved in the operation of an incandescent light bulb. But only a Savant can make the laws of physics, biology, and chemistry sit up and beg. True Genius represents the ability of Savants to take a scientific or engineering principle one step further than anyone else. For example, to create a locomotive, a character would use Knowledge (physical sciences) to design it and Craft (mechanical) to build it; to give it crab legs or the ability to travel over water as easily as on rails, a character must use True Genius.

This talent allows a character to build devices that duplicate the effects of magical spells. These devices require constant tweaking and adjustment, therefore the Savant can only have a limited number of them in use at one time, and they can never be far from his person or they will break down.

When building a new gadget, the character must not only determine what spell effect he is trying to duplicate, but how he is doing so as well. For example, a character who wished to duplicate the London Fog spell might create a small machine which pumped a large amount of steam and smoke into the air. A Savant building a death-ray could use the Lightning Bolt spell as his base.

To create a gadget, the Savant must have the proper tools and parts, as well as time to put the new gadget together. First, the character must make a Purchase DC check to acquire the raw materials needed.

Next, the character must make a Craft skill check, using whichever craft skill is most appropriate to the situation (generally mechanical or electrical). If the check is successful, the Savant has created a gadget. If the check fails, the raw materials are not used up. A Savant can cannibalize the failed gadget to try and make a new one.

Consult the following chart to determine the Purchase DC (in terms of tools and materials needed), the Craft DC, and the time required to build a gadget.

Gadget Level	Purchase DC	Craft DC	Time
Cantrip	13	12	10 min.
First-level gadget	14	15	15 min.
Second-level gadget	15	18	30 min.
Third-level gadget	16	21	45 min.
Fourth-level gadget	17	25	1 hr.
Fifth-level gadget	18	30	2 hr.

After the gadget is built, the Savant must make another Craft check each time the gadget is used. A failure indicates that the gadget broke down and cannot be used until the Savant repairs it. A Savant can voluntarily fail this check (if an enemy attempts to use his gadget against him, for example).

A Savant can have a number of gadgets active at one time according to his Savant class level and his Intelligence score. Determine the number of gadgets by consulting the two tables below.

Savant Level	— Gadgets active by Spell Level —					
	0	1	2	3	4	5
1st	2	1	—	—	—	—
2nd	3	1	—	—	—	—
3rd	3	2	—	—	—	—
4th	3	2	1	—	—	—
5th	3	2	1	—	—	—
6th	4	2	1	1	—	—
7th	4	3	2	1	—	—
8th	4	3	2	1	1	—
9th	4	3	2	2	1	—
10th	4	3	2	2	1	1

Int Score	—— Bonus Gadgets by Spell Level ——					
	0	1	2	3	4	5
12–13	—	1	—	—	—	—
14–15	—	1	1	—	—	—
16–17	—	1	1	1	—	—
18–19	—	1	1	1	1	—
20–21	—	2	1	1	1	1
22–23	—	2	2	1	1	1

Special: A character without a proper tool kit takes a -4 penalty on his Craft (mechanical, chemical, electronic, pharmaceutical, structural), or Demolitions, check when attempting to build a new gadget or maintain an existing one.

Brilliant Improvisation

At 2nd level, a Savant gains the ability to improvise solutions using common objects and scientific know-how. This ability lets the Savant create objects in a dramatic situation quickly and cheaply, but that have a limited duration.

By spending 1 action point and combining common objects with a Craft check that corresponds to the function desired, the Savant can build a tool or device to deal with any situation. The DC for the Craft check is equal to 5 + the purchase DC of the object that most closely matches the desired function.

Only objects that can normally be used more than once can be improvised.

Mechanical devices, special tools, weapons, and more can be built with savant genius. It takes a full-round action to make an object with scientific improvisation. The object, when put into use, lasts for a number of rounds equal to the Savant's class level, or until the end of the current encounter, before it breaks down. It can't be repaired.

Use Savant Technology

Normal scientists and engineers, try as they might, just can't seem to make the devices created by a Savant work right. Even other Savants are often baffled by each other's work. Once a Savant reaches 4th level however, he finds himself able to understand his colleagues' handiwork and make it work for himself.

Normally, Savants must make a Craft skill check each time their gadget is used. If someone else takes the gadget away, it will usually break down right away, becoming nothing more than a fancy paperweight. But a Savant with the Use Savant Technology talent can substitute his own Craft rolls for the gadget's creator – a Savant can take away the villain's death-ray and use it against him, for example.

Bonus Feats

At 3rd, 6th, and 9th level, the Savant gets a bonus feat. The bonus feat must be selected from the following list, and the Savant must meet all the prerequisites of the feat to select it.

Archaic Weapons Proficiency, Attentive, Builder, Cautious, Combat Expertise, Educated, Gearhead, Personal Firearms Proficiency, Point Blank Shot, Renown, Studious.

Jury-Rig

A Savant gains a +2 competence bonus on Repair skill checks made to attempt temporary or jury-rigged repairs. See the Repair skill for details on jury-rigging.

At 8th level, this competence bonus increases to +4.

Build Spoke

A Savant of 7th level or higher can build Tiny automatons known as Spokes. These ingenious devices assist the Savant in his labors, giving him a bonus to his Craft and Repair Skill rolls. A Savant can control up to four Spokes at a time. Follow these steps to build a Spoke:

Wealth Check: Make a Wealth check with a Purchase DC of 15 to purchase and gather the necessary components prior to starting construction.

Construct Frame: Make a Craft (mechanical) check against DC 15, modified by the form of locomotion selected.

Select a frame size and form, and add manipulators and sensors as necessary. Add all the modifiers to determine the

Components	DC Modifier
Frame Shape and Locomotion ¹	
Bipedal	+5
Quadruped	+4
Multi-Legged	+3
Treads	+2
Wheels	+1
External Components ²	
Manipulators ³	+3
Audio/visual sensor	+2
1 Select only one of the options in this category.	
2 Select one or more of the options in this category.	
3 Necessary for a Spoke built to use any skill except Listen or Spot.	

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check's DC. Make the Craft (mechanical) check to construct the robot's frame.

It takes a Savant 12 hours to construct a Spoke. Statistics for Spokes can be found in *Chapter 4: Spells and Equipment*.

Program the Spoke: The Savant programs the Spoke as the final step. Decide how many ranks of the appropriate skill to program into the robot, up to the number of ranks the Savant has in the skill. A Spoke can only contain programming for one skill. Make the Computer Use check to program the robot.

The DC for the Computer Use check is 20, modified by the number of ranks the Savant wants to program into the robot (+1 to the DC for each rank). It takes 1 hour to program the Spoke.

Reprogramming: A Spoke can be reprogrammed at any time. Doing this requires 1 hour of work and a Computer Use check (DC 20 + the number of ranks programmed into the robot).

Beta Version

At 10th level, a Savant can move his gadgets beyond the "prototype" level, making it so they no longer require constant attention. A Savant no longer has to make Craft checks each time a Beta Version gadget is used. Creating a Beta version takes one day times the gadget's spell level (minimum of one day). The Purchase DC for materials is twice the usual Purchase DC for a gadget.

The Savant must spend experience points to create a Beta version gadget. The XP cost is equal to the spell level times the purchase DC of the materials.

The Savant then makes a Craft check as usual. If the check fails, the raw materials are used up but the XP are not spent. The Savant can try building the Beta version as soon as he purchases more materials.

Dragon Hunters and the Athenaeum

The Thaumaturgia recruits members of the Dragon Hunters and the Athenaeum from every corner of the world and from virtually every walk of life. The Dragon Hunters tend to be pulled from a similar pool of adventurers, daredevils, explorers, and thrillseekers, while members of the Athenaeum tend to be scholars, teachers, and scientists.

There is no special Dragon Hunter class. They can be of any basic or advanced class, though they are normally drawn from Daredevils, Infiltrators, Investigators, and Soldiers. There is also no special Athenaeum class, though they tend to be drawn from the ranks of Investigators, Occultists, and Personalities.

Heroic Characters

Despite a universe of dark creatures and ultimate evil, there are still heroes in the world of the Kandris Seal. There are many brave souls who stand up against the blackness of Chaos, whose heroism serves as an example to the huddled masses, whose strength and courage beat back the Demons and emerge, bloodied and bruised but still triumphant, to fight another day.

To see more sample characters, including a few who might be active during the Steampunk age (such as Paracelsus the Alchemist), see *The Kandris Seal* by Lisa Hartjes.

Nikolai Tesla

Smart3 / Savant1; Medium Human Male; HD: 4d6+4; HP: 18; Init: +1; Spd: 30; Def: 13 (Flatfooted: 12 Touch: 13); Atk: +1 melee +2 ranged; Action Points: 25; Occupation: Technician; Allegiance: None; SV Fort +2 Ref +2 Will +7; Rep +1; Str 10, Dex 13, Con 13, Int 18, Wis 16, Cha 13.

Talents: Savant (electronic), Linguist, True Genius

Feats: Builder, Cautious, Simple Weapon Proficiency, Personal Firearms Proficiency, Advanced Firearms Proficiency

Skills: Computer Use +10, Craft (Chemical) +10, Craft (Electronic) +15, Craft (Mechanical) +11, Decipher Script +10, Demolitions +13, Disable Device +12, Investigate +9, Knowledge (technology) +12, Read/Write Czech, Read/Write French, Read/Write German, Read/Write Hungarian, Read/Write Italian, Read/Write Latin, Read/Write Serbo-Croatian, Repair +12, Research +10, Search +9, Speak Czech, Speak French, Speak German, Speak Hungarian, Speak Italian, Speak Latin, Speak Serbo-Croatian

Equipment: Work clothes, Colt Peacemaker .45 pistol, electrical toolkit (masterwork), mechanical toolkit, lockpick kit

Gadgets: 2 Cantrips, 2 First-level gadgets

Background/History: Nikolai Tesla was born at the stroke of midnight during a lightning storm in a small town in Croatia on June 28, 1856. His father was a priest, and his mother was the daughter of a priest. Tesla studied electrical engineering at the Austria Politechnic in 1875, which is where he found his lifelong love of electricity. In 1882, he moved to Paris where he began his long, famed career as an electrical engineer and inventor.

It was while working as an engineer at the Continental Edison Company that Tesla was approached by agents of the famed Circle of Technologists. The Circle had heard of his brilliant mind and wished to offer him a membership in their society, but there was something about their manner that Tesla did not fully trust. He told them he'd think about it. It was a great honor to be join such a distinguished organization, but something that he could not quite put his

Nikolai Tesla Plot Seeds

The Death Ray: Tesla is forever working on one invention or another. One such invention was what he called his Death-Ray – a device that fires bolts of electricity hundreds of feet, capable of destroying a vehicle or instantly killing a man. When he arrives in his laboratory one morning, he finds the place ransacked, and the plans and prototype of the Death-Ray are missing. Were they stolen by common thieves who hope to sell the brass and steel for scrap, or a rival scientist who wants to get to the patent office first, or were they taken by servants of the Keepers, who have dark and dangerous plans for them?

Betrayed! Tesla learns that the Dragon Hunters have been using him and his technology for their own ends, not giving proper credit (and funding) where it is due. He flies into a rage and swears that this is the end of their relationship. The Circle of Technologists is ready to jump at the opportunity to recruit him, and has begun offering sweet deals to the young genius. Can the PCs convince Tesla that the Dragon Hunters and the Thaumaturgia haven't betrayed him – that this is all the work of the nefarious Dr. Dunkelheit and his agents?

The Big Race: A consortium of wealthy businessmen are looking for the next wave in transportation; whether that is a car, a train, or something else entirely. They are hosting a great race, and they've offered a large cash prize to the winner. Nikolai Tesla and his amazing electric car are in the race, but there are those who don't want Tesla to ever cross the finish line. The heroes could be competitors in the race, or simply friends of Tesla who've been asked to help make sure he finishes in one piece.

finger on disturbed him. He spoke with his friend and mentor Charles Batchelor, who told him not to do it – "I can't tell you why, but trust me. Go to America and I'll have some friends of mine get in touch with you."

Tesla took his friend's advice. He went to the US, where he became apprentice to the famed inventor Thomas Edison. His own fame grew in leaps and bounds, and he was soon contacted by a group of people who called themselves the Dragon Hunters. They, too, had heard of his brilliant inventions, and they invited him to join their organization. "The enemies of humanity are many," they told him. "Join us and use your inventions for the good of mankind."

This time, there was no hesitation. Tesla knew that what he was doing was the right thing. He joined the Dragon Hunters in their war against the Keepers, and has been using his amazing mind and brilliant inventions to assist them ever since.

Personality/Motivation: Tesla is, in many ways, the epitome of the Savant. He is unquestionably brilliant, a man who will envision things no one else could even imagine. He is continually inspired to create, but he is patient. He never rushes an idea to the workshop table until he has thought through every possible improvement. His only real love is inventing, and he is only truly happy when he is coming up with new ideas.

But like many eccentric geniuses, Tesla is sometimes shockingly gullible about the world. He often takes people at their word, even when they prove themselves untrustworthy. His anger when he realizes he's been tricked is a thing terrible to witness, as he tends to blame everyone but himself for his naivity.

Quote: "I do not think there is any thrill that can go through the human heart like that felt by the inventor as he sees some creation of the brain unfolding to success... Such emotions make a man forget food, sleep, friends, love, everything."

Powers/Tactics: Tesla is not a rough-and-tumble hero who enjoys mixing it up with cultists and demons. He would much rather stand back away from danger, using his inventions to support his fellow Dragon Hunters. As an electrical engineer, most of his amazing Savant-inspired devices are electrical rather than mechanical in nature. His inventions rarely burn out, but because Tesla frequently neglects to properly shield them, they often heat up dramatically or backfire on the user. Still, they are helpful enough on missions that his fellow Dragon Hunters seldom complain.

Campaign Use: Nikolai Tesla is a good example of a starting Heroic-level character. He could be used as a contact or ally of the PCs, a Rival to a Savant PC, or a recurring NPC. A few twists in his personality (change his Psych Lim: Wants To Aid Humanity to something darker, for instance) and he could make a great minor villain.

Campaigns which take place in the later years of the Steampunk era could include an older, more famous, and more experienced Tesla. He could be used as a mentor, financier, or contact for the heroes. To represent this, make Tesla more powerful by increasing the points in his Electrical Gadgets Power Pool, and perhaps giving him some Wealth.

Appearance: Tesla is an above-average looking man with dark hair, a thin moustache, and a coy smile. He usually wears a lab coat over his street clothes, and his hands and face are often covered in minor burns from his various experiments in electricity. He has a slight Serbian accent, but otherwise speaks perfect English.

Dr. Robert J. Forster

Strong8 / Mage10; Medium Human Male; HD: 8d10+10d6; HP: 68; Init: +5; Spd: 30; Def: 20 (Flatfooted: 19 Touch 20); Atk: +14/+9/+4 melee +14/+9/+4 ranged; Action Points: 206; Occupation: Doctor; Allegiance: The Thaumaturgia; SV Fort +7 Ref +8 Will +15; Rep +5; Str 12, Dex 13, Con 10, Int 20, Wis 18, Cha 20.

Talents: Extreme Effort, Improved Extreme Effort, Advanced Extreme Effort, Ignore Hardness, Arcane Skills,

Arcane Spells, Scribe Scroll, Brew Potion, Scribe Tattoo, Spell Mastery, Combat Casting, Spell Mastery, Maximize Spell

Feats: Alertness, Archaic Weapons Proficiency, Blind-fight, Combat Reflexes, Dodge, Educated (+2 on arcane lore and earth & life sciences), Heroic Surge, Improved Initiative, Iron Will, Lightning Reflexes, Medical Expert, Personal Firearms Proficiency, Simple Weapon Proficiency, Surgery, Weapon Focus (handguns), Silent Spell, Still Spell

Skills: Concentration +15, Craft (Chemical) +20, Craft (Pharmaceutical) +23, Decipher Script +11, Intimidate +10, Investigate +15, Knowledge (arcane lore) +22, Knowledge (current events) +15, Knowledge (earth & life sciences) +17, Knowledge (tactics) +20, Profession (doctor) +14, Read/Write Arabic, Read/Write Cantonese, Read/Write Farsii, Read/Write French, Read/Write Greek, Read/Write Hebrew, Read/Write Hindi, Read/Write Japanese, Read/Write Latin, Read/Write Russian, Research +20, Speak Arabic, Speak Cantonese, Speak Farsii, Speak French, Speak Greek, Speak Hebrew, Speak Hindi, Speak Japanese, Speak Latin, Speak Russian, Spellcraft +22, Spot +6, Swim +6, Treat Injury +26

Equipment: Good suit, Ritual dagger +2, Ritual chalice, Ritual brazier, Farspeaker ring, Skull of Answers, Medical kit (masterwork), surgery kit (masterwork), pharmacist kit (masterwork), Derringer .45 pistol

Spells: 4 Cantrips/day; 6 First-level spells/day, 5 Second-level spells/day, 4 Third-level spells/day, 4 Fourth-level spells/day, 3 Fifth-level spells/day

> **Cantrips:** Dancing Lights, Daze, Detect Chaos Taint, Detect Magical Aura, Ember's Kiss, Light, Mage Hand, Mending, Message, Perfect Recall, Powder Flash, Resistance, Take a Beating
>
> **First-level:** Comprehend Languages, Kydon's Protective Shield, London Fog, Magic Missile, Magic Weapon, Ray of Fatigue, Shield, Speed the Process,
>
> **Second-level:** Blur, Dispel Chaos Taint, Enhance Ability, Enthakos' Defense, Fixit, Locate Object, Resist Energy, Shield of Deflection,
>
> **Third-level:** Chaos Sigil, Dispel Magic, Haste, Hold Person, Slow, Speak With Dead, Summon Spirit, Tongues,
>
> **Fourth-level:** Arcane Eye, Cage of Iron, Death Watch, Energy Trap, Hole in the Wall, On the Blink, Stoneskin, That Doesn't Work,
>
> **Fifth-level:** Banish Chaos Being, Dismiss Spirit, Heal Chaos Wound, Hold Monster, Purify, Speak with Spirits, Telekinesis, Wall of Force

Background/History: Lt. Robert J. Forster was a young officer in Her Majesty's campaign against the rebellious tribes in the northernmost part of India. He led a small battalion of cavalry and footmen to hunt for a particular warlord who was rumored to be practicing human sacrifice. His troops were ambushed on a mountain pass and were slaughtered by howling, screaming madmen. He and a few other survivors were taken prisoner and brought to an ancient, vine-covered temple where they were prepared for sacrifice. One by one, the men were marched out to bloody execution on the altar of some ancient, nameless god. As each man's blood was spilt, his soul was consumed by a great black shadow – an evil presence that seemed to fill the very air of the temple.

Lt. Forster made peace with his god and was ready to die like an English soldier, but at the last moment, shots rang out. The temple was under attack! Seizing the opportunity, Forster wrestled the sacrificial dagger from the high priest's hands and plunged it into the evil sorcerer's black heart. There was a sound like a thousand demons screaming, an explosion of blackness, and then Forster's senses left him.

When he awoke, he found himself in the heart of another shrine – but this was was the complete opposite of the dark, oppressive temple where his comrades had died. It took him weeks to recover from his ordeal, and in that time he learned much about this holy and secluded place. He wandered the grounds, taking in its spectacular natural beauty, speaking with the kindly priests who tended to his wounds and meeting the friendly people who dedicated their lives to serving the temple. When he was well enough to travel, he asked the head priest if he might stay and learn their ancient ways.

Dr. Forster Plot Seeds

A New Man for a New Era: Dr. Forster has taken seriously ill, and his own physicians aren't certain how long he has left to live. The Thaumaturgia's Circle of Elders must convene to elect a new leader, but several members of the Council have disappeared. Is this a plot by the Keepers to cripple the Thaumaturgia during this time of crisis? Can the heroes find the missing Thaumaturgians – or alternately, can they discover what has made Dr. Forster sick and come up with a cure before his time runs out?

The Prodigal Son Must One Day Return: Dr. Forster receives a telegram from India. The ancient temple which trained him in its arts is threatened by the servants of the Keepers, and they are begging him – their greatest student – to return to defend them. But he's far too old to make such an arduous journey, so he asks the PCs to go in his stead.

Teacher, teacher: Over the decades, Dr. Forster has trained many students in the mystic arts. Most of them have gone on to great things – becoming powerful and influential members of the Thaumaturgia. However, not all of them have followed in Forster's heroic tradition – at least one has been seduced by the power of the Keepers of the Broken Circle. His name is Benjamin Hawthorne. He was once Forster's most promising students, but he has become corrupted by the forces of evil… and he knows that his old teacher is the only one who can stop him. Can the heroes protect Dr. Forster – and more importantly, can they save Hawthorne's soul?

He spent five years in the temple, studying the path of magic and learning about the demons who threaten mankind, and he swore to devote his life to opposing them. After his training was complete, he traveled the world standing up against evil and righting wrongs. It was while he was in the Middle East that he first heard of the Thaumaturgia; it wasn't long before he was invited to join – his skill, his power, and his unswerving devotion to stamping out evil were exactly the qualities they wanted. His exploits gained him much fame among his new friends, and he rose rapidly in their ranks.

He returned to England about a decade ago to open up a practice as a simple physician. He has grown too old to hop around the world any longer, but he knows he can still make a difference in the world by training the next generation of mages and adventurers. Forster was one of Callisto Van Ryske's closest friends and most vocal supporters on the Council of Elders, and it was a great blow to him personally when Van Ryske was forced to resign.

Personality/Motivation: Dr. Forster is a friendly and kindly man who loves people of every stripe and who wishes to use his remaining years to serve mankind. While his main clinic caters to the upper crust of society, he volunteers a good portion of his time to work for several charity hospitals throughout London. He has had his fill of warfare, and dislikes violence of any sort – except when it comes to the Keepers of the Broken Circle and those who serve them. He has seen first-hand the atrocities that they are capable of, and he will use every method at his disposal to destroy them utterly.

Quote: "Yes, this isn't the first time the Keepers have tried this tactic. Why, I remember back in Persia, it was 1852 if I remember it correctly..."

Powers/Tactics: Despite his soft and harmless-seeming exterior, Dr. Forster is a mage of extraordinary puissance. In his youth he battled against demons and Chaos-Tainted sorcerers of every stripe and in every corner of the world, and he has not lost a single ounce of his great power and knowledge. While no longer as physically fit as he once was, he remembers his military training and is still in good shape for a man his age, so he can hold his own in a fight. But what makes him truly dangerous is his mastery of the magical arts of the East. While he is loath to cast spells in public where his image might get tarnished, in a fight against the forces of the Keepers he will take the gloves off and use every power at his disposal.

Campaign Use: In a campaign where the characters are on the side of angels, Dr. Forster could be an ally, a contact, or a mentor. Though well beyond his own adventuring days, he is more than willing to sponsor and/or train a group of young mages who show promise. He may even invite them to join the Thaumaturgia, after he is certain of their motivations.

If the characters find themselves enemies with the Thaumaturgia, Dr. Forster would be a relentless foe. He has, in his youth, hunted down many enemies of humanity, and he would not hesitate to do so again if called upon. With the power of the entire Thaumaturgia behind him, he could make the lives of any Chaos-Tainted foe very difficult indeed.

To make Dr. Forster more powerful, increase his physical characteristics (particularly DEX, CON, and BODY), and increase the strength of his Magic Spells. To reduce his power, remove most of his magical artifacts.

Appearance: Dr. Forster is a plump, jolly man in his late 60s who always seems cheerful. What little remaining hair he has is a silvery-white that matches his muttonchops precisely. He dresses in conservative but expensive suits and wears silver-rimmed spectacles (which he is constantly fidgeting with). When encountered out-of-doors, he wears a black coat and hat, and is never seen without his black doctor's bag (in which he keeps his ritual artifacts as well as a wide assortment of medical instruments and medicines).

Creating Chaos-Tainted Characters

Chaos cultists come from every walk of life, but the one thing they all have in common is hunger – hunger for something they don't have, or something they want more of. Just like any other character, they can have any type of skill, perk or talent. Not all cultists are mages, but those who practice sorcery may choose from the list of Chaos spells (or the GM can create his own spell lists). There are also those who follow the dark side of technology, and they too have their own powers to draw from. To see the lists of spells and steam-powered contraptions, see Chapter 4: Spells and Equipment.

Chaos Taint

Chaos is the energy of change. It flows from the dimension of the Demons, and as such, it perverts, corrupts, and destroys. It is like a wave of darkness sweeping over the land and it leaves nothing that it touches unscathed. Because of this, it is considered the blackest kind of evil.

Chaos is power, but when used this power always leaves a mark upon the one who would try to control it. This mark is called the Taint, and it manifests itself both physically and spiritually. The more a person draws on the power of Chaos, the stronger the Taint becomes; the stronger the Taint, the easier it is to call upon Chaos. Eventually, the Taint will wipe away every last trace of a person's humanity, leaving them a creature of pure Chaos.

A person cursed with the Taint will often manifest signs of the Taint on his person. His face or body may become scarred. His fingernails may grow into talons. His skin may grow scaly and clammy to the touch. His eyes may become overly sensitive to light until he is only able to endure total darkness. These changes are subtle at first, but grow stronger and more noticeable as the Taint grows.

But worse than the physical changes are the changes to a person's spirit. His personality becomes a dark reflection of what it once was. A once-kind and patient man may grow

cruel and arbitrary. A loving man will become filled with wrath. A generous man will turn greedy and covetous. And a man who already has these dark attributes in his personality? He will eventually, inevitably, become a monster.

Places and objects can become tainted as well. An area that was the site of a Chaos ritual or a Gate to the dimension of Chaos will retain much of the corruption that once flowed through it. The place will have an aura of "wrongness" about it that even non-magically attuned people can feel. It will feel colder, darker, and bleaker than similar places. A person will always feel as if there were someone – or something – looking over her shoulder. Plants may look twisted or diseased, and animals will avoid the area if at all possible. An area that was the focus of a minor ritual will retain the Taint for days or weeks; an area that channeled a powerful spell or large Gate can hold its taint for months or even years. Sandover Isle, to this day, is a haunted place where no animals live and the plants which grow are dark, twisted, and evil-looking.

An object used to focus Chaos energy will be Tainted by the power it once channeled. It feels strange to the touch – freezing cold or burning hot. It may seem to be twisting in the holder's grasp, or it may leave a mark on the user's skin that cannot be washed away. An object Tainted in this way can be purified. An item that was created through the power of Chaos, however, cannot be purified – only destroyed.

The Taint is contagious, like an infectious disease. If a character is exposed to the power of Chaos (in the form of an object, item, or person with the Taint), there is a chance he will gain some, too – either temporarily or permanently.

Creating Chaos-Tainted Characters

The Chaos-Tainted are not necessarily sociopaths and madmen. They are not all cultists driven mad by the incomprehensible knowledge they've attained. The Keepers spread their influence far and wide; their servants come from every walk of life and are as likely to be Members of Parliament as homeless beggars. Some people may not even be aware of the Taint of Chaos in their souls.

Whether you are creating heroes inadvertently Tainted or villains who deserve what they get, there are some things you should know. The following section provides information on how to create Chaos-Tainted characters, as well as some examples.

Chaos-Taint in the d20 System

Chaos-Taint is a way of measuring the influence of Chaos over a character, body and soul. A character gains a point of Chaos-Taint if he casts a Chaos-based spell or if he is cursed (such as by the *Chaos Taint* or the *Taint Wound* spells). Some spells are so corrupting that they give a character more than one point at a time.

There are ways to remove Chaos-Taint. Long periods of devout prayer and self-sacrifice can reduce a penitent's Chaos Pool. Each full day spent in meditation and penance will reduce a character's Taint points by one. Acts of selfless heroism will also reduce Taint. And the Thaumaturgia, always prepared to deal with the corrupting power of their age-old enemy, has created a special spell called *Purify* that can reduce the Chaos Pool as well.

Creating Chaos-Tainted Characters in the d20 System

Chaos-Tainted characters are built in the same way as any other character. Characters who are lost to the Chaos-Taint gain access to several new Powers – but beware! The more a character makes use of these hideous powers, the greater influence the Keepers have over his or her soul.

When the GM assigns Experience Points, a certain number of them (as decided by the GM) will be put into the Taint Pool. The points in this pool can be used to purchase special powers and abilities. The GM is the final arbiter on how these points are spent.

Some powers will also generate Taint Points with each use. These points will be put into the Taint Pool and can be used to purchase special powers. But since this power comes with a price, each special ability comes with one or more drawbacks.

The points assigned to the Taint Pool do NOT count towards level progression. However, if the being is "cured" of Taint (that is, has had a *Purify* spell cast on them), the points are moved out of the Taint Pool and applied towards level progression. Make sure to keep careful track of how many points are in each character's Chaos Pool at any given time.

Once the Taint Pool / 10 exceeds the character's Wisdom score, the character becomes completely Tainted – a creature of pure Chaos, enslaved by the Keepers – and becomes an NPC under the control of the GM.

Broken Circle Tainted Template

A Broken Circle Tainted creature has been infected by the power of the Keepers of the Broken Circle. The Keeper's power grants powers and abilities to its victim, all the while twisting and corrupting them until the victim is a horrific caricature of itself, or completely unrecognizable.

Creating A Broken Circle Tainted

"Broken Circle Tainted" is an acquired template that can be applied to any creature. A Broken Circle Tainted uses all of the base creature's statistics and special abilities except as noted here.

Size and Type: The creature adds the Augmented (Broken Circle Tainted) subtype. Do not recalculate base attack bonuses, saves, or skill points. Size is unchanged.

Hit Dice: The creature's hit dice does not change.

Speed: The creature's speed does not change

Armor Class: The base creature's AC does not change.

Attacks: A Broken Circle Tainted retains all the natural weapons, manufactured weapon attacks, and weapon proficiencies of the base creature.

Damage: Natural and manufactured weapons deal damage normally.

Special Attacks: A Broken Circle Tainted retains all the special attacks of the base creature. See below for more information about the Taint Pool.

Special Qualities: A Broken Circle Tainted retains all special, extraordinary and supernatural qualities of the base creature.

Saves: A Broken Circle Tainted's saves do not change.

Abilities: A Broken Circle Tainted's abilities do not change.

Skills: A Broken Circle Tainted's skills do not change.

Feats: A Broken Circle Tainted's feats do not change.

Environment: Any land.

Organization: Any.

Challenge Rating: Same as base creature, plus a value based on the creature's Taint Pool.

Allegiance: Any to start. As the creature's Taint Pool increases in size, its allegiance will shift towards the Keepers.

Level Adjustment: Same as base creature, plus a value based on the creature's Taint Pool.

Chaos-Taint Powers

The Keepers grant many strange and powerful abilities to their loyal servants – so many in fact that it is hard to keep track of them all. Below is a list of suggested Chaos-Taint powers, though the GM should feel free to introduce his own into the campaign, to keep the players on their toes!

Each entry lists the number of Chaos Points a character has to accumulate before he can gain the power. Some abilities can be purchased multiple times; the effects of this are listed under the ability. All Chaos Taint powers are considered Supernatural abilities unless otherwise noted.

Blindsight

Taint Point Cost: 20 Taint Points

Effect: Using non-visual senses, such as sensitivity to vibrations, keen smell, acute hearing, or echolocation, a character with blindsight maneuvers and fights as well as a sighted character. Invisibility, darkness, and most kinds of concealment are irrelevant, though the character must have line of effect to a character or object to discern that character or object. Blindsight has a range of 60'. The character usually does not need to make Spot or Listen checks to notice characters within range of its blindsight ability. Blindsight is continuous, and the character need do nothing to use it.

Drawback: The character with blindsight is completely blind! His eyes atrophy until he has nothing more than hollow eyesockets.

Save: The character must make a Will save at DC10 each time he uses this power to avoid the Drawback.

Chaos Sorcery

Taint Point Cost:

Effect: Chaos Sorcery allows the character to cast any one spell from the Chaos spell list up to a number of times/day equal to the character's level. The spell must be chosen when this ability is purchased. The amount of Chaos Taint spent on this ability determines the level of spell the character can cast.

Drawback: None.

Cantrip	5 Taint Point
First Level	15 Taint Points
Second Level	30 Taint Points
Third Level	50 Taint Points
Fourth Level	75 Taint Points
Fifth Level	100 Taint Points

Constrict

Taint Point Cost: 20 Taint Points

Effect: A character with this special attack can crush an opponent, dealing bludgeoning damage, after making a successful grapple check. The amount of damage is given in the character's entry. If the character also has the improved grab ability it deals constriction damage in addition to damage dealt by the weapon used to grab.

Drawback: The character's arms become flexible and cartilaginous, more like tentacles than actual arms.

Save: The character must make a Will save at DC20 when he first acquires this power to avoid the Drawback.

Damage Reduction

Taint Point Cost:

Effect: A character with this special quality ignores damage from most weapons and natural attacks. Wounds heal immediately, or the weapon bounces off harmlessly (in

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either case, the opponent knows the attack was ineffective). The character takes normal damage from energy attacks (even nonmagical ones), spells, spell-like abilities, and supernatural abilities. A certain kind of weapon can sometimes damage the character normally, as noted below.

DR 2/silver or iron	25 Taint Points
DR 5/silver or iron	50 Taint Points
DR 10/silver or iron	75 Taint Points
DR 2/+1	50 Taint Points
DR 5/+1	75 Taint Points
DR 10/+1	100 Taint Points

The Taint Point cost of this ability determines the amount of damage ignored and the type of weapon that negates the ability.

Some Tainted characters are vulnerable to certain materials, such as alchemical silver, adamantine, or cold-forged iron. Attacks from weapons that are not made of the correct material have their damage reduced, even if the weapon has an enhancement bonus.

Some Tainted characters are vulnerable to magic weapons. Any weapon with at least a +1 magical enhancement bonus on attack and damage rolls overcomes the damage reduction of these Tainted characters. Such characters' natural weapons (but not their attacks with weapons) are treated as magic weapons for the purpose of overcoming damage reduction.

Drawback: The character's flesh becomes inhuman in some way. Perhaps it is covered with tough scales, or becomes cold and cadaverous.

Save: The character must make a Will save at DC25 when he first acquires this power to avoid the Drawback.

Darkvision

Taint Point Cost: 10 Taint Points

Effect: The character can see in the dark up to 60 feet. Darkvision is black and white only, but it is otherwise like normal sight, and the character can function just fine with no light at all.

Drawback: The character's eyes glow with a hellish red light.

Save: The character must make a Will save at DC10 each time he uses this power to avoid the Drawback.

Energy Drain

Taint Point Cost: 75 Taint Points

Effect: This attack saps a living opponent's vital energy and happens automatically when a melee or ranged attack hits. Each successful energy drain bestows one or more negative levels (the character's description specifies how many). If an attack that includes an energy drain scores a critical hit, it drains twice the given amount. Unless otherwise specified in the character's description, a draining character gains 5 temporary hit points (10 on a critical hit) for each negative level it bestows on an opponent. These temporary hit points last for a maximum of 1 hour. An affected opponent takes a -1 penalty on all skill checks and ability checks, attack rolls, and saving throws, and loses one effective level or Hit Die (whenever level is used in a die roll or calculation) for each negative level. A spellcaster loses one spell slot of the highest level of spells she can cast and (if applicable) one prepared spell of that level; this loss persists until the negative level is removed. Negative levels remain until 24 hours have passed or until they are removed with a spell, such as restoration. If a negative level is not removed before 24 hours have passed, the affected character must attempt a Fortitude save (DC 10 + 1/2 draining character's racial HD + draining character's Cha modifier; the exact DC is given in the character's descriptive text). On a success, the negative level goes away with no harm to the character. On a failure, the negative level goes away, but the character's level is also reduced by one. A separate saving throw is required for each negative level.

Drawback: The Tainted character exudes an aura of palpable evil. Animals will not approach the character, and humans feel distinctly uncomfortable in his presence.

Save: The character must make a Will save at DC20 each time he uses this power to avoid the Drawback.

Fast Healing

Taint Point Cost: 40 Taint Points

Effect: A character with the fast healing special quality regains hit points at an exceptionally fast rate, usually 1 or more hit points per round, as given in the character's entry. Except where noted here, fast healing is just like natural healing. Fast healing does not restore hit points lost from starvation, thirst, or suffocation, and it does not allow a character to regrow lost body parts or allow lost body parts to be reattached.

Drawback: The character is forced to consume a vast amount of food to keep his strength up. He eats four times the normal amount of provisions; if he cannot get enough food, this supernatural ability will not function.

Save: The character must make a Will save at DC15 each time he uses this power to avoid the Drawback.

Frightful Presence

Taint Point Cost: 30 Taint Points

Effect: This special quality makes a character's very presence unsettling to foes. It takes effect automatically when the character performs some sort of dramatic action (such as charging, attacking, or snarling). Opponents within range who witness the action may become frightened or shaken. Actions required to trigger the ability are given in the character's descriptive text. The range is usually 30 feet, and the duration is usually 5d6 rounds. This ability affects only opponents with fewer Hit Dice or levels than the character has. An affected opponent can resist the effects with a successful Will save (DC 10 + 1/2 frightful character's racial HD + frightful character's Cha modifier; the exact DC is given in the character's descriptive text). An opponent that succeeds on the saving throw is immune to that same character's frightful presence for 24 hours. Frightful presence is a mind-affecting fear effect.

Drawback: A character's frightful presence cannot be switched off voluntarily, so anytime the character performs a dramatic action, those around him will fall under its effects.

Save: The character must make a Will save at DC10 each time he uses this power to avoid the Drawback.

Low-Light Vision

Taint Point Cost: 5 Taint Points

Effect: A character with low-light vision can see twice as far as a human in starlight, moonlight, torchlight, and similar conditions of shadowy illumination. It retains the ability to distinguish color and detail under these conditions.

Drawback: The character's eyes become like those of a cat.

Save: The character must make a Will save at DC10 each time he uses this power to avoid the Drawback.

Lycanthropy

Taint Point Cost: 100 Taint Points

Effect: The character adds the Lycanthrope template. See the d20 Modern Sourcebook for details about Lycanthropy.

Drawback: The character suffers from all the limitations of being a lycanthrope (vulnerability to silver, etc.)

Save: There is no save. The character automatically acquires all the Drawbacks to this power.

Natural Weapons

Taint Point Cost: See the table below:

1d4 weapon	10 Taint Points
1d6 weapon	20 Taint Points
1d8 weapon	35 Taint Points
1d10 weapon	45 Taint Points
2d6 weapon	60 Taint Points
1d12 weapon	50 Taint Points

Effect: Natural weapons are weapons that are physically a part of a character. A character making a melee attack with a natural weapon is considered armed and does not provoke attacks of opportunity. Likewise, it threatens any space it can reach. Characters do not receive additional attacks from a high base attack bonus when using natural weapons. The number of attacks a character can make with its natural weapons depends on the type of the attack—generally, a character can make one bite attack, one attack per claw or tentacle, one gore attack, one sting attack, or one slam attack. A natural weapon threatens a critical hit on a natural attack roll of 20. A character's natural weapon does damage based on the amount of Taint used to purchase this ability.

Natural weapons have types just as other weapons do. The most common are summarized below.

- Bite: The character attacks with its mouth, dealing piercing, slashing, and bludgeoning damage.
- Claw or Talon: The character rips with a sharp appendage, dealing piercing and slashing damage.
- Gore: The character spears the opponent with an antler, horn, or similar appendage, dealing piercing damage.
- Slap or Slam: The character batters opponents with an appendage, dealing bludgeoning damage.
- Sting: The character stabs with a stinger, dealing piercing damage. Sting attacks usually deal damage from poison in addition to hit point damage.
- Tentacle: The character flails at opponents with a powerful tentacle, dealing bludgeoning (and sometimes slashing) damage.

Drawback: The character's effected body part takes on a decidedly inhuman cast.

Save: The character cannot make a save to avoid this Drawback.

Poison

Taint Point Cost: Consult the chart below:

Poison	Type	Initial Damage	Secondary Damage	Taint Points
Nitharit	Contact DC 13	0	3d6 Con	25
Malyss root paste	Contact DC 16	1 Dex	2d4 Dex	35
Terinav root	Contact DC 16	1d6 Dex	2d6 Dex	45
Sassone leaf residue	Contact DC 16	2d12 hp	1d6 Con	55
Black lotus extract	Contact DC 20	3d6 Con	3d6 Con	65
Dragon bile	Contact DC 26	3d6 Str	0	75

Effect: The villain's body excretes a deadly poison from every pore. Poison attacks deal initial damage (such as ability damage) to the opponent on a failed Fortitude save; another saving throw is required 1 minute later (regardless of the first save's result) to avoid secondary damage. The amount and type of damage done depends on the number of Taint Points a character has spent on this ability. A character with a poison attack is immune to its own poison and the poison of others of its kind.

The Fortitude save DC against a poison attack is equal to 10 + 1/2 poisoning character's racial HD + poisoning character's Con modifier (the exact DC depends on the extent of the Chaos Taint). A successful save avoids (negates) the damage.

Drawback: The character's touch becomes deadly; therefore, intimate contact with other living characters becomes impossible.

Save: The character cannot make a save to avoid this Drawback.

Regeneration

Taint Point Cost:

Regeneration 1	15 Taint Points
Regeneration 2	30 Taint Points
Regeneration 3	45 Taint Points
Regeneration 4	60 Taint Points
Regeneration 5	75 Taint Points

Effect: A character with this ability is difficult to kill. Damage dealt to the character is treated as nonlethal damage. The character automatically heals nonlethal damage at a fixed rate per round, as given in the entry. The amount of damage healed depends on how many Taint Points the character spent on this ability. Fire and acid deal lethal damage to the character, which doesn't go away. A regenerating character that has been rendered unconscious through nonlethal damage can be killed with a coup de grace. The attack cannot be of a type that automatically converts to nonlethal damage.

Attack forms that don't deal hit point damage ignore regeneration. Regeneration also does not restore hit points lost from starvation, thirst, or suffocation. Regenerating characters can regrow lost portions of their bodies and can reattach severed limbs or body parts; details are in the character's descriptive text. Severed parts that are not reattached wither and die normally.

Drawback: Any damage that the character regenerates comes back as something inhuman. For example, if the character's arm is severed and re-grows, it may appear lizard-like.

Save: The character must make a Will save at DC20 each time he uses this power to avoid this Drawback.

Resistance to Energy

Taint Point Cost:

Resistance 5	25 Taint Points
Resistance 10	100 Taint points

Effect: A character with this ability ignores some damage of the indicated type each time it takes damage of that kind (commonly acid, cold, fire, sonic, or electricity). The character must choose which type of damage they are resistant to. The level of Chaos Taint indicates the amount of damage ignored.

Drawback: The character's body radiates small amounts of the energy to which they are resistant. For example, a character who is resistant to fire is surrounded by a nimbus of heat – not enough to cause damage, but enough to make life difficult (scorching papers, constant sweating, and so forth).

Save: The character must make a Will save at DC15 each time he uses this power to avoid this Drawback.

Scent

Taint Point Cost: 15 Taint Points

Effect: This special quality allows a character to detect approaching enemies, sniff out hidden foes, and track by sense of smell. Characters with the scent ability can identify familiar odors just as humans do familiar sights.

The character can detect opponents within 30 feet by sense of smell. If the opponent is upwind, the range increases to 60 feet; if downwind, it drops to 15 feet. Strong scents, such as smoke or rotting garbage, can be detected at twice the ranges noted above. Overpowering scents, such as skunk musk or troglodyte stench, can be detected at triple normal range.

When a character detects a scent, the exact location of the source is not revealed—only its presence somewhere within range. The character can take a move action to note the direction of the scent.

Whenever the character comes within 5 feet of the source, the character pinpoints the source's location.

A character with the Track feat and the scent ability can follow tracks by smell, making a Wisdom (or Survival) check to find or follow a track. The typical DC for a fresh trail is 10 (no matter what kind of surface holds the scent). This DC increases or decreases depending on how strong the quarry's odor is, the number of characters, and the age of the trail. For each hour that the trail is cold, the DC increases by 2. The ability otherwise follows the rules for the Track feat. Characters tracking by scent ignore the effects of surface conditions and poor visibility.

Drawback: The character's nose becomes inhuman and animalistic in appearance.

Save: The character must make a Will save at DC20 when he first acquires this power to avoid this Drawback.

Spell Resistance

Taint Point Cost: 100 Taint Points

Effect: A character with spell resistance can avoid the effects of spells and spell-like abilities that directly affect it. To determine if a spell or spell-like ability works against a character with spell resistance, the caster must make a caster level check (1d20 + caster level). If the result equals or exceeds the character's spell resistance, the spell works normally, although the character is still allowed a saving throw.

Drawback: Apart from becoming resistant to all forms of magic (beneficial as well as detrimental), the character finds it more difficult to cast spells. Each time he wishes to cast a spell, he must make a caster level check to beat his own spell resistance.

Save: The character must make a Will save at DC20 each time he uses this power to avoid this Drawback.

Taint of Chaos

Taint Point Cost: 5 Taint Points

Effect: The character can cast the *Taint of Chaos* spell up to a number of times/day equal to the character's level plus his Wisdom modifier.

Drawback: The Tainted character feels the over-watching presence of the Keepers at all times. The lords of hell are constantly watching the character and will quickly step in should he behave in a manner that displeases them.

Save: The character must make a Will save at DC10 each time he uses this power to avoid this Drawback.

Undead

Taint Point Cost: 100 Taint Points

Effect: The character becomes an Undead. Undead are once-living creatures animated by the power of Chaos. Add the Undead subtype to the character, which grants the following abilities:

Features: An undead creature has the following features.

- 12-sided Hit Dice.
- Base attack bonus equal to 1/2 total Hit Dice (as wizard).
- Good Will saves.
- Skill points equal to (4 + Int modifier, minimum 1) per Hit Die, with quadruple skill points for the first Hit Die, if the undead creature has an Intelligence score. However, many undead are mindless and gain no skill points or feats.

Traits: An undead creature possesses the following traits (unless otherwise noted in a creature's entry).

- No Constitution score.
- Darkvision out to 60 feet.
- Immunity to all mind-affecting effects (charms, compulsions, phantasms, patterns, and morale effects).
- Immunity to poison, sleep effects, paralysis, stunning, disease, and death effects.
- Not subject to critical hits, nonlethal damage, ability drain, or energy drain. Immune to damage to its physical ability scores (Strength, Dexterity, and Constitution), as well as to fatigue and exhaustion effects.
- Cannot heal damage on its own if it has no Intelligence score, although it can be healed. Negative energy (such as an inflict spell) can heal undead creatures. The fast healing special quality works regardless of the creature's Intelligence score.
- Immunity to any effect that requires a Fortitude save (unless the effect also works on objects or is harmless).
- Uses its Charisma modifier for Concentration checks.
- Not at risk of death from massive damage, but when reduced to 0 hit points or less, it is immediately destroyed.
- Not affected by raise dead and reincarnate spells or abilities. Resurrection and true resurrection can affect undead creatures. These spells turn undead creatures back into the living creatures they were before becoming undead.
- Proficient with its natural weapons, all simple weapons, and any weapons mentioned in its entry.
- Undead do not breathe, eat, or sleep.

Drawback: In addition to the special abilities listed above, the character becomes vulnerable to all the things to which Undead are subject to: Turning, holy objects, and sunlight.

Save: The character cannot make a save to avoid this Drawback.

Villains

Every hero needs a villain, and no villain can come to be without a hero to oppose him. They are like two sides of the same coin, spinning through the air – sometimes one side is up, sometimes the other… and you never know how it is going to land. This section contains a write-up of one of the potential villains that the heroes might encounter in their adventures throughout the world of the Kandris Seal: Steampunk. Other villains can be found in various chapters scattered throughout this book.

The Keepers of the Broken Circle

To see complete write-ups of the Keepers of the Broken Circle themselves, see *The Kandris Seal* by Lisa Hartjes. The Keepers are powerful villains, more powerful than any mortal (or even any group of mortals), and are best suited for shadowy, indirect confrontations rather than one-on-one battles. They use followers like chess pieces, and do not worry about losing the occasional pawn in their eternal struggle.

Lester Crow

Smart3 / Mage1; Medium Human Male; HD 4d6+4; HP 17; Init +1; Spd 30; Def: 13 (Flatfooted: 12 Touch 13); Atk: +1 melee +2 ranged; Action Points: 25; Occupation: Student; Allegiance: The Keepers; SV Fort +2 Ref +2 Will +8; Rep +2; Str 10, Dex 13, Con 13, Int 18, Wis 15, Cha 13.

Talents: Linguist, Trick, Arcane Skills, Arcane Spells, Summon Familiar

Feats: Educated (+2 arcane lore & theology), Iron Will, Meticulous, Simple Weapon Proficiency, Eschew Materials

Skills: Concentration +5, Craft (Chemical) +10, Craft (Pharmaceutical) +9, Craft (Writing) +9, Decipher Script +10, Forgery +11, Investigate +10, Knowledge (arcane lore) +12, Knowledge (art) +7, Knowledge (history) +7, Knowledge (popular culture) +10, Knowledge (theology) +12, Read/Write Arabic, Read/Write Greek, Read/Write Latin, Read/Write Mandarin, Research +10, Search +12, Speak Arabic, Speak Greek, Speak Mandarin, Speak Latin, Spellcraft +10,

Chaos Taint: Natural Weapon (1d6 Claw)

Equipment: Elegant clothing, Derringer .45 pistol, Chemical kit, Pharmacist kit, Forgery kit, Evidence kit

65

Spells: 3 Cantrips/day; 2 First-level spells/day
> **Cantrips:** Dancing Lights, Daze, Detect Chaos Taint, Detect Magical Aura, Ember's Kiss, Light, Mage Hand, Mending, Message, Perfect Recall, Powder Flash, Resistance, Summon Impling*, Taint of Chaos*, Take a Beating
> **First-level:** Kydon's Protective Shield, London Fog, Magic Missile, Summon Imp*

* Chaos Spells are marked with an asterisk.

Background/History: Lester Crow was born the son of a preacher, but this little acorn could not have fallen further from the oak. His parents' attempts at indoctrinating their son in the ways of the Bible only served to fuel his extreme skepticism and rebellious behavior. While he was still a young man, his parents met with an unfortunate fatal accident (he was careful to hide his own involvement) and he inherited their modest wealth.

At college, he began to dabble in the various sins of the flesh – wanton sex, drug abuse, and petty crimes. But there came a time when he began to see the worldly pursuits as worthless. Instead, he decided to pursue the occult arts. He is a voracious reader, actively seeking out books on alchemy and sorcery, and he has grown quite adept at seperating the wheat from the chaffe.

Crow is a dabbler, moving from mystic society to mystic society, seeking out those who can teach him. He has grand dreams and big designs on the future, but realizes that he does not yet have the power to fulfill his goals.

He is aware of the existance of the Keepers, and has been actively working to attract their attention. He has been partially successful, as his dark ways have already begun to corrupt his body and soul. His left hand has grown twisted and turned black, and his fingernails have grown into vicious, razor-sharp talons. He is careful to disguise this Taint from everyone.

Personality/Motivation: Crow is hungry for power, and impatient to gain it. He will go to virtually any length to attain power – whether that involves seeking out ancient books, performing forbidden rites, or committing crimes against man and nature. To most people, he comes across as a gentleman – somewhat arrogant and haughty, but with impeccable manners and a certain dark charm. But he has made many enemies in his short career; people who see him for what he is and for what he wants to be.

Quote: "The whole of the Law shall be what *I* will."

Powers/Tactics: At this point in his career, Crow is not a physical threat. It is more likely that he would make the PC's lives difficult by writing unflattering, insulting, and untrue stories about them (published anonymously, of course), causing them to lose face in society. If forced into a fight, Crow will attack viciously with his talon, and then try to flee.

Campaign Use: Lester Crow is a beginning villain; one with little power but with big dreams. He would make an excellent low-level henchman for any cult-leader, and with a little more experience under his belt will rise in the ranks rapidly – going from a mere thorn in the heroes' side to a full-fledged threat.

Crow is an example of how a person can become slowly but surely corrupted by the powers of Chaos, but he is not the only example. He has deliberately sought power, not caring about the price to his soul. Others may be unwittingly drawn into a dark web of corruption, unable to see what they are doing or the eventual results of their actions.

Appearance: Crow is a good looking young man, with dark hair and brooding eyes. He dresses like an English gentleman and is very fastidious about his appearance. He always wears a pair of black leather gloves – to disguise the Chaos Taint that has deformed his left hand, turning it into a twisted talon. He often carries a silver-handled cane, and is rarely seen without his constant companion, a large, evil-looking crow, which he calls *Corvis Niger*.

Chapter Four Spells, Magical Items, and Wondrous Devices

Over the centuries, the Thaumaturgia has developed a number of spells and magic items to use in their fight against the Keepers and the effects of Chaos. Even in this new age of wonder, the Thaumaturgia and the Keepers still stick to the old ways. They recognize the power of their oldest and greatest weapon – magic.

The spells listed below range from simple spells which create light to extremely powerful spells that can return Chaos creatures to their home dimension. As characters in the Steampunk-era aren't generally as powerful as those in a superheroic campaign, the spells presented here are less powerful than those you might find in a Kandris Seal game set in the early 21st Century. However, the GM, if he wishes, can increase the power of the spells available to characters.

Almost all of the spells from *The Kandris Seal*, by Lisa Hartjes, can be used in the Steampunk setting, though the game master might wish to tone them down so they fit better with the genre.

Cantrips

When spellcasters first study the basic tools of their trade, they learn the simplest type of magic. These are spells that make their apprenticeship a little easier, spells that are neither flashy nor powerful, but which frequently come in useful. A spellcaster never forgets these basic magical tools, which are known as cantrips. Cantrips cannot cause direct harm to another person – though they can be used to break small objects.

In the d20 System, Cantrips are 0-level spells.

Spells in Steam, Savants and the Kandris Seal

Many of the spells listed in the d20 Modern Sourcebook are available in the world of the *Steam, Savants and the Kandris Seal*. Spells marked with an asterisk are unique to the world of the Kandris Seal, and are described fully in the next section.

Non-Chaos Spells

Some spells have a corrupting influence on the soul of the one who casts them. These are known as Chaos Spells, and their power comes directly from the Keepers. Other spells, those created by the Thaumaturgia and their allies, are used for good (or at least neutral) purposes. These spells are useful in a variety of situations, and anyone (even the most Chaos-tainted sorcerer) can learn them.

0-Level Spells

Dancing Lights: Creates torches or other lights.
Daze: Subject takes no actions for 1 round.
* Detect Chaos Taint: Detects the presence of Chaos Taint.
Detect Magical Aura: Detects spells and magic items within 60 ft.
* Ember's Kiss: Protects from the extremes of heat and cold.

Light: Object shines like a torch.
Mage Hand: 5-pound telekinesis.
Mending: Makes minor repairs on an object.
Message: Whispered conversation at distance.
* **Perfect Recall:** Caster can perfectly remember one event, image, conversation, or fact.
* **Powder Flash:** Dazzles one creature (-1 on attack rolls).
Resistance: Subject gains +1 on saving throws.
* **Take a Beating:** Caster gains DR2/Magic

1st-level Spells

Comprehend Languages: Understands all spoken and written languages.
Erase: Mundane or magical writing vanishes.
Grease: Makes 10-ft. square or one object slippery.
* **Kydon's Protective Shield:** Gives subject +4 Defense bonus.
* **London Fog:** Fog surrounds you.
Magic Missile: 1d4+1 damage; +1 missile/two levels above 1st (max 5).
Magic Weapon: Weapon gains +1 bonus.
Power Device: Powers one inoperative electrical or mechanical device.
Ray of Fatigue: Ray fatigues target.
Shield: Invisible disc gives cover, blocks magic missiles.
* **Speed the Process:** Subject can take 20 on any action.
* **Summon Steam Elemental:** Summons an elemental to do caster's bidding.

2nd-Level Spells

Blur: Attacks miss subject 20% of the time.
Darkvision: See 60 ft. in total darkness.
* **Dispel Chaos Taint:** Cancels the effects of Chaos-tainted spells.
Enhance Ability: Subject gains +5 bonus to one ability score for 1 min./Level
* **Enthakos' Defense:** Magic barrier defends against attacks.
* **Fixit:** Grants the subject the Repair skill at +10.
Invisibility: Subject is invisible for 10 min./level or until it attacks.
Levitate: Subject moves up and down at your direction.
Locate Object: Senses direction toward object (specific or type).
Resist Energy: Ignores 10 points of damage/round from one energy type.
* **Shield of Deflection:** Subject immune to most ranged attacks.
* **Smoke Lungs:** Subject's lungs are filled with choking smoke.
Web: Fills 20-ft.-radius spread with sticky spider webs.

3rd-level Spells

* **Chaos Sigil:** Magic sigil wards buildings from attack.
Dispel Magic: Cancels magical spells and effects.
Fireball: 1d6 damage per level, 20-ft: radius.
Haste: Extra attack action, additional move, and +2 Defense.
Hold Person: Holds one person helpless; 1 round/level.
Invisibility Sphere: Makes everyone within 10 ft: invisible.
Keen Edge: Doubles normal weapon's threat range.
Lightning Bolt: Electricity deals 1d6 damage/level.
Slow: One subject/level may only move or attack; -2 to Defense, -2 on melee attack and damage rolls, -2 on Reflex saves.
Speak with Dead: Corpse answers one question/two levels.
* **Steam Form:** Subject becomes insubstantial and can fly slowly.
* **Summon Spirit:** Summons a spirit from the Realm of the Dead.
Tongues: Speak any language.

4th-level Spells

Arcane Eye: Invisible floating eye moves 30 ft./round.
* **Bind Spirit:** Forces a spirit to do the caster's bidding.
* **Cage of Iron:** Target is trapped within iron bars.
* **Death Watch:** Caster views the last moments before a creature's death.
Dimension Door: Teleports you and up to 50 lb./level.
Energy Trap: Opened object deals 1d4 +1/level damage of given energy type.
* **Everburning Coal:** One piece of coal burns for one day, providing power, heat, and light.
* **Hole in the Wall:** Door leads to extradimensional hideaway.
Ice Storm: Hail deals 5d6 damage in cylinder 40 ft: across:
* **On the Blink:** Shuts off one mechanical device.
Stoneskin: Stops blows, cuts, stabs, and slashes.
* **That Doesn't Work:** Prevents mechanical devices from working as long as the caster concentrates.
Wall of Ice: Ice plane creates wall with 15 hp +1/level, or hemisphere can trap creatures inside.

5th-level Spells

* **Banish Chaos Being:** Sends demons back to the Realm of Chaos.
Cone of Cold: 1d6 cold damage/level.
* **Dismiss Spirit:** Sends a spirit back to its plane of origin.
* **Heal Chaos Wound:** Cures Chaos-Tainted damage.
Hold Monster: As hold person, but any creature.
* **Iron Ramparts:** Creates an iron wall with 30 hp/four levels; can topple onto foes.
Passwall: Breaches walls 1 ft: thick/level.
* **Purify:** Purifies the spirit of a Chaos-Tainted being.

* Speak With Spirits: Locate and speak with one spirit.
Telekinesis: Lifts or moves 25 lb./level at long range.
* Toxic Fog: Kills 3 HD or less; 4–6 HD save or die.
Wall of Force: Wall is immune to damage.

Arcane Eye

Divination
Level: Mage 4; **Components:** V, S; **Casting Time:** 10 minutes;
Range: Unlimited; **Effect:** Magical sensor; **Duration:** 1
minute/level (D); **Saving Throw:** None; **Spell Resistance:**
No

The caster creates an invisible magical sensor that
sends him or her visual information. The caster can create
the arcane eye at any point he or she can see, but it can then
travel outside the caster's line of sight without hindrance.
The arcane eye travels 30 feet per round (300 feet per
minute) if viewing an area ahead primarily looking at the
floor or 10 feet per round (100 feet per minute) if examining
the ceiling and walls as well as the floor ahead. The arcane
eye sees exactly as the caster would see if he or she were
there. The arcane eye can travel in any direction as long as
the spell lasts. Solid barriers prevent the passage of an arcane
eye, although it can pass through a space no smaller than 1
inch in diameter.

The caster must concentrate to use the eye. If the caster
does not concentrate, the eye is inert until the caster again
concentrates.

Banish Chaos Being

Abjuration
Level: Mage 5; **Components:** V, S; **Casting Time:** 1 standard
action; **Range:** Medium (100 ft. + 10 ft./ level); **Target:** One
extraplanar creature; **Duration:** Instantaneous **Saving Throw:**
None **Spell Resistance:** Yes

When cast, this spell opens up a one-way gate between
Earth's dimension and the Realm of Chaos through which the
target of the spell is forced to go. The gate, when it is open,
looks like a roiling mass of black and red light. If the gate is
watched carefully, creatures on the other side of the gate (in
the Realm of Chaos) can be seen trying to break through.

Each species of Chaos-being requires a separate Banish
spell. For the major demons (and the thirteen Keepers
themselves), the true name of the demon must be known.
The minor demons, imps, implings, and any other creatures
of their power level do not have enough power to require a
true name.

Bind Spirit

Enchantment (Compulsion)
Level: Mage 4; **Components:** V, S; **Casting Time:** Attack
action; **Range:** Short (10 ft. + 5 ft./2 levels); **Target:** One
Spirit; **Duration:** 10 minutes/level (D); **Saving Throw:** Will
negates (harmless); **Spell Resistance:** Yes (harmless)

Spirits targeted by this spell can be forced to do the
bidding of the caster. During the casting of the spell, items
specific to the type of spirit to be bound must be used, such
as a tuft of bear fur for a bear spirit. The spell does not
automatically allow the caster of the spell to communicate
with the spirit. If the spell fails or when it wears off, the spirit
will act as its nature dictates – for example, an aggressive or
vengeful spirit might attack the caster.

Blur

Illusion
Level: Mage 2; **Components:** V, S; **Casting Time:** Attack
action; **Range:** Touch; **Target:** Creature touched; **Duration:**
1 minute/level (D); **Saving Throw:** Will negates (harmless);
Spell Resistance: Yes (harmless)

The subject's outline appears blurred, shifting and
wavering. This distortion grants the subject one-half
concealment (20% miss chance). A *see invisibility* spell
does not counteract the blur effect, but a *true seeing* spell
does. Opponents who cannot see the subject ignore the
spell's effect.

Bothander's Bolts

Evocation [Various]
Level: Mage 5; **Components:** V, S; **Casting Time:** Attack
action; **Range:** Long (400 ft. + 40 ft./level); **Target:** One
creatures; **Duration:** Instantaneous; **Saving Throw:** Reflex
half; **Spell Resistance:** Yes

This powerful spell allows the caster to throw bolts of
any kind of magical energy (acid, cold, electricity, fire, or
sonic/concussion) at the target. These bolts cause 1d6 points
of damage per caster level (maximum 10d6)

Cage of Iron

Conjuration (Creation)
Level: Mage 4; **Components:** V, S; **Casting Time:** Attack
action; **Range:** Medium (100 ft. + 10 ft./level); **Effect:** Iron
cage which encloses one 5-ft. square; **Duration:** Instantaneous;
Saving Throw: See text; **Spell Resistance:** No

The mage creates a large cage of wrought iron around
his target, trapping him within its walls. The cage cannot be
used to trap a creature larger than Large size, and while it can
encircle creatures of Small size and smaller, they can easily
squeeze through its bars. The cage cannot be conjured so that
it occupies the same space as a creature or another object. It
is always of the same size, though the caster can shape it to
fit the available space.

The cage is made up of 1" bars with 6" of space in
between the bars. The bars surround the target completely
– four walls, a roof and a floor. Each bar has 30 hit points
per inch of thickness and hardness 10. A bar whose hit points
drop to 0 is broken. If a creature tries to bend the bars, the
DC for the Strength check is 25.

Like anything made of iron, the cage is subject to rust, perforation, and other natural phenomena.

Chaos Sigil

Abjuration

Level: Mage 3; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Medium (100 ft. + 10 ft./ level); **Target:** One building or inanimate object; **Duration:** Permanent **Saving Throw:** None **Spell Resistance:** Yes

The Chaos Sigil spells can be used on buildings and other inanimate objects as a mean of protection from the attacks of Chaos beings. When cast, the Sigil is visible to those with the ability to Sense or Detect Magical Aura and appears as a symbol (representing the sigil) with a web of energy spreading out and covering the item protected. The effects of the sigils are not cumulative, so if more than one Sigil of Matter is cast upon a building and one is breached, all other Sigils of Matter will fall.

A Chaos Sigil of Energy grants the object a +10 resistance bonus on saves versus any type of energy attack (electricity, cold, or fire). It also adds +10 to the object's hardness against attacks of this sort.

A Chaos Sigil of Matter grants the object a +10 resistance bonus on saves versus any type of physical attack (including acid and sonic/concussive). It also adds +10 to the object's hardness against physical attacks.

Comprehend Languages

Divination

Level: Mage 1; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Personal; **Target:** You; **Duration:** 10 min./level

You can understand the spoken words of creatures or read otherwise incomprehensible written messages. In either case, you must touch the creature or the writing. The ability to read does not necessarily impart insight into the material, merely its literal meaning. The spell enables you to understand or read an unknown language, not speak or write it. Written material can be read at the rate of one page (250 words) per minute. Magical writing cannot be read, though the spell reveals that it is magical. This spell can be foiled by certain warding magic (such as the *secret page* and *illusory script* spells). It does not decipher codes or reveal messages concealed in otherwise normal text.

Cone of Cold

Evocation [Cold]

Level: Mage 5; **Components:** V, S; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels); **Area:** Cone; **Duration:** Instantaneous; **Saving Throw:** Reflex half; **Spell Resistance:** Yes

Cone of cold creates an area of extreme cold, originating at the caster's hand and extending outward in a cone. It drains heat, causing 1d6 points of cold damage per caster level (maximum 10d6).

Dancing Lights

Evocation [Light]

Level: Mage 0; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Medium (100 ft. + 10 ft./level); **Effect:** Up to four lights, all within a 10- ft.-radius area; **Duration:** 1 minute (D); **Saving Throw:** None; **Spell Resistance:** No

Depending on the version selected, you create up to four lights that resemble lanterns or torches (and cast that amount of light), or up to four glowing spheres of light (which look like will-o'-wisps), or one faintly glowing, vaguely humanoid shape. The *dancing lights* must stay within a 10-foot-radius area in relation to each other but otherwise move as you desire (no concentration required): forward or back, up or down, straight or turning corners, or the like. The lights can move up to 100 feet per round. A light winks out if the distance between you and it exceeds the spell's range.

Darkvision

Transmutation

Level: Mage 2; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Target:** Creature touched; **Duration:** 1 hour/level; **Saving Throw:** Will negates (harmless); **Saving Throw:** None; **Spell Resistance:** Yes (harmless)

The subject gains the ability to see 60 feet even in total darkness. Darkvision is black and white only but otherwise like normal sight. Darkvision does not grant the ability to see in magical darkness.

Daze

Enchantment [Mind-Affecting]

Level: Mage 0; **Components:** V, S; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels); **Target:** One person; **Duration:** 1 round; **Saving Throw:** Will negates; **Spell Resistance:** Yes

This enchantment clouds the mind of a humanoid of Medium-size or smaller so that he takes no actions. Humanoids of 5 or more HD are not affected. The dazed subject is not stunned (so attackers get no special advantage against him or her), but the subject can't move, cast spells, use mental abilities, or perform any other actions requiring awareness or concentration.

Death Watch

Divination

Level: Mage 3; **Components:** V, S; **Casting Time:** Full action; **Range:** Self; **Target:** Touch; **Duration:** Concentration, up to 1 minute/level (D); **Saving Throw:** None; **Spell Resistance:** No

The death of a sentient being, especially if it is violent, leaves behind energy. The Death Watch spell allows the caster to tap into that energy and view what happened in the moments before and after the being's death. The spell can be used on items involved in the death of the being, such as a murder weapon, as well as the body of the dead being. If Death Watch is used on a corpse, the caster may experience painful feedback.

Detect Chaos Taint

Divination
Level: Mage 0; **Components:** V, S; **Casting Time:** Attack action; **Range:** 60 ft.; **Area:** Quarter-circle emanating from you to the extreme of the range; **Duration:** Concentration, up to 1 minute/level (D); **Saving Throw:** None; **Spell Resistance:** No

The caster of this spell will see constantly shifting black and red aura around people or things that are Chaos Tainted. If an area is Tainted, the ground glows with the same shifting black and red aura.

Detect Magical Aura

Universal
Level: Mage 0; **Components:** V, S; **Casting Time:** Attack action; **Range:** 60 ft.; **Area:** Quarter-circle emanating from you to the extreme of the range; **Duration:** Concentration, up to 1 minute/level (D); **Saving Throw:** None; **Spell Resistance:** No

The caster can detect magical auras. The amount of information revealed depends on how long the caster studies a particular area or subject.

1st Round: Presence or absence of magical auras.
2nd Round: Number of different magical auras and the strength of the strongest aura.
3rd Round: The strength and location of each aura.

Magical areas, multiple types of magic, or strong local magical emanations may confuse or conceal weaker auras.

Aura Strength: An aura's magical power and strength depend on a spell's functioning spell level or an item's caster level.

If an aura falls into more than one category, detect magical aura indicates the stronger of the two.

Functioning Spell Level	Item Caster Level	Aura Power
0-level or lingering aura	Lingering aura	Dim
1st–2nd	1st–3rd	Faint
3rd	4th–5th	Moderate
4th	6th–7th	Strong
5th	8th–10th	Overwhelming

Length Aura Lingers: How long a magical aura lingers after the source has vacated the location depends on the aura's original strength.

Each round, the caster can turn to detect things in a new area. The spell can penetrate barriers, but 1 foot of stone, 1 inch of common metal, a thin sheet of lead, or 3 feet of wood or dirt blocks it.

Original Strength	Duration
Faint	1d6 minutes
Moderate	1d6 x 10 minutes
Strong	1d6 hours
Overwhelming	1d6 days

Dimension Door

Conjuration (Teleporting)
Level: Mage 4; **Components:** V; **Casting Time:** Attack action; **Range:** Long (400 ft. + 40 ft./level); **Target:** You and touched objects or other touched willing creatures weighing up to 50 lb./level; **Duration:** Instantaneous; **Saving Throw:** None and Will negates (object); **Spell Resistance:** No and Yes (object)

The caster instantly transfers him or herself from his or her current location to any other spot within range. The caster always arrives at exactly the spot desired—whether by simply visualizing the area or by stating direction. After using this spell, the caster can't take any other actions until his or her next turn.

If the caster arrives in a place that is already occupied by a solid body, he or she is transported to a random open space on a suitable surface within 100 feet of the intended location. If there is no free space within 100 feet, the caster appears in a free space within 1,000 feet. If there's no free space within 1,000 feet, the spell fails and the caster remains where he or she is.

Dismiss Spirit

Abjuration
Level: Mage 5; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Close (25 ft. + 5 ft./2 levels); **Target:** One extraplanar creature; **Duration:** Instantaneous **Saving Throw:** Will negates; see text **Spell Resistance:** Yes

This spell forces a spirit back to its proper plane if it fails a special Will save (DC = spell's save DC - creature's HD + your caster level). If the spell is successful, the creature is instantly whisked away, but there is a 20% chance of actually sending the subject to a plane other than its own.

Dispel Chaos Taint

Abjuration [Good]
Level: Mage2; **Components:** V, S; **Casting Time:** 1 hour; **Range:** Touch; **Target or Targets:** A chaos-tainted spell on a touched creature or object; **Duration:** Until discharged; **Saving Throw:** None; **Spell Resistance:** No

With a touch you can automatically dispel any chaos-tainted spell. *Exception:* Spells that can't be dispelled by *dispel magic* also can't be dispelled by *dispel evil*. Saving throws and spell resistance do not apply to this effect. The person or item subjected to this spell is momentarily wrapped in a scintillating veil of blue and white light.

Dispel Magic

Abjuration
Level: Mage 3; **Components:** V, S; **Casting Time:** Attack action; **Range:** Medium (100 ft. + 10 ft./level); Target or **Area:** One spellcaster, creature, or object; or 30-ft.-radius burst; **Duration:** Instantaneous; **Saving Throw:** None; **Spell Resistance:** No

A caster can use dispel magic to end ongoing spells that have been cast on a creature or object, to temporarily suppress the magical abilities of a magic item, to end ongoing spells (or at least their effects) within an area. A dispelled spell ends as if its duration had expired. Dispel magic can dispel (but not counter) the ongoing effects of supernatural abilities as well as spells. Dispel magic affects spell-like effects just as it affects spells.

Note: The effects of spells with instantaneous duration can't be dispelled, because the magical effect is already over before the dispel magic can take effect.

The caster chooses to use dispel magic in one of two ways: a targeted dispel or an area dispel:

Targeted Dispel: One object, creature, or spell is the target of the spell. The caster makes a dispel check against the spell or against each ongoing spell currently in effect on the object or creature. A dispel check is 1d20 +1 per caster level (maximum +10) against a DC of 11 + the spell's caster level.

If the spellcaster targets an object or creature that is the effect of an ongoing spell, he or she makes a dispel check to end the spell.

If the object that is targeted is a magic item, the caster makes a dispel check against the item's caster level. If the caster succeeds, all the item's magical properties are suppressed for 1d4 rounds, after which the item recovers on its own. A suppressed item becomes nonmagical for the duration of the effect. The item's physical properties are unchanged:

A caster automatically succeeds on his or her dispel check against any spell that he or she cast.

Ember's Kiss

Abjuration
Level: Mage 0; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Touch; **Target:** Creature touched; **Duration:** 24 hours; **Saving Throw:** Will negates (harmless); **Spell Resistance:** Yes (harmless)

A creature protected by *Ember's kiss* suffers no harm from being in a hot or cold environment. It can exist comfortably in conditions between –50 and 140 degrees Fahrenheit without having to make Fortitude saves). The creature's equipment is likewise protected. *Ember's kiss* doesn't provide any protection from fire or cold damage, nor does it protect against other environmental hazards such as smoke, lack of air, and so forth.

Energy Trap

Abjuration
Level: Mage 4; **Components:** V, S; **Casting Time:** 10 minutes; **Range:** Touch; **Target:** Object touched; **Duration:** Permanent until discharged (D); **Saving Throw:** Reflex half (see text); **Spell Resistance:** Yes

Energy trap creates an explosion of one energy type (acid, cold, electricity, fire, or sonic/concussion) when an intruder opens the item that the trap wards. The energy trap can ward any closeable item. When casting energy trap, the caster selects the energy type and a point on the item as the spell's center. When someone other than the caster opens the item, the resulting explosion fills the area within a 5-foot radius around the spell's center. The energy blast deals 1d4 points of damage (of the given energy type) +1 point per caster level. The item protected by the trap is not harmed by this explosion.

The warded item cannot have a second closure or warding spell placed on it.

An unsuccessful dispel magic spell does not detonate the spell.

Underwater, the acid and fire versions of this spell deal half damage.

The caster can use the trapped object without discharging it, as can any individual to whom the spell was specifically attuned when cast. "Attuning" to an individual usually involves denoting a password that the caster can share with friends.

A successful Search check (DC 29) finds an energy trap, and a successful Disable Device check (DC 29) safely removes it.

Enhance Ability

Transmutation
Level: Mage 2; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Target:** Creature touched; **Duration:** 1 minute/level; **Saving Throw:** Will negates (harmless); **Spell Resistance:** Yes (harmless)

The spell grants a temporary +5 enhancement bonus to one ability score (Strength, Dexterity, Constitution, Intelligence, Wisdom, or Charisma) chosen by the caster at the time of casting. A temporary increase to Intelligence or Wisdom does not allow arcane or divine casters to gain extra spells, but the save DCs for their spells increase. A temporary increase in Intelligence doesn't grant extra skill points.

Enthakos' Defense

Evocation [Force]
Level: Mage 2; **Components:** V, S; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** Wall whose area is up to one 5-ft. square/level or a sphere or hemisphere with a radius of up to 1 ft./2 levels; **Duration:** Concentration; **Saving Throw:** None; **Spell Resistance:** No

Enthakos was a mage who, while he showed very little ability to learn offensive magic, developed a large number of defensive spells. Enthakos' Defense creates a wall of pale yellow energy. The wall acts like a normal stone wall with 20 hit points, and can be dispelled as any spell.

The caster can form the wall into a flat, vertical plane whose area is up to one 5-foot square per level, or into a sphere or hemisphere with a radius of up to 1 foot per 2 levels.

Erase

Transmutation
Level: Mage 1; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Close (25 ft. + 5 ft./2 levels); **Target:** One scroll or two pages; **Duration:** Instantaneous; **Saving Throw:** See text; **Spell Resistance:** No

Erase removes writings of either magical or mundane nature from a scroll or from one or two pages of paper, parchment, or similar surfaces. With this spell, you can remove *explosive runes,* a *glyph of warding,* a *sepia snake sigil,* or an *arcane mark*, but not *illusory script* or a *symbol* spell. Nonmagical writing is automatically erased if you touch it and no one else is holding it. Otherwise, the chance of erasing nonmagical writing is 90%. Magic writing must be touched to be erased, and you also must succeed on a caster level check (1d20 + caster level) against DC 15. (A natural 1 or 2 is always a failure on this check.) If you fail to erase *explosive runes*, a *glyph of warding*, or a *sepia snake sigil*, you accidentally activate that writing instead.

Everburning Coal

Transmutation
Level: Mage 3; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Effect:** Ignites one piece of coal; **Duration:** 1 day; **Saving Throw:** None; **Spell Resistance:** No

The mage causes an ordinary piece of coal to burst into flame. The flames cannot be extinguished by mundane means – even completely immersing the coal in water will not put it out. The magic of this spell causes the flames to burn much longer and much hotter than an ordinary lump of coal would burn, so a single piece of Everburning Coal placed in the furnace can heat an entire house, or power a small steam engine.

Fireball

Evocation [Fire]
Level: Mage 3; **Components:** V, S; **Casting Time:** Attack action; **Range:** Long (400 ft. + 40 ft./level); **Area:** 20-ft.-radius spread; **Duration:** Instantaneous; **Saving Throw:** Reflex half; **Spell Resistance:** Yes

A fireball spell detonates with a low roar and deals 1d6 points of fire damage per caster level (maximum 10d6) to all creatures within the area. Unattended objects also take this damage. The explosion creates no concussive force.

The caster points his or her finger and determines the range (distance and height) at which the fireball is to burst. A glowing, pea-sized bead streaks from the caster and, unless it impacts upon a material body or solid barrier prior to attaining the prescribed range, bursts into the fireball at that point (an early impact results in an early detonation). If the caster attempts to send the bead through a narrow passage the caster must "hit" the opening with a successful ranged touch attack or else the bead strikes the barrier and detonates prematurely.

The fireball sets fire to combustibles and damages objects in the area. It can melt metals with a low melting point. If the damage caused to an interposing barrier shatters or breaks through it, the fireball may continue beyond the barrier if the area permits; otherwise it stops at the barrier just as any other spell effect does.

Fixit

Conjuration (Creation)
Level: Mage 2; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Target:** Creature touched; **Duration:** 10 minutes/level; **Saving Throw:** Will negates (harmless); **Spell Resistance:** Yes

When machines break down (and they often do), it usually requires a mechanic or engineer of considerable skill to get it working again. This spell fills the mage's mind with the knowledge necessary to temporarily act as an expert handyman and fix or upgrade virtually any device. He will still require all the necessary tools and time to make repairs, but his knowledge will be such that he can use the proverbial "bailing wire and spit" to jury-rig temporary solutions.

Fixit grants the subject the Repair skill with 10 ranks for the duration of the spell. If the subject already has Repair, the spell gives them a +10 circumstance bonus for the duration of the spell.

Flamewalking

Conjuration (Teleporting)
Level: Mage 5; **Components:** V, S; **Casting Time:** Attack action; **Range:** World-wide; **Target:** Self; **Duration:** Instantaneous; **Saving Throw:** None; **Spell Resistance:** No

Flamewalking allows the caster to step into a fire (at least the size of a campfire) and step out of another fire elsewhere, regardless of distance.

Grease

Conjuration (Creation)
Level: Mage 1; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Close (25 ft. + 5 ft./2 levels); **Target or Area:** One object or a 10-ft. square; **Duration:** 1 round/level (D); **Saving Throw:** See text; **Spell Resistance:** No

A *grease* spell covers a solid surface with a layer of slippery grease. Any creature in the area when the spell is cast must make a successful Reflex save or fall. This save is repeated on your turn each round that the creature remains within the area. A creature can walk within or through the area of grease at half normal speed with a DC 10 Balance check. Failure means it can't move that round (and must then make a Reflex save or fall), while failure by 5 or more means it falls (see the Balance skill for details). The spell can also be used to create a greasy coating on an item. Material objects not in use are always affected by this spell, while an object wielded or employed by a creature receives a Reflex saving throw to avoid the effect. If the initial saving throw fails, the creature immediately drops the item. A saving throw must be made in each round that the creature attempts to pick up or use the *greased* item. A creature wearing *greased* armor or clothing gains a +10 circumstance bonus on Escape Artist checks and on grapple checks made to resist or escape a grapple or to escape a pin.

Haste

Transmutation
Level: Mage 3; **Components:** V, S; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels); **Target:** One creature; **Duration:** 1 round/level; **Saving Throw:** Fortitude negates (harmless); **Spell Resistance:** Yes (harmless)

The transmuted creature moves and acts more quickly than normal. This extra speed has several effects.

When making a full attack action, the subject may make one extra attack with any weapon he or she is holding. The attack is made using the character's full base attack bonus, plus any modifiers appropriate to the situation. (This benefit does not actually grant an extra action, so a character can't use it to cast a second spell or otherwise take an extra action in the round.)

The subject gains a +2 dodge bonus to Defense. Any condition that makes the subject lose his or her Dexterity bonus to Defense (if any) also makes the subject lose dodge bonuses.

All of the subject's modes of movement (including normal movement, burrow, climb, fly, and swim) increase by 30 feet (to a maximum of double the subject's normal speed).

Haste dispels and counters *slow*.

Heal Chaos Wound

Conjuration (Healing)
Level: Mage 5; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Target:** Creature touched; **Duration:** Instantaneous; **Saving Throw:** Will half (harmless); **Spell Resistance:** Yes (harmless)

This spell is used to heal any wound caused to a person due to the effects of Chaos. This may include attributes other than hit points (BODY and STUN) and any powers that have been drained or otherwise affected. If the injury is a physical one, the wound glows with a gentle white and gold light. If the injury is non-physical (no hit points or BODY was done), the area affected glows with the light as mentioned above – if the power emanates from a specific point, like the hands, then the hands will glow, otherwise the entire body of the target is glows.

Hold Monster

Enchantment [Mind-Affecting]
Level: Mage 5; **Components:** V, S; **Casting Time:** Attack action; **Range:** Medium (100 ft. + 10 ft./level); **Target:** One living creature; **Duration:** 1 round/level (D); **Saving Throw:** Will negates; **Spell Resistance:** Yes

As *hold person*, but this spell will effect any living creature.

Hold Person

Enchantment [Mind-Affecting]
Level: Mage 3; **Components:** V, S; **Casting Time:** Attack action; **Range:** Medium (100 ft. + 10 ft./level); **Target:** One Medium-size or smaller humanoid; **Duration:** 1 round/level (D); **Saving Throw:** Will negates; **Spell Resistance:** Yes

The subject freezes in place, standing helpless. The subject is aware and breathes normally but cannot take any physical actions, even speech. The subject can, however, execute purely mental actions (including using psionic powers). A winged creature who is held cannot flap its wings and falls. A swimmer can't swim and may drown.

Hole in the Wall

Conjuration (Creation)
Level: Mage 4; **Components:** V, S; **Casting Time:** Full action; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** Extradimensional hiding place, 30-ft. square space; **Duration:** 1 hour/level; **Saving Throw:** None; **Spell Resistance:** No

You conjure an extra-dimensional space anchored to an existing door. The space in all respects appears to be a modest apartment or flat with a sturdy door, a fireplace, a tiny bathroom, and a small kitchen. There is running water in the Hole in the Wall, though it is tepid and there isn't much pressure. The floor is level, clean, and dry. The apartment contains simple furnishings – a large hideaway bed, a sofa, a table and four chairs, and a writing desk. There are two small windows which allow light in, but they are covered with a thick layer of dust and grime and cannot be seen through or opened.

The apartment remains at a constant 62º F. It provides considerable security; it exists in a pocket dimension that can only be accessed through the door used in the casting. Only those you designate may enter the Hole in the Wall through this door – all others pass through the door as it exists without the power of the spell.

Ice Storm

Evocation [Cold]
Level: Mage 4; **Components:** V, S; **Casting Time:** Attack action; **Range:** Long (400 ft. + 40 ft./level); **Area:** Cylinder (20-ft. radius, 40 ft. high); **Duration:** 1 round; **Saving Throw:** None; **Spell Resistance:** Yes

Hail falls for one full round, dealing 3d6 points of bludgeoning damage and 2d6 points of cold damage to creatures in their path. Listen checks made within the ice storm's effect take a -4 penalty, and all ground movement within its area is at half speed. At the end of the duration, the hail disappears, leaving no aftereffects (other than the damage inflicted).

Invisibility

Illusion
Level: Mage 2; **Components:** V, S; **Casting Time:** Attack action; **Range:** Personal or touch; **Target:** You or a creature or object weighing no more than 100 lb./level; **Duration:** 1 minute/level (D); **Saving Throw:** Will negates (harmless) or Will negates (harmless, object); **Spell Resistance:** Yes (harmless) or Yes (harmless, object)

The creature or object touched vanishes from sight, even from darkvision. If the recipient is a creature carrying gear, the gear vanishes, too. If the caster casts the spell on someone else, neither the caster nor his or her allies can see the subject, unless they can normally see invisible things or employ magic to do so.

Items dropped or put down by an invisible creature become visible; items picked up disappear if tucked into the clothing worn by the creature. Light, however, never becomes invisible, although a source of light can become so. Any part of an item that the subject carries but that extends more than 10 feet from it becomes visible.

The subject is not magically silenced, and certain other conditions can render the recipient detectable. The spell ends if the subject attacks any creature. For purposes of this spell, an "attack" includes any spell targeting a foe or whose area or effect includes a foe (exactly who is a foe depends on the invisible character's perceptions). Actions directed at unattended objects do not break the spell. Causing harm indirectly is not an attack. If the subject attacks directly, however, it immediately becomes visible along with all its gear. Note that spells that specifically affect allies but not foes are not attacks for this purpose, even when they include foes in their area.

An invisible creature gains a +40 bonus on Hide checks if immobile, or a +20 bonus on Hide checks if moving. Pinpointing the location of an invisible character who isn't attempting to hide requires a Spot check against DC 40 if immobile or DC 20 if moving.

Invisibility Sphere

Illusion
Level: Mage 3; **Components:** V, S; **Casting Time:** Attack action; **Range:** Personal or touch; **Area:** 10-ft.-radius sphere around the creature or object touched; **Duration:** 1 minute/level (D); **Saving Throw:** Will negates (harmless) or Will negates (harmless, object); **Spell Resistance:** Yes (harmless) or Yes (harmless, object)

All creatures within 10 feet of the recipient, including the recipient, vanish from sight, even from darkvision. The center of the effect is mobile with the recipient. If the creatures are carrying gear, the gear vanishes, too. Those affected by this spell cannot see each other but can see themselves. Any affected creature moving out of the area becomes visible, but creatures moving into the area after the spell is cast do not become invisible. Items dropped or put down by an invisible creature become visible; items picked up disappear if tucked into the clothing worn by the creature. Light, however, never becomes invisible, although a source of light can become so. Any part of an item that the subject carries but that extends more than 10 feet beyond the range of the spell becomes visible.

The subjects are not magically silenced, and certain other conditions can render a recipient detectable. Affected creatures (other than the recipient) who attack negate the invisibility only for themselves. If the spell recipient attacks, the invisibility sphere ends. For purposes of this spell, an "attack" includes any spell targeting a foe or whose area or effect includes a foe (exactly who is a foe depends on the invisible character's perceptions). Actions directed at unattended objects do not break the spell. Causing harm indirectly is not an attack. If a subject attacks directly, however, it immediately becomes visible along with all its gear. Note that spells that specifically affect allies but not foes are not attacks for this purpose, even when they include foes in their area.

An invisible creature gains a +40 bonus on Hide checks if immobile, or a +20 bonus on Hide checks if moving. Pinpointing the location of an invisible character who isn't attempting to hide requires a Spot check against DC 40 if immobile or DC 20 if moving.

Iron Ramparts

Conjuration (Creation)
Level: Mage 5; **Components:** V, S; **Casting Time:** Attack action; **Range:** Medium (100 ft. + 10 ft./level); **Effect:** Iron wall whose area is up to one 5-ft. square/level (see text); **Duration:** Instantaneous; **Saving Throw:** See text; **Spell Resistance:** No

The caster causes a flat, vertical iron wall to spring into being. This wall inserts itself into any surrounding nonliving material if its area is sufficient to do so. The wall cannot be conjured so that it occupies the same space as a creature or another object. It must always be a flat plane, though the caster can shape its edges to fit the available space.

The iron ramparts are 1 inch thick per four caster levels. The caster can double the wall's area by halving its thickness. Each 5-foot square of the wall has 30 hit points per inch of thickness and hardness 10. A section of wall whose hit points drop to 0 is breached. If a creature tries to break through the wall with a single attack, the DC for the Strength check is 25 + 2 per inch of thickness.

If the caster desires, the wall can be created vertically resting on a flat surface but not attached to the surface so that it can be tipped over to fall on and crush creatures beneath it. The wall is 50% likely to tip in either direction if left unpushed. Creatures can push the wall in one direction rather than letting it fall randomly. A creature must succeed at a Strength check (DC 40) to push the wall over. Creatures with room to flee the falling wall may do so by making successful Reflex saves. Large and smaller creatures who fail take 10d6 points of damage. The wall cannot crush Huge and larger creatures.

Like any iron wall, this wall is subject to rust, perforation, and other natural phenomena.

Keen Edge

Transmutation
Level: Mage 3; **Components:** V, S; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels); **Targets:** One weapon or 50 projectiles, all of which must be in contact with each other at the time of casting; **Duration:** 10 minutes/level; **Saving Throw:** Will negates (harmless, object); **Spell Resistance:** Yes (harmless, object)

This transmutation doubles the threat range of the weapon. A threat range of 20 becomes 19–20. A threat range of 19–20 becomes 17–20. A threat range of 18–20 becomes 15–20. The spell can be cast only on piercing or slashing weapons (and it does not stack with itself). If cast on arrows or crossbow bolts, the keen edge on a particular projectile ends after one use, whether or not the missile strikes its intended target.

This spell cannot be cast on a natural weapon, such as an unarmed strike.

Kydon's Protective Field

Conjuration (Creation) [Force]
Level: Mage 1; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Touch; **Target:** Creature touched; **Duration:** 1 hour/level (D); **Saving Throw:** Will negates (harmless); **Spell Resistance:** No

An invisible but tangible field of force surrounds the subject of a *Kydon's protective field* spell, providing a +4 armor bonus to AC. Unlike mundane armor, *Kydon's protective field* entails no armor check penalty, arcane spell failure chance, or speed reduction. Since *Kydon's protective field* is made of force, incorporeal creatures can't bypass it the way they do normal armor.

Levitate

Transmutation
Level: Mage 2; **Components:** V, S; **Casting Time:** Attack action; **Range:** Personal or close (25 ft.+ 5 ft./2 levels); **Target:** You or one willing creature or one object (total weight up to 100 lb./level); **Duration:** 1 round/level (D); **Saving Throw:** None; **Spell Resistance:** No

A creature must be willing to be levitated, and an object must be unattended or possessed by a willing creature. The caster can mentally direct the subject to move up or down as much as 20 feet each round; doing so is a move-equivalent action. The caster cannot move the recipient horizontally, but the subject could push or pull his or her way provided there is a surface to grasp (generally at half its base speed).

A levitating creature that attacks with a melee or ranged weapon finds itself increasingly unstable; the first attack is made with a -1 penalty, the second -2, and so on, up to a maximum penalty of -5. A full round spent stabilizing allows the creature to begin again at -1.

Light

Evocation [Light]
Level: Mage 0; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Target:** Object touched; **Duration:** 10 minutes/level (D); **Saving Throw:** None; **Spell Resistance:** No

This spell causes an object to glow, shedding light in a 20-foot radius from the point the caster touches. The effect is immobile, but it can be cast on a movable object. Light taken into an area of magical darkness does not function.

Lightning Bolt

Evocation [Electricity]
Level: Mage 3; **Components:** V, S; **Casting Time:** Attack action; **Range:** Medium (100 ft. + 10 ft./level) or 50 ft. + 5 ft./level; **Area:** 5 ft. wide to medium range (100 ft. + 10 ft./level); or 10 ft. wide to 50 ft. + 5 ft./level; **Duration:** Instantaneous; **Saving Throw:** Reflex half; **Spell Resistance:** Yes

The caster releases a bolt of electrical energy that deals 1d6 points of damage per caster level (maximum 10d6) to each creature within its area. The bolt begins at the caster. The lightning bolt sets fire to combustibles and damages objects in its path. It can melt metals with a low melting point. If the damage caused to an interposing barrier shatters or breaks through it, the bolt may continue beyond the barrier if the spell's range permits; otherwise, it stops at the barrier just as any other spell effect does.

Locate Object

Divination
Level: Mage 2; **Components:** V, S; **Casting Time:** Attack action; **Range:** Long (400 ft. + 40 ft./level); **Area:** Circle, centered on you, with a radius of 400 ft. + 40 ft./level; **Duration:** 1 minute/level; **Saving Throw:** None; **Spell Resistance:** No

The caster senses the direction of a well-known or clearly visualized object. The caster can search for general items, in which case the caster locates the nearest one of its type if more than one is within range. Attempting to find a specific item requires a specific and accurate mental image; if the image is not close enough to the actual object, the spell fails. The caster cannot specify a unique object unless he or she has observed that particular item firsthand (not through divination). The spell is blocked by even a thin sheet of lead. Creatures cannot be found by this spell.

London Fog

Conjuration (Creation)
Level: Mage 1; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Medium (100 ft. + 10 ft. level); **Effect:** Fog spreads in 20-ft. radius, 20 ft. high; **Duration:** 10 min./level; **Saving Throw:** None; **Spell Resistance:** No

A bank of fog billows out from the point you designate. The fog obscures all sight, including darkvision, beyond 5 feet. A creature within 5 feet has concealment (attacks have a 20% miss chance). Creatures farther away have total concealment (50% miss chance, and the attacker can't use sight to locate the target). A moderate wind (11+ mph) disperses the fog in 4 rounds; a strong wind (21+ mph) disperses the fog in 1 round. The spell does not function underwater.

Mage Hand

Transmutation
Level: Mage 0; **Components:** V, S; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels); **Target:** Nonmagical, unattended object weighing up to 5 lb.; **Duration:** Concentration; **Saving Throw:** None; **Spell Resistance:** No

The caster can lift an object and move it at will from a distance. As a move action, the caster can move the object up to 15 feet in any direction, though the spell ends if the distance between the caster and the object ever exceeds the spell's range.

Magic Missile

Evocation [Force]
Level: Mage 1; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Medium (100 ft. + 10 ft./level); **Targets:** Up to five creatures, no two of which can be more than 15 ft. apart; **Duration:** Instantaneous; **Saving Throw:** None; **Spell Resistance:** Yes

A missile of magical energy darts forth from your fingertip and strikes its target, dealing 1d4+1 points of force damage. The missile strikes unerringly, even if the target is in melee combat or has less than total cover or total concealment. Specific parts of a creature can't be singled out. Inanimate objects are not damaged by the spell.

For every two caster levels beyond 1st, you gain an additional missile—two at 3rd level, three at 5th, four at 7th, and the maximum of five missiles at 9th level or higher. If you shoot multiple missiles, you can have them strike a single creature or several creatures. A single missile can strike only one creature. You must designate targets before you check for spell resistance or roll damage.

Magic Weapon

Transmutation
Level: Mage 1; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Touch; **Target:** Weapon touched; **Duration:** 1 min./level; **Saving Throw:** Will negates (harmless, object); **Spell Resistance:** Yes (harmless, object)

Magic weapon gives a weapon a +1 enhancement bonus on attack and damage rolls. (An enhancement bonus does not stack with a masterwork weapon's +1 bonus on attack rolls.) You can't cast this spell on a natural weapon, such as an unarmed strike.

Mending

Transmutation
Level: Mage 0; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** 10 ft.; **Target:** One object of up to 1 lb.; **Duration:** Instantaneous; **Saving Throw:** Will negates (harmless, object); **Spell Resistance:** Yes (harmless, object)

Mending repairs small breaks or tears in objects (but not warps, such as might be caused by a *warp wood* spell). It will weld broken metallic objects such as a ring, a chain link, a medallion, or a slender dagger, providing but one break exists. Ceramic or wooden objects with multiple breaks can be invisibly rejoined to be as strong as new. A hole in a leather sack or a wineskin is completely healed over by *mending*. The spell can repair a magic item, but the item's magical abilities are not restored. The spell cannot

mend broken magic rods, staffs, or wands, nor does it affect creatures (including constructs).

Message

Transmutation [Language-Dependent]
Level: Mage 0; **Components:** V, S; **Casting Time:** Attack action; **Range:** Medium (100 ft. + 10 ft./level); **Targets:** One creature/level; **Duration:** 10 minutes/level; **Saving Throw:** None; **Spell Resistance:** No

The caster can whisper messages and receive whispered replies with little chance of being overheard. The caster designates each creature to be included in the spell effect. When the caster whispers, the whispered message is audible to all of the targeted creatures who are within range. Magical silence, 1 foot of stone, 1 inch of common metal (or a thin sheet of lead), or 3 feet of wood or dirt blocks the spell. The message, however, does not have to travel in a straight line. It can circumvent a barrier if there is an open path between the caster and the subject, and the path's entire length lies within the spell's range. The creatures who receive the message can whisper a reply that the caster hears. The spell transmits sound, not meaning. It doesn't transcend language barriers.

On The Blink

Transmutation
Level: Mage 4; **Components:** V, S; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels);; **Effect:** Shuts off one electrical or mechanical device; **Duration:** Instant; **Saving Throw:** None; **Spell Resistance:** No

Sometimes machines just don't work. There's no particular reason why; they just seem to stop of their own accord. This is doubly true for early, prototype machines that don't have all the bugs worked out of them yet. This spell causes a single machine to go "on the blink" – to stop working briefly. If reactivated, the machine will start up again and function just as if it had never stopped.

Passwall

Transmutation
Level: Mage 5; **Components:** V, S; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** 5-ft.-by-8 ft. opening, 1 ft./level deep; **Duration:** 1 hour/level (D); **Saving Throw:** None; **Spell Resistance:** No

The caster creates a passage through wooden, plaster, or stone walls, but not through metal or other harder materials. If the wall's thickness is more than 1 foot per caster level, then a single passwall simply makes a niche or short tunnel. Several passwall spells can then form a continuing passage to breach very thick walls. When passwall ends, creatures within the passage are ejected out the nearest exit. If someone dispels the passwall or the caster dismisses it, creatures in the passage are ejected out the far exit if there is one or out the sole exit if there is only one.

Perfect Recall

Divination
Level: Mage 0; **Components:** V, S; **Casting Time:** Attack action; **Range:** Self; **Effect:** Instantly recall one incident, object, person, or item; **Duration:** Instantaneous; **Saving Throw:** None; **Spell Resistance:** No

Perfect Recall enables the mage to remember one thing with perfect clarity – essentially taking a snapshot with his mind, which he can recall again at a later date. Anything can be recalled with this spell – a person's face, a short conversation, even a page of blueprints.

Powder Flash

Evocation [Light]
Level: Mage 0; **Components:** V; **Casting Time:** 1 standard action; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** Burst of light; **Duration:** Instantaneous; **Saving Throw:** Fortitude negates; **Spell Resistance:** Yes

Chemists have been working for centuries to create different types of explosive powder for different purposes. Perhaps they should have simply consulted the Thaumaturgia. Many of the great alchemists of history – including Paracelcus – have used magic to similar effect. One of the most simple of these spells creates a large blinding flash of light.

If you cause the light to burst directly in front of a single creature, that creature is dazzled for 1 minute unless it makes a successful Fortitude save. Sightless creatures, as well as creatures already dazzled, are not affected by *flare*.

Power Device

Transmutation
Level: Mage 1; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Effect:** Powers one electrical or mechanical device; **Duration:** 10 minutes/level; **Saving Throw:** None; **Spell Resistance:** No

This spell provides power to an electrical or mechanical device that does not have a power source but is otherwise functional. The device functions exactly as it normally would if it had conventional power.

This spell can affect any household or handheld device, scratch-built robot, or general-purpose vehicle. Larger or more intricate devices cannot be powered with this spell.

Purify

Conjuration (Healing)
Level: Mage 5; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Target:** Creature touched; **Duration:** Instantaneous; **Saving Throw:** Will half (harmless); **Spell Resistance:** Yes (harmless)

Purify removes any lasting effects of Chaos on a person, ranging from removing Mind Control to curing disease or

poison. It will not heal any damage caused by the Chaos effect. When cast, the hands of the caster and the body of the target glow with a soft pale blue light.

Ray of Fatigue

Necromancy
Level: Mage 1; **Components:** V, S; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** Ray; **Duration:** 1 minute/level; **Saving Throw:** No; **Spell Resistance:** Yes

The caster must succeed at a ranged touch attack with the ray to strike a target. The subject is immediately fatigued for the spell's duration. A fatigued character suffers a –2 penalty to Strength and Dexterity and can't run or charge. This spell has no effect on a creature who is already fatigued.

Resist Energy

Abjuration
Level: Mage 2; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Target:** Creature touched; **Duration:** 10 minutes/level; **Saving Throw:** Fortitude negates (harmless); **Spell Resistance:** Yes (harmless)

This abjuration grants a creature limited protection from whichever one of five energy types the caster selects: acid, cold, electricity, fire, or sonic/concussion. The creature gains energy resistance 10 against the energy type chosen, meaning that each time the creature is subjected to such damage (whether from a natural or magical source), that damage is reduced by 10 points before being applied to the creature's hit points. The value of the energy resistance granted increases by 5 points for every three caster levels above 3rd. The spell protects the recipient's equipment as well. Resist energy absorbs only damage. The character could still suffer unfortunate side effects.

Resistance

Abjuration
Level: Mage 0; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Target:** Creature touched; **Duration:** 1 minute; **Saving Throw:** Will negates (harmless); **Spell Resistance:** Yes (harmless)

The subject is granted a +1 resistance bonus on saving throws.

Shield

Abjuration [Force]
Level: Mage 1; **Components:** V, S; **Casting Time:** Attack action; **Range:** Personal; **Target:** You; **Duration:** 1 minute/level (D)

Shield creates an invisible, mobile disk of force that hovers in front of the caster. It negates magic missile attacks directed at the caster. The disk also intercepts attacks,

providing a +4 bonus to Defense. The *shield* carries no armor penalty or arcane spell failure chance.

Shield of Deflection

Abjuration
Level: Mage 2; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Target:** Creature touched; **Duration:** 10 minutes/level or until discharged; **Saving Throw:** Will negates (harmless); **Spell Resistance:** Yes (harmless)

The warded creature gains resistance to ranged weapons that fire arrows, bullets, or crossbow bolts. The subject gains damage reduction 10/+1 against those ranged weapons. The damage reduction increases with the caster level to 10/+2 at 5th and 10/+3 at 10th. Once the spell has prevented a total of 10 points of damage per caster level (maximum 100 points), it is discharged.

Slow

Transmutation
Level: Mage 3; **Components:** V, S; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels); **Targets:** One creature/level, no two of which can be more than 30 ft. apart; **Duration:** 1 round/level; **Saving Throw:** Will negates; **Spell Resistance:** Yes

Affected creatures move and attack at a drastically slowed rate. Slowed creatures can take only a single move action or attack action each turn, but not both (nor may they take full-round actions). Additionally, they suffer -2 penalties to Defense, melee attack rolls, melee damage rolls, and Reflex saves. Slowed creatures jump half as far as normal.

Slow counters and dispels haste but does not otherwise affect magically speeded or slowed creatures.

Smoke Lungs

Necromancy
Level: Mage 2; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Medium (100 ft. + 10 ft./level); **Effect:** Ray; **Duration:** 1 round/level; **Saving Throw:** Fortitude negates; see text; **Spell Resistance:** No

This spell makes the target feel as though his lungs were filled with choking smoke, temporarily draining away his health and endurance.

The subject is immediately exhausted for the spell's duration. A successful Fortitude save means the creature is only fatigued. A character that is already fatigued instead becomes exhausted. This spell has no effect on a creature that is already exhausted. Unlike normal exhaustion or fatigue, the effect ends as soon as the spell's duration expires.

Speak with Dead

Necromancy [Language-Dependent]
Level: Mage 3; **Components:** V, S; **Casting Time:** 10 minutes; **Range:** 10 ft.; **Target:** One dead creature; **Duration:** 1 min./level; **Saving Throw:** Will negates; see text; **Spell Resistance:** No

You grant the semblance of life and intellect to a corpse, allowing it to answer several questions that you put to it. You may ask one question per two caster levels. Unasked questions are wasted if the duration expires. The corpse's knowledge is limited to what the creature knew during life, including the languages it spoke (if any). Answers are usually brief, cryptic, or repetitive. If the creature's alignment was different from yours, the corpse gets a Will save to resist the spell as if it were alive.

If the corpse has been subject to *speak with dead* within the past week, the new spell fails. You can cast this spell on a corpse that has been deceased for any amount of time, but the body must be mostly intact to be able to respond. A damaged corpse may be able to give partial answers or partially correct answers, but it must at least have a mouth in order to speak at all.

This spell does not let you actually speak to the person (whose soul has departed). It instead draws on the imprinted knowledge stored in the corpse. The partially animated body retains the imprint of the soul that once inhabited it, and thus it can speak with all the knowledge that the creature had while alive. The corpse, however, cannot learn new information. Indeed, it can't even remember being questioned.

This spell does not affect a corpse that has been turned into an undead creature.

Speak with Spirits

Divination
Level: Mage 5; **Components:** V; **Casting Time:** 10 minutes; **Range:** Personal; **Target:** You; **Duration:** Concentration

You send your mind to the realm of spirits in order to receive advice and information from powers there. (See the accompanying table for possible consequences and results of the attempt.) The powers reply in a language you understand, but they resent such contact and give only brief answers to your questions. (All questions are answered with "yes," "no," "maybe," "never," "irrelevant," or some other one-word answer.)

You must concentrate on maintaining the spell (a standard action) in order to ask questions at the rate of one per round. A question is answered by the power during the same round. For every two caster levels, you may ask one question.

Plane Contacted	Astral Plane
Avoid Int/Cha Decrease	DC 9/1 week
True Answer	01–44
Don't Know	45–67
Lie	68–88
Random Answer	89–100

Avoid Int/Cha Decrease: You must succeed on an Intelligence check against this DC to avoid a decrease in Intelligence and Charisma. If the check fails, your Intelligence and Charisma scores each fall to 8 for the stated duration, and you become unable to cast arcane spells. If you lose Intelligence and Charisma, the effect strikes as soon as the first question is asked, and no answer is received.

Results of a Successful Contact: d% is rolled for the result shown on the table:
True Answer: You get a true, one-word answer. Questions that cannot be answered in this way are answered randomly.
Don't Know: The entity tells you that it doesn't know.
Lie: The entity intentionally lies to you.
Random Answer: The entity tries to lie but doesn't know the answer, so it makes one up.

Speed the Process

Transmutation
Level: Mage 1; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Effect:** Ray; **Duration:** 1 action; **Saving Throw:** Will negates (harmless); **Spell Resistance:** Yes (harmless)

Sometimes a mage will find himself under incredible pressure to solve a problem or get something done in a very short amount of time. This spell affects the wizard's perception of time, so that he can finish a task in a fraction of the time it would normally take. With this spell in effect, the mage can complete a task or solve a problem that would normally take a full day in less than an hour; furthermore, the mage can use the spell to grant this ability to another person.

The character may take 20 on any action, even if rushed or threatened.

Steam Form

Transmutation
Level: Mage 3; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Touch; **Target:** Willing corporeal creature touched; **Duration:** 2 min./level (D); **Saving Throw:** None; **Spell Resistance:** No

The subject and all its gear become insubstantial, misty, and translucent. Its material armor (including natural armor) becomes worthless, though its size, Dexterity, deflection bonuses, and armor bonuses from force effects still apply. The subject gains damage reduction 10/magic and becomes immune to poison and critical hits. It can't attack or cast

spells with verbal, somatic, material, or focus components while in steam form. (This does not rule out the use of certain spells that the subject may have prepared using the feats Silent Spell, Still Spell, and Eschew Materials.) The subject also loses supernatural abilities while in steam form. If it has a touch spell ready to use, that spell is discharged harmlessly when the *steam form* spell takes effect.

A steam creature can't run, but it can fly at a speed of 10 feet (maneuverability perfect). It can pass through small holes or narrow openings, even mere cracks, with all it was wearing or holding in its hands, as long as the spell persists. The creature is subject to the effects of wind, and it can't enter water or other liquid. It also can't manipulate objects or activate items, even those carried along with its steam form. Continuously active items remain active, though in some cases their effects may be moot.

Stoneskin

Abjuration
Level: Mage 4; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Target:** Creature touched; **Duration:** 10 minutes/level or until discharged; **Saving Throw:** Will negates (harmless); **Spell Resistance:** Yes (harmless)

The subject gains damage reduction 10/— against physical attacks. Once the spell has prevented a total of 10 points of damage per caster level, it is discharged.

Summon Steam Elemental

Conjuration (Summoning) [see text]
Level: Mage 1; **Components:** V, S; **Casting Time:** 1 minute; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** One summoned creature; **Duration:** 1 round/level (D); **Saving Throw:** None; **Spell Resistance:** No

This spell summons an elemental made of steam. It appears where you designate and acts immediately, on your turn. It attacks your opponents to the best of its ability. If you can communicate with the creature, you can direct it not to attack, to attack particular enemies, or to perform other actions. The steam elemental may only be conjured in places where there is a large amount of steam (boiler rooms, the engine compartment of a train, and so forth).

Take a Beating

Abjuration
Level: Mage 0; **Components:** V, S; **Casting Time:** Attack action; **Range:** Self; **Target:** Caster; **Duration:** 1 minutes/level; **Saving Throw:** Reflex negates (harmless); **Spell Resistance:** Yes
The caster becomes resistant to physical damage. He gains DR 2/magic for the duration of the spell.

Telekinesis

Transmutation
Level: Mage 5; **Components:** V, S; **Casting Time:** Attack action; **Range:** Long (400 ft. + 40 ft./level); **Target or Targets:** See text; **Duration:** Concentration (up to 1 round/level) or instantaneous (see text); **Saving Throw:** Will negates (object) (see text); **Spell Resistance:** Yes (object) (see text)

The caster can move objects or creatures by concentrating on them. Depending on the version selected, the spell can provide either a gentle, sustained force or a single short, violent thrust.

Sustained Force: A sustained force moves a creature or object weighing up to 25 pounds per caster level up to 20 feet per round. A creature can negate the effect against itself or against an object it possesses with a successful Will save or with spell resistance.

This version of the spell lasts up to 1 round per caster level, but it ends if the caster ceases concentration. The weight can be moved vertically, horizontally, or both. An object cannot be moved beyond the caster's range. The spell ends if the object is forced beyond the range. If the caster ceases concentration for any reason, the object falls or stops.

An object can be telekinetically manipulated as if with one hand, if the force required is within the weight limitation.

Violent Thrust: Alternatively, the spell energy can be expended in a single round. The caster can hurl one or more objects or creatures that are within range and all within 10 feet of each other toward any target within 10 feet/level of all the objects. The caster can hurl up to a total weight of 25 pounds per caster level.

The caster must succeed at attack rolls (one per creature or object thrown) to hit the target with the items, using his or her base attack bonus + Intelligence modifier. Weapons deal their normal damage (with no Strength bonus). Other objects cause damage ranging from 1 point per 25 pounds (for less dangerous objects) to 1d6 points of damage per 25 pounds (for hard, dense objects).

Creatures who fall within the weight capacity of the spell can be hurled, but they are allowed Will saves to negate the effect, as are those whose held possessions are targeted by the spell. If a telekinesed creature is hurled against a solid surface, it takes damage as if it had fallen 10 feet.

That Doesn't Work

Transmutation
Level: Mage 4; **Components:** V, S; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels);; **Effect:** Deactivates one electrical or mechanical device; **Duration:** 10 minutes/level; **Saving Throw:** None; **Spell Resistance:** No

The wonders of the Age of Steam are sometimes hard to believe, and this spell takes advantage of that inherent incredulity. This spell taps into peoples' disbelief and causes mechanical devices – especially those devices built through the use of Savant science – to simply stop working. Large

machines and devices with many parts and features are much more resistant to this spell than simple machines.

Tongues

Divination
Level: Mage 3; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Target:** Creature touched; **Duration:** 10 minutes/level; **Saving Throw:** Will negates (harmless); **Spell Resistance:** No

This spell grants the creature touched the ability to speak and understand the language of any intelligent creature, whether it is a species language or a regional dialect. Tongues does not enable the subject to speak with creatures who don't speak. The subject can make him or herself understood as far as her voice carries. This spell does not predispose any creature addressed toward the subject in any way.

Toxic Fog

Conjuration (Creation)
Level: Mage 5; **Components:** V, S; **Casting Time:** Attack action; **Range:** Medium (100 ft. + 10 ft./level); **Effect:** Cloud spreads 30 ft. wide and 20 ft. high; **Duration:** 1 minute/level; **Saving Throw:** See text; **Spell Resistance:** Yes

The famous London fog took on a new characteristic during the Industrial Age. Under certain weather conditions, it would combine with the heavy smoke from factories and coal-burning furnaces to produce a horrible, thick yellow-green cloud that settled over the city and sent people fleeing into their homes to escape the choking fumes. This spell recreates that dangerous fog – a blinding, choking, billowing pea green cloud – on a much smaller level.

The fog obscures all sight, including darkvision, beyond 5 feet. A creature within 5 feet has one-half concealment (attacks suffer a 20% miss chance). Creatures farther away have total concealment (50% miss chance, and the attacker can't use sight to locate the target). The fog's vapors kill any living creature with 3 or fewer HD (no save) and cause creatures with 4 to 6 HD to make Fortitude saving throws or die. Living creatures above 6 HD, and creatures of 4 to 6 HD who make their saving throws, take 1d10 points of poison damage each round while in the cloud. Holding one's breath doesn't help.

The toxic fog moves away from the character at 10 feet per round, rolling along the surface of the ground. (Figure out the cloud's new spread each round based on its new point of origin, 10 feet farther away from the point of origin where the character cast the spell.) Because the vapors are heavier than air, they sink to the lowest level of the land, even pouring down openings. It cannot penetrate liquids, nor can it be cast underwater.

A moderate wind (11+ mph) disperses the fog in 4 rounds; a strong wind (21+ mph) disperses the fog in 1 round.

Wall of Force

Evocation [Force]
Level: Mage 5; **Components:** V, S; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** Wall whose area is up to one 10-ft. square/level or a sphere or hemisphere with a radius of up to 1 ft./level; **Duration:** 1 minute/level (D); **Saving Throw:** None; **Spell Resistance:** No

A wall of force spell creates an invisible wall of force. The wall of force cannot move, it is immune to damage of all kinds, and it is unaffected by dispel magic. Spells, breath weapons, and flamethrowers cannot pass through the wall in either direction, although dimension door can bypass the barrier. Gaze attacks can operate through the wall of force.

The caster can form the wall into a flat, vertical plane whose area is up to one 10-foot square per level, or into a sphere or hemisphere with a radius of up to 1 foot per level.

The wall of force must be continuous and unbroken when formed. If its surface is broken by any object or creature, the spell fails.

Wall of Ice

Evocation [Cold]
Level: Mage 4; **Components:** V, S; **Casting Time:** Attack action; **Range:** Medium (100 ft. + 10 ft./level); **Effect:** Anchored plane of ice, up to one 10-ft. square/level, or hemisphere of ice with a radius of up to 3 ft. + 1 ft./level; **Duration:** 1 minute/level; **Saving Throw:** See text; **Spell Resistance:** Yes

This spell creates an anchored plane of ice or a hemisphere of ice, depending on the version selected. A wall of ice cannot form in an area occupied by physical objects or creatures. Its surface must be smooth and unbroken when created. Fire, including fire spells, can melt a wall of ice. Fire deals full damage to the wall (instead of the normal half damage suffered by objects). Suddenly melting the wall of ice (by reducing it to 0 hit points in a single attack) creates a 10-foot-radius cloud of fog that lasts for 10 minutes. Objects and creatures within the area are treated as if they had one-half concealment (20% miss chance) with respect to one another.

Ice Plane: A sheet of strong, hard ice appears. The wall is 1 inch thick per caster level. It covers up to a 10-foot-square area per caster levels. The plane can be oriented in any fashion as long as it is anchored. A vertical wall need only be anchored on the floor, while a horizontal or slanting wall must be anchored on two opposite sides.

Each 10-foot square of wall has 3 hit points per inch of thickness. Creatures can hit the wall automatically. A section of wall whose hit points drop to 0 is breached. If a creature tries to break through the wall with a single attack, the DC for the Strength check is 15 + caster level.

Even when the ice has been broken through, a sheet of frigid air remains. Any creature stepping through it takes 1d6 points of cold damage +1 point per caster level.

Hemisphere: The wall takes the form of a hemisphere whose maximum radius is 3 feet +1 foot per caster level. It is as hard to break through as the ice plane form, but it does not deal damage to those who go through a breach.

The caster can create the hemisphere so that it traps one or more creatures, though these creatures can avoid being trapped by the hemisphere by making successful Reflex saves.

Web

Conjuration (Creation)
Level: Mage 2; **Components:** V, S; **Casting Time:** Attack action; **Range:** Medium (100 ft. + 10 ft./level); **Effect:** Webs in a 20-ft.-radius spread; **Duration:** 10 minutes/level; **Saving Throw:** Reflex negates (see text); **Spell Resistance:** Yes

The web spell creates a many-layered mass of strong, sticky strands. These strands trap those caught in them. These masses must be anchored to two or more solid and diametrically opposed points—floor and ceiling, opposite walls, and so forth—or else the web collapses upon itself and disappears. Creatures caught within a web or simply touching its strands become entangled among the gluey fibers.

An entangled creature takes a –2 penalty on attack rolls, takes a –4 penalty to effective Dexterity, and can't move. An entangled character who attempts to cast a spell must make a Concentration check (DC 15) or lose the spell.

Anyone in the effect's area when the spell is cast must make a Reflex save. If this save succeeds, the creature is not stuck in the webs and is free to act, though moving is slow and may cause it to become stuck (see below). If the save fails, the creature is stuck. A stuck creature can break loose by spending 1 round and succeeding on a Strength check (DC 20) or an Escape Artist check (DC 25). Once loose (either by making the initial Reflex save or a later Strength check or Escape Artist check), a creature may progress through the web very slowly. Each round devoted to moving allows the creature to make a new Strength check or Escape Artist check. The creature moves 5 feet for each full 5 points by which the check result exceeds 10.

The web provides one-quarter cover for every 5 feet of the substance between the character and an opponent—one-half cover for 10 feet of web, three-quarters for 15 feet, and total cover for 20 feet or more.

The strands of a web spell are flammable. Any fire can set them alight and burn away 5 square feet in 1 round. All creatures within flaming webs take 2d4 points of damage from the flames.

Chaos Magic

The Keepers promise great power to those who willing serve them, and they keep their promises – for a time. Those who follow the path of chaos can learn many powerful and destructive spells, spells which are forbidden for others to cast lest their souls be taken in by the power of the demons.

The spells listed below are evil, and casting them – even just learning them – will corrupt the soul of the caster. In d20, casting a Chaos spell of up to 3rd level will gain the caster 1 point of Chaos Taint. Casting a spell up to 5th level earns 2 points. Higher levels spells (and the associated gain in Chaos Taint) may exist, at the option of the game master. Even simply learning such powerful Chaos-Tainted spells may earn an uncorrupted mage Chaos Taint points, at the GM's discretion.

A list of available Chaos spells is below. GMs may add additional spells if they so desire.

0-Level Spells

Summon Impling: Calls impling to fight for you.
Taint of Chaos: Corrupts one creature, place, or object.

1st-level Spells

Corrupt Soul: Targets who hear the caster's voice become willing slaves.
Summon Imp: Calls imp to fight for you.
Touch of Fatigue: Mage's touch Fatigues target.

2nd-level Spells

Weakness: Ray deals 1d6 +1 per two levels Strength damage.
Witch's Visage: Ray deals 1d6 +1 per two levels Charisma damage.
Wither: Ray deals 1d6 +1 per two levels Constitution damage.

3rd-level Spells

Summon Minor Chaos Demon: Calls minor demon to fight for you.
Taint Wound: Spell deals 1d6 damage per level, which can only be healed naturally.

4th-level Spells

Animate Dead: Creates undead skeletons and zombies.
Chaos Bonds: Victim is caught in energy bonds that reflect damage back at them.
Shield of Chaos: +6 AC, +6 Resistance.

5th-level Spells

Army of the Dead: Summons a small army of skeletons or zombies.

The Devil's Lightning: Black lightning does 1d6/round.

Devour Soul: Tiny imps drain the target's life energy.

Mark of Chaos: Magic symbol controls humanoid telepathically.

Summon Major Chaos Demon: Calls major demon to fight for you.

Animate Dead

Necromancy [Evil]
Level: Mage 4; **Components:** V, S, M; **Casting Time:** Attack action; **Range:** Touch; **Targets:** One or more corpses touched; **Duration:** Instantaneous; **Saving Throw:** None; **Spell Resistance:** No

This spell turns the bones or bodies of dead creatures into undead skeletons or zombies that follow the caster's spoken commands. The skeletons or zombies can follow the caster, or can remain in an area and attack any creature (or just a specific type of creature) entering the place. The undead remain animated until they are destroyed. (A destroyed skeleton or zombie can't be animated again.)

Regardless of the type of undead, a caster can't create more HD of undead than twice his or her caster level with a single casting of animate dead.

The undead created remain under caster's control indefinitely. No matter how many times the caster uses this spell, however, he or she can control only 4 HD worth of undead creatures per caster level. If the caster exceeds this number, all the newly created creatures fall under his or her control, and any excess undead from previous castings become uncontrolled (the caster chooses which creatures are released). Any undead the character commands (if the character has the ability to command or rebuke undead) do not count toward the limit.

Skeletons: A skeleton can be created only from a mostly intact corpse or skeleton; the corpse must have bones. If a skeleton is made from a corpse, the flesh falls off the bones. The statistics for a skeleton depend on its size; they do not depend on what abilities the creature may have had while alive.

Zombies: A zombie can be created only from a mostly intact corpse; the creature must have a true anatomy. The statistics for a zombie depend on its size, not on what abilities the creature may have had while alive.

Army of the Dead

Necromancy [Evil]
Level: Mage 5; **Components:** V, S, M; **Casting Time:** 1 turn; **Range:** Close (25 ft. + 5 ft./2 levels); **Targets:** up to 64 corpses; **Duration:** Instantaneous; **Saving Throw:** None; **Spell Resistance:** No

Like Animate Dead, Army of the Dead turns the bones or bodies of dead creatures into undead skeletons or zombies that follow the caster's spoken commands. Cast in a cemetery or a battlefield, a necromancer can use this spell to create an entire army of the dead willing to follow his command.

Regardless of the type of undead, a caster can't create more HD of undead than four times his or her caster level with a single casting of animate dead. The undead created remain under caster's control indefinitely. No matter how many times the caster uses this spell, however, he or she can control only 8 HD worth of undead creatures per caster level. Apart from these changes, the spell is identical to Animate Dead.

Chaos Bonds

Evocation (Force) [Evil]
Level: Mage 4; **Components:** V, S; **Casting Time:** Attack action; **Range:** Touch; **Targets:** One creature; **Duration:** 10 minutes/level; **Saving Throw:** Reflexes negates; **Spell Resistance:** No

This spell surrounds the target with bonds of crackling black energy and fills the air with a metallic smell. The bonds have 20 hit points/level, and prevent the use of anything held in the victim's hands. The bonds provide no protection – if they are attacked, both the target and the bonds take damage. Should the target attempt to break free, all damage done to the bonds is reflected back at the target unless enough damage is done to destroy the bonds.

Corrupt Soul

Necromantic (Evil) [Language-Dependent]
Level: Mage 1; **Components:** V, S; **Casting Time:** 5 minutes; **Range:** Touch; **Targets:** One creature; **Duration:** 1 day/level; **Saving Throw:** Will negates; **Spell Resistance:** No

The corrupted mage's words are honey-sweet, and his arguments are impossible to refute. The longer he speaks, the more his words make sense. As an audience listens, more and more of them fall under his sway and become willing servants of the Keepers. Every 5 minutes the mage is allowed to freely speak, everyone in his audience requires a Will save. Those who fail become swayed by his evil words – their Allegiance automatically shifts to the Keepers. Unless the corruption is frequently renewed, subjects of the spell will come to their senses after one day. While under the effect of the corruption, a successful Purify spell will release a victim from the Keepers' grasp.

The Devil's Lightning

Evocation (Electricity) [Evil]
Level: Mage 5; **Components:** V, S; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels); **Targets:** One creature; **Duration:** Concentration; **Saving Throw:** Fortitude half; **Spell Resistance:** Yes

Black lightning courses from the wizard's fingertips, doing 1d6 damage/caster level. Anyone struck by the lightning will continue to take damage for as long as the wizard concentrates. The caster cannot do anything but take 5-foot steps while concentrating on this spell. The victim of the spell can continue to make Fortitude saves each round; successes indicate half damage for that round. Anyone who touches or attempts to help the victim of the spell will be caught in the effect.

Devour Soul

Summoning [Evil]
Level: Mage 5; **Components:** V, S; **Casting Time:** Attack action; **Range:** Medium (100 ft. + 10 ft./level); **Targets:** One creature; **Duration:** Instantaneous; **Saving Throw:** Fortitude negates; **Spell Resistance:** Yes

The target of this spell is attacked by a hoard of small demon-like creatures who eat away at the target's soul. It is intensely painful while it is happening but leaves the victim with an intense feeling of emptiness as they gradually recover. The subject's Wisdom drops by 3d6 (to a minimum of 1) for a period of 1d3 hours.

Mark of Chaos

Enchantment (Compulsion) [Mind-Affecting] [Evil]
Level: Mage 5; **Components:** V, S; **Casting Time:** 1 round; **Range:** Close (25 ft. + 5 ft./2 levels); **Target:** One humanoid; **Duration:** One day/level; **Saving Throw:** Will negates; **Spell Resistance:** Yes

During the casting of this spell, a Chaos symbol is drawn on the forehead of the target. If successful, the victim falls under the control of the caster of the spell. Should the Mark be erased, the effect of the spell is immediately broken.

The caster and the subject share a telepathic bond. The caster can force the subject to perform as he desires, within the limits of its abilities.

Once you have given a subjugated creature a command, it continues to attempt to carry out that command to the exclusion of all other activities except those necessary for day-to-day survival (such as sleeping, eating, and so forth). Because of this limited range of activity, a Sense Motive check against DC 15 (rather than DC 25) can determine that the subject's behavior is being influenced by an enchantment effect (see the Sense Motive skill description).

By concentrating fully on the spell (a standard action), you can communicate with the subject as well as receive full sensory input as interpreted by the mind of the subject. You can't actually see through the subject's eyes, so it's not as good as being there yourself, but you still get a good idea of what's going on.

Subjects resist this control, and any subject forced to take actions against its nature receives a new saving throw with a +2 bonus. Obviously self-destructive orders are not carried out. Once control is established, the range at which it can be exercised is unlimited, as long as you and the subject are on the same plane. You need not see the subject to control it.

Shield of Chaos

Abjuration [Evil]
Level: Mage 4; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Self; **Targets:** Self; **Duration:** 1 round/level (D); **Saving Throw:** See text; **Spell Resistance:** Yes (harmless)

A random pattern of color surrounds the subjects, protecting them from attacks. The caster gains a +6 deflection bonus to AC and a +6 resistance bonus on saves.

Summoning Rituals

The following rituals can be used to summon Chaos creatures to Earth's dimension. Any use of these spells will be reflected in a power drain on the Kandris Seal, and will most likely catch the attention of the Watcher (though obviously, summoning an Impling will generate less stress on the Seal than summoning a major demon). See *The Kandris Seal* by Lisa Hartjes for more information about the various types of demons.

Summon Impling

Conjuration (Summoning) [Evil]
Level: Mage 0; **Components:** V, S; **Casting Time:** 1 round; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** One summoned creature; **Duration:** 1 round/level (D); **Saving Throw:** None; **Spell Resistance:** No

This spell summons a tiny impling. It appears where you designate and acts immediately, on your turn. It attacks your opponents to the best of its ability. If you can communicate with the creature, you can direct it not to attack, to attack particular enemies, or to perform other actions.

A summoned imp or demon cannot summon or otherwise conjure another creature, nor can it use any teleportation or planar travel abilities.

Summon Imp

Conjuration (Summoning) [Evil]
Level: Mage 1; **Components:** V, S; **Casting Time:** 1 round; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** One summoned creature; **Duration:** 1 round/level (D); **Saving Throw:** None; **Spell Resistance:** No

This spell functions like S*ummon Impling,* except that you can summon one larger and more intelligent Imp.

Summon Minor Chaos Demon

Conjuration (Summoning) [Evil]
Level: Mage 3; **Components:** V, S; **Casting Time:** 1 hour; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** One summoned creature; **Duration:** 1 round/level (D); **Saving Throw:** None; **Spell Resistance:** No

This spell functions like *Summon Impling,* except casting time is greater, and you can summon one minor chaos demon.

Summon Major Chaos Demon

Conjuration (Summoning) [Evil]
Level: Mage 5; **Components:** V, S; **Casting Time:** 1 hour; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** One summoned creature; **Duration:** 1 round/level (D); **Saving Throw:** None; **Spell Resistance:** No

This spell functions like *Summon Impling,* except casting time is greater, and you can summon one major chaos demon.

Taint of Chaos

Necromancy [Evil]
Level: Mage 1; **Components:** V, S; **Casting Time:** 1 Hour; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** Ray; **Duration:** Permanent unless dispelled; **Saving Throw:** No; **Spell Resistance:** Yes

This spell adds 2d6 Taint Points to any person, object, or place it is cast on. The Keepers and their followers use Taint of Chaos to taint persons, locations and items to make them more easily used for their purposes. The greater the taint, the stronger the affinity to Chaos.

Some of the more powerful Keepers and their followers can cast this spell in less than an hour.

Taint Wound

Necromancy [Evil]
Level: Mage 3; **Components:** V, S; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** Ray; **Duration:** 1 minute/level; **Saving Throw:** No; **Spell Resistance:** Yes

This spell does 1d6 hit points of damage per caster level, causing a terrible Chaos-Tainted wound. It requires a ranged touch attack. The wound heals terribly slowly, and then only through natural means — powers such as regeneration and other healing abilities do not work. A Chaos Tainted wound will heal at half the rate of a normal wound, even if treated. The Taint will remain after the wound has healed naturally. If the Taint is cleansed through the use of a Purify spell, it can be healed through magical means.

Touch of Fatigue

Necromancy [Evil]
Level: Mage 1; **Components:** V, S, M; **Casting Time:** Attack action; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** Ray; **Duration:** 1 minute/level; **Saving Throw:** No; **Spell Resistance:** Yes

The caster must succeed at a touch attack to strike a target. The subject is immediately fatigued for the spell's duration. A fatigued character suffers a -2 penalty to Strength and Dexterity and can't run or charge. This spell has no effect on a creature who is already fatigued.

Weakness

Necromancy [Evil]
Level: Mage 2; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** Ray; **Duration:** 1 hour/level; **Saving Throw:** None; **Spell Resistance:** Yes

A sickly green and black ray springs from your hand. You must succeed on a ranged touch attack to strike a target. The subject takes a penalty to Strength equal to 1d6+1 per two caster levels (maximum 1d6+5). The subject's Strength score cannot drop below 1.

Witch's Visage

Necromancy [Evil]
Level: Mage 2; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** Ray; **Duration:** 1 hour/level; **Saving Throw:** None; **Spell Resistance:** Yes

A sickly green and black ray springs from your hand. You must succeed on a ranged touch attack to strike a target. The subject takes a penalty to Charisma equal to 1d6+1 per two caster levels (maximum 1d6+5). The subject's Charisma score cannot drop below 1.

Wither

Necromancy [Evil]
Level: Mage 2; **Components:** V, S; **Casting Time:** 1 standard action; **Range:** Close (25 ft. + 5 ft./2 levels); **Effect:** Ray; **Duration:** 1 hour/level; **Saving Throw:** None; **Spell Resistance:** Yes

A sickly green and black ray springs from your hand. You must succeed on a ranged touch attack to strike a target. The subject takes a penalty to Constitution equal to 1d6+1 per two caster levels (maximum 1d6+5). The subject's Constitution score cannot drop below 1.

Magic Items

Members of the Thaumaturgia have created many different magical items to aid them in the duties. Below are some of the more common ones available to the society's members.

Farspeaking Ring

This ring allows the wearer to communicate with any other single person who is wearing a similar ring. The ring itself can look like anything, from a plain band to an intricately carved piece of artwork set with gems. The only requirement of the item is that the ring is made of gold

This item acts as a *Sending* spell, which allows the user to contact anyone else who has a Farspeaker Ring.

Ritual Dagger

The ritual dagger is created by its wielder as one of their lessons as an apprentice. It can be made out of any kind of bladed item, provided the blade is no longer than six inches. Once created, the ritual dagger provides the wielder with an effective weapon to use against a creature that is Chaos Tainted. It also increases the wielder's skill at casting spells. Bonuses granted by the chalice, brazier, and dagger all stack.

Acts as a +1 magic dagger (higher bonuses are possible), and grants a +2 item bonus to any spell-casting or magic related skill.

Ritual Brazier

This large, bulky brazier and stand can made out of any materials its owner chooses to make it, and like the ritual dagger, is often created by a mage when she is still an apprentice. When lit, it assists a mage in the casting of long and involved rituals by increasing his chance at casting spells. Bonuses granted by the chalice, brazier, and dagger all stack.

The Ritual Brazier grants a +2 item bonus to any spell-casting or magic related skill.

Ritual Chalice

A ritual chalice can be any kind of cup the wielder has enchanted to use during his Magic Skill. When used, it increases the wielder's skill in casting spells. Bonuses granted by the chalice, brazier, and dagger all stack.

The Ritual Chalice grants a +2 item bonus to any spell-casting or magic related skill.

Skull of Answers

The Skull of Answers is a rare magical item. It appears to be a human skull, exquisitely decorated with paint, inlaid gemstones, and precious metals. The skull will answer any question that is spoken aloud to it.

The Skull of Answers acts as an *Augury* spell. The skull can speak 3 times per day.

Wondrous and Fantastical Devices

And what would a Steampunk world be without amazing artifacts of brass, ivory, and crystal? We're not just talking about locomotives and steamships, but about fantastic creations of genuine wonder: time machines, walking artillery pieces, clockwork men, even vehicles with the power to sail the aether between the stars! This section explores many of the marvelous devices built by Savants across the world and throughout the Steampunk era, and how the ancient ways of sorcery combine with and react to these modern steam-powered marvels.

Hand Weapons

Many are the Savants who use their gifts to devise better ways of killing people. Most of the weapons from the Steam Age can be adapted from weapons found in the d20 Modern Sourcebook or the HERO System Equipment Guide. Here are a few of the unique items found specifically in the world of the *Steam, Savants and the Kandris Seal*:

Spitting Dragon (Flamethrower) (c. 1904)

British Savant James Spitting created a way to pressurize fuel in 1892, in the hopes of using it to create highly efficient gasoline-powered engines. His invention languished for more than a decade until he discovered a more lucrative use for it. He created a backpack, a hand-held nozzle on a flexible tube, and a sparking device, and suddenly had a very dangerous weapon on his hands. The "Spitting Dragon" was used by British troops in the early part of the Great War to clear out foxholes and trenches, and similar designs were quickly adopted by other nations as well.

Spitting later created a fireproof suit to be worn by troops armed with his weapons, but it offered no protection against gunfire and additionally proved to be so heavy and bulky that most soldiers eschewed its use.

The Spitting Dragon fires a 5-foot-wide, 100-foot-long line of flame that deals 3d6 points of fire damage to all creatures and objects in its path. No attack roll is necessary, and thus no feat is needed to operate the weapon effectively. Any creature caught in the line of flame can make a Reflex

Hand Weapons

Weapon	Damage	Critical	Damage Type	Range Increment	Rate of Fire	Magazine	Size	Weight	Purchase DC
Flamethrower	3d6	—	Fire	—	1	10 int.	Large	50 lbs.	17
Gatling Carbine	2d8	20	Ballistic	70 ft.	S, A	100 box	Large	10 lb.	16
Gatling Pistol	2d6	20	Ballistic	40 ft.	S, A	30 box	Med	6 lb.	14
Death Ray	5d8	20	Electricity	80 ft.	S	10 int.	Large	30 lbs.	23

save (DC 15) to take half damage. Creatures with cover get a bonus on their Reflex save.

The Spitting Dragon's fuelpack has hardness 5 and 5 hit points. When worn, the backpack has a Defense equal to 9 + the wearer's Dexterity modifier + the wearer's class bonus. A backpack reduced to 0 hit points ruptures and explodes, dealing 6d6 points of fire damage to the wearer (no save allowed) and 3d6 points of splash damage to creatures and objects in adjacent 5-foot squares (Reflex save, DC 15, for half damage).

Any creature or flammable object that takes damage from a flamethrower catches on fire, taking 1d6 points of fire damage each subsequent round until the flames are extinguished.

Gatling Carbine (c. 1864)

Using similar principles as the infamous Gatling Gun, the Gatling Carbine is a hand-held rapid repeating firearm. Fed by a large, bulky magazine on top of the weapon, the Gatling Carbine was less powerful than its larger cousin, but could still lay down an impressive amount of firepower.

On an attack roll of 1, the carbine jams and cannot be fired again until the wielder makes a Repair roll (DC 15).

Weapon	Dmg	Critical	Damage Type	Range Increment
Carbine	2d8	20	Ballistic	70 ft.
Rate of Fire	Magazine	Size	**Weight**	
S	30 box	Large	7 lb.	

Gatling Pistol (c. 1865)

The logical next step in Gatling technology, the Gatling Pistol was a powerful sidearm that slowly made its way west across the frontier. Heavy and prone to jamming, it was not as popular as legend made it out to be.

On an attack roll of 1, the gun jams and cannot be fired again until the wielder makes a Repair roll (DC 15).

Death Ray

No one knows exactly who invented this dreadful weapon, nor how so many of them have fallen into the wrong hands. Some savants surmise that they are created and distributed by the inscrutable alien Bedwyr for reasons of their own, though this would not explain the wide variation in design. Most Death Rays are made of some unknown metal and take the form of large rifles with wide, oval-shaped barrels. Death Rays fire forth a beam of unspeakable energy that destroys anything it touches. Because the beam is so inherently inaccurate, anyone firing the weapon takes a -4 penalty to their attack roll.

Steam-Powered Armor (c. 1866–1916)

Just as many scientists and engineers keep coming up with superior methods of harming or killing an enemy, others have been attempting to fashion better ways to protect their troops. Savants have attempted to create bulletproof soldiers since the Time of Waiting. Several of them had qualified successes – Nikolai Stephenopolis in 1866 created his Turtle Armor to help free his beloved Crete from its Ottoman oppressors. In 1915, French Savant Justine Bordeaux outfitted and trained a special team of soldiers that he called les Blaireaux de la Mort (The Badgers of Death) to fight on the front lines. Later, the English fielded a type of steam-powered armor known as Walking Tanks.

Turtle Armor

Turtle Armor looks like medieval plate armor. It's powered by a small, highly-efficient steam plant on the backs which enhances the soldiers' strength. However, the armor needs frequent refueling – both fuel and water for the steam plant. Additionally, the armor is heavy, bulky, painfully slow and can be temporarily immobilized simply by knocking it over onto its back.

Steam Powered Armor

Armor	Type	Equipment Bonus	Nonprof. Bonus	Maximum Dex Bonus	Armor Penalty	Speed (30 ft.)	Weight	Purchase DC
Turtle Armor	Powered	+8	+3	+0	-8	15	100 lb.	20
Death Badger Armor	Powered	+7	+3	+2	–6	40	50 lb.	23
Walking Tank Armor	Powered	+10	+3	+0	–6	20	50 lb.	23

Turtle armor grants the user a +5 equipment bonus to all Strength checks except Climb, Jump, and Swim. Its steam plant only has enough fuel to last about two minutes (20 rounds) in full combat mode. Because the armor is so heavy, it sinks instantly in water. Unfortunately for the wearer, it is not equipped with an internal air supply.

Les Blaireaux de la Mort

The Death Badger armor is simple body armor powered by wind-up springs and clockwork. The armor uses springs built into the legs and feet to grant the wearer great speed and mobility. However, those who are not properly trained in the use of the armor can end up spraining, straining, or even breaking their legs.

Death Badger armor is lighter and more flexible than the more primitive Turtle armor. In fact, the coils and springs built into its legs grant the user a +10 equipment bonus on Jump checks, and the wearer increases his speed by 10 feet per round.

Walking Tanks

Walking tanks are massive but surprisingly mobile suits of bulletproof armor fueled by a small but highly efficient steam plant. Most models had a British carbine mounted on the right arm; others had flamethrowers or even small Vickers guns attached.

Walking tanks take the best of the earlier Turtle armor prototypes and make it better. The steam plant is more efficient, allowing the wearer to fight at full power for up to three minutes (30 rounds) before needing refueling. The armor increases the wearer's strength, granting a +5 equipment bonus to all strength checks (including climb, jump, and swim). The armor usually comes with a weapon attached to the right arm – either a carbine or (in the more advanced models) a Spitting Dragon flamethrower.

Poison Gas (c. 1916)

During the Great War, Savants employed by both sides developed many horrible types of chemicals to be used against the enemy. Here are a few of the more terrible types:

On the round when an artillery shell lands, the chemical vapor fills all squares within 20 feet. On the second round, it fills all square within 50 feet, and on the third round it fills all squares within 100 feet. The gas disperses after 50 rounds, though a moderate wind (11+ mph) disperses the smoke in 10 rounds and a strong wind (21+ mph) disperses it in 5 rounds.

Chemical hand grenades have a similar effect. On the round when it is thrown, a gas grenade fills the four squares around it with poisonous vapors. On the following round, it fills all squares within 10 feet, and on the third round it fills all squares within 15 feet. Like artillery-delivered gas, the gas disperses after 10 rounds (4 rounds with a moderate wind (11+ mph), and 1 round under a strong wind (21+ mph)).

Hallucinatory Gas

The Germans first began using hallucinatory gas in 1916. This pink-colored, sweet-smelling vapor was nicknamed "Rose pollen" by soldiers along the front lines, who greatly feared its unpredictable effects. Those affected by the gas saw terrible visions of death all around them. Soldiers who breathed the gas might huddle in a ball weeping uncontrollably, attack their fellow soldiers, or flee directly into the enemy's guns. After the war's end, the use of poison gas was outlawed under the rules of civilized warfare, and this terrible weapon was one of the reasons why.

Artillery Shell: Anyone under the effect of this gas suffers as if under a *Confusion* spell (fortitude save at DC 25 to resist).

Hand Grenade: Anyone under the effect of this gas suffers as if under a *Confusion* spell (fortitude save at DC 15 to resist).

Demon Gas

Faced with overwhelming German firepower, French Savants quite literally made a deal with the devil. They devised a type of gas that would congeal into shapeless but terrifying and deadly troops. Unknown to almost everyone, these shells contained not poisonous gas, but a very complex and powerful Chaos spell woven into the chemicals and the casing itself. When the shell exploded, the energy released opened up a tiny portal to the Realm of Chaos, allowing Demons through to do their dirty business before the portal closed and they were forced back to their home dimension.

Demon Gas, thankfully, never became available as a hand grenade. Needless to say, the Thaumaturgia would be very interested in finding out who invented this deadly shell, and where they were being manufactured…

This gas works like a *Summon Imp* spell that can conjure up to 16 Imps. The Imps do not obey anyone's orders; they merely attack whoever (or whatever) is closest.

Clockwork Soldiers

During the Franco-Prussian war, French and German savants worked tirelessly to create a mechanical soldier; one that needed no supplies, would fight without fear, and was difficult to kill. Several versions were fielded before the end of the war, but they all had flaws that made them unsuitable for pitched battles.

However, for simple tasks like guarding a person or patrolling an area, they worked quite well. More than a few were built to order for wealthy and important persons – bishops, princes, wealthy merchants, and the like. For a while, it became a status symbol to have a clockwork soldier (or a squad of them) among one's personal bodyguards.

Clockwork Soldiers are tall and spindly but very heavy and slow-moving, and they make an enormous racket when they move. They are experts with firearms and hand-to-hand weapons. They can be made to look like virtually any type of person – male or female, young or old, dressed in the livery of any nobleman or armed forces.

Clockwork Soldier

Hit Dice: 4d12+5 (31 hp)
Initiative: 0
Speed: 20 ft.
AC: 18 (+8 natural)
Attacks: Cavalry Saber +5 melee; or Footman's Pike +5 melee; or Gatling Carbine +0 ranged
Damage: Cavalry Saber 1d6; or Footman's Pike 2d4; or Gatling Carbine 2d8
Size: Medium
Face/Reach: 5 ft. by 5 ft./5 ft.
Special Qualities: Construct
Saves: Fort +5, Ref +0, Will +0
Abilities: Str 20, Dex 10, Con 20, Int 8, Wis –, Cha 10
Feats: Endurance

The Insidious Dr. Abdul's Sun-Harnessing Light of Destruction

Dr. Abdul, a British-educated Persian, once threatened the British Empire with this massive weapon. Built on a high hilltop overlooking Damascus, this gigantic contraption used mirrors, lenses, and crystals to capture, harness, and focus the light of the sun. The deadly rays so produced rained destruction upon Her Majesty's armed forces until a handful of brave volunteers managed to crack the main lens. The power of the weapon turned upon itself, resulting in an explosion so mighty that it could be seen as far away as Jerusalem.

Range: Up to 325 miles; **Effect:** 25-ft.-radius spread; **Duration:** 1 round; **Saving Throw:** See text; **Spell Resistance:** No

Anyone caught within the radius of the Light of Destruction must make a reflex save (DC20) or die instantly. Those who successfully make their save take 10d6 damage.

"Walking" Machines

One thing that a lot of Steampunk worlds seem to have in common is the presence of walking machines – devices which do not use wheels or treads to move, but instead perambulate about on legs. The world of the Kandris Seal is no different. Walking vehicles take many shapes and forms. Some walk on two legs, like a human being. Others move on insect-like or spider-like legs. And at least one very famous device (detailed below) travels the continent on hundreds of huge centipede-type legs! A handful of walking machines are described in this section.

Walking Artillery Pieces

Throughout the history of warfare, one of the biggest problems armies have faced is how to move their siege weaponry and artillery to where it's needed quickly and effectively. Add to that the difficulty of repositioning it once you've got it set up, and it can slow an attack down considerably. Starting during the American Civil War and continuing all the way through World War I, savants got to work addressing this problem.

One of the solutions was to mount these weapons – cannons, Gatling Guns, and so forth – on platforms outfitted with crab-like legs, allowing them to walk over difficult terrain with minimal effort. Over the years, Savants came up with various types of walking artillery pieces. There have been wind-up platforms powered by clockwork mechanisms, steam-powered platforms that carry with them their own power source (though this is usually reserved for larger pieces), and platforms which are towed behind wagons, horses, or even locomotives. Any type of artillery can be mounted on legs, though there are logistic problems with mounting certain large, heavy, and powerful cannons (the legs can get bogged down).

The advantages to Walking Artillery Pieces are numerous. An army using walking artillery batteries moves more quickly and sets up faster than one not so equipped. Artillery can be re-deployed much more rapidly and efficiently. In game terms, an army with all of its artillery

batteries mounted on walking artillery platform increases its land speed by between 10 and 40%. Additionally, this upgrade adds +2 equipment bonus to attack rolls (d20 System) or +2 Range Penalty Level (HERO System) to any artillery so equipped.

Walking Towns

During the Franco-Prussian War, marauding armies overran many small towns and villages. In order to protect themselves, some towns came upon a novel solution. Instead of trying to defend themselves (a losing proposition to be certain), they would use the age-old solution – run away from danger. Using the latest technology and supported by several brilliant savants, they put legs on their towns, making them mobile.

Walking towns are slow and ponderous and make a tremendous amount of noise, but they are simply amazing to witness. In the years since the wars, many of them have settled down in fertile areas, never to move again unless danger looms. Others have become something like gypsy towns, packing up and moving on every few months.

Legend says that there are walking ghost-towns as well; mechanized villages which roam during fog-shrouded nights, or silhouetted by the flickering lighting during terrible thunderstorms. Much like the legendary Flying Dutchman of the high seas, these haunted places are seen as an evil omen, bringing bad luck wherever they are seen.

Pietre Verdi, the Walking Town

Pietre Verdi is approximately 192 squares long by about 100 squares wide. It is a unique artifact and cannot be purchased at any price.

Background/History: The first and most famous of the walking towns is Pietre Verdi, a Swiss village that migrates around through the foothills of the Alps.

There was a time when the peaceful, agrarian region that lies near the Rhine River, on the foothills of the Alps, along the border of three countries – France, Switzerland, and Germany – was ripped apart by war. Marauding forces from both sides of the conflict were pillaging the area, fighting skirmishes and pitched battles. Several towns and villages had already suffered from their attacks, and the land was filled with homeless refugees.

Hearing of this, a savant named Giancarlo Buscetti was determined to defend his home. He knew that the simple people of his village were no match for trained and blooded soldiers in a straight-up fight, so he opted for another way out – he created a way for the town to "run away" from the danger. In a feat of engineering that was nothing short of miraculous, he devised a way for the entire town – buildings, walls, and all – to stand up and walk away from an area, setting itself back down when it had come to a safe place. Nothing of this scale had ever been attempted – certainly some Savants were able to move their houses, or even small castles… but Pietre Verdi became the first of the walking towns.

The town moved away from the war-torn area, and now even though the war is long over, Pietra Verdi still moves from place to place, usually packing up and moving about every six months or so (with the option of moving sooner if danger looms again).

Today, Pietra Verdi is a small town – more a village, really – of less than 1000 souls. It supports itself through its private college, the Alpine Polytechnic University. Engineers and savants come from all over Europe and the Americas to study mechanical engineering under Buscetti and his hand-picked professors, and they pay top dollar for the experience.

Apart from the University, the town contains most of the small cottage industries that a small-sized town of the day would have – a blacksmith, a few good brewers, a physician, a number of carpenters and stonemasons, a chandler, a cooper, a bookbinder, a leatherworker, a couple of tinkers, a wainwright, quite a few cooks, at least one lawyer, a number of merchants, and other craftsmen as the GM sees fit to introduce.

A Council of Elders rules Pietre Verdi. Buscetti, as the hero of the town, holds a permanent seat on the council, but all the other seats are popularly voted on (any adult citizen of the town (even a woman) who is inclined to run can be elected).

Powers/Tactics: The Council of Elders of Pietre Verdi have learned that the best way to deal with danger is to get away from it, as quickly as possible. The city can be ready to move at a moment's notice, and all the residents are fully aware of what the alarm bells mean – close up your shop, gather up your children, and get inside because trouble is on its way. Pietre Verdi is armed with small defensive cannons, but if at all possible the goal is to flee, not fight.

To keep from being surprised, Pietre Verdi employs scouts to keep an eye on the nearby territory. At the first sign of danger, the scouts will ride back at full speed to warn their town. With even as little as an hour's warning, the city can move a fair distance away from trouble – crossing over forests and rivers that a large armed force would have difficulty passing through. The city moves about as fast as a horse can trot, so an army at full gallop can easily catch it – but the city can travel for a full 24 hours at speed, which is usually enough to leave any attacking force in the dust.

The city is remarkably stable when it walks. People inside the walls feel the ground shaking, as if a low-intensity earthquake were striking the town. The citizens have learned not to store fragile items on tall shelves, and most furniture

Name	Crew	Pass	Cargo	Init	Maneuver	Top Speed	Defense	Hardness	Hit Points	Size	Purchase DC
Pietre Verdi, the Walking Town	20	1000	100 tons	-5	-10	10 (1)	10	20	1000	C	--

is bolted down. Pietre Verdi is quick but not agile – it does not turn very easily or quickly. Because of this, the Council of Elders likes to map out their next move (and any escape routes they may need) well in advance, so they are not surprised by the appearance of a steep hill or un-fordable river.

Campaign Use: Pietre Verdi could be used in a variety of ways. If the game master wants to make it a central part of his campaign, the PCs could use it as a semi-mobile base, moving from area to area in search of problems to solve. Engineers or Savant PCs could have studied at the University here, and still return occasionally when they require information or training. One of the professors (or even Giancarlo Buscetti himself) could be a PC's mentor who can sometimes assist the heroes with advice, magic, or technology. Or the PCs may have heard about the famed collage and seek it out (assuming they can find a place which is best described as "…of no fixed address").

If the GM wants to introduce Pietre Verdi as part of an adventure, perhaps the town has come across a problem that it cannot run away from and it needs the assistance of the heroes. Maybe a stray cannon shot from an enemy has wrecked one of the fragile leg joints, and the town needs to find or make a replacement before the enemy attacks them. Perhaps one of the town elders has been influenced by the Keepers, and is using the town itself to perform some blasphemous ritual (directing where the town goes in order to make certain sacrifices at certain places in a particular order).

Appearance: At first blush, Pietre Verdi appears to be a typical, picturesque European village, nestled among the valleys of the Swiss, German, or Italian Alps. Towers adorned with clocks decorate nearly every street corner. High walls made of distinctive greenish granite defend it on all sides, and there is only one gate in or out of the town. This gate is defended by four small cannons, and each corner of the walls is likewise defended by a cannon, though these are not the city's primary defense. The walls appear to be reinforced by large iron flying buttresses; at least a dozen on each wall. But when the city is in danger, the alarms sound and these "buttresses" slowly unfold, revealing themselves to be enormous insect-like legs which raise the city thirty feet in the air.

The Centipede-Legged Train

In 1883, the Compagnie Internationale des Wagons-Lits, a Parisian train company, opened its most famous line – the Orient Express. It was very successful, carrying passengers from Paris to Vienna and from there to Istanbul. The name itself soon became synonymous with luxury and class, and adventurers, vacationers, and businessmen alike were able to quickly and easily travel to and see first-hand the mysteries of the exotic orient. The Orient Express was without peer.

Until 1886, when enterprising Polish Savant and would-be businessman Hans Ackermann started up his rival line, the East-West Direct. Ackermann had a wild new vision. Trains were limited in where they could go. If a company wanted to start a line to a new city, they had to build tracks. But what if a train could go where there were no tracks? To that end, he created what he called the "Hundertfüßerlokomotive," or Centipede Locomotive – a train that ran not on steel wheels connected to iron rails, but on hundreds of fast moving insect-like legs.

Ackermann spent years developing his vision, and felt it would revolutionize the travel industry. It could go places that the Orient Express – or any other established train line – couldn't go. It could avoid local hazards (like railway worker strikes or hostile natives), traverse terrain that no normal locomotive could pass through, and was fast enough to meet even the most demanding of schedules. It was truly a work of genius; a marvel of engineering which surprised even the most jaded and intelligent of engineers.

Unfortunately, after less than a decade of operation, the East-West Direct failed as a commercial enterprise. Ackermann personally supervised the train's schedule, and continually tweaked it. He would take his train anyplace he thought there would be passengers. He constantly added new cities and deleted old ones from the line, so much so that it was virtually impossible to tell when and where the train was going to stop. Printed schedules were meaningless. Buying a ticket for the train was a crapshoot, unless it was stopped in front of your station at that precise moment. The marvel of technology was soon no longer enough to attract customers. The gloss quickly wore off, and people went back to riding more ordinary lines.

In October of 1895, the East-West Direct dropped off its last passengers in Bucharest and then headed northward. It was spotted a few days later near Bac u, but it did not stop there. There were a few more sightings over the next few weeks, always further and further away from civilization, and then, nothing. Herr Ackermann, his crew, and the Hundertf erlokomotive vanished into the mists of the east and were never seen again.

And what happened to this amazing train and its inventor? No one can say for sure. Some think that Ackermann had secretly purchased a large amount of land somewhere in the Ukraine, and settled down there, parking his creation there to rest peacefully. Others say that he made his way across the steppes to China, and established a secret kingdom there, high in the Himalayas. Still others claim that his train was attacked out in the wilderness by the fierce Cossacks or wild gypsies, who burned the train and murdered its inventor. Any one of these might be true, or none of them. Who can say? Perhaps all will be revealed in the passage of time.

The Hundertfüßerlokomotive is two squares wide and 10 squares long. It can pull up to 20 luxury cars (each one outfitted with legs like the Hundertfüßerlokomotive itself). It takes a full round action to board the locomotive, and the train provides three-quarters cover for its occupants (though passengers who lean out of windows may be reduced to one half or one quarter cover). The Hundertfüßerlokomotive is a unique creation, and may not be purchased without GM permission.

Amazing Transportation

Most vehicles in the *Steam, Savants and the Kandris Seal* setting are the same as those you'd find in the 19th Century of the real world – horse-and-buggies, trains, prototype automobiles, hot air balloons, and (in the early part of the 20th Century) airships. You can find stats for these types of vehicles in the Hero System Vehicle Sourcebook and the Ultimate Vehicle (for the HERO System), or the d20 Modern Sourcebook. But there are many amazing vehicles as well, created by brilliant savants, which go far beyond any other vehicle of the time – and in some cases, far beyond vehicles created by today's engineers! Here are a few examples…

Spacecraft

"Imagine a sphere … large enough to hold two people and their luggage. It will be made of steel lined with thick glass; it will contain a proper store of solidified air, concentrated food, water distilling apparatus, and so forth. And enamelled, as it were, on the outer steel … Cavorite." – H.G. Wells, *The First Men In the Moon*

In the steam-powered world of the Kandris Seal, at least three attempts to reach space have been successful. The first (led by Sir Nigel McWhorty) was a fluke, when a team of adventurers were captured by hostile aliens during their ill-fated journey to the moon. The second (planned by Impey Barbicane) was more successful, though ultimately it had more to do with bragging rights than actual scientific discovery. It involved firing a manned projectile – a huge bullet – into space. It circled the moon once and then came back down to Earth for a safe landing.

The third expedition was led by Professor Cavor. Cavor created a peculiar element known as Cavorite, which repelled the effects of gravity. He built a ship using this strange metal and, with his hand-picked team, managed to fly to the moon, explore its mysteries, and escape back to Earth.

The Cavorite spacecraft could show up in a game in a number of ways. Apart from a simple exploration of the Moon or Mars, the heroes might be recruited to spy on the Bedwyr, or to sabotage the aliens' infernal devices before they are able to launch an attack on the Earth. The heroes might be sent to look for Sir McWhorty and his crew, or to recover some artifact left behind from some previous mission. Or GM might play out the space race 100 years early, with the various industrial powers competing to get to the moon – and exploit its precious resources – first. Below are the stats for Cavor's "Glass Sphere" spacecraft.

The Cavorite "Glass Sphere" Spacecraft

The Glass Sphere is 3 squares long by 3 squares wide. It maneuvers by opening up slots on the sides, increasing or decreasing gravitational pull on one side or another of the sphere. This is a slow and inexact process. The trip from the Earth to the Moon took Cavor a few weeks (the expedition's journals are imprecise as to the exact length of the journey).

Armored Airships

"Each ship was a thousand feet long. Each had a hull as strong as steel. Each bristled with artillery and great grenades which could be dropped upon their enemies. Each ship moved implacably through the sky, keeping pace with its mighty fellows. Each was dedicated to exacting fierce vengeance upon the upstarts who had sought to question the power of those it served. A shoal of monstrous flying sharks, confident that they controlled the skies and, from the skies, the land." – Michael Moorcock, *The Warlord of the Air*

In the first decade of the 20th Century, all of the great industrial powers saw the advantage that air superiority could bring, and set about trying to achieve it through the use of armed and armored airships. There had been some attempts to create heavier-than-air ships, but most of those met with failure, so the Imperial powers created fleets of large, slow-moving airships with which to rain destruction on their enemies. These Warships of the Air were quite successful for many years, until 1905, when Chinese Savant and military leader Shuo Ho Ti perfected the war-aeroplane. Despite many attempted upgrades (heavier armor and more powerful engines, to name two), the bulky and ponderous airships were no match for Shuo's nimble fleet, and the face of warfare changed once again.

The stats in the Vehicles Table are for a typical medium-weight British warship in 1905.

Table: Vehicles

Name	Crew	Pass	Cargo	Init	Man	Top Speed	Def.	Hard	HP	Size	Purchase DC	Restriction
Hundertfüßerlokomotive	3	7	1 ton	-2	-2	60 (6)	8	5	50	G	--	--
Train Cars	0	25	5 tons	--	--	--	6	5	28	G	--	--
Cavorite Ship	1	1	250 lb.	-2	-6	1300 (130)	6	8	15	H	--	
Armored Airship	12	70	10 tons	-2	-6	60 (6)	8	5	50	C	30	
Time Machine	1	1	400 lb.	0	0	0	8	15	22	L	--	

Warship of the Air

The Armored Airship is approximately 120 squares long by 60 squares wide. Crewmembers inside the ship count as having 3/4ths cover. The ship is armed with 8 Vickers Guns at strategic points, and has the ability to carry up to 8 500-pound bombs.

Time Machine

"If Time is really only a fourth dimension of Space, why is it, and why has it always been, regarded as something different? And why cannot we move in Time as we move about in the other dimensions of Space?" – H.G. Wells, *The Time Machine*

In 1895, an anonymous source published the journals of a man known as "The Time Traveller." In these papers, the author claimed to have created a machine capable of breaching the fourth dimension – of traveling through time as easily as a carriage might travel along a road. These reports have never been verified, but the idea is intriguing enough for many Savants to have spent years searching for the secret. Thus far, none of them have been successful.

Of course, if "The Time Traveller" really did create a Time Machine, then who is to say where – or when – it might turn up again? The Time Traveller might return to the present, seeking assistance from a brave group of heroes to help rescue the future (or preserve the past). The heroes might find the machine, lost and damaged from some catastrophe it met in the time stream, and try to discover its secrets (or keep it out of the wrong hands).

Of course, the game master should be cautious in introducing a powerful device like the Time Machine into a campaign. It is a bit of a deux ex machina, and one well-meaning but misplaced adventure can alter the entire course of a campaign.

The Time Machine is 3 squares long by 2 squares wide. It is a unique artifact and cannot be purchased at any price. The Time Machine's defenses do not apply to its passengers, and it does not count as cover.

The Time Machine is stationary in the classic three dimensions – its mobility is limited to the fourth dimension. It can travel forward or backward in time, safely moving at a rate of about 1 month per second (or 1 year in two rounds). The machine can go faster, but at increased risk. Each doubling of the speed brings with it a 5% cumulative risk that the machine will collide with something in the timestream and be forced to stop. The Time Machine may be damaged due to a collision; this is up to the game master. Bear in mind that spare parts may be very hard to find in the past or in the future…

Useful Devices

Savants constantly tinker, creating amazing devices with a carelessness that other inventors envy. Listed below are a handful of useful contraptions that a PC Savant might invent, or an adventuring party might find or buy.

Aetheric Goggles

Aetheric Goggles are hollow lenses which are filled with ectoplasmic vapors, allowing the wearer to see the magical world, revealing invisible objects and sorcerous energies. The wearer can also see perfectly in total darkness. The only downside to these goggles is that they do not allow for color vision – everything seen through them appears in shades of unearthly blue.

Aetheric Goggles simultaneously function as both a *Detect Magical Aura* spell, a *See Invisibility* spell, and a *Darkvision* spell.

Lingograph

The Lingograph (which goes by many names) is a small hand-cranked box, about the size of a phonograph player (though smaller and more advanced devices are of course possible). It is used to translate one language into any other, automatically and (virtually) flawlessly. Users speak into a conic amplification device, crank a small handle, and their voice is translated through a small speaker grill on the side of the device.

Anyone speaking into the Lingograph is treated as though they were under the effect of a Tongues spell.

"Magic Eye" Camera Obscura

This portable device, which looks much like an early daguerreotype camera, can record sounds and three-dimensional moving images.

The Magic Eye Camera Obscura allows a character to capture a record of what he sees and hears, much like a modern video camera. To use the Magic Eye camera properly, a character must have the Craft (visual art) skill. The film may be played back from the camera itself, projecting the image onto a flat surface or, in the more advanced models, into the very air itself.

Professor Lux's Phantasmagorical Invisibility Machine

Professor Lux created a machine which radiates forth energies that have the singular effect of turning any physical material within their radius completely transparent. The object remains invisible for a period of twenty-four

hours (after which the rays wear off), or until it is exposed to the radiation a second time. This process is not only considerably less painful than Griffin's chemical method (detailed in H.G. Wells' The Invisible Man), but it has the added benefit of turning the user's clothing (as well as anything he's carrying at the time) transparent as well. In some unusual circumstances, the invisibility doesn't seem to go away as normal and the person or object so irradiated will remain that way indefinitely.

Lux's Invisibility Machine functions like an *Improved Invisibility Sphere* which has a duration of 24 hours, and cannot be turned off unless dispelled or through another application of the energies from the machine.

Spokes

Savants frequently build little mechanical helpers, known colloquially as "Spokes" (or to the uneducated as "Clockwork Crabs") to assist them in a wide variety of tasks. Spokes are excellent for performing simple jobs, like fetching tools, tightening bolts, and carrying small items (such as a light). More advanced Spokes can be programmed to scrounge for parts and even perform scouting missions – moving ahead and taking pictures of a potentially dangerous area. Spokes can obey simple spoken commands from their master, if such commands fall within the parameters of their programming.

Spokes are small – generally no bigger than a housecat and often no larger than a mouse. They are almost never used for offensive purposes. Programming one for combat is simply too difficult (though they could be used to climb on an enemy to distract him, or run underfoot to trip someone).

A Spoke can look like just about anything, from a miniature train to a small clockwork man. Animals, insects, and crustaceans are common designs. Savants take great pride in the appearance of their personal Spokes, and customize each one to fit the creator's personality and needs. Spokes are generally powered by simple clockwork mechanisms, and must be wound properly to ensure their continued operation.

Hit Dice: 1d4+1 (3 hp)
Initiative: +2 (+2 Dex)
Speed: 30 ft.
AC: 18 (+8 size)
Attacks: None
Damage: None
Size: Tiny
Face/Reach: 0 ft. by 0 ft. / 0 ft.

Special Qualities: Construct, Helpful
Saves: Fort +0, Ref +0, Will +0
Abilities: Str 5, Dex 14, Con 5, Int 5, Wis –, Cha 10
Feats: None
Helpful: A properly programmed Spoke grants any Savant a +2 competence bonus to any Repair skill check that the Spoke helps with. Each additional Spoke (up to 4) grants extra bonuses (for up to a +8 bonus total). Yes, a Spoke can even be programmed to help program another Spoke!

A Savant can program anywhere from two to seven commands into a Spoke, depending on its size and complexity. Programming a Spoke requires a successful Repair (mechanical) skill check and takes 5 minutes per level of complexity, as outlined in the chart below:

Thus for example, a Spoke can be programmed to identify a person by sight (taking up 3 program slots in its memory), and follow them (taking up one slot), or to go to an unknown location (taking two slots) and take a photograph (two more slots), or any combination of tasks that a game master thinks is reasonable. A common Spoke program is to identify tools and fetch them for the Savant while he is working (much like a nurse assists a doctor during surgery).

Command	Complexity	Time to Program	Repair DC	Program Slots
Identify tools or simple machines by sight	Simple	5 minutes	10	1
Fetch something from a known location	Simple	5 minutes	10	1
Tighten or loosen bolts or screws	Simple	5 minutes	10	1
Follow a particular person	Simple	5 minutes	10	1
Fetch something from an unknown location	Complex	10 minutes	15	2
Go to an unknown location and return	Complex	10 minutes	15	2
Take a photograph	Complex	10 minutes	15	2
Identify persons by sight or voice	Very Complex	15 minutes	20	3

Chapter Five Professor Madison G. Square's Circus of Doom

"These creatures you have seen are animals carven and wrought into new shapes. To that – to the study of the plasticity of living forms – my life has been devoted. I have studied for years, gaining in knowledge as I go. … It's not simply the outward form of an animal I can change." – H.G. Wells, The Island of Dr. Moreau

The circus has come to town! Filled with wonders and marvels, sights and sounds to thrill and delight the minds of young and old alike! The sound of the calliope, the smell of fresh hay and greasepaint, the laughter of children and the gasps of delight from adults; clowns and freaks, animals and acrobats – all these things and more can be found at the circus!

The city is plastered with cheap posters, pasted to nearly every flat surface, advertising Professor Madison G. Square's Circus of Delight. The posters promise new sights and sounds; things never before seen; wonders from the mysterious Orient and darkest Africa. Nearly the entire country is abuzz with stories of this circus and its mysterious ringmaster. Every newspaper of record has written about him. He is said to be a medical man. He is said to have personally led expeditions to far away places to capture the most unique animals in creation. He is said to be the deposed prince of some far-off nation. He is said to be fabulously wealthy. And he is said to be the most captivating showman in all the lands.

He is Professor Madison G. Square, and he welcomes you…

Using this Chapter

This chapter contains a basic setting and a number of plot seeds that a game master can use to create a single session, a series of interlocking scenarios, or even a long-running campaign. It contains characters both villainous and tragic to vex and bedevil the heroes. It features new wonders – or horrors, depending on your point of view.

So if you're a player, stop reading now!

The Circus of Delight

Though circuses have been around since the Roman Empire spread its power across Europe, Asia, and Africa, the traveling circus is a relatively new development. Starting with equestrian shows in America and England, the circus eventually grew to encompass feats of aerial daring, exotic animal acts, and clownery. By the late 19th Century, dozens of traveling circuses, large and small, crisscrossed America, England, and the Continent. Americans P.T. Barnum and William Coup began the tradition of displaying human and animal oddities (better known as "Freaks"). It wasn't long after that the tradition of circus trains began, enabling circuses to travel quickly from one end of the country to the other.

The Circus of Delight is no different, moving from town to town via the rails on its own private train. It has also traveled abroad many times, thrilling the crowned heads of Europe with its amazing athletics and terrifying freaks of nature. But this particular Circus – and its mysterious and charismatic leader – holds a dark secret…

Professor Madison G. Square

Smart3 / Charismatic10 / Savant5; Medium Human Male; HD 18d6+18; HP: 73; Init +2; Spd 30; Def: 19 (Flatfooted: 17 Touch 19); Atk: +8/+3 melee +10/+5 ranged; Action Points: 182; Occupation: Creative; Allegiance: The Keepers; SV Fort +8 Ref +11 Will +15; Rep +10; Str 10, Dex 15, Con 12, Int 18, Wis 18, Cha 22

Talents: Savant (earth/life sciences), Plan, Charm (females), Favor, Captivate, Fast Talk, Dazzle, True Genius, Brilliant Improvisation, Use Savant Technology, Jury Rig +2

Feats: Alertness, Animal Affinity, Archaic Weapons Proficiency, Confident, Creative, Deceptive, Educated (+2 earth & life sciences and behavioral sciences), Frightful Presence, Iron Will, Lightning Reflexes, Medical Expert, Renown, Simple Weapon Proficiency, Surgery, Trustworthy, Windfall

Skills: Bluff +27, Craft (Chemical) +10, Craft (Pharmaceutical) +16, Diplomacy +22, Disguise +13, Gamble +9, Gather Information +18, Handle Animal +18, Intimidate +20, Investigate +10, Knowledge (arcane lore) +9, Knowledge (behavioral sciences) +16, Knowledge (earth & life sciences) +19, Knowledge (technology) +9, Listen +9, Perform (Act) +17, Perform (Standup) +22, Profession (circus master) +14, Read/Write Dutch, Read/Write French, Read/Write German, Read/Write Hungarian, Read/Write Italian, Read/Write Romany, Read/Write Russian, Read/Write Spanish, Research +14, Ride +6, Search +14, Sense Motive +11, Speak Dutch, Speak French, Speak German, Speak Hungarian, Speak Italian, Speak Romany, Speak Russian, Speak Spanish, Spot +17, Treat Injury +16

Chaos Taint: Regeneration 5

Equipment: Ringmaster's outfit, Colt Peacemaker .45 pistol, Whip, Medical kit, Surgical kit (masterwork)

Gadgets: 3 Cantrips, 3 First-level gadgets, 2 Second-level gadgets

* Professor Square's "Spokes" take the form of small, freakish animals (monkeys, rats, small dogs, etc.) – living creatures twisted into nightmares by his dark science.

Background/History: The man who would one day be called Professor Madison G. Square was born in a small, poor Romany (Gypsy) tribe somewhere in Eastern Europe. As a child, it was his job to care for the group's livestock, since he always had a greater affinity with animals than he did with people. He was the son of the tribe's healer, and was trained in the arts of medicine and herbalism – skills which served him well when the animals became sick or were injured.

But he was an inquisitive child, and he wanted more than just to repair animals when they were damaged. He wanted to see what make them work; what was inside them. It started with small wild animals he would snare in the woods – rabbits, squirrels, mice. He would cut their still-living bodies open, take them apart, discover the secrets they hid inside. Soon, he grew dissatisfied with these tiny subjects, and it wasn't long before the Gypsies' cows, sheep, and even horses would sometimes turn up missing.

Things came to a head when the Romany tribe was passing through a small village in the Carpathian Mountains. A poor young girl, the daughter of the town's miller, became smitten with the handsome, charismatic Gypsy boy. With his silver tongue and exotic ways, it was not hard to lure her into the woods. When her dismembered body was discovered days later, the townsfolk were enraged and took out their anger on the hapless Gypsy tribe.

But the boy, realizing the consequences of what he had done, had already left. His tribe was massacred while he escaped. He never looked back; never shed a single tear for his family – which had suffered for his sins. He soon found a new home, among a new type of Gypsy – the traveling circus. His skills served him well, and the circus kept him anonymous enough that he could continue his unethical experiments without having to reveal details about his past.

By the time he was thirty, he formed his own small traveling troupe. He was charismatic, handsome, intelligent, and utterly devoid of morals. He had no trouble attracting a group of followers – misguided social outcasts who flocked to his vision and followed him with a loyalty bordering on fanaticism. He has been traveling throughout Europe ever since, leaving a trail of misery and pain behind him.

Personality/Motivation: Professor Madison G. Square is a study in contrasts. While he is an intensely private man who does not share his personal life with anyone, he is also a spellbinding showman, able to make crowds of jaded circus-goers eat out of his hand. No one knows who he really is, though rumors abound. He presents many different faces to the world. Sometimes he is a good humored and charming man; other times he can display a temper of earth-shaking ferocity.

Of course, none of that is the whole truth. G. Square is an evil Savant and servant of the Keepers. His particular scientific specialty is in biology and surgery. He has a philosophy that says that man is no better than an animal, and he has set out to prove it – by turning beasts into men, and men into beasts, thereby showing that the two are really just one in the same.

Because his experiments are apt to attract attention of the wrong sort, he travels around Europe in a train, moving from town to town and secretly "collecting" specimens for his experiments – usually members of the lower classes, immigrants and people of no fixed address who will not be missed.

His cover is that of the circus master. The hideous mutants who follow him are his circus freaks and performers – everyone knows that carneys are strange and despicable people anyway, so they attract little more than gawks and stares from the plebes.

The Professor's connection with the Keepers is nebulous. He may or may not be aware of their existence; he may or may not be working directly for him – but the Keepers are definitely aware of him, and keep a close eye on him at all times. He is not concerned with any grand scheme

to conquer or destroy the world; he is content with simply proving that his philosophy is true – however many lives that may destroy.

Quote: "Pain is an evolutionary dead-end. Plants do not feel pain, nor do the lower animals. Those lesser beasts that have the capacity to feel pain do not understand it; therefore, they do not fear it. Pain is nothing. Let me show you..."

Powers/Tactics: The Professor is a Savant, of a sort. His powers come from his mastery of the tools and methods of surgery. He has the twisted ability to vivisect animals, cutting them into cruel parodies of humanity, and vice versa. It requires hours of careful work, and frequently his subjects

Professor Madison G. Square Plot Seeds

The Circus of Delights could be the setting or catalyst for dozens of adventures. Here are a few ideas that GMs can use to kick-start the creative process…

Heiress Missing: Normally, Professor G. Square kidnaps only ne'er-do-wells and others who will not be missed, but for some reason (perhaps she was "slumming," perhaps she was snooping and found something she was not meant to find) not this time. The night the circus left town (bound for the mysterious East), a wealthy young heiress vanished without a trace. Investigation reveals that she was to attend the circus the night she disappeared. Can the heroes follow the strange circus all the way to Buda-Pesht and find the girl before the evil Professor Square uses her in his latest horrible experiment?

The Beast of the Rue de Turenne: A terrifying beast is haunting the streets of Paris after dark, committing terrible murders. The police are baffled and are forced to call in the city's greatest consulting detective (and friends) to solve the crimes. Are these murders related to an escaped circus animal? Impossible! No dumb brute could commit acts of violence so carefully calculated and intricately planned!

Fragment of Doom: In his travels around the continent, Professor G. Square has uncovered an artifact of great magical power. Perhaps it is a fragment of the Kandris Seal, lost after an attempted repair centuries before. Maybe it is some incredibly powerful artifact created by the Keepers and lost after a great battle. Whatever it is, it holds the key that the Professor needs to finally finish his experiments and generate his greatest creation of all… unless the heroes can stop him!

From Dead Tissue…: G. Square has discovered the secrets of life and death – and who better to test them on than the greatest servant of the Keepers? The Dark Mage's body was never recovered… or wasn't it? Professor Square has kept Hughe Albertson's body preserved, hidden in plain sight as one of his seldom-visited attractions (a particularly well-preserved mummy). But now, with his newly discovered power, the Professor intends to raise Albertson from the dead, creating a nearly unstoppable, magically fueled revenant!

do not survive the treatment (the development of proper anesthesia techniques still being several decades off). Those pitiful creatures that live through the process are generally put on display in the Professor's Freak Show – it amuses him to see ignorant people gawk and stare at creatures who were once human themselves.

Due to his experiments into the nature of flesh (and his connection with the dark forces of Chaos), he himself barely feels pain at all, and recovers nearly instantly from any injury.

Professor Square is not a physical man, and is not the type to start fights – or even participate in them, if he can help it. However, he surrounds himself with men and creatures who are more than willing to do rough work on his behalf. He has no qualms about sending his people into danger – living creatures are nothing more than tools to him, after all.

Campaign Use: Square is an example of a different way of looking at Savants. Instead of working miracles with machinery, his canvas is the flesh of those unlucky animals and humans who fall into his grasp. Depending on the GM's needs, Professor Square can be used as a one-time threat, or a recurring villain who steps up to oppose the heroes at every turn. If used in a long-term campaign, oftentimes the Professor won't appear in the center stage, but will instead send his henchmen and mutated freaks to put sand in the PCs' ointment.

To make the Professor more powerful in the HERO System, make him into a more direct servant of the Keepers by giving him a magic Multipower. He would almost certainly specialize in spells that twisted and changed people – and reality – in some way.

To make him more powerful in the d20 Modern System, give him a few levels of Mage, specializing in spells from the Transformation school.

Appearance: The Professor is a tall, stout man, with handsome features and a well-trimmed beard. He dresses in an extravagant manner, as befits a man in his profession. A tall top hat covers his head; he wears a well-tailored suit and covers it with long coat – always in the most amazing colors and fabrics. His slight accent places him from somewhere in Eastern Europe, but no one is quite sure exactly where. He is obviously an educated man, well-versed in both science and literature. He has a lovely baritone voice that, when amplified through a megaphone under the Big Top, can send chills up your spine. He speaks in prosaic language, and makes florid and dramatic gestures with every utterance.

The Dog-Boy of Westminster

The Dog-Boy of Westminster is a short adventure for 4-6 players of 75+75 points (Hero System) or 4th to 6th level (d20).

The Real Story

Professor Madison G. Square's Circus of Delight has come to town before. The last time was about a year ago, when he kidnapped a number of subjects from the streets – people who had no families, no ties here, and who would never be missed – and conducted his inhuman experiments on them. One of those subjects survived, a young man named Randolph. The boy was brainwashed, his past was stripped completely away from him, and he became the Dog-Boy of Professor Square's freak show.

But when the circus came back through the city, something that the Professor didn't predict happened – something triggered the Dog-Boy's forgotten memories. Despite his amnesia, the freak recognized his home town, and more than that, he recognized his own little sister. Without knowing why or what he was doing, the Dog-Boy escaped from the circus and kidnapped his sister. He brought her down into the sewers, where he is, in his primitive, animalistic way, attempting to make a "home" for them.

The heroes must rescue the girl and solve the mystery before the Professor's villainous henchmen find her!

The Set-up

The circus has just arrived in town for a one-week engagement, and the whole city is buzzing with excitement. Many people have heard of Professor Square's Circus of Delight, and word has spread like wildfire. Tickets are very hard to get, but the Professor is known for his generous nature, and has given the local orphanage enough free tickets so that all of the young charges can brighten their dull lives with an evening of excitement, thrills, and adventure!

The children are amazed and delighted (and the poor Sisters have a hard time keeping track of them all) – gawking at the freaks, marveling at the exotic animals, ooh-ing and aah-ing at the dazzling feats of aerial skill. By the time the Sisters manage to round all the children up, it is late, they are exhausted, and the children are wound up due to too much excitement (and too much sugar). So distracted are they that they don't even notice one of their charges is missing until the next morning at breakfast…

The Heroes

One or more of the PCs should have some connection to either the orphanage (they could be patrons, or former charges, or friends with one of the Sisters, or connected with the sponsoring church in some way), or the local constabulary (perhaps one or more of them is a police officer or moonlights for the police as a consulting detective).

In whichever case, the PC gets a frantic call in the evening from Sister Margaret Loccadive of the Blessed Lady of Mercy Orphanage. "Please," she tells the hero, after explaining who she is. "You're my final hope. One of our children has gone missing, and the police say they can't do anything! Please, won't you help us?"

The Orphanage

The Blessed Lady of Mercy Orphanage is in an older part of town, attached to a local mission. Both the church and the house are rather dilapidated, though not from lack of trying – it is a poor church, and its resources are stretched thin. The Orphanage currently plays host to twenty-five children, ranging in age from newborns to about 14 years old (after which the children generally leave to join the workforce).

Though it seems like a Dickensian place, the Sisters do their best to provide the children with as much love and tenderness as they can muster. "Still," Sister Margaret will tell her visitors, "As hard as we try, some of our little angels still fall by the wayside. They sometimes run away – usually to look for their real parents, and we can only pray that they stay safe. But Bethany wasn't like that. She was a model child; never spoke out of turn, never gave us a bit of trouble. She wouldn't have run away, because she always thought her brother was going to come for her, and she wanted to be right where he would know where to find her."

The Missing Child

The girl's name was Bethany Miller. The Sisters describe her as a lovely child; nine years old, with dark hair and fair skin. When she went missing, she was wearing a blue dress – a little tattered (since the Orphanage can ill afford new clothes), but still serviceable. She had a sweet disposition and an air of innocence about her, and though shy she was still friends with all the children here.

She and her brother Randolph came to the orphanage about 6 years ago, after their parents were killed in an industrial accident. He was nine, and she was four. They had no other family. When Randolph was fourteen, he left the orphanage to find work, promising he would come back for his sister when he had a steady job and a place to stay. That was the last they'd heard from him. The Sisters believe he fell among rough company, and they pray for his soul every night.

But Bethany never gave up hope that her brother would return for her; his parting words to her were like an article of faith from which she never wavered. He would return, and so she would wait for him here. Because of this, the Sisters

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don't believe – not for one minute! – that she has run away from home, despite what the police say.

Avenues of Investigation

The heroes can pursue many different avenues of investigation, and in any order. Skipping one or more of these potential information sources (or going after others not listed here) is also perfectly fine, as long as the heroes eventually reach the point where they need to be to solve the mystery and to save the child!

The Police

Of course, the Sisters spoke with the police as soon as they realized Bethany was missing. Unfortunately, the authorities are of little use – children run away and go to live on the streets as pickpockets all the time. If the police spent all their time tracking down runaways, they would have very little time for their more important duties.

In speaking with the Detective-Sergeant, the PCs will get the idea that the police are sympathetic, but the city has such a high transient population, there is little they can do. They won't stand in the heroes' way, but they won't go out of their way to help, either.

The one thing the heroes can learn here is where most of the "lost children" are to be found – near the market district, where the pickpockets can find plenty of victims on which to ply their despicable trade.

The Circus

Since the last place anyone saw the girl was at the Circus, that is a logical place to go looking for her. The best time to go is in the morning, while the circus workers and performers are going about their daily tasks, getting ready for that evening's show. Perceptive characters will note that there is a small amount of tension in the air here.

The circus people are wary of strangers and are reluctant to talk to anyone, but with a certain amount of persuasion they can be convinced to take the PCs to see Professor Square himself.

The Professor lives up to his reputation as a genial man, and he greets the heroes warmly. However, perceptive heroes may notice that he seems somewhat distracted, and he tells them that he can only spare a few moments of his time. He is reluctant to say why, but attempts to steer the subject back to the main topic – why the heroes are here.

He has not seen any young girl of Bethany's description, and he will verify with his foreman that no such child has been seen on the circus grounds. Of course, scores of children attend the show every evening, so picking a single one out of such a crowd would be virtually impossible. But she is not here. Heroes with Detect Lies or Sense Motive can tell he is telling the truth. However, the fact that

someone is here asking questions has obviously gotten him uncomfortable.

If there are no more questions, he offer the heroes free tickets to the show, and then have them escorted off the circus grounds

It is very difficult to sneak into the circus during the day, as there are people all over the place, at all times. However, once the sun goes down and the show begins, it is easy to mingle with the crowds and go virtually anywhere without being spotted.

For the most part, the circus seems to be exactly as it appears. But a little investigation into the Freak show shows that one of the circus freaks is missing – the Dog-Boy. This is obviously what had the Professor in such a tizzy this morning. If confronted with this evidence, the Professor will guiltily admit that the boy disappeared sometime the previous night. However, he assures the heroes that the Dog-Boy is completely harmless – an unfortunate victim of an uncommon degenerative disorder, and mentally handicapped as well. He adopted the unfortunate creature about a year ago, and took him into this strange family. He doesn't know where the Dog-Boy went, and is terribly worried about the child.

If pressed, he will admit the possibility that the two disappearances may be more than just a coincidence. He has several of his best men already out scouring the streets to find the Dog-Boy (and, if the girl's disappearance is related, Bethany). He has not reported the disappearance to the police because the circus is populated with transients, of no fixed address, and they are sometimes distrusted by the authorities (to the point of being driven out of town on the rare occasion). They don't expect the police to provide any aid, and may in fact make things more difficult for them.

Now that the truth (such as it is) is out, the Professor seems pleased. "We seem to be working towards a common goal, my friends. If my people find anything, we'll be certain to contact you – and I hope you will extend the same courtesy to us, as well."

The Street

The streets of the city are crowded with the cast-offs of society; children and adults who have fallen through the cracks of society. There is a fairly large contingent of young people with no homes and no families, who have banded together to form their own semblance of a normal life. They live by stealing from the well-to-do who frequent the streets, and they are a constant thorn in the sides of the police.

The children are, of course, suspicious of any outsiders sniffing around their territory – especially if the outsiders seem like police. However, once word gets around that the heroes are not looking to make any arrests, but are just hunting for a missing child, the youngsters will become more forthcoming.

The PCs will eventually learn that Bethany hasn't been seen around these parts – nor has her older brother Randolph, for that matter – but the children do admit that something strange has been going on for the past couple of nights. A monster has been seen roaming the streets after dark, prowling around the city. It has steered clear of the children

so far, but they are frightened of it. One child who has seen it claims it looks like a werewolf – half human, half beast. The children believe that the creature lives in the sewers, and they are afraid to go down after it.

And as the sun slowly sets, it appears that a storm is brewing.

The Creature in the Sewer

Lightning flickers overhead. The sky is rent with the concussive sound of thunder, like the artillery of the gods. Rain pours from the heavens, cascading off rooftops and choking the streets with mud. Wind howls through the deserted streets, chasing away those few souls brave enough to be outdoors on a night such as tonight.

The heroes have a number of options at this point. They can head into the sewers and hunt the beast. They can find a good area to watch for it (the street-urchins can suggest a number of places where they've seen the creature), and then follow it down. With the resources available to most heroes, finding the strange beast shouldn't be an insurmountable problem.

At the first sign of trouble, the skittish creature will bolt for safety – its home, the sewers. It doesn't want to fight, and will run from just about anything. The game master can make the wild chase through the city's underworld as simple or as harrowing as he likes.

The sewers are narrow, dark, slippery, and partially filled with fetid water. The thing knows these tunnels like the back of its misshapen hand, and may have left simple pitfalls and boobytraps to slow pursuit, but in the end, the creature leads them back to its "lair."

The lair is in the sewer junction chamber, near the river. Half a dozen large sewer tunnels converge in this room, along with a dozen smaller ones. The walls are thick with slime, the air is heavy with the stink of 10,000 city-dwellers above. In the center of the room is a sludge-filled pool of water, which drains out of a large grated tunnel into the river. The pool is continuously fed with water and sewage from the tunnels, and, due to the storm up above, is filling up rapidly. There are walkways (also slippery with water and sludge) along the walls, and small, rusty iron bridges over the sewer canals.

In one corner, it appears that someone – or something – has built a hovel or a nest of some sort out of wood, scraps of cloth, and other bits of detritus.

Complication!

To complicate things, the local police may have decided to finally take the stories of a monster in the sewers seriously (or perhaps they just caught sight of a group of suspicious-looking figures (the PCs) sneaking down an open sewer drain), and are also down here, making enough racket to wake the dead and getting in the heroes' way.

If the heroes have any means (magical or scientific) of detecting something in the "nest," they will see that a small (about child-sized) person or creature is hiding inside. If they don't have such means, the room appears to be empty.

Apart from the ever-rising level of water, nothing will happen until the heroes approach the "nest." If they move some boards aside, they will see Bethany, the girl, alive and apparently unharmed. At the sight of the strangers, she will begin to cry, and that's when the trouble begins.

Dog-Boy Attack!

At the first sign that the heroes might take Bethany away, an enraged creature erupts from one of the smaller sewer pipes (much too small for a person to fit into), blindly attacking anyone close to the girl.

A single foe should be no match for the heroes, but just as the fight breaks out, Bethany will start screaming, "No, Randolph, don't!" She will try desperately to interpose herself between the heroes and the monster, trying to protect it from them. Hopefully, the heroes will remember Sister Margaret telling them about the girl's missing brother; if not, the GM can allow an INT roll to jog their memories.

Now the fight is no longer the heroes versus a monster, but the heroes versus an innocent boy (changed though he may be). The heroes, if they are true heroes, should try to subdue the enraged creature without hurting him further. Unfortunately, the Dog-Boy is under no such stricture and will continue to fight with all its might.

The Circus Freaks

Before this goes on for too long, another group of people storms into the junction chamber – Professor Square's people, who've come looking for the missing Dog-Boy. They've been given very specific orders that the Dog-Boy is not to escape from here alive. They will fight the heroes if they must, but their primary goal is to ensure that no one finds out the truth about who the Dog-Boy really was – either by grabbing him and running, or by killing him with extreme prejudice.

The circus freaks are 3/1 Tough/Daredevils and 3/1 Fast/ Infiltrators with average stats and standard skills and feats (see the d20 Modern Sourcebook for details), armed with pistols, whips, and knives.

The Grand Finale

There are several ways the GM can end the adventure. Here are a few ideas – but you as Game Master – with the help of your players – will have to decide how things will turn out.

The Great Flood: The mighty storm raging outside has been rapidly filling the sewers with wastewater. It has swollen precipitously during the battle, going from ankle-deep to knee-deep to hip-deep, and it is still rising.

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The current is strong enough to require STR checks from everyone; those who fail will be swept towards the tunnel to the river. To end the adventure on a melancholy note, the water sweeps away Bethany, and the Dog-Boy breaks free from whoever has him at the moment in order to save her – drowning in the process. Or, since the body has been swept away by the current to the river, did he really drown?

Dog-Boy Come Home: If the circus people manage to grab Dog-Boy and flee, the heroes will have to pursue the circus if they want to find out what is going on, and more importantly, to bring Randolph back so that he and his sister can try to have a normal life.

The Spider in his Lair: If the heroes are successful at defeating the circus people and rescuing the Dog-Boy, they may want to investigate further into who the Dog-Boy is and how he got that way. The only lead they have: Professor Madison G. Square and his Circus of Delights. The heroes can investigate into the history of the circus, find out who Professor Square is, and discover the terrors that he plans to unleash on the world…

Regardless of how the adventure ends, by the time the heroes have made any plans, Professor Square's Circus (always ready to move on a moment's notice) has already packed up and left town for parts unknown – probably leaving the country with all haste. Any circus people captured will have no idea where the circus was heading next, but they will manage to make bail and leave town within a few days as well. This is a great opportunity for the GM to create a long-term campaign, in which the heroes go after Professor Square and his minions, and are slowly drawn into the dark web of the Keepers and the horror they represent.

Complication!

To further complicate things, this is a great time for the authorities to show up, as well. The police, not knowing what is going on and unable to tell the good guys from the bad, will just try to subdue and arrest everyone, circus people and heroes alike. On spotting the freakish Dog-Boy, they might attempt to kill it or capture it, at the GM's option.

The Dog Boy

Hit Dice: 5d10+5 (31 hp)
Initiative: +6
Speed: 50 ft.
AC: 18 (+2 natural, +6 Dex)
Attacks: Bite +5
Damage: Bite 1d8+2
Size: Medium
Face/Reach: 5 ft. by 5 ft./5 ft.
Saves: Fort +3, Ref +10, Will -1
Abilities: Str 15, Dex 23, Con 15, Int 8, Wis 6, Cha 13

Skills: Craft (trap making) +5, Escape Artist +10, Spot +7, Listen +7, Hide +10, Move Silently +10, Streetwise +5
Feats: Scent, Dodge, Mobility, Nimble, Spring Attack, Stealthy

Background/History: Randolph Miller was a young man with big dreams. He grew up in the Blessed Lady of Mercy Orphanage, taking care of his little sister as well as he was able. When he came of age, he left the home to go find work, but things were tougher than he thought. He ended up on the street, living from day to day, trying to figure out a way to scrape by.

And then one day, the circus came to town. A group of men came in the dead of night and grabbed the boy and several of his friends. They dragged them back into a dark place and did terrible, unspeakable things to each of them. One by one, Randolph saw his friends die. He didn't hear them screaming – his ears were too full of the sounds of his own screams. And through it all, no matter how much he begged, the man was there – the tormentor, the torturer, the doctor, the Professor.

And then, months later, the experiments were over. Randolph was gone. Now, he was only… the Dog-Boy.

Personality/Motivation: The Professor and his evil experiments have stripped the Dog-Boy of everything he once was – his personality, his memories, his hopes, and his dreams. The only thing he has left is fear, fear of the Professor and his minions – and love, half-remembered love for his sister. At this point he is little more than an animal, running on instincts.

Quote: "Grrr… Arf arf arf arf!"

Powers/Tactics: The Dog-Boy doesn't really know how to fight, but if forced into battle (or defending his sister), he will be a blur of enraged motion, running, leaping, attacking anyone who seems to be the most threatening before moving on to attack someone else.

Campaign Use: Although intended for use as a one time antagonist (though a sympathetic one, should the heroes learn the truth), if he manages to survive this adventure, Randolph the Dog-Boy could be used in a long-term campaign. If the heroes rescue him from the evil Professor Square (and help his sister in any way that they can), he could become a loyal follower for a PC, or a source of information about the sewers and the streets. If Randolph becomes a fixture in the campaign, then Bethany will surely show up again as well. One of the heroes might even take her on as a ward (or officially adopt her). She would make an excellent Dependent NPC.

Appearance: The Dog-Boy has been hideously mutated by the Professor's experiments. He now looks more animal than man, an unholy cross between a canine and a human. Though his body retains much of its human shape, his limbs are twisted so that he can no longer stand upright, but must run around on all fours. His face, likewise, still holds a glimpse of his humanity in it, but his snout, ears, and teeth are that of a dog. He can no longer talk, but instead growls, barks, and whines like a dog. His eyes, the mirrors of his soul, still show the young man he once was.

Appendix I: Sample Characters

Dr. Samuel Cready

Smart3 / Mage1; Medium Human Male; HD 4d6+8; HP 23; Init +2; Spd 30; Def: 14 (Flatfooted: 12 Touch: 14); Atk: +1 melee +3 ranged; Action points: 25; Occupation: Doctor; SV Fort +3 Ref +3 Will +8; Rep +2; Str 11, Dex 14, Con 14, Int 17, Wis 14, Cha 16

Talents: Exploit Weakness, Plan, Arcane Skills, Arcane Spells
Feats: Educated (Arcane lore and Theology), Iron Will, Medical Expert, Simple Weapon Proficiency, Surgery
Skills: Concentration +8, Craft (Chemical) +9, Craft (Pharmaceutical) +12, Decipher Script +9, Knowledge (arcane lore) +11, Knowledge (civics) +8, Knowledge (earth & life sciences) +6, Knowledge (history) +8, Knowledge (popular culture) +8, Knowledge (theology) +10, Profession (doctor) +7, Read/Write Greek, Read/Write Hebrew, Read/Write Latin, Research +9, Speak Greek, Speak Hebrew, Speak Latin, Spellcraft +11, Treat Injury +10
Equipment: Sword-cane (silvered), medical kit (masterwork), surgery kit, pharmacist kit
Spells: 3 Cantrips/day; 2 First-level spells/day
Cantrips: Dancing Lights, Daze, Detect Chaos Taint, Detect Magical Aura, Ember's Kiss, Light, Mage Hand, Mending, Message, Perfect Recall, Powder Flash, Resistance, Take a Beating
First-level: Kydon's Protective Shield, Magic Missile, Ray of Fatigue, Speed the Process

History/Background: Sam Cready was a promising young medical student when he first met Dr. Robert Forster. The older doctor saw something in the young man, and took him under his wing – becoming his mentor and his friend. After several years, Dr. Forster introduced his young charge to a new, strange, and frightening world – the world of magic. Young Sam learned about the Thaumaturgia, the Keepers, and the true nature of reality. By the time he graduated medical school, he was a full-fledged Journeyman in the Thaumaturgia and a willing soldier in the war against the demons. His first task was to recruit a group of Dragon Hunters who would serve as his sword-arm in the battle against evil; now he is ready to face the world!

Appearance: Dr. Cready is a slight man, with a narrow and handsome face. He is mildly nearsighted and usually wears a pair of silver-rimmed glasses. He has a short, well-trimmed beard and moustache. He usually dresses in a neat tan suit, and is never seen without his black doctor's bag and his silver-headed walking stick. He has a measured, calm voice and a subtle sense of humor.

Lt. John "John Bull" Bullock (Ex-Soldier)

Strong3 / Soldier1; Medium Human Male; HD 3d8+1d10+12; HP 39; Init +3; Spd 30; Def: 16 (Flatfooted: 13 Touch: 16); Atk: +7 melee, +6 ranged; Action points: 25; Occupation: Military; SV Fort +6, Ref: +5, Will +0; Rep +0; Str 18, Dex 16, Con 17, Int 11, Wis 10, Cha 14

Talents: Extreme Effort, Improved Extreme Effort
Feats: Brawl, Improved Brawl, Improved Knockout Punch, Knockout Punch, Simple Weapon Proficiency, Personal Firearms Proficiency, Weapon focus (unarmed strike)
Skills: Climb +8, Drive +8, Jump +8, Knowledge (tactics) +3, Navigate +3, Speak Hindi, Speak Punjabi, Survival +5

Equipment: Winchester '73 .44-40 rifle, Colt Peacemaker .45, brass knuckles, bowie knife
History/Background: Lt. John "John Bull" Bullock was a soldier in Her Majesty's armed forces, fighting against the heathens in the backwaters of India. While on a mission in the Himalayas, his entire squad – except for him – was wiped out by servants of the Keepers. His superiors did not believe his tales of demons and cultists, instead chalking it up to a case of jungle fever. Soul-weary, he resigned his commission and returned home, where he was recruited into the Dragon Hunters. He now serves as the strong right-hand of the team.

Appearance: John Bull is a mountain of a man, standing well over six and a half feet tall and weighing nearly 20 stone (280 lb). John has short, pale blonde

Weapon	Dam	Critical	Damage Type	Range Increment	Rate of Fire	Magazine	Size	Weight	Purchase DC
Winchester '73 .44-40	2d8	20	Ballistic	90 ft.	S	6 int.	L	7 lb.	15
Colt Peacemaker .45	2d6	20	Ballistic	30 ft.	S	6 int.	S	3 lb.	15

hair, a thick moustache, and piercing blue eyes that have seen more than their share of horror. Though proficient with weapons of all sorts, John prefers to let his huge, gnarled fists do the talking when things get rough.

M. Pierre Dauphin (Consulting Detective)

Dedicated3 / Investigator1; Medium Human Male; HD 4d6+8; HP 25; Init +2; Spd 30; Def: 15 (Flatfooted: 13 Touch: 15); Atk: +1 melee; +4 ranged; Action points: 25; Occupation: Investigator; SV Fort +3, Ref +4, Will +6; Rep +5; Str 9, Dex 15, Con 13, Int 19, Wis 17, Cha 15

Talents: Skill Emphasis (Gather information), Aware, Profile

Feats: Alertness, Attentive, Educated (behavioral sciences and streetwise), Personal Firearms Proficiency, Renown, Simple Weapon Proficiency

Skills: Diplomacy +6, Gather Information +11, Intimidate +7, Investigate +13, Knowledge (behavioral sciences) +11, Knowledge (history) +9, Knowledge (streetwise) +11, Knowledge (theology) +9, Listen +11, Read/Write French, Search +11, Sense Motive +11, Speak French, Spot +11

Equipment: Derringer .45 pistol, Daguerreotype camera & photographic plates, evidence kit (masterwork), small silver mirror, pipe & tobacco box

History/Background: M. Dauphin was one of the Paris gendarme's finest detectives. He was brilliant in every way – well read, highly educated, perspicacious, and always alert. Even at a young age, he gained so much fame in the department that he was on his way to becoming a captain – until one dark night. He was after a brutal serial killer, following a series of clues so obscure that the other officers had missed them entirely. He traced the murderer to an abandoned house on the Left Bank and burst in to find not a killer, but a demon from the blackest pits of Hell. He barely survived that encounter, but it left him with deep physical and emotional scars. No longer able to fulfill his duties as a police officer, he quit the force and opened his own consulting detective agency. It wasn't long after that the Dragon Hunters contacted him. They promised him answers to his many questions, and a chance to help make the world a better place. He hasn't looked back since.

Appearance: Dauphin is a slender, dark-haired man with a pencil thin moustache and alert gray eyes. He has stooped shoulders (from years of reading too many books) and is not muscular by any means, but his mind and his sense of humor are quick and sharp. He tends to wear well-tailored suits covered with a dark wool cloak.

Jacqueline "Jack" Spar (Savant)

Smart3 / Savant1; Medium Human Female; HD 4d6+12; HP 27; Init +0; Spd 30; Def: 11 (Flatfooted: 11 Touch: 11); Atk: +3 melee +1 ranged; Action points: 25; Occupation: Blue Collar; SV Fort +5, Ref +2, Will +3; Rep +1; Str 14, Dex 10, Con 16, Int 18, Wis 13, Cha 15

Talents: Savant (electronic), Savant (mechanical), True Genius

Feats: Aircraft Operation (heavier-than-air vehicles), Builder, Cautious, Simple Weapon Proficiency, Surface Vehicle Operation (locomotives)

Skills: Craft (Chemical) +10, Craft (Electronic) +15, Craft (Mechanical) +15, Demolitions +10, Disable Device +13, Drive +7, Knowledge (earth & life sciences) +11, Knowledge (physical sciences) +11, Knowledge (technology) +11, Pilot +7, Repair +12, Research +11, Search +7

Equipment: Derringer .45 pistol, mechanical tool kit (masterwork)

Gadgets: 2 Cantrips, 1 First-level spell

History/Background: Jack (short for Jacqueline) has been an orphan for as long as she can remember – but that's OK, because she's always found a family among the rough men who build and repair things. Her home has been workshops and foundries, where her incredible skill with tools and machines is much valued. She's always been a little bit clumsy, but her quick mind and able hands have more than made up for that. Recently, she was approached by a group of strange men who called themselves the "Dragon Hunters," and who asked her to join them. Something about fighting evil and destroying demons and saving the world. Well, what the heck? It sounds like an exciting job!

Weapon	Dam	Critical	Damage Type	Range Increment	Rate of Fire	Magazine	Size	Weight	Purchase DC
Derringer .45	2d6	20	Ballistic	10 ft.	S	2 int.	T	1 lb.	14

Appearance: Jack is a tall, slender young woman with a bright red hair (usually a bit dirty, and always cut short so it won't get in her way) and sparkling green eyes. Her face, hands, and clothes are usually smudged with grease. She hates "girly" things, and almost always dresses in men's work clothes. She talks in a loud voice and (despite the handicap of her gender) doesn't usually have any problems getting things her way – especially in the workshop.

Lord Arthur Willingsby

Charismatic3 / Personality1; Medium Human Male; HD 4d6+8; HP 26; Init +2; Spd 30; Def: 13 (Flatfooted: 11 Touch: 13); Atk: +3 melee +3 ranged; Action Points: 25; Occupation: Dilettante; SV Fort +5 Ref +5 Will +1; Rep +8; Str 14 Dex 15 Con 15 Int 15 Wis 11 Cha 17

Talents: Charm (females), Favor, Unlimited Access

Feats: Windfall x2, Simple Weapon Proficiency, Renown, Trustworthy

Skills: Bluff +10, Diplomacy +14, Gamble +7, Gather Information +12, Intimidate +9, Knowledge (arcane lore) +7, Knowledge (business) +7, Knowledge (popular culture) +7, Perform (violin) +9, Read/Write French, Read/Write Italian, Read/Write German, Read/Write Russian, Speak French, Speak Italian, Speak German, Speak Russian

Equipment: Derringer .45 pistol, walking stick, address book, violin, steam-powered horseless carriage

History/Background: Arthur Willingsby had it all – money, looks, education, personality – and as it is with some people who are so blessed, he was bored. Looking for a little excitement, he joined a Gentlemen's Society, which turned out to be little more than the front for a cult dedicated to dark sorcery. Though Arthur didn't really believe in such things, he went along with it as a lark – until one night, during one of the cult's many attempts at casting a genuine summoning spell, something went terribly wrong. Instead of a minor spirit or harmless imp, the cult summoned a powerful servant of the Keepers. Most of the cultists died, or went horribly insane. Arthur was one of the lucky few who escaped intact. A few weeks later, he contacted the Dragon Hunters (he knew of them through his occult connections) and asked to join. He had learned first-hand how terrible things could be, and he wasn't willing to allow that to happen again.

Appearance: Arthur (his friends call him "Artie") is tall, slender, and handsome, with a ready smile and impeccable manners. His eyes shine with barely-contained mirth, and no matter what the situation, his clothing and his wavy brown hair are always perfect. Arthur has no qualms about using his family connections and his extensive wealth to help out the team – he knows that sometimes a cheque-book will open doors that brute force or guile cannot get through.

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Appendix II: Bibliography

There are literally hundreds of Steampunk books, movies, and comics out on the market today. The intent of this bibliography is to distill that list down to those references that that inspired the author of this book, not to create a full catalog of everything that's out there.

This bibliography is split into nine sections, each giving examples from one of the subgenres of Steampunk listed in Chapter One. The list starts with an overview of Steampunk and includes many of the classics of the genre – the grandmasters who started it all. Next, there are lists that cover the various genre moods – Comedy, Horror, Mystery, and Romance. Finally, we've included lists that cover the genre settings – Cyberpunk, Fantasy, Western, and Superheroes.

Steampunk (Overview)

The following is a list of films, TV series, books, and games that all capture the basic feel of Steampunk, or will give a game master some good ideas about the period.

Films & TV

20,000 Leagues Under the Sea (1954), Directed by Richard Fleischer
20,000 Leagues Under the Sea (TV Miniseries, 1997), Directed by Rod Hardy
Journey to the Center of the Earth (1959), Directed by Henry Levin
The Time Machine (1960), Directed by George Pal
Master of the World (1961), Directed by William Witney
The First Man on the Moon (1964), Directed by Nathan Juran
The Island at the Top of the World (1974), Directed by Robert Stevenson
Nadia: The Secret of Blue Water (TV Series, 1990-1991), Directed by Hideaki Anno
Sakura Wars (TV Series, 1997-2001), Created by Ouji Hiroi

"Period" Books

Blake, William; *William Blake: The Complete Illuminated Books*
Crowley, Aleister; *The Collected Works of Aleister Crowley*
Dickens, Charles; *The Pickwick Papers*
Dickens, Charles; *Oliver Twist*
Dickens, Charles; *David Copperfield*
Dickens, Charles; *A Tale of Two Cities*
Yeats, William Butler; *The Collected Works of W.B. Yeats*

Books & Comics

Blaylock, James P.; *Homunculus*
Clark, Ronald; *Queen Victoria's Bomb: The Disclosures of Professor Franklin Huxtable, M.A.*
Di Filippo, Paul; *The Steampunk Trilogy: Victoria Hottentots Walt and Emily*
Doyle, Sir Arthur Conan; *The Lost World*
Doyle, Sir Arthur Conan; *The Poison Belt*
Ellis, Edward S.; *The Huge Hunter*
Farmer, Philip Jose; *The Adventures of the Peerless Peer*
Farmer, Philip Jose; *The Other Log of Phileas Fogg*
Gibson, William, and Bruce Sterling; *The Difference Engine*
Gourney, James; *Dinotopia*
Greenland, Colin; *Harm's Way.*
Hjortsberg, William; *Nevermore.*
Jeter, K.W.; *Infernal Devices: A Mad Victorian Fantasy*
Jeter, K.W.; *Morlock Night*
Moorcock, Michael; *A Nomad of the Timestream I: The Warlord of the Air*
Moorcock, Michael; *A Nomad of the Timestream II: The Land Leviathan*
Moorcock, Michael; *A Nomad of the Timestream III: The Steel Tsar*
Moorcock, Michael (Editor); *Before Armageddon (An Anthology of Victorian and Edwardian Fiction Published Before 1914, Volume 1)*
Perry, Anne; *The Cater Street Hangman*
Powers, Tim; *The Anubis Gates*
Pullman, Philip; *His Dark Materials Book I: The Golden Compass (1996)*
Pullman, Philip; *His Dark Materials Book II: The Subtle Knife (1997)*
Pullman, Philip; *His Dark Materials Book III: The Amber Spyglass (2000)*
Pullman, Philip; *His Dark Materials Book IV: Lyra's Oxford (2003)*
Rucker, Rudy; *The Hollow Earth*
Stephenson, Neal; *The Baroque Cycle I: Quicksilver (2003)*
Stephenson, Neal; *The Baroque Cycle II: The Confusion (2004)*
Stephenson, Neal; *The Baroque Cycle III: The System of the World (2004)*
Stephenson, Neal; *The Diamond Age*

Trow, M.J.; *The Adventures of Inspector Lestrade*
Verne, Jules; *20,000 Leagues Under the Sea* and *The Mysterious Island*
Verne, Jules; *A Journey to the Center of the Earth*
Verne, Jules; *Around the World in 80 Days*
Verne, Jules; *From the Earth to the Moon* and *Around the Moon*
Verne, Jules; *Robur the Conquerer* and *Master of the World*
Wells, H.G.; *Food of the Gods and How it Came to Earth*
Wells, H.G.; *The First Men In the Moon*
Wells, H.G.; *The Land Ironclads*
Wells, H.G.; *The Time Machine*
Wells, H.G.; *War of the Worlds*
Willis, Connie; *To Say Nothing of the Dog*

Nonfiction Books

Nevins, Jess; *The Encyclopedia of Fantastic Victoriana*
Pool, Daniel; *What Jane Austen Ate and Charles Dickens Knew: From Fox Hunting to Whist – The Facts of Daily Life in Nineteenth-Century England*
Smith, Adam; *The Wealth of Nations*
Hill, Thomas E.; *The Essential Handbook of Victorian Etiquette*

Games

Chadwick, Frank; *Space: 1889*
Stoddard, William H.; *GURPS Steampunk*

Other Sources

Wayne, Jeff; *Jeff Wayne's The War of the Worlds* (Musical CD)

Steampunk Moods

Comedy

Films & TV

The Adventure of Sherlock Holmes' Smarter Brother (1975), Directed by Gene Wilder
Around the World in 80 Days (2004), Directed by Frank Coraci
Around the World in Eighty Days (1956), Directed by Michael Andersen
Chitty Chitty Bang Bang (1968), Directed by Ken Hughes
Shanghai Knights (2003), Directed by David Dobkin
Shanghai Noon (2000), Directed by Tom Dey
The Great Race (1965), Directed by Blake Edwards
Those Magnificent Men in Their Flying Machines (1965), Directed by Ken Annakin

Books & Comics

Carroll, Lewis; *Alice in Wonderland*
Dickens, Charles; *A Christmas Carol*
Foglio, Phil and Kaja; *Girl Genius*
Jerome, Jerome K.; *Three Men in a Boat*
Pollotta, Nick, and James Clay; *That Darn Squid God*
Whitehouse, Howard; *The Strictest School in the World: Being the Tale of a Clever Girl, a Rubber Boy And a Collection of Flying Machines, Mostly Broken* (2006)

Other Sources

Gilbert, W.S, and Arthur Sullivan; *The Magician*
Guinan, Paul; *Mechanical Marvels of the 19th Century*

Horror

Films & TV

Bram Stoker's Dracula (1992), Directed by Francis Ford Coppola
From Hell (2001), Directed by Albert & Allen Hughes
Le Pacte des Loups (The Brotherhood of the Wolf) (2001), Directed by Christophe Gans
Ravenous (1999), Directed by Antonia Bird
Sleepy Hollow (2000), Directed by Tim Burton
Time After Time (1979), Directed by Nicholas Meyer
Van Helsing (2004), Directed by Stephen Sommers

Books & Comics

Aldiss, Brian; *Frankenstein Unbound*
Edginton, Ian, and Matt D'Israeli Brooker; *The War of the Worlds*
Edginton, Ian, and Matt D'Israeli Brooker; *Scarlet Traces*
Edginton, Ian, and Matt D'Israeli Brooker; *Scarlet Traces II: The Great Game*
Hitchcock, David, *Springheeled Jack*
Kelly, Joe, and Chris Bachalo; *Steampunk: Drama Obscura*
Kelly, Joe, and Chris Bachalo; *Steampunk: Manimatron*
Martens, Andreas; *Cromwell Stone*
Moore, Alan, and Eddie Campbell; *From Hell*
Newman, Kim; *Anno Dracula.*
Poe, Edgar Allen; *The Fall of the House of Usher*
Poe, Edgar Allen; *The Pit and the Pendulum.*
Shelly, Mary; *Frankenstein*
Stevenson, Robert Louis; *Dr. Jekyll & Mr. Hyde*
Stoker, Bram; *Dracula*
Wells, H.G.; *The Invisible Man*
Wells, H.G.; *The Island of Dr. Moreau*
Wilde, Oscar; *The Picture of Dorian Gray*
Zelazny, Roger; *A Night In the Lonesome October*

Games

Barton, William A.; *Cthulhu by Gaslight*

Mystery

Films & TV

The Hound of the Baskervilles (1939), Directed by Sidney Lanfield
Murder by Decree (1979), Directed by Bob Clark
The Scarlet Claw (1944), Directed by Roy William Neill
Sherlock Holmes and the House of Fear (1945), Directed by Roy William Neill
Steam Detectives (TV Series, 1998-1999), Directed by Kia Asamiya
The Woman in Green (1945), Directed by Roy William Neill
Young Sherlock Holmes (1985), Directed by Barry Levinson

Books & Comics

Christie, Agatha; *And Then There Were None*
Christie, Agatha; *Murder on the Orient Express*
Doyle, Sir Arthur Conan; *A Study in Scarlet*
Doyle, Sir Arthur Conan; *The Hound of the Baskervilles*
Doyle, Sir Arthur Conan; *The Sign of Four*
Doyle, Sir Arthur Conan; *The Valley of Fear*
Poe, Edgar Allan; *The Murders in the Rue Morgue*
Poe, Edgar Allan; *Thou Art The Man*
Rohmer, Sax; *The Insidious Dr. Fu Manchu*
Rohmer, Sax; *The Mystery of Dr. Fu Manchu*
Waid, Mark, Scott Beatty, and Butch Guice; *Ruse*

Romance

Films & TV

Bram Stoker's Dracula (1992), Directed by Francis Ford Coppola
Time After Time (1979), Directed by Nicholas Meyer

Books & Comics

Hernandez, Lea, *Texas Steampunk I: Cathedral Child*
Hernandez, Lea, *Texas Steampunk II: Clockwork Angels*
Hernandez, Lea, *Texas Steampunk III: Ironclad Petal*
Stoker, Bram; *Dracula*

Steampunk Settings

Cyberpunk

Films & TV
Steamboy (2004), Directed by Katsuhiro Otomo

Fantasy

Films & TV

Howl's Moving Castle (2004), Directed by Hayao Miyazaki

Books & Comics

Busiek, Kurt, and Carlos Pacheco; *Arrowsmith*
Tsang, Adrian, and Pat Lee; *WarLands*

Games

Baker, Keith, Bill Slavicsek, and James Wyatt; *Eberron Campaign Setting*
Cook, David, Carl Sargent, and Karen S. Boomgarden; *Amazing Engine: For Faerie, Queen & Country*
Pondsmith, Mike; *Castle Falkenstein*
Staroscik, Matt; *Iron Kingdoms*

Western

Films & TV

The Adventures of Brisco County Jr. (TV Series, 1993-1994), Created by Jeffrey Boam and Carlton Cuse
The Quick and the Dead (1995), Directed by Sam Raimi
The Wild Wild West (TV Series, 1965-1969), Created by Michael Garrison
Wild, Wild West (1999), Directed by Barry Sonnenfeld
The Young Indiana Jones Chronicles (TV Series, 1992-1993), Created by George Lucus

Books & Comics

Burroughs, Edgar Rice; *A Princess of Mars*
Burroughs, Edgar Rice; *The Gods of Mars*
Burroughs, Edgar Rice; *Warlord of Mars*
Lansdale, Joe R.; *Dead in the West*

Games

Hensley, Shane Lacy; *Deadlands: The Weird West*

Superheroes

Films & TV

League of Extraordinary Gentlemen (2003), Directed by Stephen Norrington

Books & Comics

Amara, Phil, and Guy Davis; *The Nevermen*
Augustyn, Brian, and Mike Mignola; Batman: *Gotham by Gaslight*
Davis, Guy; *The Marquis*
Gaiman, Neil, & various artists; *Neil Gaiman's Wheel of Worlds*
Houghton, Trainor, and Lovern Kindzierski; *The Victorian*

Moore, Alan, and Chris Sprouse; *Tom Strong*

Moore, Alan, and Kevin O'Neill; *The League of Extraordinary Gentlemen*

Morrison, Grant, and Steve Yeowell; *Sebastian O*

Vance, James, and Ted Slampyak; *Mr. Hero, The Newmatic Man*

Veitch, Rick, and Paul Jenkins; *Teknophage*

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