

THE SAVAGE WORLD OF
**SOLOMON
KANE**

PLAYERS GUIDE
BASED ON THE WORKS OF ROBERT E. HOWARD



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The Savage World of Solomon Kane

WRITTEN BY PAUL “WIGGY” WADE-WILLIAMS

WITH SHANE LACY HENSLEY

ADDITIONAL MATERIAL BY RANDY MOSIONDZ AND PIOTR KORYS

EDITED BY SIMON LUCAS, PIOTR KORYS, AND JODI THIES BLACK

GRAPHIC DESIGN & TYPESETTING BY ROBIN ELLIOTT

PROOFREADING BY DAVE BLEWER, MIKE MCNEAL, STEVE TODD

Interior Art By: Aaron Acevedo, Alec Acevedo, Davi Blight, Niklas Brandt, Julie Dillon, Neal von Flue, Nina Garnarczyk, Diego Gisbert Llorens, Chris Malidore, Slawomir Maniak, Andreas Rocha, Daniel Rudnicki, Isaiah Sherman, Bob Stevlic, Christophe Swal, Frank Walls, Cheyenne Wright

Cover Art by: Matt Wilson

Cover Design by: Robin Elliott

Cartography by: Keith Curtis

Marketing: Joe Unger

Playtesters: Clint & Jodi Black, Dave Blewer, Piotr Braciak, Sean Patrick Fannon, Robin Elliott, Piotr Korys, Michal Kuzniacki, Kirsty Lucas, Mike McNeal, Randy Mosiondz, Sean Preston, Jackie Unger, Maggie Wade-Williams, Maciej Ziebecki

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THE SAVAGE WORLD OF SOLOMON KANE

The tall, rangy figure shifted his weight to his back foot and moved his thin, sturdy rapier to cover his chest. The stranger was clad in somber black with a white shirt, dark overcoat, heavy leather boots, and wide-brimmed hat. His deep blue eyes gleamed in the light from the shaft above, steely and resolved as he watched his prey.

In front of him, the same light glittered off scales as large as dinner plates, shades of yellow and green, putrid, unholy. Twin yellow eyes glittered like gems, a cold, malevolent light devoid of human emotion. A long, drawn-out hiss showed the creature's displeasure at the wounds it had recently received.

Kane's rapier hand suddenly felt numb. He spared a glance at the wound in his leg caused by the fiend's barbed tail. Amid the telltale red of blood, Kane glimpsed black ichor—poison. The cavern began to swim, spiraling inward as Kane's vision blurred.

"Spawn of Satan!" Kane cursed, gritting his teeth, summoning his indomitable willpower to fight against the venom in his blood-charged veins. "Get back into the Pit from whence ye came."

Kane darted forward, driven by his fierce force of will more than the adrenaline coursing through his system, his rapier arm outstretched, moving as fast as lightning, a blur of shining steel driven by unconscious reflex rather than careful thought.

The creature snapped back, its serpentine form recoiling as the rapier point clattered harmlessly over the scales. Kane ducked as the massive, fanged maw of the beast lunged, missing him by a whisker.

Kane's rapier flashed left, nimbly blocking the barbed tail which had shot out of the shadows. Then he thrust forward again, angling upward beneath the scales. Kane felt the warm liquid flow over his hand but spared it no thought—flesh and

blood the fiend was, but it was no ordinary beast, and the wound was as a flea bite to an elephant.

The creature attacked again, mouth and tail working in unison. Kane turned his body, parrying the barb and avoiding the fangs. The massive, flattened head struck his shoulder, forcing the Puritan to one knee.

"I grow weary of this game," Kane said without emotion. "I have a greater evil to judge."

Kane's other hand moved to his belt and drew out a heavy flintlock pistol. The wanderer raised the gun in an instant, bringing it level as the beast snapped its jaws closed, swallowing Kane's arm to the shoulder.

For a second that seemed as timeless as the cavern in which they fought, man and monster stared into each other's eyes. Were there any witnesses to the battle they would have found it hard to tell which was man and which was monster, for both exuded power beyond that of mortal reckoning in their cold, unblinking eyes.

Kane made no movement, yet the beast sensed a hidden danger. It tried to recoil, opening its mouth a fraction of an inch to release its deadly prize. Kane heard no explosion as he pulled the trigger, but felt the slight sting of powder burns in the enclosed space of the creature's jagged maw.

Eyes glazed, then the gigantic serpent slumped. Kane pulled his hand free, and immediately dropped the spent pistol.

Out of the shadows hurtled a figure, his dark cloak glittering like the reptile Kane had just killed, a dagger curved like an enormous fang in his hand. "You will pay for that, Puritan," the figure hissed, slashing wildly as his eyes glowed red with madness.



PROLOGUE

"I gave you fair warning, sorcerer!" Kane replied, parrying the dagger in a series of calculated maneuvers. "You have trafficked with the forces of Hell, and for that you must pay the ultimate price."

The sorcerer slashed wildly, his moves clumsy to Kane's eyes. But what he lacked in skill he gained in unboly zeal. Though Kane blocked every attack, he found himself retreating out of the circle of dim light filtering down from the cavern's roof.

Regaining the initiative, Kane thrust his rapier forward. The point struck close to the magician's dark heart. Kane stepped backward, expecting the sorcerer to fall. A glint of light flashed and the Puritan instinctively sidestepped. A glance at the sorcerer's robe revealed no sign of a cut.

Kane's eyes widened. "Fell sorcery!" he hissed. "What devils you summoned to protect you shall not prevail this day!"

The rapier slashed forward, clashing against steel. Blade locked on blade, eye locked on eye as both men threw their weight forward. Like two mountains they remained steadfast, neither giving an inch.

The eyes of the serpent were windows into its dark, inhuman soul. The eyes of the sorcerer were windows into madness all too human. Kane had seen such insanity before and he knew what must be done.

But it was the sorcerer who proved stronger. Drawing on his dark power, he shoved forward suddenly, causing Kane to shift weight to his back foot, his balance now off center. The knife slashed again, a crescent moon piercing the failing light. The blade stroked the Puritan's skin like a deadly lover, drawing a thin trail of blood.

Kane leapt back into the shadows. The sorcerer followed. Trafficking with demons was his first mistake. Following Kane was to be his last.

Kane thrust his rapier forward, a feint to conceal his true move. As the sorcerer moved to parry, he exposed his left flank. Kane lowered his shoulder and charged, knocking the fell magician backward. The sorcerer stopped suddenly, motionless, arms outstretched. Kane lowered his eyes. The barb of the serpent protruded from the man's stomach, a mortal wound.

"Mercy," the sorcerer whispered, his hands clutching at thin air like a deranged puppet. "Spare me!"

"Nay," replied the Puritan. "When you summoned this fiend to do your evil bidding, you chose your Fate. I shall end your life quickly, but only so the Creator may pass His eternal judgment on you the sooner." Kane's rapier flicked once and the light left the sorcerer's eyes.

"Thank you, my friend," he called into the shadows of the cavern. "Once again your magic has saved me." Kane did not profess to understand the ways of ju-ju magic, but instinctively knew his old friend, N'Longa, had somehow used his powers to slow the serpent's venom.

"N'Longa happy to help," the old shaman smiled, stepping into the light. "You kill snake good, but there many more dangers coming. Bad times move closer. Shadows and scales the future holds."

Kane's head slumped to his chest as he reloaded his pistol. "So much evil," he muttered. "My bones grow older, N'Longa. The road becomes harder to walk."

N'Longa laughed loudly, his outburst echoing like thunder. "You not old, blood brother! N'Longa many years older than you!"

N'Longa waited until the echoes died down. "But you right," he added. "Too much darkness for one man. Fear not, I summon others to fight the darkness. Soon they walk path too. Soon they follow the Path of Kane."





INTRODUCTION

WELCOME to *The Savage World of Solomon Kane*. This book blends the fantastic adventures of Robert E. Howard's Solomon Kane stories with the Origins award-winning *Savage Worlds* roleplaying rules system.

Whether you're a fan of Solomon Kane who wants to read more detail on the Puritan's world, a roleplayer looking for something new and exciting, or just a fan of adventure stories in general, we've got something here for you.

If you're checking out this book, we assume you know a little bit about roleplaying games. If not, don't worry. The rules we've used in this game are quick to learn, fun to play, and easy to use.

For those who have played a roleplaying game before, you'll be glad to know that *Savage Worlds* was designed from the ground up to feature the kind of action found in the pulp stories of Robert E. Howard and other greats.

Players will find all the depth they need to create amazing heroes with epic powers—and tragic flaws. Game Masters will discover the rules were designed with a minimum of bookkeeping so that they can focus on writing awesome adventures, roleplaying memorable villains, and describing the action and excitement of Kane's world.

Whether your group consists of a couple of wanderers against a swarm of akaanas or a large band of heroes storming a depraved noble's dungeons, you can play out all the battles and adventures of Solomon Kane quickly and with a single set of rules.

In addition to the rules, *The Savage World of Solomon Kane* is a Plot Point™ book. That means we have a fully fleshed-out campaign ready to help the GM create a party, bring it together, and give it a common goal to stay that way. You'll find complete details starting on page 140. For you players, just know that you can make whatever kind of character you want—from a ruthless pirate to a wanderer much like the solemn stranger himself. All will soon have cause to walk the Path of Kane.

CONTENTS OVERVIEW

Chapter One presents a short essay on Robert E. Howard's most complex hero. The chapter concludes with summaries of the Solomon Kane stories and poems.

Chapter Two explains everything you need to know to make a hero who fits into Kane's world and the Plot Point campaign, *The Path of Kane*.

Chapter Three details the various gear and weapons available to characters in this era, and includes details on the manufacture of firearms.

Chapter Four contains the *Savage Worlds* rules relevant to this setting. Everything you need to play this game is in this book.

Chapter Five covers the art of magic, both for players and for Game Masters who want to introduce grim necromancers or mystic shamans into their games.

Chapter Six marks the start of the GM's section. In this chapter we cover some of the basics of being a Game Master.

Chapter Seven covers takes a look at how to create adventures worthy of Kane, and includes an easy to use adventure generator.

Chapter Eight takes a look at the world in which Kane lived, providing GMs with an overview of the technology, science, and religious beliefs of the period.

Chapters Nine through Twelve are the meatiest sections of the book. We detail all the primary adventuring locations Kane and characters like him might explore. Africa, the Orient, the Old World, and even the New World are all covered here. Each section also includes ready to run adventures, as well as those required to complete the Plot Point campaign.

Chapter Thirteen marks the end of the book and covers the darkest subject of all—the terrible enemies and barbaric foes found in Kane's world. From foul witches to massive pythons and great apes wearing the bones of the dead, everything the GM needs to terrorize the heroes is right here.

So read on: *The Savage World of Solomon Kane* awaits!



THE SAVAGE WORLD OF SOLOMON KANE



GETTING STARTED

Here's what you need to get started!

READ THE BOOKS

We strongly recommend you buy a copy of the original Solomon Kane stories, which are available in a single volume from Wandering Star at WWW.WANDERINGSTARBOOKS.COM, or from your favorite bookstore.

We've provided a short summary of all the Kane stories in this book for reference, but nothing really captures the feel of Robert E. Howard's hero and the dark world he lives in like reading the adventures first hand. As well as an excellent read, they'll help you grasp the sorts of tales your heroes can undertake.

DICE

The Savage World of Solomon Kane uses all 6 traditional gaming dice: 4-sided, 6-sided, 8-sided, 10-sided, 12-sided, and occasionally 20-sided dice. All of these are available from your favorite local gaming store, or online directly from Pinnacle at WWW.PEGINC.COM.

Like most roleplaying games, the different dice are abbreviated as d4, d6, d8, d10, d12, and d20. If you see something like 2d6, that means to roll two six-sided dice and add them up. The notation "2d12+2" means to roll two 12-sided dice, add them up, then add two to the total.

Players need only one set of these dice (though a few spare d6s is always handy). The Game Master might want a couple of sets so she can roll attacks for several villains at once.

CARDS

You will also need a standard deck of 54 playing cards with both Jokers left in, which we call the Action Deck. The cards are used for initiative in combat and to help keep things moving fast and furious. You'll find an official set of *Savage Worlds* cards where you found this book, or directly from Pinnacle.

FIGURES AND BATTLE MATS

Figures of some sort are very useful while running this game. Miniatures are available from several manufacturers, and cheaper full-color cardstock heroes and monsters can be found as well. In these rules, we assume you're using 28mm figures—the standard "large size" hobby gaming miniature.

Ranges for weapons, movement, and everything else are calculated for this size miniature on the table-top. If you're using larger or smaller figures, you may want to adjust your ranges to make things look a little more realistic. Solomon Kane has inspired many miniature makers, and it's not hard to find figures that look similar to the wanderer or others from his world with a little effort.

It's essential to have some kind of gaming surface as well, either a terrain board or a Chessex Battle Mat™. We recommend the latter. That way the GM can draw out the tactical situation with water-soluble markers so that everyone can see what's going on and make the most of their surroundings.

Mapping out a battle in this way can really help everyone to understand where their characters are, where their allies are, and what terrain features they might be able to make use of for cover or clever tricks and maneuvers.

A LITTLE IMAGINATION

As you decided to read this book, you are probably just like countless other gamers in the world. You've got a brilliant imagination bubbling with ideas and fantastic stories of what happens in the Solomon Kane universe outside of the published stories.

These easy to learn rules help you explore the dark wonders of this exciting world with a quick and easy game system that everyone—even your most casual gamer friends—can play and enjoy. Wargamers, roleplayers, and munchkins alike should find everything they're looking for here in one simple set of rules, and all the adventure they can handle in *The Savage World of Solomon Kane*.



SOLOMON KANE

Who is SOLOMON KANE?

SOLOMON Kane is a “landless wanderer” from the southern county of Devon in England in the late 16th century. He is tall, lean, and utterly somber in his dress and demeanor. If he has a role in life, it is to be the avenger of the persecuted and defender of the oppressed.

Solomon is driven to travel the world and seek his adventures for reasons even he doesn’t understand. In Howard’s own words:

All his life he had roamed about the world aiding the weak and fighting oppression; he neither knew nor questioned why. That was his obsession, his driving force of life. Cruelty and tyranny to the weak sent a red blaze of fury, fierce and lasting, through his soul. When the full flame of his hatred was awakened and loosed, there was no rest for him until his vengeance had been fulfilled to the uttermost. If he thought of it at all, he considered himself a fulfiller of God’s judgment, a vessel of wrath to be emptied upon the souls of the unrighteous.

—Red Shadows

He is often seen as a religious fanatic or a warrior of God, and certainly Kane is a man of faith who calls himself a “Puritan,” but his religious convictions are secondary to his own internal sense of justice. This may be controversial to Kane aficionados, but there are far more references to Kane’s thirst for vengeance than Biblical verses in Howard’s stories.

In fact, seeing the innocent suffer drives Kane into an almost berserk rage—filling him with a righteous conviction that frequently carries him through many battles that would otherwise spell his doom.

Kane’s *nom de guerre* of Puritan is most likely more a political and philosophical statement than an allegiance to a particular religious sect. In fact, in Kane’s time, the word Puritan was not quite what we think of today. It was a derogatory term for all those who had broken with the Catholic Church (Protestants). It is likely Howard intended the term more traditionally, however, for Kane is a stern and somber man, always depicted in the clothes traditionally associated with the Puritan pilgrims of the New World. (Even the word “Puritan” is typically left uncaptialized in current writings—we’ve chosen to capitalize it as Howard did for this book.)

Kane shares many traits of two of the great Puritan icons—John Calvin the originator and Oliver Cromwell the politician turned soldier who later personified (at least in popular myth) the ideal of piety, reverence, sacrifice, and perhaps most importantly, independent thought. The latter is key, for breaking with the church in the 16th century was no small feat. This idea of strong, independent men is the very essence of Kane, whose willpower is at least as potent as his skill with the sword and the pistol (more on this in a moment). Certainly to someone like Robert E. Howard, who was something of a stranger in his own town—writers of fantastic tales were not celebrated in 1920s Texas—this was Kane’s most endearing quality.

Solomon Kane is not the brawny warrior most associate with Howard’s stories, such as Conan or King Kull. Our wanderer’s ability



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with the sword and pistol are legendary, but he is no immortal. His most potent weapon is his rage. This is a trait most of Howard's heroes share. Impossible odds that seem to spell doom for the hero are met with a berserker's fury—often in combination with some fortunate event—to save the warrior's life.

This is no surprise—this is a staple of the pulp action stories Howard and others like him created. Perhaps more interesting is the *source* of his character's rage. Much has been written about the author's distrust—if not outright hatred—of civilization and all it brings with it. This was likely inspired by Howard's own observations when Cross Plains boomed with oil in 1925, bringing with it prostitutes, liquor, and numerous drifters of low morals.

Conan's distrust of civilization is obvious and plainly stated in many of his tales. His fear and loathing of sorcery derives from this as well, as the most powerful were usually firmly embedded in the rotting infrastructure of society. Liars

and corrupt officials are also common in these tales, and are a further indication of Howard's view of "civilization." Even King Kull refutes the ancient laws of the kingdom he conquers in *By This Axe I Rule!* to show Howard's disdain for entrenched authority.

Those who know only the surface story of Solomon Kane often believe he is a tool of the church, or at least of Christianity. While our wanderer is certainly religious, it is obvious he has no love for organized religion. Kane is a Protestant, for one thing, which has its roots in Luther's protest against the Catholic Church. Kane also despises the Inquisition and spent time "on the racks of Spain." He never speaks of attending service, and it is likely few ministers would care to preach to one far more righteous than they. His very core—that of the wanderer—is anti-religious. In an age when the church was the social and spiritual heart of towns and villages, Kane has no use for community or settling. Instead, he spends most of his time in what he would see as *godless* lands—Africa, Cathay, and the New World.



SOLOMON KANE

Never do we see Kane proselytizing or attempting to convert. The “heathens” our wanderer meets in his travels are not likely to learn of Christianity from him. Instead, the Lord seems almost a non-denominational companion, a sort of ethereal friend Kane may speak with to ease his troubled mind or justify some terrible tragedy.

The portrayal of Kane in this essay stands in stark contrast to the popular image of him as a Christian crusader, a fundamentalist priest who carries the word of God to heathens at the point of a sword. Certainly Solomon is righteous—even self-righteous—and equally certainly a Christian. But the tie between these two aspects of his personality, and Howard’s portrayal of him, is far more complex.

At his core, Kane is yet another of Howard’s attacks on the corruptness of civilization. This time the point of the sword is inserted subtly, however, by one who—at first glance—appears to be a champion of society. “Religion” plays no part in Kane’s stories—except at least as an “off-camera” foil in the case of the Spanish Inquisition, or the unseen “war” Solomon participated in as a Captain. Faith, however, is another matter entirely.

The illness of Howard’s mother and his feelings of isolation in Cross Plains left our author often lonely and contemplative. Like Kane, Howard seems to have had little real interest in organized religion (though he had some connections to the social group that was the Cross Plains church). But his private conversations with “God,” or at least some otherworldly power he hoped was still in charge somewhere in the Heavens, were very likely similar to those of his Puritan Wanderer as well.

In the character of Solomon Kane, we see one of Robert E. Howard’s most vivid and intriguing characters; one who finds himself outside civilized society and at the same time its champion. A steadfast defender of the faith who simultaneously embraces heathen magic. In the few short stories we have of the somber Puritan, it is these contradictions that make Solomon Kane so heroic, and so human, and that make the savage world of Solomon Kane a world ripe for further adventure.



THE SAVAGE TALES OF SOLOMON KANE

“You—who are—you?” her words came in gasps. “Naught but a wanderer, a landless man, but a friend to all in need.”

—Red Shadows

ROBERT E. Howard wrote only a handful of Solomon Kane stories before his untimely death. For those of you who don’t know these tales, or would like a quick refresher, we’ve summarized them here.

SKULLS IN THE STARS

There are two roads to Torkertown.

So begins this tale of murder and madness on the moors of southern England.

Solomon, of course, takes the road less traveled. The one he is warned against.

A young boy tells him of the dangerous thing lurking along the “moor road,” and advises him instead to take the perilous “swamp road,” for the moor road is *“a way accurst and bath not been traversed by any of the countryside for a year or more.”*

But the lure of such a dire fate is too strong for Kane, and he strides boldly into the moors.

Some time later, Kane hears a man’s scream piercing the gathering darkness. He rushes forward only to see a horribly mutilated figure stumble toward him and fall dead at his feet. Moments later, a terrible specter approaches through the mist and attacks. The battle is one-sided—the spirit is intangible and neither Kane’s pistol, saber, or vice-like grip has any effect. Eventually, Kane concentrates, believing his courage to be as tangible a force as the horror’s hate. The two titans wrestle, and as they do so, Solomon begins to understand the thing’s mad gibberings.

The following morning, Kane and a mob of villagers stood before the hut of Ezra the Miser. Kane rouses the hermit and confronts him with the terrible truth—that the macabre



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murderer of the moor is none other than the ghost of Ezra's insane cousin—murdered a year ago to prevent him from telling of Ezra's cruelties.

With the wisdom of his biblical namesake, Solomon realizes the only way to satiate the phantom's bloodlust is to give it the one thing it desires—vengeance on Ezra himself. Kane is not typically an executioner if he can take a man alive, but this time the hermit's life must be sacrificed to rid the moor of the haunt once and for all.

Under the Puritan's auspices, the villagers drag the wailing Ezra into the fens and bind him to a rotting oak where he screams madly "Death! Death! There are skulls in the stars!" The jury leaves the miser to his fate—and hears the mad, cackling laughter of Gideon's ghost, and the final, tortured scream of his murderer.

THE RIGHT HAND OF DOOM

Roger Simeon was a necromancer of not inconsiderable power—and had a single friend named John Redly.

Redly boasts of the necromancer's capture and impending hanging at dawn in a local tavern, where he is overheard by Solomon Kane. Though the Puritan has no love of those who deal in black magic, he condemns John Redly as a treacherous soul who "betrayed him for a few filthy coins."

Later that night, as Kane lies sleeping in an inn near Torkertown, he is awakened by scratching sounds in a neighboring room. He rushes into the room and sees John Redly snoring soundly in his bed. Above his head hovers what at first looks like a huge spider. Before Kane can move, the thing drops onto Redly's neck and snaps it like a twig. The Puritan springs forward and discovers to his horror that the "spider" is a human hand!

That morning, Solomon Kane travels into Torkertown and learns that Roger Simeon the necromancer was indeed sent at dawn to the gallows. Before passing to the depths of Hell, however, Simeon had but one request, completed the night before. To have one hand lopped off at the wrist. What happened

to the grisly limb nobody knows, but Roger seemed more than satisfied as the noose snapped tight around his neck.

RED SHADOWS

Solomon Kane comes across a ravaged girl somewhere in France. The girl dies in his arms naming Le Loup, "the wolf," as her slayer.

For weeks, Kane stalks the bandit and his followers, hiding by day and picking them off one by one at night. At last he prepares a trap—spreading tales of hidden gold in a hermit's cabin. The bandits enter—and Kane sets fire to the powder hidden within.

Le Loup and a few companions were not part of this expedition. They remain hidden in a cave, gathering their ill-gotten gains and preparing to flee the country. There is no honor among thieves, however, and Le Loup murders one of his remaining compatriots, just as Kane boldly walks into the hideout, having dispatched the rest of the gang.

Le Loup knows he is the sole survivor of his band. He asks why Kane's blood boils so hot. Solomon relays the tale of the girl who died in his arms. Le Loup asks if she was his wife and the pilgrim replies that he had never seen the girl before. The bandit is aghast:

"Nom d'un nom!" swore the bandit.

"What sort of a man are you, Monsieur, who takes up a feud of this sort merely to avenge a wench unknown to you?"

The bandit parleys with the avenger, biding his time until he can knock over the cavern's sole candle. In the darkness, he slips out a hidden entrance and escapes.

An important character trait is brought out in this passage, for Howard now reveals:

"Kane could not have explained, even to himself, nor did he ever seek an explanation within himself. A true fanatic, his promptings were reasons enough for his actions."

Kane tracks the murderer down because it is right. His sense of right is offended. Though he feels the white-hot emotion of vengeance, he does not question why he acts on such emotions.



SOLOMON KANE

Years pass. The next we see of Kane, he's in Africa. He has followed Le Loup all the way across the Mediterranean.

Though it is likely Solomon has been here before, it is Howard's first exposition of the event and he spares a moment to explain that the Puritan and the Dark Continent are somehow linked. Perhaps it is the savage nature of their inner spirit that binds them.

Solomon ventures into the jungle and soon after is struck unconscious by some unseen figure. He awakes bound hand and foot on the floor of a hut. Sitting in the darkness nearby is a slight figure—N'Longa, the "ju-ju man." N'Longa has a proposition. If Kane will help him defeat the chief of the tribe, he will help Solomon with the "white devil" who aids him. Kane is soon after taken from the hut and brought before Chief Songa and his companion—none other than Le Loup.

The bandit once again expresses his amazement that Kane has pursued him so far to right a wrong committed against a total stranger. Solomon responds in kind. "Why have you fled from me across the world? You do not really fear me?" The bandit says that while he is confident he could best his pursuer in a fair fight, he has no desire to partake in such an event. He prefers to win his battles by guile and subterfuge. Le Loup's tone bears the slightest hint that he realizes Kane is his destiny, and that to fight him one on one will result in his early retirement to Hades.

Le Loup goes on to explain that he has supplanted the tribe's witch-doctor, N'Longa, and wormed his way into the cannibals' confidences. At a word, the cannibals and a massive champion named Gulka the Gorilla Slayer overcome Kane and N'Longa. The unlikely pair are then bound to a stake and set to be burned alive. As the bonfire begins, N'Longa droops—seemingly dead. Moments later, one of the tribe's previous human sacrifices rises awkwardly from the sacrificial altar—convulsing and jerking its way toward the chief and his white-skinned advisor. The zombie staggers toward Chief Songa and slays him before falling dead at the foot of the bonfire. The cannibals believe this is



N'Longa's magic and rush to put out the fire and free its victims as Le Loup slips away into the night.

Kane follows and confronts Le Loup in a moonlit glade. The two fight an epic duel to the death, pitting the Puritan's steely will against the Frenchman's flashing blade. In the end, of course, Solomon's mettle is stronger and the long pursuit of the bandit comes to a bloody end.

But this deadly night is not over for our hero. As he cleanses his wounds in a nearby stream, Gulka the Gorilla Slayer—the tribe's strongest member and a loyal subject of Chief Songa—emerges from the jungle. Gulka stalks the hero, circling his prey warily as he prepares to strike. Solomon is exhausted from his battle with Le Loup and the heat of his intended pyre. He steels himself for a manly end, but knows his fate is sealed.

Just then Gulka pauses. At the edge of the moonlit glade appears a set of yellow, glaring eyes. The intruder is a monstrous gorilla—the mate of a large silverback Gulka killed cruelly



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that day and left upon the roof-poles of his hut. The two square off, but fate intends revenge and Gulka's spine is snapped like a twig. The victorious gorilla then hurls the cannibal's remains into a nearby tree to mock the end of its own mate, and stalks back into the night and the high mountains where it lives.

Kane has an odd feeling about the night's events. He feels as if he's seen all this before. As if his soul is bound to this dark place, or perhaps to the savagery he's witnessed tonight. Perhaps, he feels, he is some sort of eternal champion, forever destined to walk the line between barbarism and civilization.

BATTLE OF BONES

Solomon travels through the Black Forest of Germany and chances across a French companion named Gaston l'Armon. The two check into an inn called the Cleft Skull, and are almost immediately overcome with misgivings for the innkeeper. Shown to their chambers, Kane discovers a secret closet in which a chained skeleton with an obvious gash in its skull is discovered.

L'Armon deftly cuts the corpse's chain and remarks, "Somehow, I will slay the man who kills me, though my corpse climb up forty fathoms of ocean to do it."

Kane turns and is surprised to see l'Armon with a pistol in his hands. His companion is Gaston the Butcher, whom Kane now remembers having seen some years past in Calais. Gaston disarms Kane, but before he can murder the Puritan, is slain himself by the innkeeper—another madman.

The innkeeper was imprisoned for some crime he did not commit and now wars against all men. The skeleton in the closet, he claims, is a vile sorcerer he murdered some years before. The fiend continues to rattle his bones—threatening vengeance, the innkeeper explains, so he chained him to the floor in this small closet.

The maniac makes to kill Solomon, but a cold wind blows out the room's only candle. Hideous laughter and the rattle of bones echoes from the closet and the innkeeper is pulled in. Kane fumbles to light a candle and throws open the secret door to find his

treacherous host dead with the bony fingers of the freed skeleton around his throat. Gaston's vow to avenge his death by his own hand proved true—for his was the hand that freed the chained skeleton.

THE CASTLE OF THE DEVIL

Kane continues his journey through the Black Forest of Germany and chances upon another companion—a fellow Englishman by the name of John Silent. Kane relates that this land is a cruel place, and that only hours before he passed a dying wretch on a roadside gallows and cut him free. Silent warns that these are the lands of Baron Von Staler, and that such an action was very unwise. Kane rebukes his companion and the two continue on their way.

Shortly they come upon the keep of Von Staler, which Kane says men call the "Castle of the Devil." Silent wishes to move on, but Kane is firm. He wants to confront this Baron. "It has fallen upon me, now and again in my sojourns through the world, to ease various evil men of their lives. I have a feeling that it will prove thus with the Baron."

(Howard's version ends.)

DEATH'S BLACK RIDERS

This is the shortest of Howard's Solomon Kane fragments, yet also one of the most evocative.

Solomon Kane is riding through a dark forest (perhaps the Black Forest still) when he spies a black rider on a gigantic black horse galloping toward him. Kane seeks to let the rider pass, yet catches sight of two burning eyes beneath the rider's cloak, and sees moonlight glint on steel.

Kane draws his pistol and fires at the black rider, point blank into the face, but to no effect. A wave of icy air engulfs Kane like a surging river, and Kane and his horse fall. By the time he recovers, the mysterious black rider has gone.

(Fragment ends.)





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THE MOON OF SKULLS

Solomon Kane is traveling over extremely rugged terrain in Africa. After an arduous trek and ignoring a corpse obviously posed as a dire warning, he meets a large tribesman who tells him he has entered the land of Negari, home of the Vampire Queen Nakari.

The tribesman is soon joined by many of his fellows who were hiding in the jungle nearby. At a narrow bridge of natural rock, the natives attack. Kane backs himself onto the bridge and battles them one at a time. Suddenly, a giant among the attackers comes forward and drives himself and Solomon off the narrow bridge and into the endless chasm below.

Kane manages to twist so that he lands on top of his foe, and luckily falls only a few dozen feet onto a narrow ledge. The other attackers cannot see in the growing darkness and take leave—believing the pair dead. Kane slowly regains his senses and detects hidden

entrances in the ledge. He enters a dark, rubble-strewn cave and at once encounters a swarm of bats and what is perhaps a giant constrictor of some sort. The Puritan's steel will—and the point of his dagger—eventually drives the serpent away and he stumbles on through the darkness.

As Kane wanders through the caves, he eventually discovers a secret passage that leads up to what is obviously Queen Nakari's palace. Through a crack in the walls he sees the tribesmen flanking their beautiful but savage matriarch. Surrounding Nakari are gigantic statues of the beasts of Africa—and stranger things, images not likely carved by the current occupants. The tribesmen who serve her are beplumed and fit—elite guards that could easily rival the finest soldiers of Europe.

As Solomon Kane watches, the tribesman who led him to the bridge earlier is brought before the Queen and executed for failing

to bring the white stranger to her alive. The Englishman withdraws and explores the hidden passages within the palace, avoiding the natives until he eventually comes across a strange and mysterious room flanked by two elite guards.

The walls do not reach to the ceiling, it turns out, and Kane scales upward and over the guards into the room beyond. What he finds there is a complete and total shock to the Puritan adventurer.

Lying on a velvet couch is a red-haired, white-skinned woman—a prisoner of Nakari. This woman is Marilyn, and it is for her that Kane had ventured into the darkest heart of Africa.

Kane had fought a duel in England, and as his opponent lay dying, he revealed that he had sold a young heiress into slavery years prior. The slaver was a Barbary pirate named El Gar. Kane tracked down the reaver and slew him—after learning that the young girl had been sold to a merchant in Istanbul. From there he traced the child to the Levant and chanced upon a dying Greek sailor who claimed the girl's last location was somewhere on the West Coast of Africa. Natives there led Kane to the interior where he heard rumors of the Vampire Queen, and that she had taken a white woman for a slave. This journey took the wanderer years with nothing but the slimmest hope for Marilyn's safe return, but such is the will of Solomon Kane.

The details of Marilyn's experiences at the hands of Nakari are not revealed, but she hints they are gruesome indeed, and best left untold.

Queen Nakari enters Marilyn's chamber and Kane hides behind the tapestries. The Vampire Queen's keen instincts soon detect him, and Solomon strides boldly toward her with his pistol drawn. But Nakari is a born trickster. She pulls a cord, opening a pit trap and sending Kane crashing through the floor into the darkness below.

The Puritan wakes in a dark cell with Nakari standing over him. Now her true motives become known. Her inherited kingdom is crumbling. She has heard of the white man's "thunder sticks" and believes that troops

armed with these weapons—and a strong king and queen to lead them—could restore Negari to its former glory. Kane refuses the Terrible One's advances, of course, and she leaves swearing that he will change his mind after rotting in the dungeon for a time—and hearing of Marilyn's torture.

Nakari sends for Kane some time later. As he is escorted through the ancient palace, Solomon spies one of the entrances to the secret passages he had used earlier. He tricks the guards by feigning illness and manages to overcome them before seeming to disappear through the walls like a white ghost.

Through the corridors Solomon wanders. A barred window offers him a vision of the Vampire Queen's vast city. Giant black stones, "far to the right and the left loomed up great black crags and beneath them there reared castles and towers of stone, of strange architecture—it was as if giants from some other planet had thrown them up in a wild and chaotic debauch of creation." Swarms of Nakari's subjects were even now gathering below, no doubt preparing for some dark ritual.

Solomon Kane continues his exploration and chances upon more ancient dungeons. Within, he finds a strange and unexpected prisoner. The captive is one of the old race—those men and women who built this strange city. "...have your eyes looked on the golden spires of Atlantis and the crimson walls of Mu?" he asks. The man then relates the tale of this age-old place; it was the last bastion of proud Atlantis, eventually brought low by the slaves they had taken from the far corners of the world. Interbreeding and training in the ways of war eventually led to a massive revolt. But the slaves had not been trained in the other skills of ruling and slowly fell into barbarism. The prisoner is the last of the old Atlantean priests, and Nakari is likely the last of the slave royalty.

Marilyn, the aged prisoner explains, will be sacrificed to Nakura's skull, the last remnants of a treacherous wizard who aided the slaves in their overthrow of Atlantis. Nakura is a god to the Negarians now, and Nakari believes that sacrificing Marilyn to him will restore



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her former power. All this will occur on the "Moon of Skulls"—the next full moon, this very night.

Nakura's skull lies in the Tower of Death, and "speaks" to the people each full moon. This is a trick, the prisoner says, for a secret stair leads up to the skull and a priest of the Vampire Queen recites ancient gibberish to excite the ignorant worshippers below.

The old prisoner gives Kane a plan before finally succumbing to his lifetime of torture. Climb the stair, he advises, slay the speaker, and in Nakura's guise, tell the people to slay the Vampire Queen instead of Marilyn.

Leaving the dead priest, Kane hurries from the dungeons and races for the Tower of Death. But the dark labyrinth is difficult to navigate and Kane instead ends up in some other palisade across from the tower. Below him, the ritual has already begun. The natives are chanting, Nakari dances, and Marilyn lies upon the Black Altar where she will soon be sacrificed.

Solomon steals to the ground level, mad in his haste to save Marilyn or at least die by her side with honor. To his great fortune, one of the chieftains watching the ceremony stands with his back to Kane's door. In his waistband is Kane's pistol. The Puritan silently dispatches his foe in the darkness of the doorway just as the skull of Nakura begins to speak. Solomon rushes forward and fires at the skull high above—shattering it into a thousand pieces. The stunned worshippers below writhe in disbelief—the skull had been their god for untold centuries, and now is gone with a hurried crack of thunder.

Madness sets in and the natives begin to attack each other as well as the white intruder. Kane battles his way through the berserk mob to Marilyn, and regains his sword, which they had planned to use to slay her. Nakari herself then rushes from the crowd to slash Solomon with her terrible claws, but she is intercepted by a maddened giant who throws her from the altar onto the stones below.

The wanderer rushes to Marilyn's side and is finally about to be overwhelmed when a massive earthquake strikes. The great Tower of Death suddenly begins to sway; it topples into the crowd, crushing scores and sending

the cavorting madmen scattering from its shadow. What happens next is a blur, but the Puritan battles his way through the crumbling city and into the wilds beyond before passing out exhausted from his trials.

He awakes on a bluff overlooking dense jungle below; Marilyn at his side. Though he is battered and bleeding, Solomon feels reinvigorated by the success of his years-long quest. "To England," Kane exclaims as he begins to lecture Marilyn on faith and the power of the Almighty who delivered them both from the terrible empire of Negari.

THE ONE BLACK STAIN (POEM)

St. Julian's Bay, 1578. Sir Francis Drake is holding a mock court to try what he calls the "rebel captains," one of whom is Sir Thomas Doughty. Kane steps forth and proclaims that while the traitor may be worthy of death, Drake's court is a mockery of justice. Drake attempts to make Kane execute the traitor, but Solomon's steel gaze easily counters the demand of his "one-time friend." Still, Drake throws the "Puritan knave" in irons and he is taken into the brig of his flagship.

Later that night, Kane easily overpowers his guard—it appears that Drake's men are demoralized at executing their shipmates. Slipping into the admiral's cabin with a dagger in his hand, Solomon intends to administer final justice. Drake sees Kane enter the room but makes no attempt to stop him from his murderous deed. Solomon realizes Drake is already dead inside and quietly leaves the room.

THE BLUE FLAME OF VENGEANCE

The tale begins with Jack Hollinster and Sir George Banway engaged in a duel over a girl named Mary Garvin. The fight ends with first blood, though both men are willing to push it to the death if not for the interference of their seconds and a local magistrate.

Jack, the younger, poorer man, leaves the duel and wanders along the beach, cursing to himself. He is overheard by a tall, rangy stranger sitting on the rocks—Solomon Kane. The Puritan has spied what he claims is a pirate ship belonging to a renowned reaver named Jonas Harkrader, though better

known as the Fishhawk. He explains this to Hollinster, warns him of his cursing, then sets quickly off on his way.

Later that night, a local peasant comes to Jack's window and tells him that Mary has been taken by his rival, George Banway. Jack follows the man to Sir George's manor—and is betrayed. The peasant cudgels Hollinster and all goes black.

Young Hollinster awakens in the cellar of Banway's manor. Sir George has taken Mary as well, and has surrounded himself with pirates led by the notorious Fishhawk. Banway, it seems, is one of their "Brotherhood," and intends to help them sell the loot taken from a recent act of piracy. He intends to turn Jack into a "red ruin," and Mary will be his plaything for two months while the pirates take to sea and avoid any local authorities.

Just then, a dark shadow breaks across the gathered buccaneers—a tall, rangy shadow topped with a wide slouch hat. Solomon Kane has arrived.

To avenge the death of a girl he had once held upon his knee as an infant, he has chased the pirates from the Spanish Main to Portugal and England. Kane has Harkrader in his sights, but the pirate appeals to the Puritan's one weakness—his pride. He goads him into a duel and Solomon accepts. The Fishhawk wisely chooses daggers as his weapon—avoiding the champion's deadly aim with the pistol and incredible skill with the rapier. A terrible and bloody knife fight ensues. Kane wins through sheer determination, and slowly presses the point of his blade through Harkrader's breast and into his heart.

The pirates make their play, but Solomon has armed Hollinster in the interim. The two rescue Mary and break away, bolting the cellar door and trapping the rest of the cutthroats below. The trio avoids the rest of Harkrader's guards by moving into the manor. Unfortunately, George Banway has a secret passage within and is able to surprise them. Jack shoots him with one of Solomon's pistols, but it has no effect. Banway grabs Mary and disappears back into the secret portal. Kane

reasons it must run to the sea, for the lord of this house has long trucked with smugglers. He and Hollinster race to the coast.

At the beach, they find Banway and the remaining pirates boarding longboats. Mary is bound within one of the craft. They rush the fiends and Jack engages Sir George in swordplay. Though Jack is outmatched, he manages one solid blow on his rival's ribs—only to discover he is wearing a mail shirt. Banway retaliates and Jack retreats wounded. Now the noble must deal with Solomon. The battle continues, but this time it is obvious Kane is the master. The wanderer feels almost guilty at defeating such an amateur, but soon enough pierces his left eye and leaves him dead on the sands.

Kane leaves the young lovers on the strand—wandering once more toward the inevitable call of righteous adventure.

THE HILLS OF THE DEAD

Kane finds himself in Africa once again. He ascends a tall cliff is met by his friend from Red Shadows, N'Longa. The witch doctor gives Kane a magic, cat-headed staff and tells him that if he wants the ju-ju man, he need only sleep with the staff across his chest.

Despite his Puritan background, it is in this tale that Solomon Kane realizes magic is a powerful weapon, and despite his deep reservations, he must accept this lesser evil.

"God have mercy on my soul for delving in barbaric magic," said he, "but demonry must be fought with demonry, mayhap."

Kane presses on, wandering toward some unknown destination but inexplicably drawn to the Dark Continent. "...she has drawn me, and with the dawn I go to seek the heart of her."

A few days (or perhaps weeks) later, Kane is stalking through a curiously quiet grassland when he spies a young girl, Zunna, running from a lion. He fells the beast with a single shot. Zunna's village is too far to make by sunset, so the Puritan decides to shelter for the night in a nearby cave. Zunna objects,

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claiming the hills are far more dangerous than the lions, but Solomon has had enough of superstition.

Zunna's warning proves true, however, as the adventurer is soon attacked by two hideous undead natives. Kane overcomes the creatures by driving his staff through their chests and turning them to dust. Zunna explains that there are hundreds of these "vampires" in the hills. They were created by ancient masters who used them to battle their rebellious slaves—Zunna's people.

Kane prays, trying to figure out how to defeat an entire nation of vampires. Finally, he agrees to use black magic against itself. He lies with N'Longa's staff across his chest and is soon met by the ju-ju man in his dreams. N'Longa instructs Solomon to send Zunna home and return with her lover. She does so, and her lover sleeps with the magical staff. N'Longa transfers his consciousness into the lover's form, and sends the native and Zunna into limbo for a time.



The ju-ju man and Solomon trek to the top of a high crag and gaze down upon the plateau below. There they see a vast, gray ancient city—the city of the dead. N'Longa explains that the vampires dwell in the caves for fear of being trapped in the collapsing stones of the crumbling city, but still retreat to its high walls when they are occasionally attacked by the surrounding spearmen.

As the two old friends meditate on this problem, the sun begins to set. Suddenly, they are swarmed. The fighting is desperate and Solomon is nearly ripped to pieces as he clears a path up the mountain. Death, it seems, is looming near when N'Longa's plan finally bears fruit. Swooping from out of the darkening sky comes thousands of vultures. They descend on the vampires and begin picking them to pieces. The things run for the safety of their city, but N'Longa is not done. He hurls a flaming brand to the grassland below his vantage point and watches as fire sweeps through the tall grass. The vultures and the fire make short work of the horrible undead.

Solomon and N'Longa return at last to the slumbering Zunna and her lover. N'Longa explains to Kane that he is far older than the Englishman would believe, and that not all magic is black. Were he evil, N'Longa explains, would he not keep this fine young body instead of his old tired shell? Kane will never truly embrace this magic, but neither does he condemn it.

Africa still calls to the wanderer, and he sets out on his way once again.

"Defy man and God, but you may not deceive the vultures, sons of Satan! They know whether a man is alive or dead!"

HACK OF BASTI

Solomon Kane comes across an old brother in arms, Jeremy Hawk. Kane sailed with his friend Sir Richard Grenville, while Jeremy was on John Bellefonte's ship. Hawk tells of his adventures on the Spanish Main, in which Bellefonte died and he became captain. From there he was chased by a Spanish warship and put ashore somewhere on Africa's coast. He traveled far—eventually alone as his mates died—and came upon a strange city where

natives were ruled by “a curious and ungodly race.” The city was called Basti, and the cruel masters the Khabasti.

Hawk fooled the natives into believing he was a minor god thanks to some simple sleight of hand, but was himself even more amazed at the very real black magic of their high priest, Agara. The Khabasti were so cruel to the slaves that Hawk eventually led them in revolt. His rebellion was successful, and he ruled over them for a short but prosperous time. Agara survived the first revolt, however, and returned with his loyalists. With the aid of black magic, the Khabasti were victorious and drove Hawk from the city. He had been on the run ever since. Solomon agrees to return with Hawk to retake the city.

“But I wish no earthly throne of pride and vanity. If we bring peace to a suffering race and punish evil men for their cruelty, it is enough for me.”

Shortly, Hawk’s pursuers burst into the clearing. Most are African natives, but some are taller with different skin tones and features. Kane feels he has seen these men before—or some like them. Hawk fires one of Solomon’s pistols at the leader of the warband and blows his brains out. The rest are shocked and bow down to their former king.

(Fragment ends.)

THE RETURN OF SIR RICHARD GRENVILLE (POEM)

Kane sleeps beneath a tree and dreams of Sir Richard Grenville’s return. His former captain informs him that the hounds of Doom are free. The two companions fight side by side, as in days of old. Pistols roar, sabers flash, and horrible things race at them through the night. The pair are victorious. In the end, Kane, as always, stands alone—the phantom of his dream fading back into the eternal night.

WINGS IN THE NIGHT

Kane remains in Africa, somewhere east of the Slave Coast, when he comes across a ruined village. Bones and loot lie everywhere, and he ponders what could have happened

here. Two grim clues present themselves. The thatched roofs of the huts are torn as if something ripped them apart from above, and a tawny skeleton lies impaled on a broken limb some 60 feet above the ground. As he ponders the scene, Kane comes across a hideously mutilated native tied to a large stake. The unfortunate man tells Solomon that a priest named Goru bound him here for the pleasure of the akaanas. Finally, the wretch dies, screaming only:

“The wings! The wings! They come again! Abbbh, mercy, the wings!”

Solomon Kane leaves the village—a group of cannibal hunters who have pursued him for days finally discovering his trail. He heads into the dark hills beyond the village, feeling his cowardly pursuers slinking behind him all the while. Finally, the hunters sense an advantage and attack. Kane wrestles in the darkness with one of the savages, but at the height of the battle, something swoops down from high above and snatches the screaming cannibal into the air.

Kane sleeps and dreams of the horrible things. The following morning he sets off, determined to destroy this threat which he feels lurks in the black hills beyond. To his great surprise, one of the things attacks him in the broad daylight. It flies from the sun but is quickly brought down by a single shot from Solomon’s pistol. He examines the dead creature and believes it to be nothing short of a winged demon from Hell itself. The terror has humanoid features, with a beaked mouth and terrible jagged teeth. As he surveys the thing, another suddenly attacks. This one grievously wounds Solomon, tearing half his scalp and gashing him horribly as they fly high into the air. The Puritan stabs the horror over and over with his dirk, and the thing eventually plunges to the earth with its mangled victim in its grasp.

The wanderer awakes weeks later in the village of Bogonda, where he is being cared for by a small tribe of Africans. One of those caretakers is Goru, who the man on the stake claimed had bound him there. Goru cares for Kane and explains that his tribe is not native here. They came to this plateau a hundred

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and fifty years earlier, fleeing a civil war. They battled their way through a thousand miles of jungle, past the terrible cannibals Kane had encountered, and onto the grassy plateaus. Here they hunted lions and the many wild goats and pigs that roamed there. Soon they learned why this game had gone untouched by the nearby cannibals for so long. It was the lions that kept away the winged creatures of the black hills.

The hideous akaanas struck selectively at first, but quickly learned the Bogondi's arrows were little threat to them unless fired en masse. Soon they were mercilessly murdering the tribesman just out of bow-shot, cruelly taunting the refugees with their bloody toying and feasting.

A party of the Bogondi went into the black hills to slay the things, and found cliffs honey-combed with caves. They were wiped

out by the akaanas and the Bogondi removed themselves to two villages, Upper and Lower Bogonda.

Goru's people then attempted to leave this Hellish place by battling their way through the cannibals, but the savages gathered and blocked their escape in a pitched battle that lasted the better part of a day. All the while, the terrible akaanas circled in the skies above, laughing at the slaughter and picking off any isolated combatants for their own pleasure.

The akaanas did not seek the complete destruction of the Bogondi. Instead, they kept them much like cattle, snatching only occasional strays and staying away from the village. The bat-people were dying out now, Goru said, but they were still too strong for his remaining warriors. And even if they were victorious, the cannibals would simply sweep up the plateau and finish them.

But doom was nigh. The tribesmen had been forced to eat many of the pigs and goats that were the natural prey of the akaanas, and the vengeful, hungry monstrosities were turning to Bogondi flesh more and more. The Lower Bogondis finally revolted against their akaana masters and slew one of them. Vengeance came swiftly. A hundred or more of the creatures descended on the village and decimated it. Now only Upper Bogonda was left, and Goru believes it is doomed. As a last desperate measure, the remaining tribesmen drew lots and sacrificed one of their own in an effort to appease the akaanas. This was the unfortunate soul Kane found bound in the ruins of the lower village.

As he contemplates the predicament, Kane realizes it was these creatures that gave rise to the legend of the harpies. He determines his presence here is keeping the cowardly predators at bay, and vows to remain as long as he continues to offer the Bogondis some measure of protection.

It is not to be, however. Soon after, Kane awakes to hear the sounds of slaughter. The akaanas are attacking. He slays six of the things in a red madness with pistols, rapier, and bare hands. The villagers manage another eleven, but in the end, the winged terrors are too much. All of the Bogondis are slain, and Goru's severed head is left mounted above his hut.

Solomon swears vengeance for these unfortunate people. Day and night he toils to transform Goru's hut into a death-trap. Kane slays all the game on the plateau and allows the lions back to devour whatever's left, depriving the flying hunters of their prey. Finally, he slaughters a buffalo and butchers it in Goru's hut. The starving akaanas descend and cautiously enter the building to feast. Kane strikes—locking the door and setting fire to the thatch walls. The ancient harpies scream and finally die in a smoldering Hell, eliminated from the world and leaving only the myths they spawned.

The Footfalls Within

Kane is still in Africa when he comes across the unfortunate remains of a dead slave. He tracks the woman's prints and comes upon

a slave train of a hundred shackled natives. Driving them are 15 Arabs and some 70 native warriors. The Puritan's blood boils as he watches the slavers abuse and whip their prisoners. He shadows them for hours, trying to formulate a plan to save these poor souls—driven by memories of his own time in slavery aboard a Turkish galley.

But Kane cannot hold his ire for long. When one of the slaves falters and is about to be raped, he strides forth from his hiding place and slays a number of the butchers. Inevitably, he is captured, of course, and finds that the slave train is run by sheikh Hassim ben Said. He has heard of Kane's exploits and promises to sell him into slavery for a very high price—most likely to one of the Puritan's many enemies.

As the group marches along, one of the warriors discovers what ben Said believes is an old tomb—perhaps full of riches. He drags his spearmen and Solomon into the jungle and waits anxiously while one of his men cracks open the door. To his horror, Solomon realizes this is no crypt—it is a vault intended to keep some terrible monster at bay. As the door cracks open, an amorphous thing of blood and death roils out over the assembled crowd. Kane bursts free and barely manages to slay the monster with N'Longa's staff.

As he theorizes about the Thing's origin, he realizes this was likely sealed here by King Solomon himself, perhaps with the very staff he now holds.

The Children of Asshur

Kane has taken refuge from a raging storm in a peaceful village. He awakes to sounds of battle. He reaches for his weapons and is struck a terrible blow from a tall, bronze-skinned man.

The wanderer awakes several hours later. He finds the village is in ruins, with corpses strewn everywhere. Solomon stalks off into the jungle—his weapons gone—and spies the torches of the attackers heading into the high hills, obviously leading slaves.

The next morning the Puritan follows and discovers a wide road leading onto a cliff-flanked plateau. Atop this mountain, to his amazement, is an incredible walled city. Soon

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Kane is discovered by one of the inhabitants and attacked without warning. For once the foe is Solomon's equal in combat and strength. Only the Puritan's will prevails, and the two engage in a bloody fight that sends them tumbling down a steep embankment to land in a broken and bloody heap.

Solomon wakes many days later, his wounds bound and clean, and food and wine within his reach. Around his wrists, however, are golden chains. His captors seem to be the king of these strange people (Asshur-ras-arab) and a fawning priest (Yamen). They keep him chained for days in various rooms within the king's palace, where he is sometimes able to make out the vast, colorful, and curiously gigantic architecture. On the walls he sees murals telling tales of these people's ancient history—of battles with Africans, Persians, and even antediluvian Europeans.

Some time later, Kane is brought to a throne room where he is drugged and used in vile trickery. Yamen proclaims that Kane is some sort of oracle of the god Baal, and that he has bid the rebellious prince Bel-lardath

be flayed alive. The event takes place in the public square far below, and Kane is informed of his deed by his attendant, a slave of the native people from the villages far below.

Solomon now knows that he is a captive of the Assyrians in a city called Ninn, and that he is being used as a puppet by the false-king Asshur-ras-arab and his corrupt priest.

One morning as Kane languishes in his cell, a massive attack is waged against Ninn by one of the tribes with whom they frequently war, the Sulas. The natives are decimated by arrow fire from the walled city and finally broken by the might of the Assyrians. However, Kane's attendant is of the Sulas, and the defeat drives him mad. He leaps upon Yamen's back and plunges a dagger between his shoulder blades. A massive guard pulls the slave back but stumbles into Kane—giving him the break he has waited for these maddening months. The wanderer kills the guard before stealing the key to his chains and escaping.

His plan is to slip through the chaotic streets below, but his path is blocked by a terrible scene. A great lion has somehow broken loose in the streets and is about to seize upon a young noblewoman. Solomon comes to her rescue and kills the beast. The priests of Ninn gather about and scream for his capture, but a young nobleman protects him and offers Kane his sword.

(Fragment ends.)

SOLOMON KANE'S HOMECOMING (POEM)

Solomon returns to his home of Devon, now likely in his 60s. He tells the locals of his incredible adventures—how he has slain a vampire queen, seen dead men walk in the moonlight, and fought alongside his beloved Richard Grenville. He waxes mournfully about an unknown lady, "Bess," and regrets that he "caused her tears."

No sooner has Solomon said that he'd like to rest peacefully in Devon, than he catches some ill wind off the ocean. Without another word, he sheathes his Spanish blade and wanders off into the night upon some new and strange adventure.



CHARACTERS

"A strong man is needed to combat Satan and his might. Therefore I go, who have defied him many a time."

—*Skulls in the Stars*

YOUR hero doesn't need to be a Puritan wanderer, though you can certainly stride that path if you like. Solomon Kane's world is full of many different types of heroes. Swash-buckling pirates or honorable soldiers, wise men from forgotten cities in Africa, French musketeers, Arab merchants, and American Indians all belong here.

One's goal, demeanor, and manner need not match that of our titular hero either. What matters is that whatever character you create, he or she is an icon of her type. If you create a zealous Inquisitor, play him as such! Insist on strapping infidels to the rack and forcing confessions from their lips. If you play an American Indian, show his savage and brutal side as well as his nobility. Play your hero to his fullest, and don't be afraid to be a stereotype—at least on the surface.

Don't be afraid to play a slightly villainous adventurer either. The nature of the *Path of Kane* Plot Point campaign means there is room for all types. The wicked may be redeemed, or at least serve a greater good before their final judgment falls.

Below are a number of character ideas that make sense to play in Kane's world. These are just some ideas intended to spark your imagination, not an exhaustive list from which you have to choose. If you have a strong idea of the kind of hero you want to create, you should go with that, even if we haven't included it here.

Antiquarian: The antiquarian is interested in ancient artifacts, especially those alleged to contain strange powers. Whether they be relics of long-dead saints or ju-ju fetishes, the antiquarian isn't afraid to explore new lands in search of powerful and mysterious objects.

Bandit: The world of Solomon Kane is a harsh one, and banditry is rife. A bandit may be a former soldier fallen on hard times, a gentleman highwayman who only robs those who can afford his price, an outcast forced to live outside society who must take by force what he needs to survive, or simply a spineless cur who preys on the weak to save himself from having to work for a living.

Escaped Slave: The colonial powers have transported many slaves to the New World to work on the plantations and in the mines. Life is very hard, and more than a few run away to seek a better life elsewhere.

Explorer: The powers of the Old World are stretching their influence across the continents. Many explorers are known to be roaming the lands, mapping features and searching for new wonders. Great fame and fortune awaits those who reveal the blank regions of the map.

Hunter: In many cultures, hunting is still the primary method of food acquisition. Often operating alone, these trackers are more at home in the wilderness than in the cities.

Inquisitor: The Inquisition was founded to seek out heresy, witchcraft, and other such Devilry. Inquisitors are often driven by intense religious zeal, and use questionable methods to extract confessions before they "purify" their victims in a funeral pyre.

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Merchant: The land blockade of the great Ottoman Empire has forced the European nations to seek new trade routes to the Indies and Cathay. Part explorer and part sailor, merchants are among the first to visit these new lands and encounter the wonders—and horrors—which dwell there.

Missionary: The European powers all consider the natives of the new worlds to be Godless savages. The missionary is dedicated to enlightening the natives, and teaching them the ways of civilization.

Musketeer: The advances in musketry have revolutionized European warfare, and are largely responsible for the demise of the armored knight. While a soldier must close with his foe, the musketeer dispatches his enemies at range, and with weapons that penetrate even metal armor with ease.

Native: The lands the white man now treads were not previously empty wastelands. Indigenous peoples have inhabited them since time immemorial. Although Europeans consider them primitive, the natives are at one with the natural world, and are fierce and savage warriors.

Noble: Whether a European noble with land and a castle, or a native princess, a noble is from the upper echelons of her society.

Officer: Leaders of fighting men, whether at sea or on land. They are usually given their commission due to their wealth or birth, or more rarely earn their position by rising “through the ranks.”

Penitent: The penitent seeks atonement for some earthly sin, hoping she can redeem herself before the Reaper comes to claim her soul.

Pirate: True pirates are thieves looking to get rich off the hard-earned fortunes of others. Most are able seaman of course, but aren’t necessarily good fighters. Pirates rarely attack crews who can fight back, preferring to prey on the weak for easy plunder instead.

Privateer: Those who hunt pirates with official commissions from rulers or shipping organizations are called privateers. Theirs is a dangerous job, for pirates fear the noose and rarely surrender without a fight.

Sailor: Mankind has sailed the seas since the days of antiquity. There are many strange things living in the ocean, and it is not without reason sailors are considered a superstitious bunch.

Shaman: Magic is a real and potent force in the world, yet it requires the practitioner to walk a line between light and darkness. Shamans, also known as witchdoctors or ju-ju men, invoke their powers through spirits, whether ancestral, elemental, or from some darker plane of existence.

Sorcerer: The sorcerer is the Western equivalent of the tribal shaman. They are not fantasy-type wizards but instead work their will through rituals and charms. Some invoke angelic powers; others walk a darker road and traffic with unholy spirits.

Spy: Nations have always spied on their rivals, seeking to unlock their secrets, uncover weaknesses, and thwart potential aggressors with advanced knowledge of their plans. The spy relies on her wits and guile to infiltrate other lands.

Swordsman: A swordsman may be a bully or show off, using his skills for his own ends, or a protector of the weak, willing to lay down his life for a noble and just cause. Some prefer flashy styles, others, like Kane, are functional (yet deadly) in their sword play.

Treasure Hunter: Rumors of vast treasure hordes—such as that of the fabled city of El Dorado or the lost mines of King Solomon—are common. Those who gain some clue to their location search the world relentlessly for these treasures.

Vengeant: The vengeant has been driven to seek revenge for some wrong done against her or her loved ones. She may perhaps have lost a friend to the Inquisition, been falsely imprisoned by a corrupt noble, or suffered at the hand of some unnatural beast. Her lust for revenge knows no bounds.

Warrior: Warriors may be simple barbaric fighters or trained soldiers. Armed with spear and shield and decorated with war paint, or sword and musket and dressed in armor, they defend their people against vicious beasts and marauders, and wage war against their nation’s rivals.

MAKING CHARACTERS

CREATING awe-inspiring heroes for *The Savage World of Solomon Kane* is easy. The only thing you need is a copy of the character sheet found at the back of this book or on our website, WWW.PEGINC.COM. Once you have your sheet, follow these steps to make your hero.

Note you will occasionally see a reference to your hero's "Rank," which is a measure of how experienced he or she is. This section assumes you're starting as a "Novice." Your hero will advance to Seasoned, Veteran, Heroic, and Legendary... if he survives long enough!

If the GM wants to start your party at one of these higher Ranks, see page 69.

1) RACE

All player characters in *The Solomon Kane RPG* are humans. In the *Savage Worlds* game system used in this book, humans start with one free Edge (see page 33).

2) TRAITS

Characters are defined by attributes and skills, collectively called "Traits," and both work in exactly the same way. Attributes and skills are ranked by die types, from a d4 to a d12, with d6 being the average for adult humans. We'll tell you exactly how to use them in just a bit, but for now, just remember that higher is better!

ATTRIBUTES

Begin your character by purchasing his attributes. All heroes start with a d4 in each attribute, and have 5 points with which to raise any or all of them. Each die type above a d4 costs 1 point. Raising a d4 to a d6, for example, costs 1 point. Raising the attribute another step (to a d8) costs another point.

You're free to spend these points however you want with one exception: no attribute may be raised above a d12.

Here's more information on your hero's attributes and what they'll be used for during the game.

- **Agility** represents your character's nimbleness, quickness, and dexterity.

- **Smarts** is a measure of how well your hero knows his world and culture, how well he thinks on his feet, and his mental agility. See the sidebar on Common Knowledge on page 26 for another important use of the Smarts attribute.

- **Spirit** is your character's emotional side, reflecting his inner wisdom and willpower. Spirit is very important as it helps your hero recover from being rattled when injured.

- **Strength** is raw physical power and general fitness. Strength also determines your hero's damage in hand-to-hand combat.

- **Vigor** represents endurance, resistance to disease, poisons, and how much pain or physical damage a hero can shake off.

SKILLS

Skills are learned trades such as shooting, fighting, scientific knowledge, professional abilities, and so on. You'll find a complete list on page 48. These are very general skills which cover all related aspects. Shooting, for example, covers all types of handguns, ship weapons, and other ranged weapons.

You have 15 points with which to buy your skills. It costs 1 point to buy a skill at d4. Each extra die type costs another 1 point as long as the skill is equal to or less than the attribute it's linked to (listed beside the skill in parentheses). If you exceed the attribute, the cost becomes 2 points per die type.

As with attributes, no skill may be increased above d12.

Example: As the Fighting skill is linked to Agility. A character with a d8 Agility can buy Fighting for one point per die type to d8. Buying a d10 costs 2 more points, and a d12 costs another 2 points.

DERIVED STATISTICS

Your character sheet contains a few other statistics you need to fill in. Each is described below.

Charisma is a measure of your character's appearance, manner, and general likability. It's 0 unless you have Edges or Hindrances that modify it. Charisma is added to your

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Persuasion and Streetwise rolls, and is used by the Game Master to figure out how the nonplayer characters of the world react to your hero.

Pace is how fast your character moves in a standard combat round. Humans walk 6" (on a tabletop—each inch represents 2 yards) in a round and can move an additional 1d6" if they run (see page 72 for more information). Write "6" on your character sheet beside the word Pace.

Parry is equal to 2 plus half your hero's Fighting (just 2 if a character does not have Fighting), plus any bonuses for certain shields or weapons. This is the Target Number (TN) to hit your hero in hand-to-hand combat.

Certain Edges and arcane powers can boost Fighting above a d12. When this occurs, halve and round down any pluses. So a d12+1 gives a Parry of 8.5, rounded to 8.

Toughness is your character's damage threshold. Anything over this causes him to be rattled or worse. Like Parry, Toughness is 2 plus half your hero's Vigor, plus any Armor (use the armor worn on his torso). Vigor above a d12 is factored just like Fighting and Parry.

Example: Kane's Charisma is +2. His Pace is 6 just like everyone else. He has a d12+2 Fighting, so that gives him a Parry of 9. His Vigor is a d8 and he doesn't wear any armor, so that's a Toughness of 6.

3) EDGES & HINDRANCES

Great heroes are far more than a collection of skills and attributes. It's their unique gifts, special powers, and tragic flaws that truly make them interesting characters.

Characters can take special abilities—Edges—by balancing them out with character flaws—called Hindrances. You'll find a complete list of Edges and Hindrances in the next section.

You can take one Major Hindrance for your hero and up to two Minor Hindrances. A Major Hindrance is worth 2 points, and Minor Hindrances are worth 1 point each. Your Hindrance points can then be spent to gain additional advantages for your character, as follows.

For 2 points you can:

- Raise an attribute one die type.
- Choose an Edge.

For 1 point you can:

- Gain another skill point.
- Gain additional money equal to your starting funds (if you start with £5, you gain an additional £5).

4) GEAR

Next you need to purchase equipment. The world of Solomon Kane features many locales, from the Far East to the New World. Where your hero hails from determines exactly what currency he carries, but we use British pounds as the standard because Kane was an Englishman.

A list of some common gear and weapons can be found in the next chapter (page 64). Every character begins the game with £5.

COMFORTANCE

Use the following rules only if how much a person can comfortably carry becomes an issue during your heroes' adventures.

A character can carry five times his Strength die type in pounds without incurring any penalties. This is called his "Load Limit." A character with a Strength of d8, for example, can comfortably carry 40 pounds. (Ignore normal clothes when figuring weight.)

Carrying too much weight inflicts a -1 penalty for every additional multiple of your Load Limit. The penalty applies to all Agility and Strength totals, as well as skills linked to either of those two attributes.

A hero with a d8 Strength, for example, has a Load Limit of 40 pounds. He can carry 41–80 pounds at a -1 penalty to his Strength, Agility, and related skill rolls. He could also carry 81–120 pounds at -2, or 121–160 pounds at -3.

Characters cannot regularly carry weight that inflicts a penalty of more than -3. They may be able to lift greater weights (up to a -4 penalty) for a few short steps at the discretion of the GM, however.

5) The Path of Kane

This next section assumes your Game Master is using *The Path of Kane*, the Plot Point campaign detailed in Chapters 9 to 12 of this book. If that's the case, every hero has already crossed paths with Solomon Kane and he or she is now considered a "Wanderer." The time is the early 1600s, and Kane has completed the events detailed in the poem *Solomon Kane's Homecoming*. His hair is white now and his skin weathered, but he has lost none of his passion for fighting the good fight.

The Wanderers are not an official order of any sort, but a collection of very special souls—some pure, some still striving—who have been touched by our rangy Puritan and begun a journey that will lead them from the highest mountains to the darkest jungles. Some may have fought beside Kane in a previous battle, like John Silent. Others may have been rescued by him, or simply encountered Kane and been inspired by his presence. Another might even have been a dastardly villain given a chance to atone for his misdeeds (these reluctant heroes can be particularly interesting characters to play!). This may have happened as recently as a week ago (most likely in Devon if that's the case), or decades ago when Solomon was younger (but certainly after he came into possession of the strange cat-headed staff he now carries). Spend a few moments deciding where your character met Kane, and why he became a Wanderer.

Whatever the circumstances, after your hero's encounter with Solomon Kane, he was visited in his sleep by a strange African shaman who he eventually came to know as N'Longa. The "ju-ju man" seems to know Kane well, and perhaps may be connected to him through the strange cat-headed staff. At least that is the feeling you get from the strange dreams.

N'Longa has nudged your character onward, slowly and subtly in some cases, with near-perfect directions in others, until your hero finds himself on the shores of Devon, England, where the campaign in this book begins.



If your character wouldn't willingly follow N'Longa's urgings, he was eventually forced here by terrible nightmares, sleepless nights, and incredible runs of supernaturally bad luck. These ill omens cease only when you finally follow the ju-ju man's direction—though your actions remain free to you otherwise.

To be clear, N'Longa's black magic will lead your adventurer to be in certain places, but it will never force him to act. That is up to you and how you want to roleplay your Wanderer.

After you've determined why your hero or heroine wanders and what Solomon Kane meant to him or her, finish with any history or background you care to create. What's your hero's nationality? Does he have family? Does she have a home, or is she truly a wanderer? What is his religious background?

These extra details help your GM to weave stories that include elements of your hero's background, making your adventurer's tales more compelling and exciting.

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SKILLS

BELOW are the skills available in *The Savage World of Solomon Kane*. You'll notice that most skills are very generic to keep the game simple and fast-moving. It doesn't matter whether you're firing a pistol or a musket or even a bow, the Shooting skill sums up your ability to aim and fire whatever weapon your hero is accustomed to.

Note that some terms in the skill list may not make sense just yet, but they will after you've become familiar with the rest of the rules.

SKILL LIST

BOATING (AGILITY)

Characters with this skill can handle most any boat, from rowboats to galleons. They generally know how to handle most common tasks associated with their vessels as well (nautical navigation, tying knots, and so on).



CLIMBING (STRENGTH)

This is the skill characters use to ascend walls, trees, or cliff-sides. No roll is usually needed to ascend ladders, ropes, or trees with lots of limbs unless the GM feels there's a good reason for it (if wounded or being chased, for example).

Those who have a high Climbing skill are those who frequently climb cliffs, walls, and other difficult surfaces.

Characters about to ascend a difficult surface must make a Climbing roll every 10" (20 yards). The skill roll is modified by the conditions below.

During combat, characters ascend at half their Strength die (in inches) per round if using ropes or with decent hand- or foot-holds.

See the Falling rules on page 92 should a character suffer a mishap.

CLIMBING MODIFIERS

| Situation | Modifier |
|------------------------------|----------|
| Climbing equipment | +2 |
| Scarce or thin handholds ... | -2 |
| Wet surface | -2 |

DRIVING (AGILITY)

Driving allows your hero to maneuver wagons or coaches.

FIGHTING (AGILITY)

Fighting covers all hand-to-hand (melee) attacks, and is a critical skill for almost all characters.

At first glance, it may appear that all heroes are more or less the same—two competent fighters might both have a d10 Fighting, for example. This is true, but it's the swordsmen's Edges that truly set them apart. Look closely at the Combat Edges later in this chapter and you'll quickly see many ways to differentiate your warrior from the rest.

The TN to hit an opponent is his Parry (2 plus half his Fighting).

CHARACTERS

GAMBLING (SMARTS)

Gambling is mostly a vice of civilization in the world of Solomon Kane, but the practice is widespread and legal in most countries, if not actually approved of by society.

Should your adventurer find himself in a game of chance, use this simple method to simulate about a half-hour of rolling dice or playing cards.

First have everyone agree on the game stakes. £0.05 (one shilling) is recommended for a typical game. Now have everyone in the game make a Gambling roll. The lowest total pays the highest total the difference times the stake. The next lowest pays the second highest the difference times the stake, and so on. If there's an odd man left in the middle, he breaks even.

Cheating: A character who cheats adds +2 to his roll. The GM may raise or lower this modifier depending on the particulars of the game or the method of cheating. If the player ever rolls a 1 on his skill die (regardless of his Wild Die), he's caught. The consequences of this depend on your opponents, but are usually quite harsh.

GUTS (SPIRIT)

Guts reflects a hero's bravery. Characters are often called on to make Guts checks when they witness grisly scenes or encounter horrific monsters. The GM should see page 93 for the effects of failure.

HEALING (SMARTS)

Healing is the art of stopping wounds and treating existing injuries. Such skills are primitive in Kane's time, so do not expect overmuch from those who might claim to be physicians. See page 86 for information on healing and wounds.

INTIMIDATION (SPIRIT)

Intimidation is the art of frightening an opponent with sheer force of will, veiled or overt threats, or sometimes just really big guns. This is an opposed roll between the hero's Intimidation and his opponent's Spirit. See Tests of Will on page 81 for the game effects.

INVESTIGATION (SMARTS)

A character skilled in Investigation knows how to make good use of libraries, journals, old manuscripts, or other written sources of information. Getting information from people uses the Streetwise skill instead.

KNOWLEDGE (SMARTS)

Knowledge is a catch-all skill that must have a focus of some sort, such as Knowledge (Occult) or Knowledge (Science). The player can choose the focus of his hero's knowledge, which should reflect his background and education. An alchemist, for example, might have Knowledge (Chemistry). The skill can be taken multiple times with different focuses to reflect different areas of expertise.

General focuses such as Science are acceptable, but the GM should give a bonus to a character who has a more relevant focus, such as Knowledge (Biology).

Some suggested Knowledge focuses are: Area Knowledge, Gunsmith, History, various languages, Science, or Navigation.

LOCKPICKING (ABILITY)

Lockpicking is the ability to bypass locks. It is also used to disarm the catches and triggers on traps, unless a more relevant skill seems appropriate for a particular trap.

Lockpicking also covers picking pockets and palming small items.

NOTICE (SMARTS)

Notice is a hero's general alertness and ability to search for items or clues. This covers hearing rolls, detecting ambushes, spotting hidden weapons and even scrutinizing other characters to see if they're lying, frightened, and so on.

PERSUASION (SPIRIT)

Persuasion is the ability to talk or trick others into doing what you want. Nonplayer characters (NPCs) start at one of five different attitudes: Hostile, Uncooperative, Neutral, Friendly, or Helpful. A successful Persuasion roll improves the NPC's attitude one step, or two with a raise. Failure, on the other hand, decreases their attitude by a step, or two if a 1 is rolled on the Persuasion die (regardless of the Wild Die).

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Persuasion is always modified by a hero's Charisma.

The GM has more detailed information on nonplayer characters and their reactions on page 127.

REPAIR (SMARTS)

Repair is the ability to fix weapons, such as firearms, and other mechanical devices. Characters suffer a -2 penalty to their rolls if they don't have access to basic tools when using this skill.

RIDING (AGILITY)

The Riding skill allows a traveler to mount, control, and ride horses, camels, and other animals, even under the most difficult of circumstances.

Note that mounted heroes use the *lowest* of their Fighting or Riding skills when fighting from horseback. See the additional rules for horses and other beasts on page 81 for more information.

GOING NATIVE

Although Howard often describes the tribesmen of Africa as uncivilized or barbaric, he also notes their kindness to strangers (as witnessed in *The Children of Asshur*) and timeless nobility.

What's more, not all "savages" are what they seem. N'Longa at first appears to be a dark magician who dabbles in ungodly arts. Yet over time, Kane comes to learn that N'Longa is not only very wise, but is also a champion of light, just as surely as Kane is, fighting against the darkness with the tools of his culture.

Although Kane is a European, there is nothing to stop you playing an African, Indian, Chinese, or Aztec hero. A wandering ronin, for example, would make a strange and fascinating alternate version of Kane. As might a shaolin priest or monk.

In the Solomon Kane stories, civilization is corrupt and immoral. Barbarism, though savage and ignorant, is more noble.

SHOOTING (AGILITY)

Shooting covers all attempts to hit a target with a ranged weapon such as a bow, pistol, or musket. The basic Target Number to hit is 4 as usual, though there are a number of important modifiers, like range modifiers, that frequently come into play (see page 73 for details).

STEALTH (AGILITY)

Stealth is the ability to both hide and move quietly. In many Solomon Kane adventures, knowing exactly when your hero has been spotted and when he's evaded detection can be critical.

Here are detailed rules for how to sneak up on foes and infiltrate enemy lines.

Start the process by figuring out if the "guards" your heroes are sneaking up on are "active" or "inactive."

Inactive guards aren't paying particularly close attention to their surroundings. The group need only score a standard success on their individual Stealth rolls to avoid being seen. Failing a Stealth roll in the presence of inactive guards makes them active.

Active guards make opposed Notice rolls against the sneaking characters' Stealth skills. Failing a roll against active guards means the sneaking characters are spotted.

Apply the following modifiers to all Stealth rolls.

STEALTH MODIFIERS

| Situation | Modifier |
|---------------------|----------|
| Crawling | +2 |
| Running | -2 |
| Dim light..... | +1 |
| Darkness..... | +2 |
| Pitch darkness..... | +4 |
| Light cover..... | +1 |
| Medium cover..... | +2 |
| Heavy cover | +4 |

The Last Step: Sneaking to within 5" of a foe (usually to get close enough for a melee attack) requires an opposed Stealth roll versus the target's Notice, whether the guard is active or inactive.

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Movement Rate: Outside of combat, each Stealth roll covers moving up to five times the character's Pace. In combat, the Stealth roll covers only a single round of movement (see page 72 for more on movement).

Stealth for Groups: Out of combat, make only one Stealth roll for each like group of characters (this is called a group roll—see page 67 for more information). Use the lowest movement rate to determine how much ground is covered as well. The guards also make a group Notice roll to detect their enemies.

Once a combat breaks down into rounds, all Stealth and Notice rolls are made on an individual basis.

STREETWISE (SMARTS)

Streetwise characters are able to gather information from the street, taverns, or other contacts through carousing, bribes, or threats.

Finding written information in ancient archives, secret diaries, and the like is instead covered by the Investigation skill.

Streetwise is always modified by a hero's Charisma modifier.

SURVIVAL (SMARTS)

The Survival skill allows a character to find food, water, or shelter in hostile conditions and environments.

A character may only make one roll per day. A successful roll finds sustenance for one person, a raise on the roll finds food and water for five adults. Large beasts count as two adults. Children and others with small appetites count as half.

Those who benefit from the roll do not have to make Fatigue rolls for the day for food, water, or shelter.

SWIMMING (AGILITY)

Swimming determines if a character floats or sinks in water, as well as how fast he can move within it. A character's Pace in normal water is half his Swimming skill in inches per turn (round up). Choppy water is treated as difficult terrain and halves this rate.

This is the fastest a hero can move in the water. Heroes may not "run" while swimming for extra movement!

Should it become important, a character can hold his or her breath for 5 x their Vigor in seconds, or half that time if they weren't prepared.

Characters who fail their Swimming rolls are often in serious trouble. See page 90 for rules on drowning.

TAUNT (SMARTS)

Taunt is a test of will attack against a person's pride through ridicule, cruel jokes, or one-upmanship. This is an opposed roll against the target's Smarts. See Test of Wills on page 81 for the effects of a successful Taunt.

THROWING (AGILITY)

The Throwing skill governs all sorts of thrown weapons, from powder bombs to knives and makeshift spears. Throwing works just like the Shooting skill, and uses all the same modifiers (see page 73).

TRACKING (SMARTS)

Tracking allows a character to follow the tracks of one or more individuals in any type of terrain. Each roll a hero makes generally covers following the tracks for one mile, but the Game Master may adjust this dramatically for more specific or small scale searches.

Apply the following modifiers to each Tracking roll.

TRACKING MODIFIERS

| Situation | Modifier |
|--------------------------------------|----------|
| Tracking more than 5 individuals ... | +2 |
| Recent snow | +4 |
| Mud | +2 |
| Dusty area..... | +1 |
| Raining..... | -4 |
| Tracking in poor light..... | -2 |
| Tracks are more than one day old .. | -2 |
| Target attempted to hide tracks .. | -2 |



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COMMON KNOWLEDGE

Instead of forcing characters to have dozens of background skills they rarely need, such as cooking or dancing, we use the concept of "Common Knowledge." Your hero knows the basic history of his land, common etiquette, how to get around geographically, and who the major players in his locality are. This is called "Common Knowledge," and is covered by your hero's Smarts attribute.

If a character's background (as defined by his Edges and Hindrances and the notes you made about his past) suggests he should know something about a subject, the GM may let you add +2 or more to your roll. If the subject is foreign to a character, you'll subtract 2 or more from the roll. Characters with no particularly appropriate background receive no modifier.

Anytime the Game Master asks for a Common Knowledge roll, roll your Smarts. If you know what the roll is for, feel free to mention any pertinent background information you think might affect the result. The Game Master should then decide if your hero's expertise is relevant to the matter in hand, and grant bonuses to or subtract penalties from your total, as he sees fit.

***Example:** Solomon Kane finds himself at a ball in the court of Count Finster of the Black Forest. Kane's Common Knowledge tells him how to properly address the Count, how to conduct himself at the feast, and even how to perform the most common dances. No roll is required for these tasks.*

Years later, Kane is adventuring among the river tribes of Africa. Some ferocious beast has slain a young girl and Kane is on its trail. He finds the creature's tracks easy enough and the GM asks for a Common Knowledge roll to identify what made them. Kane's player mentions that he's battled lions and other great cats before, and rolls a total of 7 on his Smarts roll. The GM, knowing that the creature is actually a shape-changing jackal, thinks Kane's extensive travels in the Dark Continent probably means he's seen jackals and their tracks before, and gives him a +1, for a total of 8. That's a success with a raise, so Kane not only recognizes that this is the print of a jackal, but also that it is far larger than he's ever seen before.

SPECIFIC KNOWLEDGES

Sometimes a character might want more detailed or specific knowledge than simply relying on his or her Common Knowledge. This is encouraged and adds a whole new level of expertise to the character's information.

For instance, while a naval officer understands basic navigation and wind patterns as Common Knowledge for his background, actually putting them into practical use requires the Knowledge (Navigation) skill.

Likewise, while all characters know the history of their homeland as Common Knowledge, knowing the history of foreign lands requires the Knowledge (History) skill.

Knowledge of a particular region outside one's homeland is also handy. For instance, locals might know the swamps of West Africa are home to vicious snakes. Someone with a specific knowledge of that area can make a roll to see if he knows a safe route through the swamps, or the specific area the creatures call home.

HINDRANCES

HINDRANCES are character flaws and physical handicaps that can, on occasion, make life a little tougher for your hero. Some Hindrances are subjective (such as Overconfident). They're there to help you roleplay your character, and might even net you more bennies! (We'll tell you more about these later, but for now, just take our word for it, you want them!)

A character may take one Major Hindrance and up to two Minor Hindrances. You're free to take more if you think they fit your hero's description, but you don't get additional points for them.

ALLERGY (MINOR/MAJOR)

Your character suffers an aversion to a common condition or substance, such as cheese, pollen, dust, etc. Exposure to that substance (generally within 1" of it) inflicts a -2 penalty to all your hero's Trait rolls for the Minor version, and -4 for the Major version.

ALL THUMBS (MINOR)

Characters with this drawback suffer a -2 penalty to the Repair skill at all times. In addition, when the hero uses a mechanical device, including a firearm, a roll of 1 on his skill die (regardless of his Wild Die) means the device malfunctions and is broken. The damage usually requires a Repair roll at -2 (or -4 if it's a hero with All Thumbs doing the repairing) and 1d6 hours to fix by someone with appropriate skills and tools.

ANEMIC (MINOR)

Your hero is particularly susceptible to sickness, disease, environmental effects, and exertion. He subtracts 2 from all Vigor rolls made to resist Fatigue checks, poison, disease, and the like. See page 88 for a description of Fatigue.

ARROGANT (MAJOR)

Your hero believes he is better than those around him, whether due to social standing, his skill with a rapier, or his ability to charm those of the opposite sex. Worse, he makes sure everyone around him knows of his superiority on a regular basis.

Winning just isn't enough for your hero. He must completely dominate his opponent. Anytime there is even a shadow of a doubt as to who is the better, he must humiliate his opponent and prove he can snatch victory any time he wishes. He is the kind of man who disarms an opponent in a duel just so he can pick the sword up and hand it back with a smirk.

Arrogant heroes always look for the "master" in battle, attacking lesser minions only if they get in the way.

BAD EYES (MINOR/MAJOR)

Your hero has one eye, or his vision just isn't clear. With spectacles, there's no penalty and the Hindrance is only Minor. Should he lose his glasses (generally a 50% chance when he's wounded), he suffers a -2 penalty to any Trait roll made to shoot or Notice something more than 5" (10 yards) distant.

If the character cannot wear spectacles for some reason (typically because he's from a "primitive" culture), Bad Eyes is treated as a Major Hindrance. He must subtract 2 from Trait rolls made to attack or notice things 5" or more away.

BAD LUCK (MAJOR)

Your hero is a little less lucky than most. He gets one less benny per game session than normal. A character cannot have both the Bad Luck Hindrance and the Luck Edge.

BIG MOUTH (MINOR)

There are many fools who cannot keep the secrets with which they are entrusted. Your hero is one of them. He reveals plans and gives away things best kept among friends, usually at the worst possible times. Sometimes this is because he cannot resist bragging, other times it might be the result of too much wine and the company of a comely lass.

BLIND (MAJOR)

Your hero is completely without sight. He suffers a -6 to all physical tasks that require vision, which is most everything, and -2 to most social tasks as he can't "read" those he's interacting with as well as others.

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On the plus side, Blind characters gain their choice of a free Edge (in addition to the points gained for taking this Hindrance) to compensate for this particularly deadly drawback.

BLOODTHIRSTY (MAJOR)

Your hero revels in carnage and cruelty. He never takes prisoners unless under the direct supervision of a superior. The savage hero suffers -4 to his Charisma, though this may be ignored by those who don't know his reputation.

BRANDED (MINOR)

The character was caught committing a crime at some point in the past. He escaped the noose but received a brand labeling him a criminal. He suffers -2 Charisma because of the brand and the social stigma associated with it.

CAUTIOUS (MINOR)

Some folks gather too much intelligence. This character personifies over-cautiousness. He never makes rash decisions and likes to plot things out in detail long before any action is taken.

CLUELESS (MAJOR)

Your hero isn't as aware of his world as most others. He suffers -2 to Common Knowledge rolls.

COCKY (MINOR)

Some heroes, and villains, just don't know when to brag and when to act. Your character suffers from this affliction.

The hero must spend the first round of any combat announcing how great he is, or pronouncing the doom of those who oppose him. If for some reason your hero must act instead, it costs him a benny.

A villain with this Hindrance never delivers a finishing blow to a foe. Instead, he leaves them to die, or orders his minions to finish them while he stalks off well out of earshot. Inevitably, these foes survive, escape the trap, defeat the minions, and so on.

CODE OF HONOR (MAJOR)

Honor is very important to your character. He keeps his word, won't abuse or kill his prisoners, and generally tries to operate within his culture's particular notion of proper gentlemanly or ladylike behavior.

CURIOUS (MAJOR)

Curious characters are easily dragged into any adventure. They have a primal need to unravel any mystery they come across, and are consumed by their desire when stymied.

DEATH WISH (MINOR)

Having a death wish doesn't mean your hero is suicidal—but he does want to die after completing some important goal. Maybe he wants revenge for the murder of his family, or maybe he's dying from disease and wants to go out in a blaze of glory.

He won't throw his life away for no reason, but when there's a chance to complete his goal, he'll do anything—and take any risk—to achieve it.

This Hindrance is usually Minor unless the goal is relatively easily fulfilled (very rare).

DELUSIONAL (MINOR OR MAJOR)

Your character believes something that is considered quite strange by everyone else. Minor Delusions are harmless or the hero generally keeps it to himself (the Papists are behind everything, firearms are tools of the Devil, and so on).

With a Major Delusion, he expresses his view on the situation frequently and it can occasionally lead to danger (all clergy are evil, daily bleedings are good for one's health, and such like).

DEPENDENT (MAJOR)

Your hero has someone to whom he is completely devoted, and he will do anything to protect them. This may be his wife or sweetheart, one of his children, or even a pet or follower.

The Dependent is a Novice Rank character, and while scrappy in her own right, just isn't up to par with English musketry, or any other soldiers. For whatever reason, this doesn't stop the dependent from getting involved

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frequently. She constantly requires saving, reveals secrets, or otherwise causes your hero no end of grief. Of course, every now and then, they might just save the hero's life as well, but such instances should be rare.

If the Dependent ever dies, your hero is grief-stricken for the rest of the campaign. He receives only one benny at the beginning of each game session (but Luck and other bonuses apply normally). Relief comes only after ultimate revenge. He cannot simply fight the one who murdered his dependent, he must hunt them down and kill them, and then only after making them pay. Only when honor is satisfied, and bloody justice has been done, is the benny restriction lifted and the Hindrance "bought off."

DOUBTING THOMAS (MINOR)

Some people don't believe in the supernatural until they're being consumed by some darksome beast. Doubting Thomases are skeptics who try their best to rationalize supernatural events. Even once a Doubting Thomas realizes the supernatural exists, he still tries to rationalize any weird events by following red herrings or ignoring evidence.

Doubting Thomases suffer -2 to their Guts checks when confronted with undeniable supernatural horror.

ELDERLY (MAJOR)

Your hero is well past his prime. His Pace is reduced by 1, and his Strength and Vigor drop a die type to a minimum of d4, and cannot be raised thereafter.

On the plus side, the wisdom of his years grants the hero 5 extra skill points that may be used for any skills linked to Smarts.

ENEMY (MINOR OR MAJOR)

Someone out there hates your hero and wants him dead. The value of the Hindrance depends on how powerful the enemy is and how often he might show up. A Minor Enemy might be a lone bandit out for vengeance. A Major Enemy might be an emissary of the Vatican, acting with full papal authority, who believes your character is responsible for some terrible slight.

If the enemy is one day defeated, the GM should gradually work in a replacement, or the hero may choose to buy off the Hindrance by sacrificing a leveling opportunity.

GLASS JAW (MINOR)

Your hero has a glass jaw and can't take a solid hit. He suffers a -2 penalty to Soak rolls.

GREEDY (MINOR/MAJOR)

Your miserly hero measures his worth in coin. If a Minor Hindrance, he argues bitterly over any loot acquired during play. If a Major Hindrance, the character fights over anything he considers unfair, and may even kill for his "fair share."

HABIT (MINOR/MAJOR)

Your warrior has an annoying and constant habit of some sort. Maybe he blasphemes frequently, or emits odious gases. This kind of Minor Habit irritates those around him but isn't dangerous. He suffers a -1 Charisma.



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As a Major Hindrance, it is a physical or mental addiction that is debilitating, and possibly even deadly. This typically involves drug use or chronic drinking. A character who doesn't get his fix must make a Vigor roll every 24 hours thereafter. The first failed roll makes the character Fatigued (see page 88); the second Exhausted. The third and final result is a coma for hard drug use, or a bad case of the shakes for things like alcohol (-2 to all actions). Medical care may ease the symptoms. Otherwise the victim must live with the penalties for 1d6 days. Afterwards, the hero must buy off the Hindrance by sacrificing an opportunity to level up, or he eventually falls back into his dependency.

HARD OF HEARING (MINOR OR MAJOR)

Characters who have lost some or all of their hearing have this disadvantage. As a Minor Hindrance, it subtracts 2 from all Notice rolls made to hear, including waking due to loud

noises. A Major Hindrance means the hero is deaf. She cannot hear and automatically fails all Notice rolls that depend on hearing.

HEROIC (MAJOR)

Your hero never says no to a person in need. She doesn't have to be happy about it, but she always comes to the rescue of those she feels can't help themselves. She cannot turn away those in need, regardless of the risk to her own well-being.

ILLITERATE (MINOR)

For one reason or another, the character cannot read or write. Once he is Seasoned, the hero may choose to buy off the Hindrance by missing a leveling opportunity.

JINGOISTIC (MINOR/MAJOR)

The character dislikes people from other cultures and believes his own culture to be far superior—a jingoistic Englishman, for example, dislikes Frenchmen and Spaniards

as much as he does the Welsh, Scottish, or Irish. He cannot help belittling other cultures at every opportunity. A character taking the Minor version has -2 Charisma among other cultures. The penalty increases to -4 for the Major Hindrance.

In both cases, the character may not use Command Edges with “foreigners” until he has worked with them for at least one week.

LAME (MAJOR)

A past wound has nearly crippled your hero. His basic Pace is reduced by 2 and he rolls only a d4 for running rolls. A character’s Pace may never be reduced below 1.

LOYAL (MINOR)

Your character is extremely loyal to those he has chosen to adventure with. He will never leave a friend behind if there’s any chance at all he could help.

MEAN (MINOR)

Your hero is ill-tempered and disagreeable. No one really likes him, and he has trouble doing anything kind for anyone else. He must be paid for his troubles and doesn’t even accept awards graciously. Your hero suffers -2 to his Charisma.

OBESE (MINOR)

Particularly large people often have great difficulty in dangerous physical situations. Those who carry their weight well have the Brawny Edge (see page 34). Those who don’t handle it very well are Obese. A character cannot be both Brawny and Obese. An Obese hero adds 1 to his Toughness, but his Pace is decreased by 1 and his running die is a d4. His Size is +1.

Obese characters may also have difficulty finding armor or clothing that fits, fitting into tight spaces, or even exploring a cramped tunnel or corridor.

ONE ARM (MAJOR)

Whether by birth or battle, your hero has lost an arm. Fortunately, his other is (now) his “good” one. Tasks requiring two hands, such as Climbing, suffer a -4 modifier.

ONE LEG (MAJOR)

With a peg or crutch, One Leg acts exactly like the Lame Hindrance, reducing Pace by 2 and running rolls are now a d4. Without some sort of artificial support, the character’s Pace is 2 and he can never run. The hero also suffers -2 to Traits that require mobility, such as Climbing and Fighting.

A character with one leg also suffers a -2 penalty to his Swimming skill (and Pace).

OUTSIDER (MINOR)

In a society mainly made up of only a few types of people, your hero isn’t one of those types. A female explorer in a man’s world and a native of Africa living among Europeans are both outsiders. People are also likely to raise prices on the Outsider, ignore pleas for help, and generally treat him as if he’s of a lower class than the rest of their society.

In addition to the roleplaying effects above, your hero’s Charisma suffers a -2 modifier among all but his own people.

OVERCONFIDENT (MAJOR)

There’s nothing out there your hero can’t defeat. At least that’s what he thinks. He believes he can do most anything and never wants to retreat from a challenge. He’s not suicidal, but he certainly takes on more than common sense dictates.

PACIFIST (MINOR OR MAJOR)

Your character despises violence. Minor pacifism means he only fights when given no other choice, and never allows the killing of prisoners or other defenseless victims.

Major Pacifists won’t fight living characters under any circumstances. They may defend themselves, but won’t do anything to harm sentient, living creatures. A Major Pacifist might also fight with nonlethal methods, such as with his fists. Such characters only do so when they’re obviously threatened, however.

PHOBIA (MINOR OR MAJOR)

Phobias are overwhelming and irrational fears that stay with a hero for the rest of his life. Whenever a character is in the presence of his phobia, he subtracts 2 from all his Trait tests as a Minor Hindrance, and 4 if the fear is a Major Phobia.

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Note that phobias shouldn't be too obvious; everyone should be afraid of bloodthirsty vampires, for example, so it's not a phobia—it's common sense. Instead, a phobia usually centers around some other element the mind focused on during whatever encounter caused such a fright. Remember, phobias are irrational fears.

POVERTY (MINOR)

It's said a fool and his money are soon parted. Your hero is that fool. He starts with half the usual money for your setting and just can't seem to hang onto funds acquired after play. In general, the player should halve his total funds every game week or so.

QUIRK (MINOR)

Quirks are minor faults that rarely cause serious trouble, but certainly establish your character's identity. Perhaps your daring fencing master always slashes his initials in the clothes of the foes he's defeated. Or your

priest quotes pertinent passages from the Bible instead of giving straight answers to important questions.

SMALL (MAJOR)

Your character is either very skinny, very short, or both relative to his particular culture. Subtract 1 from your character's Toughness for his reduced stature. His Size is -1.

STUBBORN (MINOR)

Your hero demands that things go his way. When they don't, he responds poorly. Some become violent, others are petulant, and some simply never relent.

UGLY (MINOR)

Whether he was born unattractive, carries himself poorly, or suffered some disfiguring wound or illness, your wanderer is considered less than appealing by most. His Charisma is lowered by 2, and he is generally shunned by members of the opposite sex.



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VENGEFUL (MINOR OR MAJOR)

Your character always attempts to right a wrong he feels was done to him. If this is a Minor version, he usually seeks vengeance legally. If it is Major, he'll kill to see it done.

VOW (MINOR OR MAJOR)

The character has a vow of some sort. Whether it's Major or Minor depends on the Vow itself. Some may have Vows to particular cause, to the Hippocratic Oath, to rid the world of slavers, and so on. The danger in fulfilling the Vow and how often it might come into play determines the level of the Hindrance.

Whatever the Vow, it's only a Hindrance if it actually comes into play from time to time and causes the character some discomfort.

WANTED (MINOR OR MAJOR)

Your hero has committed some crime in his past and will be arrested if discovered by the authorities. The level of the Hindrance depends on how serious the crime was and how often the authorities (or their agents) are likely to come into play.

YELLOW (MAJOR)

Not everyone has icewater in his veins. Your hero is squeamish at the sight of blood and gore and terrified of coming to harm. He subtracts 2 from all of his Guts checks.

YOUNG (MAJOR)

Children are sometimes forced to go on dangerous adventures through unfortunate circumstances. Think carefully before you choose this Hindrance, however, for your character starts at a significant disadvantage.

Young heroes are generally 8–12 years old. They have only 3 points with which to adjust their attributes and 10 skill points. On the plus side, youths like these have a fair amount of luck. They draw one extra benny at the beginning of each game session. This is in addition to any additional bennies gained from such things as the Luck or Great Luck Edges.

If the character should live long enough to mature, the Hindrance doesn't have to be bought off, he's already paid the price for the Hindrance by starting at a disadvantage. He stops getting the extra benny when he reaches 16 years of age however.

Edges

BELOW is a list of Edges. The Edges are grouped by type here to help during character creation (an alphabetical list of Edges can be found on page 50). Unless an Edge's description specifically says otherwise, it may only be selected once.

Requirements: Below each Edge is the minimum Rank that you must have to purchase it. A Novice character can't buy a Legendary Edge, for instance. A hero may always purchase an Edge of a Rank lower than his. Some Edges list Wild Card as a requirement. Such Edges cannot be chosen by NPC Extras.

Improved Edges: Some Edges also have improved effects if you purchase additional "levels" in them, such as Attractive and Very Attractive, or Rich and Filthy Rich. To buy an Improved Edge, you must have all previous versions of an Edge. You must choose Rich before buying Filthy Rich, for example.

BACKGROUND EDGES

These Edges are hereditary and background advantages that may usually be purchased only during character creation.

If a player has a particularly good reason for picking up a Background Edge during play, he should talk it over with the GM. If she agrees that it makes sense, the character may choose the Edge when leveling just like any other. A hero might be allowed to choose the Attractive Edge, for example, by cleaning herself up, getting a new wardrobe, and paying more attention to her looks.

ALERTNESS

Requirements: Novice

Not much gets by your hero. He's very observant and perceptive, and adds +2 to his Notice rolls to hear, see, or otherwise sense the world around him.

AMBIDEXTROUS

Requirements: Novice, Agility d8+

Your hero is as deft with his left hand as he is with his right. He may ignore the -2 penalty for using his off-hand.



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ARCANE BACKGROUND

Requirements: Novice, Special

This is the Edge your hero must purchase to have any sort of supernatural ability. This is very rare in the world of Solomon Kane.

See page 97 for further information on Arcane Backgrounds.

ARCANE RESISTANCE

Requirements: Novice, Spirit d8+

Your character is particularly resistant to magic, whether by nature or due to some mysterious past. He adds +2 to his Trait rolls when resisting opposed powers. Even friendly arcane powers must subtract this modifier to affect the resistant hero.

IMPROVED ARCANE RESISTANCE

Requirements: Novice, Arcane Resistance

As above but the hero's resistance bonus is increased to 4.

ATTRACTIVE

Requirements: Novice, Vigor d6+

Your hero or heroine is very handsome or beautiful. His or her Charisma is increased by +2.

VERY ATTRACTIVE

Requirements: Novice, Attractive

Your character is drop-dead gorgeous. His or her Charisma is increased by +4 total.

BERSERK

Requirements: Novice

Immediately after suffering a wound (including a Shaken result from physical damage), your hero must make a Smarts roll or go Berserk.

While Berserk, his Parry is reduced by 2 but he adds +2 to all Fighting and Strength rolls, and his Toughness. The warrior ignores all wound modifiers while he is Berserk, but he cannot use any skills that require him to concentrate, including Shooting and Taunt, but not Intimidation.

Berserkers attack with reckless abandon. Anytime his Fighting die is a 1 (regardless of the result of his Wild Die), he hits a random adjacent target, (this cannot be the original

target). The attack may hit friend as well as foe. If there are no other adjacent targets, the blow simply misses.

The Berserker may end his rage by doing nothing (not even moving) for one full action and making a Smarts roll at -2.

BRAWNY

Requirements: Novice, Strength and Vigor d6+

Your hero is very large or perhaps just very fit. Either way, his bulk resists damage better than most. Add +1 to your Toughness.

In addition, your hero can carry more than most proportional to his Strength. He can carry up to 8 times his Strength in pounds without penalty instead of the usual 5 times his Strength. His Size is +1.

FAST HEALER

Requirements: Novice, Vigor d8+

Your hero heals quickly. He may add +2 to his Vigor rolls when checking for natural healing (see page 86).

LUCK

Requirements: Novice

The hero seems to be blessed by fate. He draws one extra benny at the beginning of each game session, allowing him to succeed at important tasks more often than most, and survive incredible dangers.

GREAT LUCK

Requirements: Novice, Luck

The player draws 2 extra bennies instead of 1 for his luck at the start of each session.

NOBLE

Requirements: Novice

Those born of noble blood have many perks in life, but often have just as many responsibilities. This Edge doesn't just cover true nobility, such as dukes and barons, or tribal chieftains—it can also cover bishops, merchant princes, and just about anyone else who has gathered power and riches.

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Nobles have high status in their societies, are entitled to special treatment from their foes, gain +2 Charisma, and also have the Rich Edge.

This gives the hero several Edges for the price of one, but the responsibilities that come with being a noble often more than offset the additional perks. Exactly what these responsibilities are must be determined by the Game Master before the game begins. This might include the supervision of a business, a manor farm, or political appointments.

If a character fails to live up to these responsibilities, it is entirely possible that he might lose his title and all benefits conferred by this Edge.

QUICK

Requirements: Novice

Your character was born with lightning-fast reflexes and a cool head. Whenever you are dealt a 5 or lower in combat, you may discard and draw again until you get a card higher than 5. Level Headed characters draw their additional card and take the best before using their Quick Edge.

RICH

Requirements: Novice

Whether your hero was born with a silver spoon in his mouth or earned his fortune through hard work, he's got more money than most.

Rich heroes start with £15 and have a regular income of £300 per year. This might accumulate in a trust fund or bank rather than going directly into the hero's pockets, but that depends entirely on the source.

FILTHY RICH

Requirements: Novice, Rich or Noble

This character is extremely wealthy. He begins play with £25 and has an income of £750 per year.

As with the Noble Edge, such vast wealth requires a very complete background, including details of the source of the riches, responsibilities, obligations, and risks.

COMBAT EDGES

These Edges are designed to help your hero do one simple thing—defeat his foes in mortal combat.

BLOCK

Requirements: Seasoned, Fighting d8+

Heroes who engage in frequent hand-to-hand combat are far more skilled in personal defense than most others. They've learned not only how to attack, but how to block their opponent's blows as well. A hero with this Edge adds +1 to his Parry.

IMPROVED BLOCK

Requirements: Veteran, Block

As above, but the hero adds +2 to his Parry.

CLOSE FIGHTING

Requirements: Novice, Agility d8+, Fighting d8+

This Edge is for skilled knife-fighters, who pride themselves on defeating their foes up close and personal.

Close fighters move inside most weapons' reach, adding a bonus to their Parry equal to the enemy weapon's Reach +1 for that particular foe. No bonus is granted if the foe is unarmed or using a knife or other small weapon.

Example: A character with the Close Fighting Edge battles a native with a short sword (Reach 0). The character's Parry is raised by +1.

IMPROVED CLOSE FIGHTING

Requirements: Novice, Close Fighting

Close fighters train to go for vital areas and weak spots for quick and lethal kills. The attacker adds a bonus to his Fighting roll equal to his enemy's Reach +1, as well as the Parry bonus from the basic version of this Edge.

COMBAT REFLEXES

Requirements: Seasoned

Your hero recovers quickly from shock and trauma. He adds +2 to his Spirit roll when attempting to recover from being Shaken.



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DIRTY FIGHTER

Requirements: Seasoned

There is no honor among thieves, and the world of Solomon Kane has more than its fair share of scoundrels. Those with this Edge will do anything to win out in a fight.

This dastardly cur is particularly good at tricks. He adds +2 to all Trick maneuver rolls (page 79).

REALLY DIRTY FIGHTER

Requirements: Seasoned, Dirty Fighter

The knave is extremely skilled in tactical deceit. By describing the trick and spending a benny, he may automatically get the Drop on any single opponent (see page 76 for the Drop).

DODGE

Requirements: Seasoned, Agility d8+

Crafty warriors know how to get out of harm's way, using cover and concealment to make them harder to hit. Unless the hero is the victim of a surprise attack and so taken

completely unaware, attackers must subtract 1 from their Shooting or Throwing rolls when targeting him.

Characters who attempt to evade area effect attacks may add +1 to their Agility roll as well (when allowed).

IMPROVED DODGE

Requirements: Veteran, Dodge

As above but attackers subtract 2 from their attack rolls, and the character adds +2 to evade area effect weapons when allowed.

ENTANGLE

Requirements: Seasoned, Fighting d8+

An entangle is a combination of a disarm and a grapple which leaves the enemy at a disadvantage but still allows the character to attack.

The character makes a Disarm attack (see page 76), but if he succeeds he has entangled his foe's weapon arm rather than disarming him. He may have wrapped the arm in a cloak, or simply locked his opponent's elbow against his body using his arm.

The entangled foe counts as an Unarmed Defender (unless he has two weapons) and cannot Withdraw from Combat (see page 80). Unlike a grapple, however, the character may continue to use a one-handed weapon against his enemy while he has him entangled.

On his next action, the enemy may try to escape the entanglement as per breaking a grapple (see page 77).

FIRST STRIKE

Requirements: Novice, Agility d8+

Experienced fighters have learned to strike quickly as a foe moves into melee range, taking advantage of their last, hesitant step before they are properly set and positioned for combat.

Once per turn the character gets a free Fighting attack against a single enemy who moves adjacent to him. This automatically interrupts the opponent's action, and does not cost the hero his action if he is on Hold or has not yet acted this round.

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IMPROVED FIRST STRIKE

Requirements: Heroic, First Strike

As above but the hero may make one free attack against each and every foe who moves adjacent to him.

FLECHE

Requirements: Veteran, Agility d8+, Fighting d8+

A fleche is a running attack, which begins with a leap, followed by the attack, and ends with the attacker running past his opponent, all in a single movement.

If the hero moves at least 2" before making an attack against an adjacent opponent, he may attack and then Withdraw from Combat without his foe, or other adjacent opponents, receiving a free attack.

All movement after the attack must be in the same direction as the original movement (the character must move in a straight line).

Note that the attacker is still subject to First Strike attacks from foes he moves adjacent to during a fleche.

FLEET-FOOTED

Requirements: Novice, Agility d6+

The hero is incredibly fast. His Pace is increased by +2 and he rolls a d10 instead of a d6 when running.

FLORENTINE

Requirements: Novice, Agility d8+, Fighting d8+

A hero trained to fight "Florentine" is a master at wielding two weapons at once. He adds +1 to his Fighting rolls against an enemy with a single weapon and no shield. In addition, opponents subtract 1 from any Gang Up bonuses they would normally get against the hero (see page 77).

WALL OF STEEL

Requirements: Veteran, Florentine, Notice d8+

Sometimes a fighter finds himself greatly outnumbered in a fight. Fortunately, the character has the perception and agility to handle multiple foes. Opponents gain no Gang Up bonus against the hero.

FRENZY

Requirements: Seasoned; Fighting d10+

Frenzied fighters make fast and furious melee attacks, sacrificing finesse for raw speed. This allows them to make an extra Fighting attack per round at a -2 penalty to all Fighting rolls. This attack must be taken at the same time as another Fighting attack though it may target any two foes adjacent to the hero (Wild Cards roll two Fighting dice and one Wild Die). The -2 penalty is subtracted from all attacks.

A character armed with two weapons still only makes one extra attack.

IMPROVED FRENZY

Requirements: Veteran, Frenzy

As above but the character may ignore the -2 Frenzy penalty.

GIANT KILLER

Requirements: Veteran

Your hero knows how to find the weak points in massive creatures, whether it's the akaana king or a great ape from the high mountains.

Your character does +1d6 damage when attacking creatures three sizes or more larger than himself. Men are Size 0 while great apes are Size 3, for example (the Game Master has a complete bestiary starting on page 300).

HARD TO KILL

Requirements: Wild Card, Novice, Spirit d8+

Some men are more than flesh and bones. They are a steel will and a raw determination backed by the righteousness of their faith.

When forced to make any of the Vigor rolls on the Knockout Blow or Injury tables, he may ignore his wound modifiers. This only applies to Vigor rolls called for by these tables—he still suffers from wound modifiers for other Trait rolls normally.

HARDER TO KILL

Requirements: Veteran, Hard to Kill

Your hero is nearly impossible to kill; or his foes have a tendency to leave him for dead, allowing him to escape.



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If he is ever “killed,” roll a die. On an odd result, he’s dead as usual. On an even roll, he’s Incapacitated but somehow escapes death. He may be captured, stripped of all his belongings, or mistakenly left for dead, but he somehow survives.

IMPROVISATIONAL FIGHTER

Requirements: Seasoned, Agility d6+

Heroes often find themselves fighting with pieces of equipment or furnishing not designed for combat. A character with this Edge has a knack for using such improvised weapons, and does not suffer the usual -1 attack penalty when wielding them. See page 57 for details.

IRON JAW

Requirements: Novice, Vigor d8+

The hero can absorb damage like he was made of English oak. He gets +2 to Soak rolls.

IRON WILL

Requirements: Novice, Spirit d8+, Guts d6+

The character has seen many horrors the world has to offer, and holds his ground when lesser men flee. He gains +2 to all Guts rolls and subtracts 2 from rolls on the Fright Table.

LEVEL HEADED

Requirements: Seasoned, Smarts d8+

Fighters who can keep their cool when everyone else is running for cover are deadly customers in combat. A hero with this Edge draws an additional action card in combat and acts on the best of the draw.

IMPROVED LEVEL HEADED

Requirements: Seasoned, Level Headed

As above but the hero draws 3 cards.

Lunge

Requirements: Novice, Fighting d8+

A lunge allows a swordsman to extend the reach of his weapon. The character gains +1 Reach to his weapon. He may not use this Edge with First Strike, Frenzy, or Sweep.

Marksman

Requirements: Seasoned

The character excels at taking controlled, measured shots. If he does not move in a turn, the hero may fire as if he took the aim maneuver (see page 74).

Marksman may never be used with a rate of fire greater than 1.

Nerves of Steel

Requirements: Wild Card, Novice, Vigor d8+

Your hero has learned to fight on through the most intense pain. He may ignore 1 point of wound penalties.

Improved Nerves of Steel

Requirements: Novice, Nerves of Steel

The character ignores 2 points of wound penalties.

No Mercy

Requirements: Seasoned

The character may spend a benny to reroll damage from one of his successful attacks. The reroll applies to any one damage roll, not multiple damage rolls from a single attack (such as a Sweep attack).

Quick Draw

Requirements: Novice, Agility d8+

Drawing his weapon in haste can save a warrior's life if he finds himself attacked from ambush or by deceit.

This Edge allows a hero to draw a weapon and ignore the usual -2 to his attack that round. If the hero must make an Agility roll to draw a weapon (see page 73), he adds +2 to the roll.

Riposte

Requirements: Seasoned, First Strike, Fighting d8+

A riposte is a combination of a swift parry followed by a quick attack. Once per round, the character receives a free Fighting attack against one foe within reach of his weapon who failed a Fighting attack against him. This attack is made at -2.

A riposte must be a straight attack (so no Disarm, Wild Attack, or other maneuvers) and may not be combined with Frenzy or Sweep. It may be used with the Defend maneuver (but not the Full Defense maneuver).

Improved Riposte

Requirements: Veteran, Riposte

As above, except the character may make a free attack with no penalty.

Solid Determination

Requirements: Heroic, Wild Card, Iron Jaw

When lesser men fall by the wayside, this hero just keeps soldiering on.

When the character takes enough wounds to make him Incapacitated, he may make a free Soak roll. Should the roll fail, the hero may spend a benny to make a soak roll as normal. If a character suffers multiple wounds in the same round which take him to Incapacitated, he may make multiple free Soak rolls.

Example: Solomon Kane already has 2 wounds, when two alluring vampires sink their teeth into him, inflicting 2 and 3 wounds respectively. Kane may make two free Soak rolls, one against each attack.

Spot Weakness

Requirements: Seasoned, Smarts d8+, Fighting d8+, Notice d6+

No swordsman, whether one taught at the finest academy or one who developed his art on the streets of London, is flawless. Everyone has a weakness, and this character has the training necessary to spot and exploit such a weakness.

If an opponent making a Fighting attack against the character rolls a 1 on his Fighting die (regardless of Wild Die), the character receives +1 to Fighting rolls against that foe for the rest of the combat. If an opponent

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rolls a 1 on his Fighting die but hits the hero using his Wild Die, the character still spots the flaw.

You only get the bonus once, no matter how many 1s are rolled.

STEADY HANDS

Requirements: Novice, Agility d8+

Your hero ignores the Unstable Platform penalty for using “fine” physical skills from the backs of animals or while riding in moving vehicles (see page 80).

SWEEP

Requirements: Novice, Strength d8+, Fighting d8+

Sweep allows a character to make a single Fighting attack and apply the result against all adjacent targets at a -2 penalty. Resolve each damage roll separately. Allies are affected by such attacks as well, so characters must be careful how they use this powerful ability.

A character may not use Sweep in the same action she uses Frenzy.

IMPROVED SWEEP

Requirements: Veteran, Sweep

As above but the hero may ignore the -2 penalty.

TRADEMARK WEAPON

Requirements: Novice, Fighting or Shooting of d10+

The hero knows one particular and unique weapon like the back of his hand. When using that specific weapon, the character adds +1 to his Fighting, Shooting, or Throwing skill rolls. A hero can take this Edge multiple times, but must apply it to a different weapon each time. If a Trademark Weapon is lost, the hero can replace it, but the benefit of the Edge doesn't begin again for two game weeks.

IMPROVED TRADEMARK WEAPON

Requirements: Veteran, Trademark Weapon

As above but the bonus when using the weapon increases to +2.

TWO-FISTED

Requirements: Novice, Agility d8+

This hero isn't ambidextrous—he's simply learned to fight with two weapons at once.

When attacking with a weapon in each hand, the hero rolls for each attack separately, but ignores the multi-action penalty.

LEADERSHIP EDGES

Kane himself was once a captain in the French army and led dozens of men in bloody battle. Your character may do the same, and Leadership Edges will aid in commanding his troops, as the Edges apply to those he leads rather than himself. Subordinate characters within 5" are considered “in command” and benefit from these Edges.

Leadership Edges are not cumulative from multiple commanders. Troops cannot benefit from two leaders with the Command Edge, for example. They could benefit from two different Edges, however, such as Command and Fervor, even if they were possessed by two different leaders.

Wild Card characters are never affected by Leadership Edges—they're too independent-minded to be driven by others unless they choose to be.

COMMAND

Requirements: Novice, Smarts d6+

Command is your character's ability to give clear instructions to surrounding allies and enforce his will upon them. This makes your character's compatriots more willing to fight on despite their wounds, and so adds +1 to their Spirit rolls to recover from being Shaken.

COMMAND PRESENCE

Requirements: Novice, Command

A booming voice, effective commands, natural charisma, or simple training results in a much more effective combat element. At the center of that element is the officer in command.

A hero with this Edge has a “command radius” of 10" instead of the usual 5".

FANATICISM

Requirements: Seasoned, Spirit d8+, Command

The hero has a force of personality that gives others the heart to stand when the courage of other men fails.

Those under the hero's command gain +2 to their Guts rolls.

FERVOR

Requirements: Veteran, Spirit d8+, Command

A simple phrase uttered by a great leader can sometimes have momentous results. A leader with this ability can inspire his men to bloody fervor by yelling a motto, battle cry, or other inspirational words.

Allies who are in command add +1 to their Fighting damage rolls.

GIFTED LEADER

Requirements: Veteran, Command

Command comes easy to this hero and his followers respect him. The result is a well-disciplined and effective force that works well as a unit.

Extras making group rolls while under this leader's command roll d8 as the Wild Die instead of d6.

HOLD THE LINE!

Requirements: Seasoned, Smarts d8+, Command

This Edge strengthens the will of the men under the hero's command. The troops add +1 to their Toughness.

INSPIRE

Requirements: Seasoned, Command

Leaders with exceptional reputations and experience in battle inspire the soldiers around them.

They add +2 to their Spirit rolls when recovering from being Shaken (this already includes the original +1 bonus for the Command Edge). This greatly improves the chances of men recovering from light wounds or poor morale that might normally take them out of the action.

NATURAL LEADER

Requirements: Novice, Spirit d8+, Command

This Edge signifies a special link between a leader and his men. With it, he may share his bennies with any troops under his command. The hero also gains one extra benny per session if his troops will be on hand (GM's call).

POWER EDGES

Power Edges relate to mystical energies and dark magic, and so can only be taken by heroes with the Arcane Background Edge. See page 97 for more details on the types of Arcane Backgrounds available.

NEW POWER

Requirements: Novice, Arcane Background

An arcane character may learn a new power by choosing this Edge. He may choose from any powers normally available to his Arcane Background. This Edge may be taken more than once.

RAPID RECOVERY

Requirements: Seasoned, Vigor d6+, Arcane Background

Some powerful mages and ju-ju men are able to recover faster than others from the exertions of working magic.

This Edge allows a spellcaster to reduce the time it takes to recover a Fatigue level lost to backlash to 15 minutes.

IMPROVED RAPID RECOVERY

Requirements: Veteran, Rapid Recovery

The character regains one Fatigue level lost to backlash every 5 minutes.

STRONG CASTER

Requirements: Seasoned, Arcane Background, Smarts d8+, arcane skill d6+, Knowledge (Occult) d8+

The character is adept at channeling raw magical essence.

A character with this Edge reduces the initial Casting Modifier of all spells by 1, to a maximum of zero. For instance, a spell with a Casting Modifier of -2 would give just a -1 penalty to this hero.

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IMPROVED STRONG CASTER

Requirements: Heroic, Strong Caster

As above, except the penalty to the Casting Modifier is reduced by 2 (to a maximum of zero).

PROFESSIONAL EDGES

Professional Edges are special abilities that reflect many years of practicing a particular trade. These Edges help you create a hero who is far more competent in his chosen field than most others of his ilk—far more than just having a d12 in skills relevant to that occupation.

Professional Edges represent many years of training, so their Requirements are quite high. Players may purchase Professional Edges after character creation, but should usually lead up to it story-wise by practicing the affected trade in between adventures. The time spent acquiring a Professional Edge is subjective and up to the Game Master, but makes the game much more believable if a little narrative time is spent training.

Stacking: Bonuses to the same Trait from different Professional Edges do not stack. If you make a hero with both the Woodsman and the Thief Edges, for example, he gains +2 to his Stealth skill—not +4.

ACROBAT

Requirements: Novice, Agility d8+, Strength d6+

Those who have formal training in the acrobatic arts or are naturally agile may take this Edge. It adds +2 to all Agility rolls made to perform acrobatic maneuvers (including Trick maneuvers), and also adds +1 to a character's Parry, provided the character has no encumbrance penalty.

Example: Solomon Kane wants to leap over a table and attempt to interrupt the enemy soldier who's about to shoot an innocent in the back. If Kane had the Acrobat Edge, he'd add +2 to his Agility roll to leap over the table, but not to the opposed Agility test to try to interrupt the soldier's action.

EXPLORER

Requirements: Novice, Vigor d6+, Survival d8+

There are two extremes of climate, and this character has survived them both. He gains a +2 bonus to Survival rolls. In addition, he has a +2 bonus to resist the effects of hot and cold environments (see pages 89 and 91).

GUNSMITH

Requirements: Novice, Smarts d8+, Repair d8+

A gunsmith not only makes and repairs firearms and cannons—he also manufactures powder bombs, grenades, and pistol shot. The character receives a +2 bonus when creating weapons (page 55).

INVESTIGATOR

Requirements: Novice, Smarts d8+, Investigation d8+, Streetwise d8+

These heroes have spent a great deal of time researching ancient legends or devilish mysteries. They add +2 to Investigation and Streetwise rolls, as well as Notice rolls to search through evidence.

JACK-OF-ALL-TRADES

Requirements: Novice, Smarts d10+

Through liberal book-learning or amazing intuitive perception, your hero has a talent for picking up skills on the fly. There is little he can't figure out given a little time and a dash of luck.

Any time he makes an unskilled roll, he may do so at d4 instead of the usual d4-2.

MUSKETEER

Requirements: Novice, Shooting d8+, may not have the All Thumbs Hindrance

Some characters have a natural affinity with firearms, or have trained for years to load quickly even while under fire.

Musketeers can reload a firearm in a single action. They may walk while reloading, but may not run. The Edge does not apply to cannon, only to personal arms.

CHARACTERS

SCHOLAR

Requirements: Novice, d8+ in affected skills

Learned sages and amateur enthusiasts spend months of their lives studying particular fields. They become experts in certain subjects, and rarely fail to answer questions in their particular area of expertise.

Pick any two Knowledge skills that your character has a d8 or better in. Add +2 to your total whenever these skills are used.

THIEF

Requirements: Novice, Agility d8+, Climb d6+, Lockpicking d6+, Stealth d8+

Thieves specialize in deceit and treachery. They are nimble practitioners of the less than honest arts, but can be invaluable where traps must be detected, walls must be climbed, and locks must be picked.

Thieves add +2 to Climb, Lockpicking, and Stealth rolls. The bonus to Stealth does not apply when the character is in a wilderness environment—only in urban areas.

WOODSMAN

Requirements: Novice, Spirit d6+, Survival d8+, Tracking d8+

Woodsmen are rangers and scouts who are more at home in the wilderness than in urban areas. They are skilled trackers and scouts, and know how to live off the land for months at a time.

Woodsmen gain +2 to Tracking, Survival, and Stealth rolls made in the wilderness (not towns, ruins, or underground).

SOCIAL EDGES

These Edges help your hero achieve the important task of convincing others to do as he wishes.

CHARISMATIC

Requirements: Novice, Spirit d8+

Your hero has learned how to work with others, even those who might be somewhat opposed to him or his goals. This adds +2 to his Charisma.



COMMON BOND

Requirements: Wild Card, Novice, Spirit d8+

This Edge signifies a special link between close companions—such as a typical party of player characters. It doesn't matter whether or not the characters get along perfectly or not, they've just formed a close and common bond during their epic adventures.

A character with this Edge may freely give his bennies to any other Wild Card he can communicate with. This represents the hero giving his verbal or spiritual support to the ally. The player should say what his character is doing to give the support. The gesture could be as complex as a rousing speech, or as simple as a knowing nod.

CONNECTIONS

Requirements: Novice

Your hero is connected to someone of power and resources, such as the Church, the East India Company, a tribe of warriors, or even a resourceful noble with a lust for adventure.

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To use a character's Connection requires that she get in touch with one of her contacts and make a Persuasion roll. This may be a face-to-face meeting, a message delivered across town, or even a dispatch sent across the globe. Be warned now that your traveler will not likely be in civilized areas with clear lines of communication often, and help may be months in coming. The GM should feel free to modify both the Persuasion roll and any results based on the circumstances.

A failure indicates the hero's contacts couldn't come through this time, or perhaps just weren't persuaded that their help was really necessary.

On a success, the contact spares only meager resources, such as information or minimal funds. On a raise, the contact might send some more substantial help, such as dispatching a rescue expedition or supply train.

Two or more raises means the hero has sufficiently made a case for serious help. If the character needs financial assistance, the contact may provide a little more than he's comfortable with. If the hero asks for men, the contact delivers either one expert in a useful field (a tracker or scholar, for example) or five average fighter-types for the contact's particular organization (a bandit chief sends five thugs, the military sends five infantrymen, and so on). In all cases, it is the GM's decision exactly what form the assistance takes.

A character may take this Edge more than once. Each time it is taken, it must be applied to a different group.

GOOD OR BAD REPUTATION

Requirements: Veteran

Whether the character is branded a hero or villain, he has earned a reputation for himself across the world.

He may add his Charisma to Intimidation rolls. A negative score is treated as positive for this (and the hero has a bad reputation).

STRONG WILLED

Requirements: Novice, Intimidate d6+, Taunt d6+

Characters with strong willpower use their voice, steely stares, or quick wits to unnerve their opponents.

Strong Willed adds +2 to a character's Intimidate and Taunt rolls, as well as his Spirit and Smarts rolls when resisting Tests of Will attacks.

WEIRD EDGES

Weird Edges are slightly supernatural, and may stem from ancient bloodlines, strange births, or tribal customs.

BEAST BOND

Requirements: Novice

Some heroes can exert incredible will over their animal companion. These characters may spend their own bennies for any animals under their control, including mounts, pet dogs, and so on.

BEAST MASTER

Requirements: Novice, Spirit d8+

Animals like your hero, and won't attack him unless he attacks them first or they are enraged. His "animal magnetism" is so great he's attracted a loyal animal of some sort as well. This is typically a dog, wolf, or bird.

Larger animals such as tigers or bears are possible, but require that the hero take this Edge twice. If the beast is killed, another comes in 2d6 days if possible.

CONVICTION

Requirements: Heroic, Spirit d6+

As your Wanderer grows spiritually, he will eventually be able to tap into his inner strength more reliably.

Once per game session, the character can automatically trigger his Righteous Rage instead of rolling to see if it's triggered (see page 67 for more on Righteous Rage).

ANGER SENSE

Requirements: Novice

Your hero can sense when something bad is about to happen. Anytime he's about to be the victim of a surprise attack, ambush, or other nasty surprise, he gets a Notice roll at -2 just before the attack or event occurs. If successful, the character is immediately considered on Hold, possibly allowing him to take appropriate action to avoid disaster.



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Should the roll fail, the hero is allowed a regular Notice roll when the ambush or trap is sprung. In essence, he receives two chances to avoid surprise, but with different possible outcomes.

HEALER

Requirements: Novice, Spirit d8+

A hero with this Edge adds +2 to all Healing rolls. Up to five companions traveling with a Healer add the bonus to their natural healing rolls as well (that is, when they make Vigor rolls to see if their wounds heal each week).

WILD CARD EDGES

The following Edges work only when the character is dealt a Joker during combat. The Edge's effects are in addition to the usual effects of being dealt a Joker.

DEAD SHOT

Requirements: Wild Card, Seasoned, Shooting/Throwing d10+

The character doubles his total damage when making a successful Shooting or Throwing attack this round.

MIGHTY BLOW

Requirements: Wild Card, Seasoned, Fighting d10+

The character doubles his total damage when making a successful Fighting attack this round.

LEGENDARY EDGES

The Edges listed below are out of the regular order because few campaigns get to this level. Heroes who do reach this Rank are powerful indeed, and these special abilities reflect their incredible status.

FOLLOWERS

Requirements: Wild Card, Legendary

A man who battles evil all his life and lives eventually attracts others to his side. Whether they are faithful followers or paid retainers, these allies are dedicated servants who stand by the hero even in the worst situations.

Each time this Edge is chosen, five allies join the hero's band. Casualties are not automatically replaced, so a hero may need to choose this Edge again on occasion to replenish his losses.

These allies must have some way to eat and earn income, and generally want a piece of whatever treasure, or other rewards the hero acquires. Otherwise, the followers are completely dedicated to their idol and risk their lives for him under normal conditions. In general, they won't knowingly throw their lives away, but special circumstances or those who have been with the hero for a few years might.

It is up to the Game Master to determine the followers' statistics, but in general, use the Foot Soldier archetype presented on page 328. Followers generally come with only basic equipment depending on their particular culture (tribal warriors come with at least a shield and spear, for example). The character must purchase any additional equipment for his Followers himself.

LEADER OF MEN

Requirements: Legendary, Command

The character is a true leader of men, and commands respect and obedience from those who serve under him. Wild Cards may benefit from his Leadership Edges (if they so choose).

PROFESSIONAL

Requirements: Legendary, d12 in affected Trait

The hero is an expert at a particular Trait. His Trait becomes d12+1. This Edge may be selected more than once, but it may never be applied to the same Trait twice.

EXPERT

Requirements: Legendary, Professional in affected Trait

As above, but the affected Trait increases to d12+2.

MASTER

Requirements: Wild Card, Legendary, Expert in affected Trait

CHARACTERS

The character's Wild Die increases to a d10 when rolling the affected Trait. This Edge may be chosen multiple times, though it may only affect a particular Trait once.

SIDEKICK

Requirements: Wild Card, Legendary

A character who triumphs over evil time and time again becomes an inspiration to others. Eventually, one of these devotees may attempt to join the hero in his epic quests.

The hero gains a Novice Rank sidekick. The sidekick is a Wild Card, gains experience as usual, and has abilities that complement or mimic his hero's.

In general, the player should control his sidekick just like any other allied character. Of course, the sidekick may occasionally cause trouble (by getting captured, running into danger when he's not supposed to, etc.). The player should be prepared for his "Edge" to become a "Hindrance" from time to time.

If the sidekick dies, he isn't replaced unless the hero chooses this Edge again.

TOUGH AS NAILS

Requirements: Legendary

Your hero is a grizzled veteran. Increase his Toughness by +1.

IMPROVED TOUGH AS NAILS

Requirements: Legendary, Tough as Nails

As above, but increase your character's Toughness by another +1.

WEAPON MASTER

Requirements: Legendary, Fighting d12

Through long years of dedicated practice, your character can defend himself with most any weapon. Increase your hero's Parry by +1.

MASTER OF ARMS

Requirements: Legendary, Weapon Master

As above, but increase your hero's Parry by another +1.



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CHARACTER SUMMARY

1) RACE

- You can only play a human, but you get a free Edge (for which you must meet all the requirements).

2) TRAITS

- Your hero starts with a d4 in each attribute, and has 5 points with which to raise them. Raising an attribute a die type costs 1 point.

- You have 15 points for skills.

- Each die type in a skill costs 1 point up to the linked attribute. Going over the linked attribute costs 2 points per level.

- Charisma is equal to the total bonuses or penalties given by Edges and Hindrances.

- Pace is 6".

- Parry is equal to 2 plus half Fighting.

- Toughness is equal to 2 plus half Vigor. Go ahead and add the bonus granted by the armor worn on your torso to this value as well for speed's sake, but remember it may not count if attacks target other parts of the body.

3) EDGES & HINDRANCES

- You gain additional points for taking up to one Major Hindrance and two Minor Hindrances.

For 2 points you can:

- Gain another attribute point.
- Choose an Edge.

For 1 point you can:

- Gain another skill point.
- Increase starting funds by £5

4) GEAR

- Start with £5

5) BACKGROUND DETAILS

- Fill in any other background details you care to add.

LEVELING

- Gain a new Edge
- Increase one skill*
- Increase two skills**
- Increase one attribute***
- Add a new skill at d4

*Equal to or greater than linked attribute

**Less than linked attribute

***Only once per Rank.

LOAD LIMITS

A character's load limit is equal to 5 x their Strength.

Every multiple of the load limit after the first subtracts 1 from a character's:

- Agility and all linked skills
- Strength and all linked skills

SKILLS SUMMARY

| Skill | Linked Attribute |
|---------------------|------------------|
| Boating | Agility |
| Climbing | Strength |
| Driving | Agility |
| Fighting | Agility |
| Gambling | Smarts |
| Guts | Spirit |
| Healing | Smarts |
| Intimidation | Spirit |
| Investigation | Smarts |
| Knowledge | Smarts |
| Lockpicking | Agility |
| Notice | Smarts |
| Persuasion | Spirit |
| Repair | Smarts |
| Riding | Agility |
| Shooting | Agility |
| Stealth | Agility |
| Streetwise | Smarts |
| Survival | Smarts |
| Swimming | Agility |
| Taunt | Smarts |
| Throwing | Agility |
| Tracking | Smarts |



HINDRANCES SUMMARY

| Hindrance | Type | Effects |
|-----------------|-------------|--|
| Allergy | Minor/Major | -2 or -4 to Trait rolls when exposed to allergen |
| All Thumbs | Minor | -2 Repair; Roll of 1 on a mechanical or electronic device causes malfunction |
| Anemic | Minor | -2 Vigor to resist sickness, disease, poison or environment |
| Arrogant | Major | Must humiliate opponent, always look to challenge the 'leader' |
| Bad Eyes | Minor | -2 to attack or notice something more than 5" distant |
| Bad Luck | Major | One less benny per session |
| Big Mouth | Minor | Unable to keep a secret, blabs at the worst time |
| Blind | Major | -6 to all actions that rely on vision, -2 on social rolls, gain additional Edge |
| Bloodthirsty | Major | Never takes prisoners; -4 Charisma if demeanor is known |
| Branded | Minor | -2 Charisma |
| Cautious | Minor | Character is overly cautious |
| Clueless | Major | -2 to most Common Knowledge rolls |
| Cocky | Minor | The character must spend his first action bragging or lose a benny |
| Code of Honor | Major | The character keeps his word and acts like a gentleman |
| Curious | Major | Character wants to know about everything |
| Death Wish | Minor | Hero wants to die after completing some task |
| Delusional | Minor/Major | Character suffers from grave delusions |
| Dependent | Major | See text |
| Doubting Thomas | Minor | -2 to Guts rolls when faced by supernatural horrors |
| Elderly | Major | Pace -1, -1 to Strength & Vigor die types; +5 skill points for Smarts skills |
| Enemy | Minor/Major | The character has a recurring nemesis of some sort |
| Glass Jaw | Minor | -2 to Soak rolls |
| Greedy | Minor/Major | The character is obsessed with wealth |
| Habit | Minor/Major | A Minor Habit is simply annoying (Charisma -1) |
| Hard of Hearing | Minor/Major | -2 to Notice sounds; automatic failure if completely deaf |
| Heroic | Major | The character is a true hero and always helps those in need |
| Illiterate | Minor | The character cannot read or write |
| Jingoistic | Minor/Major | -2 or -4 to Charisma when dealing with other races and cultures |
| Lame | Major | -2 Pace and running die is a d4 |
| Loyal | Minor | The hero tries to never betray or disappoint his friends |
| Mean | Minor | The character suffers -2 to his Charisma for his ill-temper and surliness |
| Obese | Minor | +1 Toughness, -1 Pace, d4 running die |
| One Arm | Major | -4 to tasks requiring two arms |
| One Leg | Major | Pace -2, d4 running die, -2 to rolls requiring mobility, -2 to Swimming skill |
| Outsider | Minor | -2 Charisma, treated badly by those of the more dominant society |
| Overconfident | Major | The hero believes he can do anything |
| Pacifist | Minor/Major | The character fights only in self-defense as a Minor Hindrance, and won't fight living creatures under any circumstance as a major Hindrance |
| Phobia | Minor/Major | -2 or -4 to Trait tests when near the phobia |
| Poverty | Minor | Half starting funds, general inability to hang onto future income |
| Quirk | Minor | The hero has a minor but persistent foible, such as bragging, or elitism |
| Small | Major | -1 Toughness |
| Stubborn | Minor | Hero always wants his way |
| Ugly | Minor | -2 Charisma due to the character's less-than-average appearance |
| Vengeful | Minor/Major | Character holds a grudge, will kill to settle the score as a Major Hindrance |
| Vow | Minor/Major | The hero has a pledge to himself, a group, a deity, or a religion |
| Wanted | Minor/Major | The character is a criminal of some sort |
| Yellow | Major | The character is cowardly and suffers -2 to his Guts rolls |
| Young | Major | 3 points for Attributes, 10 skill points, +1 benny per session |

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Edges Summary

| Edge | Requirements | Effects |
|----------------------------|------------------------|--|
| Acrobat | N, A d8, St d6 | +2 to nimbleness-based Agility rolls; +1 Parry if unencumbered |
| Alertness* | N | +2 Notice |
| Ambidextrous* | N, A d8 | Ignore -2 penalty for using off-hand |
| Arcane Background* | N, Special | Allows access to supernatural powers |
| Arcane Resistance* | N, Sp d8 | Armor 2 vs. magic, +2 to resist magic effects |
| Improved Arcane Resistance | N | Armor 4 vs. magic, +4 to resist magic effects |
| Attractive* | N, V d6 | Charisma +2 |
| Very Attractive* | N, Attractive | Charisma +4 |
| Beast Bond | N | Character may spend bennies for his animals |
| Beast Master | N, Sp d8 | You gain an animal companion |
| Berserk* | N | Smarts roll or go Berserk after being wounded; +2 Fighting and Strength rolls, -2 Parry, +2 Toughness; Roll of 1 on Fighting die hits random adjacent target |
| Block | S, Fighting d8 | Parry +1 |
| Improved Block | V, Block | Parry +2 |
| Brawny* | N, St d6, V d6 | Toughness +1; load limit is 8xStr instead of 5xStr |
| Charismatic | N, Sp d8 | Charisma +2 |
| Close Fighting | N, Ag d8, Fighting d8 | Bonus to Parry equal to opponent's Reach +1 |
| Improved Close Fighting | N, Close Fighting | Bonus to Fighting equal to opponent's Reach +1 |
| Combat Reflexes | S | +2 to recover from being Shaken |
| Command | N, Sm d6 | +1 to troops recovering from being Shaken within 5" |
| Command Presence | N, Command | Double command radius to 10" |
| Common Bond | WC, N, Sp d8 | May give bennies to allies in communication |
| Connections | N | Call upon powerful friends with Persuasion roll |
| Conviction | H, Sp d6 | Can trigger Righteous Rage once per game without rolling |
| Danger Sense | N | Notice at -2 to detect surprise attacks/danger |
| Dead Shot | WC, S, Shoot/Throw d10 | Double ranged damage when dealt Joker |
| Dirty Fighter | S | +2 to Tricks |
| Really Dirty Fighter | S, Dirty Fighter | Can spend benny to get the Drop |
| Dodge | S, A d8 | -1 to be hit with ranged attacks |
| Improved Dodge | V, Dodge | -2 to be hit with ranged attacks |
| Entangle | S, Fight d8 | The character can trap his foe's weapon arm, leaving him as an Unarmed Defender and unable to retreat from combat. |
| Explorer | N, Vi d6, Survival d8 | +2 to resist effects of heat or cold |
| Fanaticism | S, Sp d8, Command | Followers gain +2 to Guts rolls |
| Fast Healer* | N, V d8 | +2 to natural healing rolls |

*Background Edges—must be chosen during character creation.



CHARACTERS

| Edge | Requirements | Effects |
|--------------------------|----------------------------|---|
| Fervor | V, Sp d8, Command | +1 melee damage to troops in command |
| First Strike | N, A d8 | May attack one foe who moves adjacent |
| Improved First Strike | H, First Strike | May attack every foe who moves adjacent |
| Fleche | V, Ag d8, Fight d8 | See text |
| Fleet-Footed | N, A d6 | +2 Pace, d10 running die instead of d6 |
| Florentine | N, A d8, Fighting d8 | +1 vs. foes with single weapon and no shield, ignore 1 point of gang up bonus |
| Followers | L, WC | Gain 5 followers (see text) |
| Frenzy | S, Fighting d10 | 1 extra Fighting attack at -2 |
| Improved Frenzy | V, Frenzy | As above but no penalty |
| Giant Killer | V | +4 damage when attacking large creatures |
| Good/Bad Reputation | V | Add Charisma to Intimidation rolls |
| Gifted Leader | V, Command | Extras under the hero's command roll d8 Wild Die for Group rolls |
| Gunsmith | N, Sm d8, Repair d8 | +2 when making grenades, powder bombs, guns or shot |
| Hard to Kill | N, WC, Sp d8 | Ignore wound penalties for Vigor rolls made on the Knockout or Injury tables |
| Harder to Kill | V, Hard to Kill | 50% chance of surviving "death" by some means |
| Healer | N, Sp d8 | +2 Healing |
| Hold the Line! | S, Sm d8, Command | Troops have +1 Toughness |
| Improvisational Fighter | S, Sm d6 | Suffers no penalties for using improvised weapons |
| Inspire | S, Command | +2 to Spirit rolls of all troops in command |
| Iron Jaw | N, Vi d8 | +2 to Soak rolls |
| Iron Will | N, Sp d8, Guts d6 | +2 to Guts rolls, -2 to Fright Table rolls |
| Jack-of-all-Trades | N, Sm d10 | No -2 for unskilled Smarts based attempts |
| Leader of Men | L, Command | Hero may use Leadership Edges on allied Wild Cards |
| Level Headed | S, Sm d8 | Act on best of two cards in combat |
| Improved Level Headed | S, Level Headed | Act on best of three cards in combat |
| Luck* | N | +1 benny per session |
| Great Luck* | N, Luck | +2 bennies per session |
| Lunge | N, Fight d8 | Can extend melee weapon Reach by 1" |
| Marksman | S | Character gets the Aim maneuver (+2 Shooting) if he does not move |
| Mighty Blow | WC, S, Fighting d10 | Double melee damage when dealt Joker |
| Musketeer | N, Shoot d8, no All Thumbs | Reload blackpowder weapon in 1 action |
| Natural Leader | N, Sp d8, Command | Leader may give bennies to troops in command |
| Nerves of Steel | N, WC, V d8 | Ignore 1 point of wound penalties |
| Improved Nerves of Steel | N, Nerves of Steel | Ignore 2 points of wound penalties |
| New Power | N, AB | The hero learns a new spell |
| No Mercy | S | Can spend bennies on damage rolls |

*Background Edges—must be chosen during character creation.



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| Edge | Requirements | Effects |
|-------------------------|---|--|
| Noble* | N | Rich; +2 Charisma; hero is noble born with status and wealth |
| Professional | L, d12 in Trait | Trait becomes d12+1 |
| Expert | L, Prof. in Trait | Trait becomes d12+2 |
| Master | L, WC, Expert in Trait | Wild Die is d10 for one Trait |
| Quick* | N | Discard draw of 5 or less for new card |
| Quick Draw | N, A d8 | May draw weapon as a free action |
| Rapid Recovery | S, Vi d6, AB | Recovers a Fatigue level due to backlash every 15 minutes |
| Improved Rapid Recovery | H, Rapid Recovery | Recovers a Fatigue level due to backlash every 5 minutes |
| Rich* | N | Start with £15 and have a regular income of £300 per year |
| Filthy Rich* | N, Noble or Rich | Hero begins play with £25 and earns £750 per year |
| Riposte | S, First Strike, Fight d8 | Once per round you may make a Fighting attack at -2 against a foe who misses you in melee |
| Improved Riposte | V, Riposte | As above, but with no penalty. |
| Scholar | N, d8 in affected skills | +2 to two different Knowledge skills |
| Solid Determination | H, WC, Iron Jaw | May make a free soak roll to avoid being Incapacitated |
| Spot Weakness | See notes | When a foe rolls a 1 on his Fighting die against you, you get +1 to Fighting rolls against him |
| Steady Hands | N, A d8 | Ignore unstable platform penalty for mounts or vehicles |
| Strong Caster | S, AB, arcane skill d6, Know (occult) d8 | Casting Modifiers for spells are reduced by 1 (min. of zero) |
| Imp. Strong Caster | V, Strong Caster | Casting Modifiers are reduced by 2 (min. zero) |
| Strong Willed | N, Intimidation d6, Taunt d6 | +2 Intimidation and Taunt, +2 to resist |
| Sweep | N, St d8, Fighting d8 | Attack all adjacent foes at -2 |
| Improved Sweep | V, Sweep | As above but with no penalty |
| Thief | N, A d8, Climb d6, Lockpicking d6, Stealth d8 | +2 Climb, Lockpicking, Stealth, or to disarm traps |
| Tough as Nails | L | Increase Toughness by +1 |
| Improved Tough as Nails | L, Tough as Nails | Increase Toughness by another +1 |
| Trademark Weapon | N, Fighting or Shooting d10 | +1 Fighting or Shooting with one particular weapon |
| Imp Trademark Weapon | V, Trademark Weapon | +2 Fighting or Shooting with one particular weapon |
| Two-Fisted | N, A d8 | May attack with a weapon in each hand without multi-action penalty. |
| Wall of Steel | V, Florentine, Notice d8 | Foes get no Gang Up bonus against you |
| Weapon Master | L, Fighting d12 | Increase Parry by +1 |
| Master of Arms | L, Weapon Master | Increase Parry by another +1 |
| Woodsmen | N, Sp d6, Survival d8, Tracking d8 | +2 Tracking Survival, and Stealth |

*Background Edges—must be chosen during character creation.



ARMS AND EQUIPMENT

*For man's only weapon is courage that
flinches not from the gates of Hell itself,
and against such not even the legions of
Hell can stand.*

—*Skulls in the Stars*

SOLOMON Kane is as recognizable for his trusty pistol and somber clothing as he is for his dour demeanor. Firearms in this period are still relatively new, and swordplay is a vital skill if a wanderer is to survive in the dark places of the world. Whether your character is a pistol-packing ne'er-do-well or a simple tribesman; a skilled fencer or a crack-shot musketeer, he'll need to ensure he's adequately equipped before venturing forth on the *Path of Kane*.

In the following section is a list of the equipment common to the world of Solomon Kane. Below are some notes you'll need to understand the equipment lists.

AP (Armor Piercing): The weapon or round ignores this many points of Armor. A weapon with an AP value of 4, for instance, ignores 4 points of Armor. Excess AP is simply lost.

Armor: This is the amount of protection provided by the equipment, which is added to the wearer's Toughness when the covered location is hit in combat. A character who wears multiple layers of armor only gains the highest bonus—they do not stack. Note that unless an attacker states otherwise, hits are always directed at the victim's torso.

Cost: Equipment prices are listed with either a British pound value or a rating of Mil. The latter means the goods are only available to the military.

Damage: Damage is listed in terms of dice. Ranged weapons have fixed damage dice (such as 2d6). Melee weapons have damage based on the wielder's Strength die plus another die, as listed under individual weapon entries. A dagger, for instance, inflicts Str+1d4 damage. We'll discuss damage later on.

Heavy Weapon: The weapon can affect vehicles or creatures with Heavy Armor.

Minimum Strength: Some weapons list a Minimum Strength needed to use them. With melee weapons, a character with a lower Strength can use the weapon, but there are penalties.

First, your weapon's damage die can't be any higher than your Strength die. So if your scrawny kid (d4 Str) picks up a sword (Str+d8 damage), he rolls 2d4 damage, not d4+d8.

Second, if your Strength die isn't at least equal to the weapon's damage die, you don't get any of the weapon's inherent bonuses, such as +1 Parry or Reach (if there are any). You're still affected by associated penalties, however, like -1 Parry.

For ranged weapons, there's a -1 penalty to your Shooting roll per die your Strength is lower than the requirement. This is ignored if the weapon can be braced on a firing stand or other support.

Parry +X: The weapon adds the listed bonus to the character's Parry score when used. A character using two weapons with a Parry bonus only gains a benefit from the highest value.

Range: This lists the weapon's Short, Medium, and Long range. Ranges are listed in inches so you can use a ruler to move and



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shoot on the table-top with miniatures. Each inch is equal to 2 yards in the real world, so that 5" is 10 yards, or 30 feet.

Weapon ranges are "effective" ranges for the table-top. If you need to know the real world range of a weapon (for battles that don't take place on the table-top, for instance), multiply each range bracket by 2.5. A cannon with a Long range of 300, for example, has a "real world" Long range of 750", or 1500 yards.

Reach: Weapons with Reach allow their user to make Fighting attacks at the listed range. A Reach of 1, for example, allows a character to strike a target 1" distant. Any weapon without a Reach value can only strike targets at arm's length (adjacent).

Reach can be very important when fighting from horseback and against mounted foes. See Setting Weapons on page 81.

Reloading: Weapons such as firearms and crossbows are very slow to reload. The table lists how many full actions it requires to reload such weapons.

CURRENCY

The standard unit of exchange used in *The Savage World of Solomon Kane* is the British Pound. The pound is divided up into 20 shillings, and each shilling is divided up into 12 pence. To keep money easy to handle we rounded up the prices of all the items on the equipment list to the nearest shilling (0.05 pounds), allowing you to keep track of your money in decimal format.

HISTORIC CURRENCY

For those with an interest in the currency of Kane's era, here's a list of the common English coins used in the period:

30 shillings (fine sovereign), 20 shillings (pound), 15 shillings (ryal), 10 shillings (angel), 5 shillings (half-angel), 2.5 shillings (quarter angel), 12 pence (1 shilling), 6 pence (sixpence), 4 pence (groat), 3 pence (three-pence, pronounced "thruppence"), 2 pence (half groat), 1 pence (penny), three-quarter pence (three farthing), and half pence (half-penny, pronounced "haypenny").

SELLING GOODS

Wanderers in Kane's world occasionally come into possession of booty or cargo. Gems and jewelry are easy enough to sell or trade, but unloading more mundane items such as swords, muskets, or cargoes of cloth can be a bit more tricky. One or two items can sometimes be sold at near full-price if the right buyer can be found, but no merchant pays full price for such items.

A Streetwise roll in any town allows a seller to unload all of his mundane goods for a quarter its normal value. A raise finds a buyer who will take it all for half the list price. This roll may only be attempted once per week.

The ARMORY

GUNSMITHS are skilled craftsmen, adept at manufacturing a wide range of weapons and ammunition. These rules do not allow characters to manufacture cannons but they can rearm themselves without access to a town.

ARMS and EQUIPMENT

Unless stated otherwise the hero requires raw materials equal to half the cost of the finished item, a set of gunsmith's tools, and a source of heat to work metal. The GM has the final word on whether the necessary components can be found.

GRENADE

Grenades were invented in Cathay and are only slowly making their way onto European battlefields. A character wishing to create a grenade needs 1 pound of metal (usually iron or brass), 10 shots of powder, and a small length of fuse. The total cost of the components is £0.35.

Crafting the case requires one hour and a successful Repair roll at -2. On a success the casing is constructed correctly. With a failure the casing fails to set properly—damage is reduced to 2d6 in a Small Burst Template. A critical failure ruins the casing completely and the gunsmith needs a new batch of metal.

The fuse can be set to any delay with a Smarts roll. Failure means the grenade goes off 10-40% earlier or later than expected.

PISTOL SHOT

Shot is made by pouring molten metal—usually lead because of its low melting temperature—into a mold. After the metal has cooled the mold is opened and the shot filed smooth. Twelve shots can be made every 30 minutes. Producing a batch of shot requires a successful Smarts roll. Failure means the shot is poorly formed and using it imposes a -1 penalty to Shooting rolls. A critical failure ruins the entire batch.

POWDER BOMB

Gunpowder can also be used to make a low-powered explosive. A standard bomb requires 10 rounds of shot & powder and does 2d6 damage. Creating a bomb requires a Repair roll and 30 minutes work. No tools or heat source are required. The user bundles the shot and powder into a sack, pot, or other container, then sets a small fuse into it. The fuse is set as with grenades, above.

Bigger Bombs: A cask of gunpowder causes 5d6 damage in a Large Burst Template. If additional bombs are rigged to explode at the same time, roll their damage separately.



SELECTED GEAR NOTES

BELOW are some notes on some of the Equipment listed in this chapter.

ARMOR NOTES

The invention of blackpowder weapons has greatly reduced the value of wearing armor in battle, though it is still worn on ceremonial occasions by the upper echelons of society. The wearing of armor in public is frowned upon unless the wearer has a legal right, such as the nobility or soldiers (conquistadors proudly wear metal armor in Kane's world). Heroes of humble birth who wear heavy armor in public can expect to be stopped and questioned by the town guard on a frequent basis.

Note that the weights listed for large suits of armor are figured for their "distributed" weight. This assumes the armor is properly fitted, which requires a Knowledge (Armor-smithing) roll, some basic tools, and 1d6 hours. If armor is not properly fitted (such as when wearing armor taken from a foe), the weight is typically doubled. Full suits of metal armor are rarely worn now.

ARMOR & WATER

Armor is particularly dangerous in water. An armor's bonus is subtracted from all Swimming rolls. This is in addition to any penalties from the armor's weight.

Even leather armor is quite deadly as its weight doubles when soaking wet.

DONNING ARMOR

Experienced travelers often leave their bulky armor to be carried by pack animals, donning it only when battle looms. Leather armor typically takes 1d6 minutes to put on. Chain takes 2d6 minutes. Plate mail requires 2d6 x 5 minutes to properly attach.

DISCARDING ARMOR

Discarding armor requires a number of rounds equal to twice the armor's bonus. Discarding plate mail, for example, takes six full rounds.



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At the end of this time, if the adventurer is trying to remove his armor while in water, he must also make a successful Swimming roll (minus the armor's bonus) to get rid of the armor.

SHIELDS

If a character with a shield is hit by a ranged attack from the protected side, roll damage normally, but add the Armor bonus of the shield to the character's Toughness in the affected area (it acts as an obstacle).

HAND WEAPONS

BRASS KNUCKLES

A character wearing brass knuckles is considered to be an Unarmed Attacker when facing a foe with a melee weapon (including another set of brass knuckles).

EXOTIC HAND WEAPONS

Although the majority of weapons in this chapter are European, cultures around the world have their own unique weapons. The following are some the wanderers may encounter on their travels.

Chúi: A Chinese weapon comprising a heavy round metal ball attached to a wooden handle. Treat as a maul, but can be used in one hand.

Dao: A curved Chinese sword. Treat this as a long sword.

Falchion: A medieval European weapon whose blade bulges wider before sweeping back to a point. It is thought to have been the basis for the Persian scimitar, though the latter has a thinner blade. Treat this as a long sword.

Kerambit: A Southeast Asian dagger with a curved blade, which represents a tiger's claw. The weapon is held in such a way that the tip of the blade points downward, for it to be used for slashing attacks, rather than piercing attacks most commonly associated with knives. Users place their index finger through a hole in the handle. When held this way, the user cannot be disarmed. Treat it as a dagger which can deliver slashing attacks.

Kodachi: A Japanese short sword. It is similar in length to the wakizashi, but made using different techniques. It has a curved blade and long wooden handle. Treat as a short sword which also grants +1 Parry.

Kris: A wavy-edged blade from Southeast Asia. Treat this as a dagger, except it causes Str+d4+1 damage due to the unusual shape of the blade.

Lathi: A long, flexible bamboo stick with a blunt metallic cap used in Hindoostan. It is used in a similar style to a sword, though cannot be used to make piercing attacks. Due to the flexibility and the light weight, treat this as a short sword.

Macuahuitl: This long wooden weapon was favored by Aztec warriors. Although it resembles a club, the rows of razor-sharp obsidian blades that lined the edges make it as fearsome as the finest Spanish blade. Treat this as a long sword, but with Parry -1.

Nzappa Zap: An African axe, similar to the tomahawk of the American Indians. It can be used as a melee weapon (treat as a hand axe) or thrown (treat as a throwing axe).

Phurba: A Tibetan dagger with three edges. The pommel often bears a likeness of the Tibetan deity Vajrakilaya. His faces are shown as happy, relaxed, and vengeful. Treat this as a dagger that causes Str+d4+1 damage.

Pudao: A Chinese two-handed sword. The blade and handle are both around 3 feet long, requiring the weapon to be used two-handed for balance. Treat this as a great sword.

Tabar Zin: A Persian axe with a crescent-shaped blade. Two forms exist, a short version (treat as a battle axe) and a long version (treat as a great axe).

Valáška: An Eastern European weapon mainly carried by shepherds. The metal tip has an axe blade on one side and a flat end used for hammering on the other. Its handle is long enough to use as a walking stick, but the tool lacks the sturdiness of a true weapon. Treat it as a hand axe that can also deliver blunt damage by using the flat-end of the head. A roll of 1 on the Fighting die (regardless of Wild die) means the Valáška is ruined.

ARMS AND EQUIPMENT

Yawara: This Oriental weapon is a short palm-sized stick with two flattened ends, like those of a nail. Wrapped in a clenched fist, the ends can be used to deliver lethal blows. Treat as a brass knuckle, except the wearer can be disarmed.

IMPROVISED WEAPONS

Heroes often find themselves fighting with objects that aren't intended for use as weapons. Torches, vases, chairs, tankards, bottles, tools, and other mundane items are frequently pressed into service in combat. Such improvised weapons cause the wielder to suffer a -1 Fighting or Throwing penalty, as well as -1 to Parry. The Game Master is the final judge of an improvised weapon's effectiveness.

MAIN GAUCHE

Many fighters use a secondary weapon to distract and parry. A main gauche is a short blade used for this purpose. When used in a character's off-hand, increase the Parry bonus of the primary melee weapon by +1.

BLACKPOWDER WEAPONS

The firearms in Kane's time are typically wheellocks, though other types of firearm exist. For game purposes all firearms work the same way (with a few minor differences for matchlocks, on page 58).

Moisture: Water is gunpowder's worst enemy. Any time a character's powder gets wet, roll 1d6 per shot. On a roll of 4-6 for damp conditions (in drizzling rain, or when wading through a deep stream), the shot is ruined. If the powder was soaked (in heavy rain, or when swimming), each shot is ruined on a d6 roll of 2-6.

Overcharging: Both muskets and pistols may be "overcharged," meaning the user puts an extra charge of powder in the weapon. Overcharging adds an extra die of the same type to the weapon's damage roll, but risks bursting the barrel. A roll of 1 on the hero's attack die (regardless of the Wild Die for Wild Cards) means it has burst the barrel of the weapon and ruined it permanently. In addition, the blast causes 3d6 damage to the user.



BLUNDERBUSS

Blunderbusses fire a spread of metal balls (also called "shot"), and so do more damage at close range before the shot spreads and more of it hits the target. Farther away, the shot spreads more and causes less damage. Because of the increased chance of hitting someone due to the spread, blunderbusses add +2 to their user's Shooting rolls.

Blunderbusses do 1d6 damage at Long range, 2d6 at Medium range, and 3d6 at Short range. Note that blunderbusses cannot be overcharged—they rely more on the spread of their shot for their damage than the actual blast.

MUSKET

Muskets come in two main forms, those with matchlock firing mechanisms, and wheellocks. We're only concerned with matchlocks here due to their disadvantages.

Matchlocks, as the name implies, use a lit match (a short piece of slow burning fuse) to ignite gunpowder in the priming pan.

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Although wheellocks were invented in the mid-16th century and flintlocks in the early 17th century, matchlocks are cheap and simple to produce and remain in service until almost the 18th century.

Matchlocks have three main drawbacks compared to their advanced cousins. First, the match must be kept lit to avoid delays when wishing to fire. This is clearly visible at night (halve Darkness penalties to attack the holder), and sparks can ignite the powder prematurely. In game terms, a roll of 1 on the Shooting roll (regardless of the Wild Die) means the gun misfires and the powder charge is wasted.

Second, the match must be kept dry. In wet weather, the match goes out on a roll of 1 on a d8 unless precautions are taken to keep the match dry. During torrential rain, such as a tropical storm, this rises to 1 on a d6. Check every hour. Submersion in water automatically soaks the match. A wet match is ruined and must be replaced, which takes an entire round.

Third, being of old design and based upon the earlier arquebus, they are fairly heavy and unwieldy, with long barrels. A matchlock musket weighs 20 pounds. And, because matchlocks are relatively old technology, you don't get rifled matchlock muskets. (And no, you don't get matchlock pistols. Sticking a pistol with a burning fuse in your pants is asking for trouble!)

TWO-BARREL PISTOL

The two-barrel pistol has two barrels and locks but only a single trigger. Pulling the trigger back halfway discharges the first barrel—further pressure fires the second.

Although this weapon effectively doubles the wielder's firepower it takes twice as long to reload compared with a single barreled pistol.

Both barrels may be discharged as a single action simply by squeezing the trigger hard. When double-fired both barrels must be aimed at the same target—roll two Shooting dice but only a single Wild Die.

SPECIAL WEAPONS

Note that special weapons don't have a cost. Those listed with a Cost of "Military" are generally not available on the open market, but are instead provided by governments to their armed forces.

CANNON

Cannons can fire two different types of shells: solid shot and canister.

Solid Shot: These big round balls are made to batter walls or plow through packed ranks of troops. To fire, the leader of the crew makes a Shooting roll as usual. A target in a direct line from the cannon and adjacent to the first target is also hit on a d6 roll of 1–3, and takes full damage. This continues until there are no more adjacent foes.

Canister: These shells are designed to detonate inside the barrel of the cannon. The jagged metal in the "canister" then sprays out of the cannon to shred anything within its deadly cone like a giant shotgun. Place a ruler in front of the cannon in the direction you want it to fire and make a Shooting roll with no range modifiers. If the shot misses, move the far end of the ruler 1" left or right (roll randomly).

Now place a Medium Burst Template at the near end of the ruler and move it directly forward along that path for 24". Every target under the template is hit for 3d6 damage. Cover acts as Armor just as with any area effect weapon, meaning prone characters add +2 to their Toughness.

Reloading: Cannons require one action to reload with a crew of four, or two actions with fewer crewmen.

Line of Sight: Cannon crews must be able to see their targets to hit them. Mortars and bombards may fire at targets they cannot see (assuming they know roughly where the target is) at a –4 penalty, and with double deviation should they miss (see page 74).

FLAMETHROWER

An early flamethrower was invented over five hundred years ago by the Chinese. It used a double valve cylinder to squirt oil over a naked flame. As the crew operates the pumps, a spray of oil is ignited, turning into

a gout of flaming liquid, which washes over enemies. By regularly changing crew, the device can spray a continual wall of flame.

To resolve such an attack, the attacker places the small end of the Cone Template at the tip of the weapon and the large end on as many targets as he's able. The attacker then makes a Shooting roll at +2. Defenders who make a successful opposed Agility roll against the attacker's Shooting total move out of the way and are unaffected. The rest suffer the weapon's damage (typically 2d10) and roll to see if they catch fire (page 92). Raises on the Shooting roll have no additional effect—the target is flamed or not.

GRENADES

Grenades are still an exotic weapon and should be relatively rare outside the Orient. These rules are included as grenades may sometimes find their way into your hero's hands.

Like any thrown weapon, grenades have a range, but where they land cause damage in a Medium Burst Template.

Grenades are set with unreliable fuses. When the grenade is thrown, a raise means it detonates immediately. A success (or failure) not only deviates, but means the grenade does not explode at once. Roll a die at the start of each action after the grenade was thrown. On an odd result, the grenade explodes. It can be defused with a Smarts roll at -2.

Even with a grenade that explodes when intended there are usually a few seconds for targets to react. A character within the burst radius has two additional options. To pick up and throw the grenade before it goes off, he must make an Agility roll at -4 (or -2 if he was on Hold). Failure means it goes off and he takes an additional die of damage.

A character may also throw himself on a grenade. He takes double the normal number of dice of damage for his heroic act, but his total Toughness is subtracted from the damage inflicted on other characters in the blast radius. Allies won't normally perform such an obviously suicidal act, though the GM might rule otherwise in specific situations, such as when an ally has a "loyal" personality.

OTHER CURRENCIES

Although we only use English pounds for convenience, GMs can add extra flavor to their games by having the wanderers encounter other currencies.

Ducat: A gold coin used in Europe since 1566. Originally introduced in Venice in the 13th century.

Guilder: A Dutch coin minted in gold and silver and available in multiple denominations.

Koku: A measure of rice in Nippon weighing 330 pounds (enough to feed one person for a year), which is used to pay samurai their annual stipend.

Livre Tournois: French currency. Coins worth 1 livre were often called francs, after the inscription on them. Divided into 20 sols, each sol worth 12 deniers (a similar breakdown to the English pound).

Rupee: The standard silver coinage of Hindoostan and the surrounding realms.

Scudo: Coin minted by the Papal States and widely used in Italy along with the ducat.

Gold Escudo: Spanish gold coin worth 8 reales. A real is also known as the Real de a Ocho (pieces of eight). Widely used in South America and in Spanish holdings the world over.

Sultani: These gold coins are minted in the Ottoman Empire. Also known as the altin.

Thaler: A German silver coin, widely used in Scandinavia and northern Europe. It is the official currency of the Holy Roman Empire.

Wén: Name used to denote Chinese coins and notes. Coins come in a variety of shapes and sizes, but all have a hole through them so they can be looped onto a piece of string.

Zlot: An Eastern European coin widely used in Poland, Moldavia, Wallachia, Russia, Transylvania, and the European side of the Ottoman Empire. Favored by merchants due to its wide acceptability.



THE SAVAGE WORLD OF SOLOMON RANE

MISCELLANEOUS GOODS

Certain goods are listed with a + after their price. For these items, quality improves the more a character spends. For instance, a standard £0.2 cutlery set is wooden. If he wants pewter or silver, the character can pay more. How much more is up to the Game Master.

Animals: Stats for animals can be found in the Bestiary at the back of this book.

Candle: A candle provides light in a 2" radius for two hours. It blows out in a strong wind or if the character holding it runs.

Climbing Gear: Climbing gear consists of a small pick, a small hammer, and spikes to drive into rock. It does not include rope.

Dice, Weighted: This seemingly ordinary pair of dice is weighted. The user gets an additional +1 Gambling whenever he cheats at dice games (see page 23).

Flask: A flask holds one pint of liquid. It has a waterproof cork stopper.

Grappling Hook and Line: A grappling hook is attached to a light line of variable length (but usually no more than 15 yards in length). The user throws the hook just as if he were attacking a target. It has a range of 3/6/12. If it "hits," the hook has set and can hold up to 200 pounds of weight.

Gunsmith's Tools: Making weapons or shot without these tools gives the gunsmith a -2 penalty. (See page 55 for details.)

Hammer, Pick or Shovel: Although they are intended as tools, hammers can be used in combat as small improvised weapons. Picks and shovels are treated as medium improvised weapons in combat.

Lantern: Lanterns provide light in a 4" radius for three hours per pint of oil. There is a 50% chance the lantern breaks if dropped, and a 1 in 6 chance it sets combustibles alight. (See the rules for fire on page 92).

Lantern, Bullseye: A bullseye lantern acts as a regular lantern, but also has a shuttered reflective hood that can focus light through a small opening. When used in this way, it provides a cone of light equal to the Cone Template. There is a 50% chance the lantern breaks if dropped.

Leather Satchel: Satchels are large enough to hold two large books (or anything else of similar size).

Lockpicks: A character who tries to pick a lock without these tools suffers a -2 penalty to his roll.

Manacles: Prisoners can be shackled at the wrists or legs (or both). Leg shackles reduce the prisoner's Pace to 2, while wrist manacles prevent him using his hands. Both have Toughness 12.

Medicine Chest: A medicine chest contains 10 doses of powders and tonics for treating sickness (but not injuries). A healer using a chest has a +2 bonus to Healing rolls to treat diseases. Each use of the chest consumes 1d4 units of medicine. Restocking the chest costs £0.3 per unit of medicine.

Oil (1 pint): Besides providing light when used in lanterns, oil can also be used as a weapon. This is usually done by putting oil in a ceramic flask with a lit fuse. The flask is then thrown at the target, it breaks and the fuse ignites the oil. Lighting a fuse requires 1d6 rounds with flint and steel (1 round with open flame), so it's best to light the fuse before a fight starts (a fuse stays alight for 10 minutes).

The flask's range is 3/6/12. Anything it hits is set alight on a d6 roll of 5-6, causing 1d10 damage per round. The fire has a chance of spreading as usual.

Rope (10 yards): The rope can safely handle 300 pounds without worry. For every 50 pounds over that, roll 1d6 every minute or whenever the rope suffers a sudden stress. On a 6, the rope breaks under the strain.

Scroll Case: Used to carry maps and other important documents, scroll cases are made of leather and can be made watertight by sealing the ends with pitch or wax.

Torch (1 hour): A torch provides clear light in a 4" radius. Properly prepared torches last for one hour. Temporary torches can be made with some wood, rags, and 1 pint of oil for every 10 torches. These last half as long, however.

Waterskin: A waterskin holds 2 quarts of liquid and weighs 5 pounds when full.

ARMS AND EQUIPMENT



ARMOR AND SHIELDS

| Type | Armor | Weight | Cost | Notes |
|---------------------------|-------|--------|-------|---------------------------------------|
| Personal | | | | |
| Leather | 1 | 15 | £1 | Covers torso, arms, legs |
| Chain hauberk (long coat) | 2 | 25 | £3 | Covers torso, arms, legs |
| Plate corselet | 3 | 25 | £5 | Covers torso |
| Plate arms (vambrace) | 3 | 10 | £2 | Covers arms |
| Plate leggings (greaves) | 3 | 15 | £3 | Covers legs |
| Pot Helm (Spanish style) | 3 | 4 | £0.50 | 50% chance of protecting vs head shot |
| Steel Helmet (with visor) | 3 | 8 | £1 | Covers head |

Barding

| | | | | |
|---------------|---|----|-----|--------------------------------|
| Plate barding | 3 | 30 | £12 | For horses, covers entire body |
|---------------|---|----|-----|--------------------------------|

Shields*

| | | | | |
|-----------------------------|---|----|-------|------------------------------------|
| Small Shield (Buckler) | — | 8 | £0.50 | +1 Parry |
| Medium Shield | — | 12 | £1 | +1 Parry, +2 Armor vs ranged shots |
| Large Shield (Kite, Pavise) | — | 20 | £2 | +2 Parry, +2 Armor vs ranged shots |

*Shields protect only against attacks from the front and left (assuming a right-handed hero).



SPECIAL WEAPONS

| Type | Range | Damage | RoF | Cost | Weight | Shots | Notes |
|---------------|------------|--------|-----|-------|--------|-------|--------------------------------|
| Cannon (shot) | 50/100/200 | 3d6+1 | 1 | Mil | — | 1 | AP 4, See notes, Heavy Weapon |
| Canister | 24" path | 2d6 | 1 | Mil | 4 | 1 | See notes |
| Flamethrower | Cone | 2d10 | 1 | Mil | 25 | 20 | Ignores Armor |
| Grenade | 5/10/20* | 3d6 | — | £0.50 | 2 | 1 | Uses the Medium Burst Template |



AMMUNITION

| Ammo | Weight | Cost | Notes |
|-----------------|--------|----------|---|
| Arrow* | 1/5 | £0.05/2 | |
| Quarrel* | 1/5 | £0.1/5 | AP 2 (standard crossbow bolt) |
| Shot (w/powder) | 1/10 | £0.05 | For black powder weapons |
| Sling stone | 1/10 | £0.05/20 | Stones can also be found for free with a Notice roll and 1d10 minutes searching, depending on terrain |

*Outdoors, arrows and quarrels are recovered on a d6 roll of 4–6 (50% chance). Underground or indoors, the chance is reduced to a roll of 5–6 on 1d6 to reflect the increased chance of breakage.

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MELEE WEAPONS

| Type | Damage | Weight | Cost | Min. Str | Notes |
|-----------------------|---------|--------|-------|----------|--|
| Axes and Mauls | | | | | |
| Axe | Str+d6 | 2 | £0.25 | d6 | |
| Battle Axe | Str+d8 | 10 | £0.50 | d8 | |
| Great Axe | Str+d10 | 15 | £2 | d10 | AP 1; Parry -1; requires 2 hands |
| Maul | Str+d8 | 20 | £0.75 | d10 | AP 2 vs rigid armor (plate); Parry -1; requires 2 hands |
| Flail | Str+d6 | 8 | £0.25 | — | Ignores Shield Parry bonus |
| Blades | | | | | |
| Bayonet | Str+d4 | 1 | £0.10 | — | A bayonet fixed to a rifle increases the damage to Str+d6, Parry +1, Reach 1, Requires 2 hands |
| Dagger | Str+d4 | 1 | £0.10 | — | |
| Great Sword | Str+d10 | 12 | £4 | d10 | Parry -1; requires 2 hands |
| Long Sword | Str+d8 | 8 | £0.50 | d6 | Includes scimitars |
| Katana | Str+d8 | 6 | £20 | — | |
| Main Gauche | Str+d4 | 1 | £1 | — | Parry +1 |
| Rapier | Str+d4 | 3 | £3 | — | Parry +1 |
| Short Sword | Str+d6 | 4 | £0.35 | — | Includes sabers and cutlasses |
| Blunt Weapons | | | | | |
| Club | Str+d4 | 1 | £0.05 | — | |
| Brass Knuckles | Str+d4 | 1 | £0.10 | — | See notes |
| Pole Arms | | | | | |
| Halberd | Str+d8 | 15 | £0.40 | d8 | Reach 1; requires 2 hands |
| Harpoon | Str+d8 | 10 | £0.50 | d8 | Reach 1; requires 2 hands |
| Pike | Str+d8 | 25 | £0.70 | d8 | Reach 2, requires 2 hands |
| Staff | Str+d4 | 8 | £0.05 | — | Parry +1; Reach 1; requires 2 hands |
| Spear | Str+d6 | 5 | £0.20 | d6 | Parry +1; Reach 1; requires 2 hands |



IMPROVISED WEAPONS

| Type | Range | Damage | RoF | Cost | Weight | Min Str | Notes |
|--------|--------|--------|-----|------|--------|---------|-------------------------------------|
| Small | 3/6/12 | Str+d4 | 1 | — | 1 | — | -1 attack & Parry |
| Medium | 2/4/8 | Str+d6 | 1 | — | 3 | d6 | -1 attack & Parry |
| Large | — | Str+d8 | 1 | — | 6 | d8 | -1 attack & Parry; requires 2 hands |

ARMS AND EQUIPMENT



EXOTIC WEAPONS

| Type | Damage | Weight | Cost | Min. Str | Notes |
|------------|----------|--------|-------|----------|---------------------------------------|
| Chúi | Str+d8 | 20 | £0.75 | d10 | AP 2 vs rigid armor (plate); Parry -1 |
| Dao | Str+d8 | 8 | £0.50 | d6 | |
| Falchion | Str+d8 | 8 | £0.50 | d6 | |
| Kerambit | Str+d4 | 1 | £0.10 | — | See notes |
| Kodachi | Str+d6 | 4 | £0.35 | — | Parry +1 |
| Kris | Str+d4+1 | 1 | £0.10 | — | See notes |
| Lathi | Str+d6 | 4 | £0.35 | — | Parry +1 |
| Macuahuitl | Str+d8 | 8 | £0.50 | d6 | Parry -1 |
| Nzappa Zap | Str+d6 | 2 | £0.25 | d6 | See notes |
| Phurba | Str+d4+1 | 1 | £0.10 | — | See notes |
| Pudao | Str+d10 | 12 | £4 | d10 | Parry -1; requires 2 hands |
| Tabar Zin | Str+d8 | 10 | £0.50 | d8 | |
| Valaška | Str+d6 | 2 | £0.25 | d6 | See notes |
| Yawara | Str+d4 | 1 | £0.10 | — | |



RANGED WEAPONS

| Type | Range | Damage | RoF | Cost | Weight | Min Str | Notes |
|-------------------|----------|--------|-----|------|--------|---------|---|
| Blunderbuss | 10/20/40 | 1-3d6* | 1 | £2 | 12 | d6 | 2 actions to reload |
| Wheellock Pistol | 5/10/20 | 2d6+1 | 1 | £4 | 3 | — | AP 1; 2 actions to reload |
| Wheellock Musket | 10/20/40 | 2d8 | 1 | £3 | 15 | d6 | AP 2; 2 actions to reload |
| Matchlock Musket | 10/20/40 | 2d8 | 1 | £1 | 20 | d8 | AP 2; 2 actions to reload; see notes |
| Two-Barrel Pistol | 5/10/20 | 2d6+1 | 1/2 | £7 | 5 | d6 | AP 1; 2 actions to reload per barrel; See notes |

*A blunderbuss does 1d6 at Long range, 2d6 at Medium range, and 3d6 at Close range.

| Type | Range | Damage | RoF | Cost | Weight | Min Str. | Notes |
|---------------|-----------|--------|-----|-------|--------|----------|--------------------------|
| Axe, throwing | 6/3/20/12 | Str+d6 | 1 | £0.25 | 2 | — | |
| Bow | 12/24/48 | 2d6 | 1 | £1 | 3 | d6 | |
| Crossbow | 15/30/60 | 2d6 | 1 | £2 | 10 | d6 | AP 2; 1 action to reload |
| Harpoon | 3/6/12 | Str+d8 | 1 | £0.50 | 10 | d8 | |
| Knife/Dagger | 3/6/12 | Str+d4 | 1 | £0.10 | 1 | — | |
| Sling | 4/8/16 | Str+d4 | 1 | £0.05 | 1 | — | |
| Spear | 3/6/12 | Str+d6 | 1 | £0.20 | 5 | d6 | |



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MISCELLANEOUS GOODS

| Item | Cost* | Weight | Item | Cost* | Weight |
|------------------------------|-------|--------|-------------------------------|-------|--------|
| Backpack (leather) | £0.20 | 2 | Torch (1 hour, 4" radius) | £0.05 | 1 |
| Bedroll | £0.10 | 2 | Waterskin (empty) | £0.10 | 1 |
| Blanket | £0.20 | 4 | Whistle | £0.15 | — |
| Book (blank, 50 pages) | £0.25 | 2 | Whetstone | £0.05 | 1 |
| Candle. dozen (2" radius) | £0.25 | 1 | Writing equipment | £0.50 | 1 |
| Climbing gear | £0.20 | 6 | Animals, Trained | | |
| Compass | £0.50 | 1 | Dog, guard | £0.25 | — |
| Crowbar | £0.15 | 2 | Dog, hunting | £0.50 | — |
| Cutlery | £0.2+ | 1 | Hawk | £4 | — |
| Dice/cards | £0.05 | — | Horse | £3 | — |
| Dice/cards (weighted/marked) | £0.75 | — | Mule | £2 | — |
| Flask (ceramic) | £0.05 | 1 | Warhorse | £6 | — |
| Flint and steel | £0.05 | 1 | Riding gear | £0.75 | — |
| Grappling hook | £0.50 | 2 | Clothing | | |
| Gunsmith's tools | £2 | 5 | Normal clothing | £1 | — |
| Hammer | £0.20 | 1 | Formal clothing | £10 | — |
| Lantern (4" radius) | £0.15 | 3 | Winter gear (cloak and boots) | £4 | — |
| Lantern, Bullseye | £0.25 | 3 | Food | | |
| Leather satchel (waterproof) | £0.15 | 2 | Cheap meal | £0.05 | — |
| Lockpicks | £1 | 1 | Good meal | £0.25 | — |
| Manacles | £0.25 | 2 | Trail rations (keeps 1 week) | £0.20 | 5 |
| Map | £1 | — | Drink (per bottle) | | |
| Match for matchlocks (10) | £0.05 | 1 | Cheap stuff (ale) | £0.05 | 1 |
| Medicine chest | £5 | 10 | Good stuff (wine) | £0.5+ | 1 |
| Oil (for lantern; 1 pint) | £0.05 | 1 | Lodging (per night) | | |
| Pick or shovel | £0.20 | 5 | Poor quality | £0.05 | — |
| Quiver (20 arrows or bolts) | £0.10 | 2 | Good quality | £0.25 | — |
| Rope (20 yards) | £0.05 | 15 | Women (or Men) | | |
| Scroll case | £0.05 | 1 | Cheap Date | £0.10 | — |
| Soap | £0.05 | — | Upscale wench | £1+ | — |

**Costs for all items depends on its availability. A lantern in England is easy to come by. In darkest Africa, a tribe would likely shed blood over such a find.*

GAME RULES

The flickering rapier parried the whistling scimitars and the Arab died on its point, which seemed to hesitate in his heart only an instant before it pierced the brain of a black swordsman. Another ebon warrior, dropping his sword and leaping in to grapple at close quarters, was disemboweled by the dirk in Kane's left hand, and the others fell back in sudden fear.

—*The Footfalls Within*

Now you know how to make a hero for *The Savage World of Solomon Kane* and know something about the background, it's time to learn how to actually play the game. Don't worry—it's not hard! You'll be ready to go in no time!

WILD CARDS & EXTRAS

YOUR hero (a player character), the heroes being played by other players, and any unique villains and monsters are collectively called "Wild Cards." These beings have a little better chance at doing things, are a little tougher to put down, and are generally more detailed than common guards, minions, or lackeys—collectively called "Extras."

Wild Cards are noted with the picture of Solomon Kane by their name, like this:



SOLOMON KANE

Besides your own characters, it's up to the Game Master to decide which NPCs are Wild Cards. An English explorer probably isn't a Wild Card, but Sir Marcus Dalglish, a veteran of several voyages and an important character in your campaign, certainly is. You'll see the

difference between Wild Cards and Extras as you continue to read, but for later reference, the differences are:

- Wild Cards suffer multiple wounds.
- Wild Cards always roll a Wild Die along with their Trait die when making tests and take the better of the two.

TRAIT TESTS

THE heart of the Savage Worlds system is the Trait Test, which lets you use your attributes and skills to perform tasks. To use an attribute or skill, simply roll the die assigned to it. If the result is a 4 or better (the "Target Number" or TN), you're successful!

MODIFIERS

Circumstances modify your die roll, such as shooting at something at long range or finding a well-hidden clue. Some things, such as ranged attacks, have standard modifiers. It's up to the GM to determine any modifiers for more subjective tasks, such as spotting an ambush or eavesdropping on a conversation through a door.

In general, an easy task, such as finding tracks in the mud, is made at +2. A difficult task, such as finding tracks by torchlight, is made at -2. An extremely difficult task, such as locating tracks in a rainstorm, is made at -4. An average task requires no modifiers.

THE WILD DIE

Extras roll a single die of the appropriate type, as described above. But Wild Cards roll an extra d6 and take the best of their normal die or the "Wild Die" when making skill or

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attribute rolls. Wild Dice are rolled just like the Trait die, are subject to exactly the same modifiers, and can Ace as well (see below).

The downside is that snake-eyes (double 1s) on one of these rolls is a critical failure of some sort. The Game Master gets to make up something rotten to befall your character. That's the price Fate charges for making someone a hero.

UNSKILLED ATTEMPTS

If a hero doesn't have a skill for an action he's attempting, he rolls 1d4 and subtracts 2 from the total. Wild Card characters still get their Wild Die for these rolls, but remember this also suffers the same -2 penalty. The GM may occasionally decide that a character has no chance at a particular skill if he has no training in it—such as performing surgery or speaking a language he has never heard before.

Aces

All Trait tests and damage rolls in *The Savage World of Solomon Kane* are “open-ended.” That means that when you roll the highest number possible on a die (a 6 on a d6, an 8 on a d8, and so on), you get to roll that die again and add it to the total. This is called an “Ace.” Any modifiers to the die roll should be tacked on after adding up an Aced roll.

Example: Kane is fighting a group of cannibals. He has a d10 Shooting and rolls an Ace (a 10), so he rolls again. He gets another 10, rolls again, and gets a 3. His total is (10+10+3=) 23!

OPPOSED ROLLS

Sometimes rolls are “opposed” by an opponent. If two characters are wrestling for control of a valuable artifact, for example, they both make Strength rolls and compare results.



When this happens, the acting character gets his Trait total first. If he wants to spend bennies (see the next section), he does so now. When he's satisfied with his total, his opponent gets to roll. The highest total wins. In a tie, the two foes continue to struggle with no clear victor.

RAISES

Sometimes it's important to know just how successful a Trait test was. Every 4 points over the TN you need for success is called a "raise." If your hero needs a 4 to Shoot an opponent and rolls an 11, he hits with one raise (and would have two raises with a roll of 12). Figure raises *after* adjusting for any modifiers.

COOPERATIVE ROLLS

Sometimes several individuals may want to cooperate to help a friend complete some kind of urgent task. If two or more characters want to perform a task together (and the GM decides it's possible for them to do so), the lead hero makes his roll with any modifiers. Assisting characters make a roll as well, but against a flat TN of 4. Each success and raise the companions achieve on their own rolls adds +1 to the lead character's total. This has a normal maximum of +4 for all tasks except those of Strength, which have no maximum.

Example: Kane and a friend, Sir James Wycliffe, are exploring an old temple and want to try to push a stone door open as a team. The GM decides that's reasonable. Kane is the lead character and makes his Strength roll. Sir James makes a roll as well and gets a raise. He adds +2 to Kane's total.

GROUP ROLLS

When you want to make a noncombat Trait roll for a group of Extras you don't have to roll it one character at a time, instead roll one Trait die as usual along with a Wild Die (see page 65). Take the best of the two as always and treat this as the group's total. This way you get a nice average without having to make Notice rolls for every NPC who approaches the ambush, or watch one goofball ruin a stealthy approach for his 49 companions.

BENNIES

The Solomon Kane stories are tales of action, adventure, and savage horror—but at the core of most of them is the concept of indomitable will.

In *Savage Worlds*, willpower is represented by "bennies," small game tokens that allow your hero to reroll important tasks and avoid crippling or even deadly blows.

Every player starts each game session with three "bennies."

The Game Master may also give you more bennies for great roleplaying, overcoming major obstacles, or even entertaining the group with an outlandish action, roleplaying in character to the detriment of your hero, or other memorable act. (Tips for awarding bennies can be found on page 125.)

You can use bennies to reroll any Trait test. Make the entire roll from scratch. If you're making two attacks with Frenzy and don't like the results, reroll both attacks from scratch just as if the first set of rolls never happened. You can keep spending bennies and rerolling as long as you like, and take the best of your attempts. If you roll a 5, for example, and a benny gets you a 4, keep the original 5 instead.

You cannot spend bennies on tables, damage rolls, or any other roll that isn't a Trait roll.

Bennies can also net your hero additional Experience Points. See page 68 for details.

SOAK ROLLS

Bennies can also be used to save your hide from deadly attacks. Choose carefully where you spend them! See page 84 for complete information on how to make Soak rolls.

RIGHTEOUS RAGE

In *The Savage World of Solomon Kane*, bennies have an additional function as well. Each time your hero spends a benny in combat, roll a separate d6. On a 5–6, the character is gripped with an overwhelming rage, holy conviction, or pure red-blooded fury. The exact rationale is up to you—not

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every hero has to have Kane's hot blood for instance—but the game effect is the same. For your character's next three turns, roll an extra d6 and add it to his Trait and damage rolls.

Righteous Rage kicks in immediately, and even adds to the very roll you spent the benny on in the first place. Mark your rage with three tokens of some sort (three red gaming beads work great). At the end of each round after the Rage is triggered (before new cards are dealt), discard a bead. When all the tokens are gone, your hero's rage has subsided.

Rage does not stack—if a hero is already raging he does not roll for it again even if he spends a benny.

Note that having the Conviction Edge allows a character to automatically trigger his righteous rage before rolling, once per game session.

Example: Solomon Kane wrestles with Gulka, a massive warrior from the heart of darkest Africa. Gulka inflicts two wounds on the Puritan and Kane's player decides that will not stand. He spends a benny to Soak the wounds and gets a 6—enough to negate one of the two wounds.

Immediately after, the player rolls a d6 for Righteous Rage and rolls a 5. Kane's blood boils hot, for he knows that if he dies, the villain he has pursued across two continents, Le Loup, will escape. For the next three rounds—starting immediately with his Soak roll—he adds +1d6 to his Trait and damage rolls. He rolls the extra die for his Soak roll and gets a 3—raising his Vigor roll enough to cancel the last wound.

GAME MASTER BENNIES

Game Masters get bennies too. At the start of each session, the GM gets one benny for each player character. He may use these for any of his villains during the course of the session.

ADVANCEMENTS

At the end of each game session (usually around 4–6 hours of gaming), the GM awards 1 to 3 Experience Points to everyone in the group.

Here's a quick look at how many Experience Points should be awarded per adventure.

EXPERIENCE POINT AWARDS

Award Situation

- 1 The group accomplished very little or had a very short session.
- 2 The group had more successes than failures.
- 3 The group succeeded greatly, and their adventure had a significant impact on the overall story.

BENNIES

At the end of each game session, roll 1d6 for every benny you have left over. Each roll of 5 or 6 gives your character an additional Experience Point. Spare bennies cannot be carried over between game sessions.

RANKS

As a character gains more Experience Points, he goes up in "Rank." This is a rough measure of how powerful the individual is.

As heroes progress in experience, new Ranks allow them access to more powerful Edges.

RANKS

| Experience Points | Rank |
|-------------------|-----------|
| 1–19 | Novice |
| 20–39 | Seasoned |
| 40–59 | Veteran |
| 60–79 | Heroic |
| 80+ | Legendary |

LEVELING UP

Every 5 points accumulated grants a hero an Advance. An Advance lets a character do one of the following:

GAME RULES

- Gain a new Edge for which you meet the requirements.
- Increase a skill that is equal to or greater than its linked attribute by one die type.
- Increase two skills that are lower than their linked attributes by one die type each.
- Buy a new skill at d4.
- Increase one attribute by a die type.*

*You may only choose this option once per rank. No Trait may be raised above a d12 (but see the Professional and Expert Legendary Edges). Legendary characters may raise an attribute every other Advance.

STARTING WITH EXPERIENCE

If the Game Master lets you make a hero who has already earned some experience, simply make a character as usual and then grant her that many Advances. A Veteran hero, for example, has 40 Experience Points, so you would make a normal character and grant her eight Advances.

Additional goods, equipment, or assets must be determined by the Game Master. As a quick rule of thumb, a hero's starting funds double with each Rank after Novice.

Replacement Heroes: If a character dies (or is retired), the player's new hero begins play with half the Experience Points his former hero had (round down). If a character died with 17 Experience Points, for example, his replacement enters play with 8 points.

LEGENDARY CHARACTERS

Legendary characters are major forces in the world, and often have political power and influence as well as a host of Edges to defeat those who oppose them.

Once a hero reaches Legendary status, the rules for Advances change a bit. The character now Advances every time he accumulates 10 Experience Points instead of 5, but a whole range of new Edges opens up to him as well. "Legendary Edges" allow characters to accumulate followers and otherwise become major players in the struggle against evil.

Legendary characters may also choose to improve an attribute every other Advance.

COMBAT

In England and on the Continent, Hollinster has seen more flashy, more brilliant fencers than Kane, but he realized as he watched that he had never seen one who was as technically perfect, as crafty, as deadly, as the tall Puritan.

—From *Blades of the Brotherhood*

HEROES must often overcome violent, sometimes supernatural, foes. Here's how to resolve fights in *The Savage World of Solomon Kane*.

TIME

When a fight breaks out, game time breaks down into rounds of six seconds each. Ten rounds, then, is one minute.

THE BATTLEFIELD

In any combat with more than a handful of opponents, the Game Master should make a quick map of the terrain on some sort of



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erasable surface. Chessex® makes great Battle Mats™ already marked off with 1" squares or hexes (visit them at www.chessex.com). You can then place miniatures on the map to show exactly where everyone is during the fight.

The terrain can be sketched out quickly and easily with an erasable marker to make sure everyone understands the tactical situation. You can also use miniatures terrain or a plain tabletop with a ruler. The more detailed you get, the more likely everyone is to make use of their surroundings and do more than just say "I attack."

DISTANCE

Movement, weapon ranges, and the like are listed in inches to help when playing with miniatures. In the "real world," each inch is equal to 2 yards.

If the Game Master needs a different scale to accommodate a larger battle, simply adjust weapon and movement ranges as needed.

ALLIES

Allied NPCs are divided up among all the players to control. This is a very important part of the game because the setting features bands of skilled hirelings, fellow travelers forced to defend themselves, or a hero's loyal retainers, and the game is designed to handle them quickly and easily. It's also designed for the players to control them—not the GM.

It doesn't matter whether the characters control the allies, only that the players do. This keeps everyone involved in the action even if one hero is out of the fight, and makes running large combats easier and more fun. Of course the GM can always take charge of NPCs if the need arises, but with good, mature roleplayers, this shouldn't be necessary.

Example: Kane and his charge, Lady Amanda, have hired 12 native bearers to help explore ruins in the jungles of Africa. The guides only follow Kane's orders in the game world, but if battle comes, the two players share control of the NPCs.

INITIATIVE

Action in *The Savage World of Solomon Kane* is fast and furious, just like in the stories. To help the Game Master keep track of who goes in what order and add a little randomness, we use a single deck of playing cards with both Jokers left in to determine everyone's initiative.

Deal in characters as follows:

- Every Wild Card is dealt a single card (only characters with the Level Headed or Improved Level Headed Edges get more). Any allies under that player's control act on his initiative card as well.

- Each group of Game Master characters, such as all akaanas, all Aztec warriors, and so on, share a card.

Exactly which nonplayer character groups get their own cards is up to the GM. If he wants to break his 30 cannibals into 5 groups of 6, that's fine. Your goal is to do whatever makes running the battle as quick and easy as possible. Generally, Wild Cards and other unique characters get their own card.

Example: Kane, Lady Amanda, and 12 hired guides are crossing a river when they're attacked by a frenzied crocodile. A mysterious ju-ju man stands in the shadows, seemingly directing the attack.

Kane, Lady Amanda, and the ju-ju man each get their own card, as does the crocodile. The guides act on Kane and Lady Amanda's cards.

SHUFFLE

Shuffle the deck after any round in which a Joker was dealt (see below).

THE COUNTDOWN

Once the cards are dealt, the Game Master starts the round by counting down from the Ace to the Deuce, with each group resolving its actions when its card comes up.

Ties: Any ties are resolved by suit order: Spades are first, then Hearts, Diamonds, and Clubs (reverse alphabetical order).

THE JOKER IS WILD!

What happens if you're dealt a Joker? Jokers act as "wild cards." You can go whenever you want in the round, even interrupting another character's action if you want! In addition, you add +2 to all Trait tests this round, and +2 to damage totals as well!

HOLD

A hero may choose to wait and see what happens by taking a Hold action. He may then go later in the round if he chooses. A Held action lasts until it's used. If a character has a Held card when a new round starts, he is not dealt in and starts the round on Hold.

Interrupting Actions: If a character on Hold wants to interrupt an action, he and the opponent make opposed Agility rolls. Whoever rolls highest goes first. In the rare case of a tie, the actions are simultaneous.

Example: Kane is on Hold when a vicious lion bursts from the jungle. The two roll Agility and Kane wins. He can shoot the lion before it attacks.

SURPRISE

Combat often starts before everyone involved is prepared. An ambush, a sudden double-cross, or a trap might all give one side in a fight an edge over the other.

When this happens, the side that started the fight is not dealt cards, but begins the fight on Hold. Victims of the surprise attack must make Notice rolls. Those who make it are dealt in as usual. Those who fail get no card in the first round of combat.

Example: Kane and Sir James Wycliffe creep through a gloomy cave when they are spotted by two vampires hiding in the darkness. The horrors wait until the two are within striking range to spring their attack.

The two vampires are on Hold and get to attack immediately. If Kane and Sir James make their Notice rolls they are dealt in normally. If not, they have to wait until the next round to act.

STANDOFF!

Occasionally, you might find a situation where everyone is on Hold. Maybe you're in the middle of a tense negotiation when one person goes for his blade. In these situations, everyone should roll their Agility since they are all on Hold and act in order of highest to lowest (ties are simultaneous). Deal everyone in as normal on the next round.

ACTIONS

Characters perform "actions" when their card comes up each round. A character can perform one regular action each turn—such as attacking, running, and so on—without penalty.

MULTIPLE ACTIONS

Characters may also perform multiple actions such as Intimidating someone while blasting away with a pistol, running and Fighting, attacking with a weapon in each hand, and so on. A hero can't fire more than



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his weapon's rate of fire in a round, however, nor may he make more than one Fighting attack with the same weapon, or Run twice in a single round.

In essence, a character may not perform the same action twice in a round. The actions are assumed to take place almost simultaneously, so a hero couldn't make two simultaneous Intimidation rolls or use the same sword to attack twice. He could make a Fighting attack and a Shooting attack if he had a gun in one hand and a knife in the other, though, and could even issue a Taunt at the same time. He could only make two Fighting attacks, however, if he used two different melee weapons.

Each additional action attempted in a round subtracts 2 from all the hero's rolls. If an adventurer wants to fire a gun with one hand and slice at an adjacent foe with the other, for instance, he subtracts 2 from both rolls. If he also wanted to make a Test of Wills against someone at the same time, he subtracts 4 from all his rolls.

Wild Cards get their Wild Die on each action as usual.

Example: Backed into a corner, Kane tries to shoot a vicious native and Intimidate another. Both his Shooting and Intimidate totals suffer a -2 penalty because he took two actions instead of one.

FREE ACTIONS

Some minor actions are "free" and don't inflict multi-action penalties. Speaking a short sentence or two, moving up to the character's Pace, falling prone, resisting opposed rolls, or dropping an item, are all examples of free actions.

ONE WILD DIE PER ACTION

When Wild Cards roll multiple dice for a single action, they roll only one Wild Die. A warrior with the Frenzy Edge, for example, rolls two Fighting dice and one Wild Die. He can use the Wild Die's total to replace either of his Fighting dice if he chooses. The Wild Die must either replace one of the regular dice or be ignored—it never adds another action or attack to the roll.

Example: Kane draws his rapier and attacks two bandits using the Improved Frenzy Edge. His Fighting is $d12+2$. He rolls two $d12$ s for the Edge plus his Wild Die, and adds +2 to all the totals.

Even if all the dice indicate success, he still only gets 2 hits—the Wild Die doesn't add an extra attack.

MOVEMENT

Most humans can move their Pace in a round. This is considered a "free action." Other types of movement are covered below:

Crawling: A character may crawl 2" per turn. This counts as being prone when being fired upon.

Crouching: A character may move while crouching at half Pace. He may run while crouched (halve his total Pace after rolling for running). Ranged attacks against him suffer a -1 penalty.

Going Prone: A figure may fall prone at any time during its action. This usually counts as Medium Cover as well (see page 75).

Getting up costs 2" of movement. When the lead or spears start flying, smart heroes move, shoot, and then get prone behind cover before their action is over, forcing attackers to go on Hold to attack them.

Difficult Ground: Difficult ground such as mud, steep hills, shifting sand, or snow, slows characters down. Count each inch of difficult ground as two inches for purposes of movement.

Jumping: A hero can jump 1" horizontally from a dead stop, or up to 2" with a "run and go." A successful Strength roll grants one extra inch of distance.

RUNNING

A character may run an additional $1d6$ " during his turn if he wishes. This extra $d6$ is called the character's running die. Characters suffer a -2 penalty (the standard multi-action penalty) to all other actions they make while running.



Group Running Rolls: When rolling for a group of nonplayer characters, villains, or monsters, the GM or controlling player makes a single running roll. Although not every member of the group need run, it's a convenient way to save a little time in the heat of battle.

COMBAT ACTIONS

Characters can perform a multitude of actions when their card comes up in combat. The most common actions are making tests of will or attacking using either the Fighting, Shooting, or Throwing skill. These are all covered on the following pages.

Simpler actions such as readying an item, drawing a pistol, or other quick tasks usually take one action. More complex actions, such as lighting a torch, digging through a pack to find a small item, and so on, might require a random number of rounds—say 1d6 rounds. The Game Master has the final say on exactly how long a complex action takes.

READYING WEAPONS

Drawing a weapon usually takes an entire round, but a character can do it faster if she wants. This is an action, however, and so inflicts the standard multi-action penalty of -2 to the character's attack roll.

Drawing two weapons at once, drawing a weapon from a difficult location (such as from inside a coat), or drawing a large or unwieldy weapon (such as a musket), follows the same procedure as outlined above but requires an Agility roll.

Example: Solomon Kane draws his pistol and fires it at the great ape approaching him. Kane doesn't want to take a full round to draw his weapon, so he takes the -2 penalty to his Shooting roll instead.

If Kane wanted to draw his pistol and rapier, he could do so, but he'd have to make an Agility roll first. If he managed to do so, he'd suffer an extra -2 multi-action penalty to both his Fighting and Shooting.

ATTACKS

AT the brutal core of *The Savage World of Solomon Kane* is its fast, furious combat. Here's all you need to know to decimate your foes and keep your hero alive.

FIGHTING

A character may make one hand attack per round per weapon he holds. The Target Number to hit is equal to the opponent's Parry score (2 plus half his Fighting ability; that's a 2 if he has no Fighting skill!).

Bonus Damage: If your attack hits with a raise, add +1d6 to your damage total as well! The d6 may Ace just like other damage rolls.

Example: Kane slices a constrictor with a saber and hits with a raise. He rolls his weapon's damage of Strength + 1d6. Then he adds +1d6 to the total for the raise.

SHOOTING & THROWING

The Shooting skill covers everything from bows and arrows to pistols and cannons. The base TN to hit something at Short range is 4 as usual. Shots at Medium range subtract 2 from the Shooting roll, and shots at Long range subtract 4 from the roll.

Bonus Damage: If you hit your target with a raise, add +1d6 to the damage total. This roll may Ace just like any other damage roll.

RANGE MODIFIERS

| Range | Modifier |
|--------------|----------|
| Short | — |
| Medium | -2 |
| Long | -4 |

RATE OF FIRE

The Rate of Fire is how many Shooting dice the hero rolls when firing the weapon. Two-barrel pistols, for example, have a Rate of Fire of 2, and so let the player roll up to 2 Shooting dice at once, though only at a single target. Wild Cards roll one Wild Die as usual with the Shooting roll, and can use it in place of one of the Shooting dice if they choose.

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SPECIAL RULES

BELOW are a number of rules for special maneuvers characters might perform during furious combat.

AIM

A character who spends a full round aiming (no movement allowed) may add +2 to his Shooting or Throwing roll in the following round versus whatever target he aimed at. Aiming for multiple rounds has no additional effect.

AREA EFFECT ATTACKS

Grenades and other attacks that cover a large area are “area effect attacks.” The three most common size attacks are represented by Small, Medium, and Large Burst Templates, found (along with the Cone Template) on pages 340 and 341.

To attack with an area effect weapon, the character places the template on the table (or picks where he wants the center of the blast to be) and makes a Shooting or Throwing roll as usual. If the attack is successful, the blast is centered where desired. Everything under (or partially under) the template is affected. Area effect attacks, unlike other attacks, do not receive bonus damage if the attack roll was a raise.

Failure means the blast deviates. Just how far depends on whether it was thrown or launched, and what range bracket the target was in (Short, Medium, or Long). Roll 1d6” for thrown weapons (such as grenades) and 1d10” for fired projectiles. Multiply by 1 for Short range, 2 for Medium, and 3 for Long.

Next roll a d12 and read it like a clock facing to determine the direction the missile deviates. A weapon can never deviate more than half the distance to the original target. That keeps the deviation rules from making things go behind you.

Cover: Targets who are prone or behind cover still get some protection from area-effect attacks. In these cases, the modifier they would normally receive against ranged attacks acts as that many points of Armor

instead. A character in major cover, like lying in a ditch, negates four points of damage from a blast if he’s caught within it.

Diving for Cover: Thrown weapons with a blast effect (such as grenades) sometimes allow potential targets a chance to move out of the area of effect. Give targets who saw the danger coming an Agility roll at –2 to jump out of the way and avoid the damage. If the roll is successful, move the character just outside the template (his choice exactly where).

Grenades can be thrown back as well if the fuse is still lit (see page 59).

BREAKING THINGS

Occasionally a character may want to break something, such as a weapon, a lock, or a door. Use the Toughness values below for these kinds of objects. Use these rules for solid objects.

Most anything can be broken given enough time and effort, so use this system only when attempting to break things in a hurry (such as during combat rounds).

The Parry of an inanimate object is 2. The catch is that damage rolls against them don’t count bonuses from raises on the attack roll, nor Aces. Unlike a person, an attack cannot hit a “vital” area on a lock or a door and thus do more damage. If an attack can’t do enough damage to destroy an object, it can’t destroy it (at least not quickly). This keeps characters from shattering doors with a feather and a lucky Strength roll.

If the damage roll equals or exceeds the object’s Toughness, it’s broken, shattered, bent, or otherwise ruined. The GM decides the exact effects—such as whether a good strike opens a hole in a door or knocks it off its hinges.

See the Obstacles section on page 78 to attack through objects.

Damage Types: After the type of Object and its Toughness is the type of damage that can affect the object. Blades do cutting or piercing damage, spears are piercing weapons, and so on. Pistols and muskets are considered piercing weapons.

GAME RULES

The type of damage is important for objects because shooting a single bullet through a door, for instance, may penetrate it, but won't destroy it. Only a blunt or cutting attack is likely to destroy a door in one hit.

OBJECT TOUGHNESS

| Object | Toughness | Damage Type |
|--------------|-----------|-------------|
| Light Door | 11 | B, C |
| Heavy Door | 14 | B, C |
| Iron Door | 18 | B, C |
| Lock | 10 | B, P |
| Manacles | 15 | B, P, C |
| Knife, Sword | 14 | B, C |
| Rope | 7 | C, P |

B=Blunt, C=Cutting, P=Piercing

CALLED SHOTS

Use the following modifiers and effects when heroes try to target specific locations:

Limb (-2): An attack to a limb causes no additional damage but may ignore armor or have some other special effect (see the Disarm maneuver).

Head or Vitals (-4): The attacker gains +4 damage from a successful attack to these critical areas. The target must actually have vital areas, and the attacker must know where they are to gain this advantage.

Small Target (-4): Attacks against small targets such as the lock on a door or the one missing scale on some foul thing's breast are made at -4. The effect of success depends on the situation—the door might close instantly, the missing scale may mean the serpent gets no armor, etc. If the GM has no particular effect in mind, it adds +4 damage just like a shot to the head or vitals.

Tiny Target (-6): Particularly small or narrow targets, such as a spyhole in a door or a helmet visor, carry a -6 modifier. The effects of a hit depend on the target. In the case of the spyhole, the blow ignores the door's armor and inflicts +4 damage because it's a head shot to whoever is looking through it (as above).

COVER

Light Cover: Characters subtract 1 from their attack rolls if half or less of their target is obscured.



HEAVY (-4)



ILLUMINATION



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Medium Cover: The penalty is increased to -2 if more than half of the target is hidden from view. This is also the usual penalty for attacking a prone character (see Prone).

Heavy Cover: The penalty is -4 if only a small part of the target is visible (prone beside a tree, behind a high wall, peeking around the corner of a building, and so on).

Attacking through a very tight opening that provides near total cover, such as an arrow slit in a castle wall, subtracts 6 from the roll.

DARKNESS

Dim: Dim conditions, such as twilight, light fog, night with a full moon, and so on subtract 1 from combatants' attack rolls.

Dark: Darkness with a little ambient light (starlight, partial moon) inflicts a -2 penalty, and targets aren't visible outside of 10".

Pitch Darkness: Targets aren't visible at all in pitch blackness, but if a character knows roughly where a victim is (he can hear him,

the target is in a confined space, a glint of light shines off his sword or breastplate, and so on), he may be attacked at -4.

DEFEND

If a character's only regular action is to defend, his Parry is increased by +2 until his next action. The defender may still move normally while performing this maneuver, but no running or other actions are allowed.

DISARM

A character can try to make an opponent drop a weapon (or other object) with either a close combat or a ranged attack. To cause a disarm check, the attacker must first hit the opponent's arm (-2, see Called Shots). The defender must then make a Strength roll. If the roll is less than the damage, he drops his weapon.

The attacker may choose to make this a nonlethal attack with a melee weapon. Ranged attacks can be nonlethal if the attacker targets the weapon instead of the limb (generally -4 instead of -2). In this instance, the holder's Strength is opposed by the ranged weapon's damage.

THE DROP

Sometimes an attacker is able to catch a foe off-guard and gets "the drop" on him. This usually happens at a distance of only a few feet, but other situations may occur (a sniper on a nearby rooftop). Only the GM can decide when one person has obtained this kind of advantage over another. Usually it's when the victim is in the classic hostage pose, is completely unaware of the danger, or has been caught unarmed by an armed foe.

The attacker is considered on Hold and adds +4 to his attack and damage rolls should he decide to strike.

FINISHING MOVE

A completely helpless victim (one who is bound or unconscious, for example) may be dispatched with a lethal weapon as an action. This is automatic unless the GM decides there's a special situation: a particularly tough victim, a chance for escape, and so on.



The killer must usually dispatch his foe up close and personal, but the Game Master may occasionally allow finishing moves to be performed at range.

FIRING INTO MELEE

Occasionally heroes have to fire into the middle of hand-to-hand fights. The trouble is that even though we might see figures standing perfectly still on the battle mat, in “reality,” they’re circling each other, wrestling back and forth, and moving erratically as they fight.

For that reason, firing into a tangle of people, such as a melee, is quite dangerous. Use the Innocent Bystander rules when this occurs (see below).

FULL DEFENSE

In addition to the usual Defend option, a character can go for a full defensive action. He makes a Fighting roll and uses the result as his Parry until his next action. This is a trait test, so he gets to roll his Wild Die as well. And, of course, the dice can Ace, and you can choose to use bennies on the roll if you want to, as usual.

Note that the character’s Parry never gets worse as a result of the roll. If the roll is lower than the hero’s Parry score, he keeps that instead (but gains no bonus from the full defense).

There is a drawback, however. A character choosing to use the full defense maneuver cannot move at all. He’s doing everything he can to fend off whatever is attacking him. If you want to run away as well, use the defend maneuver instead.

GANGING UP

Ganging up on a foe allows attackers to flank, exploit openings, and generally harass their outnumbered opponent.

Each additional adjacent attacker after the first adds +1 to all the attackers’ Fighting rolls, up to a maximum of +4. If three warriors attack a single hero, for example, each of the three warriors gets a +2 bonus to their Fighting rolls.

GRAPPLING

Sometimes it’s best to restrain your foe rather than beat him to a bloody pulp. That’s where grappling comes in.

Grappling is a regular Fighting roll, and is a non-damaging attack. If the attacker wins, he’s entangled his foe. With a raise, his foe is also Shaken.

Once entangled, the defender may attempt to break free on his next action. Both the defender and attacker pick either their Strength or Agility and then an opposed roll is made. If successful, the defender is free but the attempt consumes his action. If he does so with a raise, he’s free and may act normally. Failure means he is still entangled. Instead of breaking free the defender may attempt a different action but at a –4 penalty.

After grappling a foe, the attacker may attempt to damage his victim on subsequent rounds by making an opposed roll as above. On a success he does his Strength in damage (gaining the extra d6 for a raise as normal).

INNOCENT BYSTANDERS

When a character misses a Shooting or Throwing roll, it may be important to see if any other targets in the line of fire were hit. The GM should only use this rule when it’s dramatically appropriate—not for every missed shot in a hail of musket fire.

Each miss that comes up a 1 on the attack roll indicates a random adjacent character was hit. If the attacker was using a blunderbuss, a roll of 1 or 2 hits the bystander. Roll damage normally.

Horses and other animals are also possible targets when firing on mounted characters.

It’s sometimes easier to hit an adjacent victim than the original target using this quick system. That may not be entirely realistic, but it’s fast and simple, it makes large groups of people vulnerable to missile fire, and best of all, increases the drama of firing at opponents locked in melee with the attacker’s allies.

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NONLETHAL DAMAGE

A character who wants to beat someone up without killing them can choose to do nonlethal damage. This usually requires the attacker use only his fists or a blunt weapon of some sort. Edged weapons may be used if they have a flat side, but this subtracts -1 from the attacker's Fighting rolls.

Extras who would be Incapacitated by a nonlethal attack are simply knocked out for 1d6 hours. If a Wild Card is Incapacitated by a nonlethal attack, he is knocked out for 1d6 hours as well.

Nonlethal wounds are otherwise treated exactly as lethal wounds.

This means it's much easier to render an Extra unconscious than a Wild Card. This is intentional, as heroes can take multiple punches before going down for the count, but most "mooks" go out with one or two good punches.

Example: Kane is whacked on the back of the head by an Inquisitor, who plans on torturing him later. The villain gets lucky and does 4 wounds to our hero. Because he was doing nonlethal damage, Kane is simply knocked out for 1d6 hours instead of taking serious damage (wounds).

OBSTACLES

Sometimes characters have sufficient power to attack their foes *through* obstacles. (See the Breaking Things section on page 74 to actually destroy intervening obstacles.)

To attack a target through an object, first decide if the attack hits. If it misses, there's no additional effect other than a small hole in the intervening obstacle.

If the attack would have hit without the cover modifier, the round is on target but the obstacle acts as armor for the target hiding behind it.

Below are the Armor bonuses for some obstacles commonly used as cover. This is added directly to the target's Toughness, including any actual armor he's wearing in the affected location. Subtract the weapon's Armor Piercing value from the total Armor

protection offered—not separately from both the obstacle and armor actually worn by the target.

OBSTACLE TOUGHNESS

| Armor | Obstacle |
|-------|----------------------|
| +1 | Glass, leather |
| +2 | Leaded glass window |
| +3 | Interior wooden wall |
| +4 | Thick wooden wall |
| +6 | Baked mud wall |
| +8 | Brick wall |
| +10 | Stone wall |

Example: Kane uses a cannon to blast a spanish soldier hiding behind a stone wall (Armor +10). The cannon ignores 4 points of Armor, so the wall only provides 6 points of protection.

PRONE

Smart heroes lie down when lead starts flying. This gives them Medium Cover against most attacks. Attackers to the defender's side or within 3" ignore the modifier since the target is just as exposed to these characters as if he were standing.

A prone defender who is attacked in close combat has his Parry reduced by 2, and he must subtract 2 from his Fighting rolls.

RANGED WEAPONS IN MELEE

No ranged weapon larger than a pistol may be fired at adjacent foes engaged in melee. Larger weapons may still be used as clubs, however, and Kane frequently uses his musket in this capacity. Pistols can be fired in close combat, but since the defender is actively fighting back, the Target Number for the Shooting roll is his Parry rather than the standard TN of 4.

That means it's harder to hit someone who's wrestling with your character in melee than someone a few feet further who isn't actively wrestling with your hero.

TOUCH ATTACK

A character who simply wants to touch a foe (usually to deliver a special effect of some kind) may add +2 to his Fighting roll.

TRICKS

Characters often attempt fancy maneuvers or clever tricks to distract their foes and set them up for deadly follow-up attacks. These might include throwing sand in an foe's eyes, ducking between a tall opponent's legs to stab him in the back, pulling a rug to topple an enemy over, and so on. Tricks do not include weapon feints—those are already “assumed” in a character's Fighting and Parry scores.

To perform the trick, the player must first describe exactly what his character is doing. Next he makes an opposed Strength, Agility, or Smarts roll against his foe. The GM must determine which is more appropriate based on the player's description of the trick. For instance, yanking a rug might use Strength versus the defender's Agility.

If the character is successful, his opponent is distracted and suffers -2 to his Parry until his next action. With a raise, the enemy is distracted and Shaken as well.

These penalties do not stack. Tricking a foe twice has no additional effect.

Example: Kane is backed into a corner by a very large and dangerous thug. Kane ducks down, grabs a handful of dirt, and flings it at the thug's face.

He and the thug both make Agility rolls, and Kane wins with a raise. The thug is blinded by the dirt, and is momentarily Shaken. The hapless villain also suffers -2 to his Parry until his next action, giving Kane time for a quick rabbit punch that just might put the big fellow down.

TWO WEAPONS

A hero may attack with a weapon in each hand if he desires. This works just like any other multi-action, and inflicts a -2 penalty to each attack. (Note that the Two-Fisted Edge negates the multi-action penalty when attacking with two weapons.)

TRICKS

SOMETIMES a hero has to resort to dirty tricks to gain an advantage over a foe. Fortunately, *The Savage World of Solomon Kane* lets you do all manner of stunts with a single mechanic: Tricks.

Here are some examples of typical tricks. Unless otherwise stated, these are Agility tricks.

- **Appel:** A sudden stamp of the foot to distract your opponent.
- **Backflip:** Using an obstacle, such as barrels, a cart, or even a wall, to help you flip over an opponent.
- **Balesta:** A sudden hop forward, either as the prelude to an attack or to catch an opponent off guard.
- **Beat:** Slapping an opponent's blade out of the way to leave his body open to an attack.
- **Bind:** Encircling an opponent's blade with your own. This move is designed to prevent him from moving his blade while you slide yours forward along his.
- **Blind:** This is achieved by throwing sand in a foe's face or flipping a cloak over his head. Slashing his forehead so he bleeds into his eyes works too (as a trick it does no damage and so doesn't require a Called Shot to the head).
- **Corps a Corps:** French for “body to body.” This usually involves giving your opponent a shove to unbalance him.
- **Flash (Smarts):** A lady can distract a foe by flashing her cleavage or thigh. Only tends to work on men.
- **Flick:** A sudden movement of the blade designed to distract a foe.
- **Pull the Rug (Strength):** Yanking a rug out from under a foe's feet (this trick can work against more than one opponent).
- **Who's That? (Smarts):** The oldest trick in the book, but it still works.

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Unless your character is Ambidextrous, subtract another 2 points from the off-handed attack.

Example: Sir James Wycliffe is backed into a corner by a pack of ravenous wild dogs of unnatural size. He has two knives, but isn't Ambidextrous. The first roll suffers a -2 penalty (for using two weapons), and the second suffers a -4 penalty (two weapons plus the off-hand penalty). He makes his Fighting roll twice, and gets his Wild Die with each roll. But with the odds stacked against him, he's going to need to roll high!

UNARMED DEFENDER

If one character has a melee weapon and his foe doesn't, the opponent is considered unarmed and is very likely in a world of hurt. Since he can only dodge and evade rather than actively parry, any armed attacker trying to hit the unarmed defender may add +2 to his Fighting roll.



Most animals and monsters are considered armed due to natural weapons such as claws and teeth.

UNSTABLE PLATFORM

A character attempting to fire a ranged attack from the back of a horse or other mount, a moving carriage, or other "unstable platform" suffers -2 to his Shooting roll.

WILD ATTACK

Sometimes a desperate character may want to throw caution to the wind and attack with everything he's got. This is called a "wild attack," and can be devastating if successful. If used recklessly, it can quickly get even a veteran character slaughtered.

Performing a wild attack adds +2 to the character's Fighting attack and resulting damage roll, but his Parry is reduced by 2 until his next action.

Wild attacks can be used with multiple attacks, such as from the Frenzy or Sweep Edges, or with two weapons.

WITHDRAWING FROM COMBAT

Inevitably, your character may sometimes decide discretion is the better part of valor and choose to escape a combat, rather than fight it out to the death.

Whenever a character retreats from melee, all adjacent non-Shaken opponents get an immediate free attack against the retreating character (but only one—no Frenzy or other Edges apply unless they specifically state otherwise).

A character may take the Defend option (+2 Parry) while retreating from combat, but won't be able to perform other actions that round besides movement and will still suffer the free attack.

Example: Kane is attacked by three bandits in melee. He decides to run for it, giving each bandit a free Fighting roll against him. Kane wisely uses the Defend maneuver during his retreat as well to increase his Parry by +2 until he can get away.

MOUNTED COMBAT

MOUNTED combat doesn't come up often in the Kane stories, but that's no reason your heroes can't do it. Here are a few notes about how to handle these situations.

These rules refer to horses, but apply equally to mules, camels, and other riding animals as well.

MOVEMENT

Mounts move on their rider's action card. Even though the animal may move, the rider may still Hold his action. If he's still Holding the action in the next round, move the horse on the rider's Held card.

FALLING

Anytime a character is Shaken or suffers a wound while on horseback he must make a Riding roll to stay horsed. If he fails, he falls. If the horse is moving, the rider suffers 2d6 damage (he sustains only 1d6 damage if the horse was still).

FIRING ON MOUNTED TARGETS

Shots directed at mounted characters use the Innocent Bystander rules (page 77) to see if the horse was hit. Of course, an attacker can always aim for the horse instead.

FIGHTING

Heroes who wish to fight from horseback must use the lowest of their Fighting or Riding skills. This makes it important for cavalrymen to actually be able to ride well!

Characters who shoot from an animal suffer a -2 penalty to their Shooting rolls. The Steady Hands Edge negates this penalty.

CHARGING

A rider on a charging horse adds +4 to his damage roll with a successful Fighting attack. To be considered charging, the rider must have moved at least 6" or more in a relatively straight line towards his foe.

TRAINED HORSES

Animals specifically trained to fight (such as warhorses) may attack any threat to their front during their riders' action. Untrained horses do not fight unless cornered.

SETTING WEAPONS

A weapon with a Reach of 1 or greater can be "set" against a cavalry attack. To do so, the attacker must be on Hold when he is attacked by a charging mount (see page 71).

If so, he rolls to interrupt as usual, but each combatant adds +2 to his Agility roll for each point of his weapon's Reach. The winner attacks first, and adds the +4 charge bonus to his damage; the loser gains no bonus.

WOUNDED MOUNTS

When an animal is Shaken or wounded, it rears or bucks. A rider must make a Riding roll to stay mounted, or suffer the consequences of falling (see above). Mounts which aren't trained in fighting flee in a random direction when Shaken, taking their riders with them.

TESTS OF WILL

INTIMIDATE and Taunt allow a hero to make a "test of wills" attack against an opponent. In combat situations or during competitive miniature battles, tests of will have objective effects, as seen below.

TESTS IN COMBAT

To make a test of wills, the character makes an opposed roll against his chosen target. The defender uses Smarts to resist Taunt, and Spirit to resist Intimidate.

The GM should modify both hero's rolls depending on the situation. Waving a gun in someone's face isn't polite, but it's worth a +2 bonus to Intimidate, for example.

Success means the attacker gets a +2 bonus to his next action against the defender during this combat. A raise on the roll gives the attacker the bonus and makes the defender Shaken as well.

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This can be a great setup for an attack, a trick, or even a second test of wills if the first one didn't get a Shaken result.

TESTS OF WILL

| "Attack" Skill | | Resisted By |
|----------------|-----|-------------|
| Taunt | vs. | Smarts |
| Intimidate | vs. | Spirit |

Example: Kane attempts to Intimidate a cannibal by firing his pistol in the air. He makes his Intimidation roll and beats the cannibal's Smarts with a raise. The cannibal is Shaken and Kane adds +2 to his next action against the savage.

TESTS OUT OF COMBAT

Successfully Taunting or Intimidating a character has more subjective effects out of combat. An Intimidated foe might back down, retreat, or reveal information he has about something the heroes want to know. An opponent who was humiliated with a really good Taunt might run away in shame—or he might be so infuriated he charges the hero who made fun of him! This can be a great way to distract a foe from a weaker ally.

Whatever the outcome of the test itself, an attempted Taunt or Intimidate shifts the target's attitude one step towards Hostile (see Reactions, page 127).

TESTS OF WILL & GROUPS

A character can only make a test of wills attack against a single opponent. If the foe is the "leader" of a group, however, the rest of the group is likely to follow his lead. If the boss of a group of bandits is Intimidated and decides to back down, for example, his fellow thieves follow his orders.

This entirely depends on the situation, so the Game Master must make the call.

Example: Kane is traveling through the forest when he encounters some bandits.

He fixes the leader with his steely gaze and rolls his Intimidate. He wins big, so the GM decides the leader runs away and his companions follow. Kane's way is clear without a drop of blood shed.

DAMAGE

AFTER a successful close combat or Ranged hit, the attacker rolls damage.

Ranged weapons do fixed damage, as listed in the Gear section.

Hand weapons do damage equal to the attacker's Strength die plus a second die, which depends on the weapon (a long sword, for instance, is a d8) and whether the wielder meets the Minimum Strength requirement (page 53). An unarmed combatant rolls only his Strength die.

Note that damage rolls of any sort are not considered Trait rolls (even ones using Strength), so Wild Cards don't get their Wild Dice and may not spend bennies on them. All damage rolls can Ace, however.

BONUS DAMAGE

Well-placed attacks are more likely to hit vital areas, and so do more damage. If your hero gets a raise on his attack roll, he adds +1d6 to the final total (it doesn't matter how many raises you get, you still just get a single d6 in bonus damage). This roll may Ace as usual.

DAMAGE EFFECTS

After hitting, your damage is compared to the opponent's Toughness. If the damage roll is less than the target's Toughness, the victim is beaten up a bit but there's no game effect. If the damage is equal to or higher than the victim's Toughness, he's Shaken (see page 85). Mark it with a counter of some sort to show its status.

A raise on the damage roll means the victim is wounded. Extras are Incapacitated—they're injured badly enough to quit the fight, and may even be dead (see Aftermath, to find out for sure). Wild Cards can take a little more punishment, though.

WOUNDS AND WILD CARDS

Each raise on a damage roll over a Wild Card's Toughness causes a wound. Wild Cards can take three wounds before they are Incapacitated (see page 85).

Each wound a Wild Card suffers causes a -1 cumulative penalty to his Pace (minimum of 1) and to all further Trait tests—up to the maximum of a hero's 3 wounds. A hero with 2 wounds, for example, suffers a -2 penalty to his Pace and any Trait tests.

If a hero suffers a wound and wasn't Shaken already, he's Shaken as well.

KNOCKOUT BLOW

When a Wild Card takes more than three wounds, he has suffered a "Knockout Blow." Consult the Knockout Blow Table on page 84 to find out exactly what happens.

Use the number of wounds actually caused by the Knockout Blow when reading the table. If a hero takes 5 wounds, for example, check the Knockout Table entry for 5 wounds (it doesn't matter how many wounds he had previously). If the hero already had 1, 2, or 3 wounds, you still check the table for 5 wounds. If a hero with 3 wounds takes 1 wound, he checks the 1 wound entry.

This is a bit tricky to grasp at first, but keeps heroes from dying too easily from a number of lesser hits. A direct hit from a cannon, however, will likely kill the toughest hero in one blow.

Example: Solomon blasts an evil priest with his pistol, causing 3 wounds. The priest already had 1 wound, so the GM consults the Knockout Blow Table for 3 wounds. The priest is Bleeding Out and Incapacitated.

TIMING

Heroes sometimes take multiple hits on the same action card, such as when they're ganged up on by a group of bad guys. The game has been designed to let players roll all the attack dice at once to keep things fast and furious. Damage rolls, however, are resolved and applied one at a time. The attacker decides what order to roll damage in if it becomes an issue. This is especially useful when you're doing large skirmishes and rolling handfuls of dice together.



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KNOCKOUT BLOW

HEROES who suffer more than 3 wounds must check this table to determine their fate. Remember, you're checking the number of wounds caused by the knockout blow (the one that sent the hero to this table)—not the total number of wounds he has.

Don't forget to subtract the character's wound modifiers from any Trait rolls required by the table.

1 Wound: Battered & Bruised

If the wounded character was previously Incapacitated, this result has no further effect. Otherwise, your hero's had the wind knocked out of him. Make a Spirit roll at the beginning of each round. If the roll is successful, he becomes Shaken and can return to the fight.

2 Wounds: Incapacitated

Your character is beaten badly enough to take him out of this fight. The hero's Incapacitated and must roll on the Injury Table (see page 85).

3 Wounds: Bleeding Out

Your character is Bleeding Out and Incapacitated. Roll on the Injury Table and make a Vigor roll at the start of each combat round. A failure means the hero has lost too much blood and becomes Mortally Wounded (see below; begin rolling for the Mortal Wound in the next round). With a success, he hangs in there, but he's still bleeding and must roll again next round. With a raise, or a successful Healing roll, he stops bleeding but remains Incapacitated.

4+ Wounds: Mortal Wound

The injured hero has suffered a life-threatening wound and will not recover without aid. He is Incapacitated and must roll on the Injury Table. He must also make a Vigor roll at the start of each round. If the roll is failed, the character dies. A Healing roll stabilizes the victim but leaves him Incapacitated.

MULTIPLE KNOCKOUT RESULTS

It's sometimes possible for a character to get sent to the Knockout Blow Table more than once. A hero who is already Bleeding Out, for example, might get nailed by a random shot, get hit by an area effect weapon, or picked on by a malicious sniper. When this happens, treat each incident separately. They are, in effect, separate injuries. If your hero is Bleeding Out twice, for example, you'll have to roll to see if he survives twice per round.

THE SOAK ROLL

A hero can spend a benny to automatically eliminate a Shaken condition.

If the benny is spent immediately after taking one or more wounds from a single attack, you may make a Vigor roll as well. A success and each raise on the roll reduces the number of wounds suffered from that attack by 1. If the hero is left with any wounds from the attack however, he's still Shaken as usual. Don't count the wound modifiers you're about to suffer when making this roll.

A character may only make one attempt at a soak roll per attack. If a successful soak roll eliminates 2 of 3 wounds, for instance, a hero can't make another soak roll to eliminate the third wound. (However, the character could spend a second benny to reroll the Vigor roll as usual.)

If a character suffers multiple hits on the same action card, he needs to spend bennies and attempt to make soak rolls after each hit—before the next "set" of wounds can be soaked.

Example: Kane gets attacked and hit twice in the same round by two savages. The first attack makes him Shaken, and the second causes 2 wounds.

Kane takes the Shaken result. He knows if he completely soaks the wounds, he won't be Shaken anyway. So he makes a Soak roll against the two wounds and gets a 5 on his Vigor roll. That negates one wound, but he's still Shaken.

He could now spend another benny to be unshaken, but can't negate the remaining wound.

SHAKEN

Shaken characters are rattled, distracted, or momentarily shocked by tests of will results, fear, and most commonly, by taking damage.

Although not as severe as taking a wound, being Shaken has several negative effects. First, Shaken characters may only move up to half their Pace and can perform no other actions (including running).

If a Shaken character is Shaken again by a damaging attack (not by a Test of Wills, fear, or similar non-damaging effect), he suffers a wound instead.

When it is next his turn to act, a Shaken character first attempts to recover by making a Spirit roll. Failure means he remains Shaken. With a success, the recovery check consumes the action but the character recovers and can remove his Shaken counter. With a raise, the character recovers instantly and may act normally.

Example: Lady Eleanor Black throws a mug of beer at a charging thug (she Tricks him and gets a Shaken result). Kane takes advantage of the distraction to slip in and knock the man silly with his fist. He does just enough damage to get a Shaken result. Since the thug was already Shaken, he suffers a wound and goes down in a heap.

INCAPACITATED

Incapacitated characters are unconscious or at least too beaten, battered, or bruised to do anything useful. They may not perform actions and are not dealt action cards in combat.

A character who became Incapacitated due to wounds inflicted on him becomes Shaken if healed (whether through natural healing or some other means). A second Healing roll may then be attempted to tend to any actual wounds the fallen hero has suffered (see page 86).

Characters Incapacitated by Fatigue must be treated for the specific cause of their stress in order to recover (see page 88).

INJURY TABLE

ROLL 2d6 on the table below, then make a Vigor roll. If the Vigor roll is failed, the injury is permanent regardless of healing. If the roll is successful, the effect ends when all wounds are healed.

If the attack that caused the Injury was directed at a specific body part, use that location instead of rolling randomly.

2d6 Wound

2 Unmentionables: The hero suffers an embarrassing and painful wound to the groin. If the injury is permanent, reproduction is out of the question!

3-4 Arm: The character catches one in the left or right arm (determined randomly). The arm is rendered useless.

5-9 Guts: Your hero catches one between the crotch and the chin. Roll 1d6 on the sub-table below:

1-2 Broken: His Agility is reduced by a die type (min d4).

3-4 Battered: His Vigor is reduced by a die type (min d4).

5-6 Busted: The hero's Strength is reduced by a die type (min d4).

10 Leg: The hero's left or right leg (determined randomly) is crushed, broken, or mangled. His Pace is reduced by 1.

11-12 Head: Your hero has suffered a grievous injury to his head. Roll 1d6 on the sub-table below:

1-2 Hideous Scar: Your hero now has the Ugly Hindrance.

3-4 Blinded: One of your hero's eyes was damaged. He gains the One Eye Hindrance (or the Blind Hindrance if he only had one good eye).

5-6 Brain Damage: Your hero suffers massive trauma to the head. His Smarts is reduced one die type (min d4).

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HEALING

The Healing skill can be used to treat wounded characters after a battle. Each attempt takes 10 minutes, and requires some basic supplies such as bandages and clean water. If these supplies aren't available, the healer suffers a -2 penalty to his roll. The healer must also subtract the patient's wound levels from his Healing roll. Incapacitated characters are treated as having 3 wounds.

A success removes one wound, and a raise removes two. Wounds must be treated within one hour of being received. Once an attempt to treat an injury has failed, it may not be attempted again—it must heal naturally (see below).

AFTERMATH

After a battle, the players make Vigor rolls for all of their wounded allies (the GM may roll for wounded foes). With a success, that character is alive but Incapacitated (failure

indicates death). With a raise, the wounds were only superficial and the character may function normally. This creates interesting choices for the players after battle as they must decide what to do with their wounded companions and living captives.

Walking Wounded: If it is important to know which Incapacitated characters can walk and which cannot, make a second Vigor roll for each. Those who make it are “walking wounded”—they may shamble slowly but still cannot fight or perform other useful actions.

Those who don't make the roll can be moved but risk aggravating their injuries. They must make another Vigor roll for each and every hour of movement. Should they fail, they begin to die. They may be stabilized with a Healing roll at -2, but any further movement will no doubt be fatal.

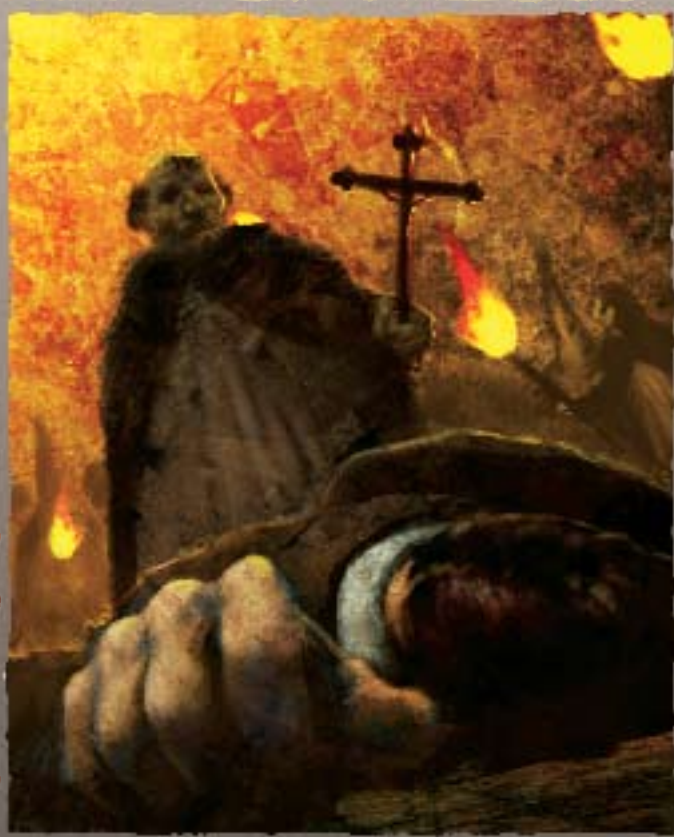
NATURAL HEALING

Every five days, wounded or Incapacitated heroes may make Vigor rolls. Wild Cards remove a wound level (or their Incapacitated status) with a success, or improve two steps with a raise. A critical failure on a natural healing roll increases a Wild Card's wound level by one. If the hero already has three wounds treat him being Incapacitated. Extras lose their Incapacitated status with a success and expire if they roll a 1 on their Vigor die.

Subtract wound penalties from these rolls as usual, as well as the modifiers below. These are cumulative, so rough traveling in intense cold with one wound is a total of -5, for example. Medical aid means that someone with the Healing skill is actively checking the patient's wounds, changing dressings, giving what medicines are available, and so on.

HEALING MODIFIERS

| Modifier | Condition |
|----------|--|
| -2 | Rough traveling |
| -2 | No medical attention |
| -2 | Poor environmental conditions, such as intense heat, or rain |
| +0 | Basic Medical Aid (bandages) |
| +1 | Good Medical Aid (physician) |
| +2 | Expert Medical Aid (surgeon: these are very rare) |



SITUATIONAL RULES

The rest of this chapter covers situational rules—rules that don't come up every game, such as controlling allies, fear, falling, and fatigue.

If this is your first time through the book, skim over the various sections so you know what's in here, then come back and check them out in detail as and when you need to use them.

ALLIES

Allies play a big part in *The Savage World of Solomon Kane*. They serve as troops under your hero's command, loyal retainers, or hired savages.

Keeping up with allies in the game is quite simple. Just copy the Allies Sheet on page 333 and fill in the blanks. There's a collection of useful allies fully stated out in the final chapter of the book (see page 322).

We've given the GM some tips on creating and using allies on page 125.

ALLIED PERSONALITIES

You can add a little flavor to your allies by rolling on the Personality Table. Jot down the keyword on the Allies Sheet so that you and your Game Master can have a little insight into each particular ally's character.

For the most part, you should consider these general impressions with no particular game effect. What they can do is help both the players and the GM decide just how an ally might react in a given situation.

A player whose character is leading an expedition to a mysterious ruin could look over his list of native guides and bearers and choose to send the "Sneaky" ally ahead to scout the way, or the "Observant" character to act as lookout while camping in hostile territory.

If he has to go with the "Lazy" ally for some reason, there's a good chance the GM will rule he loses attention sometime during his watch. These simple notes can add quite a bit of depth to your extras.

ALLY'S PERSONALITY

| d20 Roll | Personality |
|----------|-------------|
| 1 | Young |
| 2 | Cruel |
| 3 | Old |
| 4 | Happy |
| 5 | Experienced |
| 6 | Fanatical |
| 7 | Lazy |
| 8 | Sneaky |
| 9 | Bright |
| 10 | Stupid |
| 11 | Crude |
| 12 | Agile |
| 13 | Observant |
| 14 | Clueless |
| 15 | Mysterious |
| 16 | Creative |
| 17 | Righteous |
| 18 | Fearless |
| 19 | Cowardly |
| 20 | Heroic |

EXPERIENCE

Allies who take part in battle with their more heroic employers gain experience as well—though they don't learn as quickly as player characters. Don't keep track of their experience points, just roll randomly to see if they've "leveled."

At the end of a game session in which the allies had a significant role (usually by taking part in combat), roll a d6 for each group of identical allies. On a roll of 5–6, the survivors level up just like player characters. If the roll fails, they don't.

AMMO

Keeping track of ammunition for all your nonplayer character allies can be a real pain, but in the age of blackpowder weapons, allies carrying an infinite supply of shot, powder and matches shouldn't be allowed. Here's an easy and dramatic way to handle this problem.

The ammo level of each group of allied NPCs starts at Very High, High (the usual level), Low, or Out. A space for each of these ammunition states can be found on the Allies Sheet.

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USING FATIGUE

The rules in this section are designed to let you handle complex subjects such as heat exhaustion, starvation, and sleep deprivation quickly and easily. That said, Game Masters still shouldn't worry about enforcing them until it becomes an important story element. The point of Fatigue is to reinforce narrative story elements on the characters so that their players must take certain actions. In most games, hacking through sweltering jungle is interesting narratively, but has little effect on the characters. The players may picture the expedition, but don't really put much thought into the importance of finding shelter, foraging for food, or getting adequate rest. Slapping a couple of penalties to every action they perform makes them think about these things—especially if they have to fight!

Again though, you should only worry about these rules when it's dramatically appropriate. But if you want to make them search out warm caves during a blizzard—potentially leading them into new adventures—the Fatigue rules are a big incentive.

FATIGUE AND TRAITS

PLAYERS may wonder why the Fatigue rules affect their mental skills as well as their physical abilities. In other words, why does banging one's shin in a cave cause him to suffer a penalty to his Lockpicking skill? Or to his ability to Intimidate someone?

Just like wound penalties, fatigue wears on one's patience and will as well as his body. A character who's been trudging through a blizzard for hours isn't going to think as clearly as one who's well-rested. And a guard who's been up all night isn't going to be nearly as alert and watchful as one who's had a good night's sleep.

Used wisely, these simple rules can make your group take precautions they may have long ignored in other games.

After each fight, the ammo drops a level (unless the GM feels the allies didn't really use much in that scene). In combat, if the allies are dealt a deuce, their ammo level drops a level after that round. This makes for dramatic situations where running out of powder is a possibility, and sets up realistic logistical problems while eliminating a major bookkeeping chore.

FATIGUE

Heat, cold, hunger, thirst, lack of sleep, and drowning are all sources of "Fatigue," a downward spiral that can lead to a character's death if he doesn't find a way to recover.

A character who falls victim to Fatigue passes through several "fatigue levels" before finally succumbing to them and passing on. These states, and how to recover from them, are described below.

FATIGUED

The hero is tiring quickly. All of his Trait checks suffer a -1 modifier until the source of his fatigue is relieved (see the individual hazard descriptions).

EXHAUSTED

The hero is fading fast and will collapse soon if help is not received. He suffers -2 to all his Trait rolls until the source of his fatigue is relieved.

INCAPACITATED

The character collapses and is near death. He may be able to whisper incoherently, but is otherwise inactive and unable to perform any actions. He can take no actions until he receives treatment for whatever caused the condition.

DEATH

The hero passes on. Whether or not a hero ever reaches this level of Fatigue is up to the GM. Freezing to death isn't a particularly heroic way to die, but it does stop players abusing the "heroes can't die" rule.

MULTIPLE HAZARDS

A character only has one "Fatigue" track. Say a hero hasn't eaten in days and finally becomes Fatigued. He later ventures out into

a blizzard and has to roll against the cold. His Fatigue penalty counts against his Vigor roll as usual, but if failed, he becomes Exhausted. He doesn't gain two different Fatigue levels. A character without food or water in extreme heat or cold is in grave danger of keeling over dead from exposure.

Example: Kane stays up all night on watch for trouble. He fails his Vigor roll for getting no sleep and is Fatigued. Later the next day, during a river crossing he slips and falls into the torrent. He now must make a Swimming roll at -1 due to his Fatigue. He fails yet again and is now Exhausted even though the Fatigue came from two different sources.

If Kane doesn't take time to rest, his wandering days could be over.

HAZARDS

Below are some of the most common environmental hazards heroes must face, with details on when a character must roll, any important modifiers, and how he or she recovers from any effects suffered from it. The Game Master should use these hazards mostly for dramatic purposes.

A quick trip outside through a heatwave isn't worth keeping up with, but a long trek through the jungles of Africa certainly is, especially if it heightens the drama and makes the wanderers think about things they might otherwise ignore, such as shelter, warm clothing, or eating their mounts to stay alive.

BUMPS AND BRUISES

Characters who suffer minor but troubling injuries, such as being dragged by a horse, stumbling down a slope, or running through a cavern in the dark can suffer from Fatigue rather than suffering actual wounds.

The GM should usually allow a Vigor roll to avoid damage when suffering conditions like those described above. Those who fail gain a Fatigue level from multiple bumps and bruises.

The Game Master may occasionally allow sure-footed characters to make Agility rolls to avoid this damage instead.

Fatigue gained in this way can lead to Exhaustion, but not to a character becoming Incapacitated.

Recovery: Fatigue levels from bumps and bruises automatically improve by one step every 24 hours after the original injuries occurred.

Example: Kane and Sir James Wycliffe must race down a steep slope to escape the clutches of some angry Indian warriors.

The Game Master decides that Kane and Sir James trip and suffer bumps and bruises if they don't each make successful Agility rolls. Sir James succeeds, but Kane fails, and suffers -1 to all his activities for the next 24 hours.

COLD

Trudging through deep snow for hours on end, or facing biting, bitter winds, can dehydrate and fatigue a character as quickly as blazing deserts. Every four hours spent in



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weather below freezing (32°F), a hero must make a Vigor roll. Failure means the victim gains a Fatigue level. Subtract 1 from the character's Vigor roll for every 20 degrees below freezing.

The standard roll assumes the character is wearing a warm shirt and cloak. If the victim has less substantial clothing, subtract 2 from the roll. Winter gear adds +2.

Recovery: Warmth and shelter from the elements allows a hero to recover a Fatigue level every 30 minutes.

DROWNING

Water is deadly to those heroes who aren't prepared for it. Here are some standard water hazards and how often a character must make a Swimming roll.

- A hero with at least a d4 in Swimming does not have to make a roll when in calm water.
- In rough water, all characters must make a Swimming roll every minute.
- In white water, the hero's swept into eddies and hydraulics and must roll every round.

- A character forced to tread water for long periods without being able to cling to some buoyant object must roll once every hour.

Each failed roll adds a Fatigue level. An Incapacitated character drowns in a number of rounds equal to half his Vigor. If someone can get to the victim within five minutes of death, he can be resuscitated with a Healing roll at -4.

Subtract 2 from a character's Swimming rolls if he is trying to hold something up, including another character. This penalty rises to -4 if he has his hands and feet tied. Add 2 to the roll if he's holding something buoyant.

Don't forget that any characters wearing armor are further hindered by the weight of their armor. See page 56 for details on removing armor while in the water.

Recovery: Once a character is out of the water, he recovers one Fatigue level every five minutes. This doesn't mean he is completely out of danger, of course, as soaked characters are far more susceptible to the cold!



HEAT

Intense heat, typically that over 90°F, can cause heat exhaustion and heat stroke, both of which are extremely dangerous. The real danger in high temperatures is actually from dehydration, so conscientious, well-supplied characters can greatly improve their chances of survival in extreme heat simply by carrying a sufficient amount of water and drinking frequently.

When the temperature reaches 90 degrees or more, the Game Master should pay closer attention to how much water characters are able to drink. If the characters are able to drink at least 4 quarts of water a day, they may be tired and sunburned, but are not in any immediate danger.

If that amount of water isn't available, characters must make Vigor rolls every four hours. Subtract two from the roll if the hero has half the water he needs, and subtract 4 if he has less than half.

Also subtract 1 from the roll for each additional 5 degrees it is above 90 degrees Fahrenheit.

Add +1 to the Vigor roll if the character refrains from all physical activity. Add another +1 to the roll if the character can get into substantial shade.

Failure means the character gains one level of Fatigue.

An Incapacitated character suffers heat stroke, and may suffer brain damage. Make a second Vigor roll when the character becomes Incapacitated. If that roll is failed, the victim's Smarts and Strength decrease by one step permanently (to a minimum of d4). Prolonged exposure beyond this point is almost inevitably fatal.

Recovery: A victim who receives adequate amounts of water recovers one Fatigue level every hour.

HUNGER

Most people need approximately one pound of food every 24 hours. If sufficient sustenance isn't available, a character begins to suffer from severe hunger.

Starting the first day after the meal was missed, the character must make a Vigor roll. Subtract 2 if the hero has less than half the required amount of food. Failure means the character gains a Fatigue level.

After the first day, the character must roll for hunger every 12 hours, and thirst every 6 hours. A successful Survival roll each day provides enough food (and water) for one person per raise.

Recovery: At least a pound of decent food allows a character to recover a Fatigue level every hour.

SLEEP

Most people need a minimum of six hours sleep every 24 hours. Those who go without aren't likely to be at their best. A character who goes without sleep must make a Vigor roll at a cumulative -2 penalty every 12 hours thereafter or gain a level of Fatigue. A large amount of coffee, sugar, or other stimulant adds +2 to the roll.

A character who becomes Incapacitated due to lack of sleep simply falls unconscious for 4d10 hours. Lack of sleep never leads to Death (at least, not directly).

THIRST

An average-sized man requires two quarts of water a day. This requirement is doubled in both very dry conditions (such as the desert) or areas of high humidity (the jungle) as the character perspires constantly and begins to dehydrate.

If enough water isn't available, the hero begins to suffer from dehydration. Starting the first day after the water runs out, the character must make a Vigor roll. Subtract 2 if the hero has less than half the required amount. Failure means the character gains a Fatigue level.

After the first day, the character must make the required Vigor roll every 6 hours.

A successful Survival roll each day provides enough water (and food) for one person per raise.

Recovery: Access to the regular required amount of water allows a character to recover a Fatigue level every hour.



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OTHER HAZARDS

Below are a few more hazards heroes must occasionally deal with that have effects other than Fatigue.

FALLING

Falling off a roof is likely to break your hero's arm. Jumping from a cliff, even into water, can spell certain death.

Falling damage is 2d6, plus an additional 5 points per 5" (10 yards) fallen (round up), to a maximum of 2d6+50.

Water: A fall into water reduces damage by half, and an Agility roll means the character dives and takes no damage at all, though he must make a Vigor roll or be Shaken. A fall over 15" (30 yards) requires an Agility roll at -2 to avoid damage.

FIRE

Fire is the most deadly element. Roll the damage listed below when a character is first burned and at the beginning of each round until he is free of the flame.

Armor offers no protection against a raging inferno, and so ignore any armor bonus to a character's Toughness when resisting fire damage.

FIRE DAMAGE

| Damage | Description |
|--------|---|
| +2 | Burning weapon |
| 1d10 | "Spot fire," such as a burning arm or leg |
| 2d10 | Campfire |
| 3d10 | Lava |

Spreading: Anytime something flammable is hit by fire, roll 1d6. On a 6, the target catches fire. Very flammable targets, such as a scarecrow, catch fire on a 4-6. Volatile targets, such as a person soaked in oil, catch fire on anything but a 1.

Roll again each round after a victim catches fire (at the beginning of his action), as if checking to see if the victim catches fire. If he does, the fire grows in intensity and does its current level +2 in damage that round. This is cumulative to +6.

Smoke Inhalation: Fires in confined areas produce deadly smoke. Every round a character is in such an environment, he must make a Vigor roll. A wet cloth over the face adds +2 to the roll. If the roll is failed, the character gains a Fatigue level (as described on page 88).

DISEASE & POISON

When a character ingests, contacts, catches, or otherwise suffers from poison or disease, he must make a Vigor roll and subtract any penalties for the poison or disease's strength. If failed, the character suffers whatever effects are described.

Anthrax (-4): Death within 2d6 days. No known cure.

Arsenic (-2): Loss of one die of Vigor in 2d6 days. If this would drop Vigor below d4 then death results. Often used in small doses over time to make detection difficult.

Black Death (-4): Death within 1d4 days. No known cure.

Curare (-2): Immediate Exhaustion; death in 2d10+10 minutes. Unique to South America, and known only to the indigenous tribes.

Cyanide (-4): Death in 3d6+10 seconds. Must be ingested.

Hemlock (-2): Make a Vigor roll (-2) every 30 minutes. With a failure, gain a Fatigue level. When the character is Incapacitated by the hemlock, he dies.

Scurvy (-2): Loss of one die of Vigor each month. If this would drop Vigor below d4, then death results. Characters with scurvy cannot recover any Fatigue levels or wounds. Plentiful fresh food (for at least a week) allows a victim to recover from the disease.

Treating Poison and Disease: If a poison can be treated (and some can't), it requires a Healing roll at -2. Snakebites and similar common poisons can usually be treated.

Diseases are not well understood in Kane's time, and can usually only be treated with the proper medicine. You'll find out how characters can recover from it in the disease's description, though finding a physician who will offer the correct treatment is another matter entirely.



FEAR

Certain creatures and horrific scenes may challenge a character's resolve and cause them to make a Guts check when they see them. A success on the Guts check means the character manages to overcome his fear. The effects of a failed Guts roll depend on whether the cause of the roll was grotesque or terrifying in nature.

Fear/Nausea: If the scene was grotesque or horrific, such as a grisly discovery or learning a secret "Man Was Not Meant to Know," the character is Shaken and must make a Vigor roll or suffer severe nausea/mental shock. This inflicts a -1 penalty to all actions for the remainder of the encounter. A natural 1 on the Guts roll (regardless of the Wild Die) causes the victim to roll on the Fright Table as well.

Terror: A terrifying trigger, such as a monstrous creature or unknowable evil, is much more intense, and can rattle even the most stout-hearted hero. Extras are typically Panicked (unless the GM feels like rolling for them on the Fright Table). Wild Cards must roll on the Fright Table should they fail their Guts check (not just if the Guts die comes up a 1). Roll 1d20 and add the monster's Fear penalty to the roll (a -2 adds +2 to the roll).

BECOMING FRIGHTENED

After encountering a particular type of creature, the character shouldn't have to make Guts checks every time he sees another one in that particular scenario. If the party clears out a cave full of African vampires, for example, they should only have to roll the first time they encounter them—not in every chamber. The Game Master might require a roll if the heroes encounter vampires in a particularly different or frightening situation, however, such as if they fall into a pit full of the ravenous creatures. The GM should also enforce a second roll if a new more fearsome type of vampire is encountered further in.

The Game Master should also require Guts checks should the party encounter vampires again in a later adventure.

Example: Kane has already made his Guts check while passing a massive display of shrunken heads in the jungle.

When he later finds the chief native clad in a robe of similar heads there's no need for a second check.

However when all the eyes open and the mouths begin screaming, Kane needs to make another check to keep the cold grip of terror at bay!

FRIGHT TABLE

| 1d20* | Effect |
|-------|---|
| 1-4 | Adrenaline Surge: The hero's "fight" response takes over. He adds +2 to all Trait and damage rolls on his next action. |
| 5-8 | Shaken: The character is Shaken. |
| 9-12 | Panicked: The hero is Panicked. He must immediately flee at his full Pace and receives a free run action. Each round thereafter, the hero may make a Spirit roll as a free action. With success, he comes to his senses. On a failure, he must keep running away. |
| 13-16 | Minor Phobia: The character gains a Minor Phobia Hindrance somehow associated with the trauma. |
| 17-18 | Major Phobia: The frightened character gains a Major Phobia Hindrance. |
| 19-20 | The Mark of Fear: The hero is Shaken and also suffers a minor cosmetic physical alteration—a white streak forms in the hero's hair, his eyes twitch constantly, or some such oddity. This reduces his Charisma by 1. |
| 21+ | Heart Attack: The character is so overwhelmed with fear that her heart stutters. The hero becomes Incapacitated and must make a Vigor roll at -2. If successful, the hero is Shaken and can't attempt to recover for 1d4 rounds. If she fails, she dies in 2d6 rounds. A successful Healing roll at -4 saves the victim's life, but she remains Incapacitated. |

**Add the creature's Fear penalty as a positive number to this roll.*





COMBAT SUMMARY

INITIATIVE

- Deal each Wild Card and group of characters one card.
- Reshuffle the deck the round after a Joker is dealt.
- A Joker allows the character to act whenever he wants in a round, and adds +2 to all his Trait and damage rolls that round.

MOVEMENT

- A character may move up to his Pace and perform an action, such as making a hand-to-hand attack, firing a ranged weapon, casting a spell, or making a test of wills.
- A character may attempt additional actions, such as running, but incurs a -2 penalty to all Trait rolls for each additional action.

FIGHTING

- The attacker makes a single Fighting roll. If the roll is equal to or greater than his target's Parry, the attack hits (see Damage). A raise on the attack adds +1d6 to the damage.

SHOOTING

- The attacker makes a single Shooting roll and subtracts 2 for Medium range and 4 for Long range. If the roll is successful (TN 4 or more), the attack hits (see Damage). A raise on the attack adds +1d6 to the damage.

DAMAGE

- If the damage is equal to or greater than the victim's Toughness, he's Shaken.
- A Shaken character who receives a second Shaken result is wounded.
- If the damage exceeds the victim's Toughness by a raise, he's Wounded. Wounded Extras are Incapacitated and removed from play. Wild Cards can suffer up to three wounds.
- When a Wild Card suffers more than three wounds he is Incapacitated. Check the Knockout Blow table to determine the extent of his injuries.

TESTS OF WILL

- The character makes an opposed roll against his chosen target. The defender uses Smarts to resist Taunt, and Spirit to resist Intimidate.
- Success means the attacker gets a +2 bonus to his next action against the defender. A raise on the roll gives the attacker the bonus and makes the defender Shaken.

AFTERMATH

- A Healing roll on an injured Wild Card heals 1 wound with a success and 2 with a raise. If the roll is failed, the wound must heal naturally.
- Incapacitated Extras roll Vigor to see if they are alive or dead.



TEST OF WILLS SUMMARY

- | | |
|-------------------|--|
| Intimidate | Opposed roll versus Spirit; +2 to next action against this target with a success; +2 bonus and opponent is Shaken with a raise |
| Taunt | Opposed roll versus Smarts; +2 to next action against this target with a success; +2 bonus and opponent is Shaken with a raise |



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ATTACK OPTIONS SUMMARY

| Attack | Modifier |
|-------------------------|--|
| Aim | +2 Shooting/Throwing if character does not move |
| Area Effect Attacks | Targets under template suffer damage, treat cover as armor; missed attack rolls cause 1d6" deviation for thrown weapons, 1d10" for launched weapons; x1 for Short range, x2 for Medium range, x3 for Long range; no extra 1d6 damage for a raise. See Obstacle Toughness Table; Parry 2; No bonus damage or Aces apply |
| Breaking Things | See Obstacle Toughness Table; Parry 2; No bonus damage or Aces apply |
| Called Shots | |
| Limb | -2 attack |
| Head | -4 attack; +4 damage |
| Small target | -4 attack |
| Tiny target | -6 attack |
| Cover | |
| Light | -1 |
| Medium | -2 |
| Heavy | -4 |
| Darkness | |
| Dim | -1 attack |
| Dark | -2 attack; targets are not visible beyond 10" |
| Pitch Darkness | Targets must be detected to be attacked at -4 |
| Defend | +2 Parry; character may take no other actions |
| Disarm | -2 attack; defender must make a Str roll vs. the damage or drop his weapon |
| The Drop | +4 attack and damage |
| Finishing Move | Instant kill to helpless foe with lethal weapon |
| Firing Into Melee | See Innocent Bystanders |
| Full Defense | Character rolls his Fighting, using the result as his Parry |
| Ganging Up | +1 Fighting per additional attacker; maximum of +4 |
| Grappling | Fighting roll to grapple, on a success, foe is entangled; on a raise opponent Shaken. Defender can make opposed Strength or Agility to break free (any other action made at -4); Attacker can make opposed Strength or Agility to damage victim |
| Innocent Bystanders | Missed Shooting or Throwing roll of 1 (2 with blunderbusses) hits random adjacent target |
| Nonlethal Damage | Characters are knocked out for 1d6 hours instead of wounded |
| Obstacles | If attack would have hit but for the concealment penalty, the obstacle acts as Armor |
| Prone | As Medium cover; prone defenders suffer -2 Fighting, -2 Parry in melee |
| Ranged Weapons in Melee | Pistols only; Target Number is defender's Parry |
| Touch Attack | +2 Fighting |
| Trick | Describe action; make opposed Agility or Smarts roll; opponent is -2 Parry until next action; with a raise, the foe is -2 Parry and Shaken |
| Two Weapons | -2 attack; additional -2 for off-hand if not Ambidextrous |
| Unarmed Defender | Armed attackers gain +2 Fighting |
| Unstable Platform | -2 Shooting from a moving vehicle or animal |
| Wild Attack | +2 Fighting; +2 damage; -2 Parry until next action |
| Withdrawing from Combat | Adjacent foes get one free attack at retreating character |



MAGIC & DEVILRY

"Great ju-ju—great fetish, me!" he announced to Kane. "You see? My ghost go out—kill Songa—come back to me! Great magic! Great fetish me!"

—Red Shadows

DURING his travels, Kane encounters several sorcerers and priests, the most notable of them being N'Longa, the African ju-ju man who becomes his friend and ally, and the vile necromancer Roger Simeon (who, while never actually faced by Kane, does work terrible magic, forming the basis of *The Right Hand of Doom*).

Although you can play shamans and sorcerers in *The Savage World of Solomon Kane*, they are not the same as typical fantasy wizards and priests. They do not bring down fiery doom upon their foes, nor do they cast spell after spell in rapid succession. In Kane's world magic is a powerful, dark, and often subtle force, not to be trifled with.

MAKING ARCANE HEROES

THE first thing a magician must do is buy the Arcane Background Edge and choose which type of supernatural power he is blessed with. Two different types of powers are presented in this rulebook: the Shaman, which covers everything from African ju-ju men to American Indian shamans to blood-thirsty Aztec priests, and Sorcerer, which covers all aspects of Western magic. This includes the much-feared art of necromancy (which is usually practiced only by villains in the world of Kane, but exceptions may exist). All types of powers use the same basic rules but with a few very important differences in the details.

ARCANE SKILL

Each type of power has a particular arcane skill: Shamanism for shamans and Magick for sorcerers. You need to take the skill for your character's particular Arcane Background and put points into it as usual, so if you're planning to take an Arcane Background, make sure you put some skill points into the corresponding arcane skill.

Shamanism is linked to Spirit, and Magick to Smarts.

STARTING POWERS

Arcane heroes start with a number of powers that may be chosen from a specific list, dictated by the Arcane Background they practice—see the Arcane Background entries on the following pages for specifics.

LEARNING NEW POWERS

An arcane character can learn a new power by selecting the New Power Edge (see page 41). As soon as he chooses this Edge, he can begin using whichever power he chooses for his new power. In-game, the power comes through practice or research, but this occurs in the hero's "down time" between sessions and is ignored.

USING POWERS

As an action, a hero may use a power by declaring the power he's using and making an arcane skill roll minus the spell's Casting Modifier.

If successful, consult the particular power to determine the results. On a failure, the caster suffers "Backlash." See the section on Arcane Backgrounds for details of the specific and dangerous effects.

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Some of the Casting Modifiers are very high, making it seem all but impossible to succeed. Magic in the world of Solomon Kane is not a matter of uttering a few words and waving one's hands. Magic is complex and requires time if it is to work properly.

Each round a hero spends (after the first) preparing his spell reduces the Casting Modifier penalty by 1, to a maximum of zero. The caster may take no other actions during the round, including movement, though he retains his usual Parry score if attacked.

Once the caster finishes preparing, he must cast his spell on the following round or the magic is wasted and he must begin again.

Note that fixed penalties to arcane skill rolls, such as being able to animate extra corpses with the *zombie* spell at an additional -1 per corpse after the first, aren't Casting Modifiers, and therefore cannot be reduced by spending extra time in preparation.

Example: N'Longa wishes to summon a lion to aid Kane. The summon beast power has a Casting Modifier of -6 for

Medium creatures. N'Longa elects to spend just two rounds in preparation. He casts his spell the round after with a final modifier to his arcane skill roll of -4.

If he wanted to animate three zombies instead, he would have a -4 Casting Modifier for the zombie spell and another -2 for the extra corpses. The longest he can prepare is four rounds, and he still suffers the -2 for the extra zombies.

DISRUPTION

Disruption can happen one of two ways.

During Casting: A mage must maintain concentration while casting. If he takes any damage during this time, the magic may be disrupted. To maintain concentration, the caster makes an opposed arcane skill roll against the damage suffered. If he wins, he may continue casting. If he fails, his casting is ruined and he must begin again.

A caster who is Shaken by non-damaging means (such as a Test of Wills) must make a simple Smarts roll to maintain concentration (not opposed).

Active Spells: A caster who has an active spell in play (one with a duration listed as a time increment) may be disrupted if he takes damage. This works as above, except if the mage fails his roll all of his active spells are dropped after the attack that caused the disruption. With success, he maintains all his active spells.

A caster with active spells who is injured while casting another spell makes just a single disruption roll. On a failure, he loses all his active spells and must start his current casting from scratch.

Example: An Aztec priest has cast an armor spell. Kane shoots at him with his pistol, causing 10 points of damage. The priest fails his Shamanism roll, but still benefits from the spell for this attack.

CANCELING SPELLS

A mage who has cast a spell with a duration other than Instant/Permanent may end it at any time before the duration expires as a free action. See Duration (page 100) for details of why he would do this.





ARCANE BACKGROUNDS

ARCANE BACKGROUND (SHAMAN)

Arcane Skill: Shamanism (Spirit)

Starting Powers: 2

Power List: *armor, banish spirit, barrier, beast friend, boost/lower trait, burrow, curse, deflection, dispel, elemental manipulation, enchant weapon, entangle, environmental protection, fear, fly, ghost form, grave speak, invisibility, light, obscure, puppet, shape change, slumber, smite, spirit servant, spirit ward, summon beast, summon spirit, tempest, transfer soul, undead ward, viper weapon, vision quest, withering curse, zombie*

Shamans draw their power from spirits, be they elements, animals, ancestors, or even gods, such as worshipped by Aztec priests.

Fetishes: Shamans use fetishes—pieces of bone, wooden carvings, or bags of leaves and herbs—to invoke the sacred spirits by rattling, rubbing, or burning them. Each shaman begins with a fetish, but if he ever loses it, all arcane skill rolls are made at -4 until he recovers it or makes a new one.

Making a new fetish takes a week spent gathering materials and a Shamanism roll at -6 . Every extra week spent preparing the fetish in advance reduces the penalty by 1, to a maximum of zero. On a failure, the time is wasted and the shaman must begin again. A roll of 1 on the Shamanism die (regardless of Wild Die) ruins the fetish (as above), and the shaman must also roll on the Backlash Table with a -2 penalty. A shaman may only ever own one fetish at a time (he cannot create spares in advance).

Native Spirits: A shaman's strong links to his native spirits mean he gains a $+1$ bonus to his arcane skill rolls in his native country.

Backlash: If a casting attempt fails, the shaman gains a Fatigue level for 30 minutes.

On a roll of a 1 on his arcane skill die, (regardless of Wild Die), the hero must roll 2d6 on the Backlash Table. It's possible to suffer backlash and still succeed at casting because of the Wild Die. On a critical failure, the hero must roll 3d6 on the Backlash Table and use the lowest two die results.

A CHANGED SYSTEM

FANS of the *Savage Worlds* rules who glance at this chapter will recognize many terms. However, this magic system is not the same as in the *Savage Worlds* rulebook, having been heavily modified to fit the style of magic present in the Kane stories.

A brief summary of the major changes is listed below.

- No Power Points are used. Instead, spells suffer a Casting Modifier, which can be “worked off” by taking longer to cast the spell. While mages can therefore cast more frequently, magic is much slower to invoke.
- Only two Arcane Backgrounds exist, Shamanism and Sorcery. No Arcane Backgrounds from the *Savage Worlds* rules should be used.
- There is a Spell Backlash Table. This replaces the regular rules for magical backlash.
- Some spells are missing. Offensive magic especially, such as *bolt* and *blast*, has no place in the Solomon Kane stories. Magic is powerful, but in different ways.
- Some new spells have been added, specifically ones which were used in the stories. We recommend you read these carefully.
- Spells have a much longer duration than in *Savage Worlds*, but cannot be maintained.

These changes reflect the ritual style of magic in Robert E. Howard's tales, where the arcane arts were subtle, powerful and mysterious.

Players should note, where magic is concerned, that modern distinctions, such as “white” and “black” magic have no place in the *Savage World of Solomon Kane*. There is no intrinsically good magic, indeed Kane views all magic as inherently ungodly, but the power of magic can be used for good or ill and it is people who make that choice.



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ARCANE BACKGROUND (SORCERY)

Arcane Skill: Magick (Smarts)

Starting Powers: 2

Power List: *animate hand, armor, banish spirit, barrier, beast friend, boost/lower trait, burrow, curse, deflection, dispel, elemental manipulation, enchant weapon, entangle, ghost form, grave speak, invisibility, fear, fly, light, obscure, puppet, shape change, slumber, smite, speak language, spirit servant, spirit ward, summon beast, summon spirit, tempest, transfer soul, viper weapon, withering curse, zombie*

There are many types of sorcerers, from powerful practitioners of angelic magic to warlocks and witches or vile necromancers.

As with shamans they traffic with spirits, but sorcerers deal exclusively with angels or demons, and the cooperation of these spirits is drawn forth with elaborate rituals, spoken words of power, runes, and perhaps even dark sacrifices.

Components: Working Magick requires components, such as powders, oils, chalks, and incense to work properly. A sorcerer begins the game with 10 sets of components. Each casting uses one set of ingredients per Rank of the spell. Additional components cost £0.50 each.

A sorcerer who does not have sufficient components to cast a particular spell suffers a -1 penalty to his arcane skill roll per missing component. Thus, if a mage wanted to cast a Veteran spell (requiring 3 components) but only had a single set left, he would suffer a -2 penalty. Such a penalty, caused by lack of components, is fixed and cannot be offset by spending additional time in preparation.

Whether or not a spell is successful, the components are still used in the casting.

Backlash: With a failure, the mage suffers a level of Fatigue, which is recovered after 30 minutes. On a roll of 1 on his arcane skill die, regardless of Wild Die, the hero must roll 2d6 and consult the Spell Backlash Table. It is possible to suffer backlash and still succeed at casting because of the Wild Die. Magic is a harsh mistress. With a critical failure, the hero must roll 3d6 on the Backlash Table and use the lowest two die results.

POWERS

LISTED below are the powers available in *The Savage World of Solomon Kane*. Each power has the following statistics:

Rank: This is the Rank a character must be in order learn this power; Novice, Seasoned, Veteran, Heroic, or Legendary.

Casting Modifier: The Casting Modifier (or CM) is a penalty applied to the caster's arcane skill roll. He can reduce the number by spending extra time in his preparation.

Range: The maximum distance the target of the spell can be from the user when the power is first activated (it remains in effect even if the target moves out of range until the end of a spell's duration). A Range of Smarts, for example, means 10" for a caster with a Smarts of d10. If a power lists three ranges, such as 12/24/48, these are read just like missile weapon ranges, and subtract the standard penalties for each range bracket (0/-2/-4). The caster's skill roll acts as both "casting" and attack total for these powers.

Duration: How long the power lasts in minutes (each minute is 10 rounds), hours, or days. Some spells have a Duration based on the Rank of the caster.

A spell with a Duration of 1 minute/Rank, for instance, lasts just 1 minute for a Novice character. If cast by a Heroic character, it has a Duration of 4 minutes as the caster has four Ranks under his belt.

An NPC spellcaster has an effective Rank at least equal to his highest Rank spell for this purpose only. A shaman who can cast a Veteran spell, for instance, is treated as if he were Veteran Rank when determining spell durations. The GM may always make the caster higher (or lower!) Rank if he chooses.

Each power currently in use subtracts 1 from future uses of the hero's arcane skill, so an arcane hero can choose to cancel spells before their duration expires. This is a free action, and makes subsequent spells easier to cast.

Trappings: Not every caster casts a given spell the same way. Trappings are a way of describing what the power looks like, or how the wizard goes about casting it.

MAGIC AND DEVILRY

Each power listed in this chapter has a few sample trappings to give you some ideas what form these powers may take depending on your character's archetype. For instance, while an African ju-ju man may be able to control animals by speaking the language of the animal spirits, a Western sorcerer might hold a small crafted statue smeared with the beast's blood.

ANIMATE HAND

Rank: Veteran

Casting Modifier: -4

Range: Self

Duration: Special

Trappings: Trance

This dark incantation allows the sorcerer to animate one of his own hands. Unfortunately, the caster must first sever his hand from his body! This causes one automatic wound and the caster has the One Arm Hindrance.

If the arcane skill roll is successful, the caster's severed hand animates (see *Creeping Hand*, on page 310). With a raise, the hand is a Wild Card.

The caster must remain in a trance while the hand is animated. Any disruption causes the hand to die immediately. The caster can "see" through the hand, and guides it by giving whispered directions up to five miles distant.

There is no way to reattach the hand, and most wizards use this as a final curse to enact revenge on one who has wronged them.

ARMOR

Rank: Novice

Casting Modifier: -2

Range: Touch

Duration: 1 minute/Rank

Trappings: Ethereal armor, a mass of insects or worms, animal skin, bone

Armor creates a field of magical protection around a character, or an actual shell of some sort, effectively giving the target Armor.

Success grants the recipient 2 points of Armor. A raise grants 4 points of Armor.

BANISH SPIRIT

Rank: Veteran

Casting Modifier: -5

Range: Smarts

Duration: Instant

Trappings: Holy symbol, holy water, bells, prayers, burning fragrant wood or herbs

Whether a restless ghost unable to leave the material world or demon possessing the body of an innocent, *banish spirit* exorcises a supernatural being, sending them to their final resting place.

This spell is an opposed roll of the caster's arcane skill versus the target's Spirit. The user must score a success *and* beat the target's roll to succeed in the banishing.

BARRIER

Rank: Seasoned

Casting Modifier: -1/section

Range: Smarts

Duration: 5 minutes/Rank

Trappings: Fire, ice, thorns, force, bones.

Barrier creates a solid, immobile wall to protect the user against attack or to entrap an opponent

Regardless of what the *barrier* is made of (ice, thorns, stone, energy, etc.), it has a Toughness of 10. Every Casting Modifier the caster takes creates a 1" wide section of wall. The *barrier* ranges in width from a few "real world" inches thick for stone or other hard materials up to a foot for things like bones or ice. (If you're using a gridded mat to play, draw the *barrier* between the squares directly along the grid-lines.) The exact placement of each section is defined by the caster, but each section must be connected to at least one other section after the first.

When the spell expires or a section is broken, it crumbles to dust or dissipates (the trappings are never left behind). Each section of the *barrier* is destroyed by an attack that exceeds its Toughness of 10. Hitting the wall is automatic with a Fighting attack (ranged attacks must roll to hit as usual), but raises on the attack roll do not grant bonus damage.

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Opponents may climb the *barrier* at -2 to their Climb roll if it is made of something solid. Fiery versions of the *barrier* cause 2d4 damage to anyone who wishes to leap through instead.

BEAST FRIEND

Rank: Novice

Casting Modifier: Special

Range: Smarts x 100 yards

Duration: 10 minutes/Rank

Trappings: Animal call, figurine of beasts

This spell allows mages to speak with and guide the actions of nature's beasts. *Beast friend* works only on creatures with animal intelligence, not humanoids, summoned, magical, or "unnatural" animals.

The target must be within the sorcerer's range—it is not conjured by this power.

The Casting Modifier depends on the creature's Size. The base modifier is -1, plus an additional -1 for each point of Size greater than Size +0. Negative Size levels are treated as Size +0. A lion (Size +2) has a casting Modifier of -3, for instance.

Swarms may also be controlled using *beast friend*. Small swarms are -1, Mediums -3, and Large -5. Thus a individual rat has a modifier of -1 to control, as does a small swarm of the creatures.

BOOST/LOWER TRAIT

Rank: Novice

Casting Modifier: -2

Range: Smarts

Duration: 1 minute/Rank

Trappings: Physical change, glowing aura, potions, spirit possession

This power allows a hero to increase any of a target's Traits by one die type for a standard success, and two with a raise. The affected Trait can exceed d12. Each step over d12 adds +1 to his Trait total. For example, a raise on a target who already has a d12 in the Trait grants him d12+2 for the duration of the power.

The power can also be used to lower an opponent's Trait. This is an opposed roll against the victim's Spirit. Success lowers any Trait of the caster's choice one step, a raise lowers it two steps. A Trait cannot be lowered below a d4.

Multiple castings stack, though the caster must keep track of when each expires.

BURROW

Rank: Novice

Casting Modifier: -3

Range: Smarts

Duration: 1 minute/per Rank

Trappings: Dissolving into the earth

The *burrow* power allows a magician standing on raw earth to meld into it. He can remain underground if he wants in a sort of "limbo" or burrow to anywhere within his range. A mage with a Smarts of d8 could therefore move up to 8" (16 yards) each round, up to the spell's duration or simply remain submerged.

A burrowing mage can attempt to surprise a foe (even one who saw him burrow) by making an opposed Stealth versus Notice roll. If the mage wins, he gains +2 to attack and damage that round, or +4 with a raise. Targets on Hold may attempt to interrupt the attack as usual.

CURSE

Rank: Seasoned

Casting Modifier: -4

Range: Touch

Duration: Special

Trappings: Evil eye, hexing, spoken curse

Some practitioners of magic use their arts for good; others inflict pain upon their foes.

To use this particularly nasty spell, the caster pits his arcane skill against the victim's Spirit. If the caster is successful, the victim becomes sick and suffers Fatigue immediately. Each day, at dawn, he must make a Vigor roll or suffer another level of Fatigue. Once he becomes Incapacitated, he makes a Vigor roll each day to avoid death.

The *curse* can be lifted by the caster or through use of *dispel*.

DEFLECTION

Rank: Novice

Casting Modifier: -2

Range: Touch

Duration: 1 minute/Rank

Trappings: Mystical shield, gust of wind, phantom servant that intercepts the missiles

Deflection powers work in a variety of ways. Some actually deflect incoming attacks, others blur the target's form or produce other illusionary effects. The end result is always the same however—to misdirect incoming melee and missile attacks from the user.

With a standard success, attackers must subtract 2 from any Fighting, Shooting, or other attack rolls directed at the user. A raise increases the penalty to -4. This also acts as Armor against area effect weapons.

DISPEL

Rank: Seasoned

Casting Modifier: -1

Range: Smarts

Duration: Instant

Trappings: Waving hands, whispered words

Dispel allows a hero to negate enemy spells. It has no effect on innate powers, such as a vampire's charm or the succubi's lure. Neither does *dispel* work on magic items or permanent enchantments unless the specific item or enchantment says otherwise.

Dispel can be used on a power already in effect, and can also be used to counter an enemy power as it's being used. The latter requires the countering mage to be on Hold and interrupt his foe's action as usual.

In either case, dispelling the opponent's power is an opposed roll of arcane skills. The dispelling character suffers a -2 modifier to this roll if the target power is of another type (i.e. shamanism vs. magick).



ELEMENTAL MANIPULATION

Rank: Novice

Casting Modifier: -1

Range: Smarts x 2

Duration: Instant

Trappings: Calling on appropriate spirits, a sample of the particular element

An arcane character choosing this power must select one element to control (he may choose additional elements by selecting this power more than once). A successful casting allows him to perform basic "tricks" with his chosen element. The specific tasks that may be attempted are listed below.

Air: The caster can create light air currents to blow out a candle, fan a flame, lift a skirt, or cool his body in oppressive heat (+1 to a single Fatigue roll caused by heat).

Earth: A wave of the hand can open a one-foot square hole in soft earth (or half that in stone), or cause a spray of sand that might blind an opponent (+1 to a Trick roll).

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Fire: The caster can snap his fingers to create a small flame (about the size of a hot match). With existing fire, he can urge it to spread (+1 to see if a fire spreads), cause it to flare (perhaps as part of a Trick), or slowly set light to an object over a few rounds.

Water: The caster can conjure up to a pint of water somewhere within his sight (not “inside” objects or people). He can also purify one gallon of water, whether it be poisoned or simply salt-water.

ENCHANT WEAPON

Rank: Novice

Casting Modifier: -2

Range: Touch

Duration: 1 minute/Rank

Trappings: Weapon glows, changes to another substance, or runes emerge

Some monsters are immune to nonmagical weapons. This power enchants an existing weapon, making it magical. This does not affect its damage, nor give the wielder a bonus to hit his foes, but it allows him to damage creatures immune to nonmagical weapons.

ENTANGLE

Rank: Novice

Casting Modifier: -2, -4, or -6

Range: Smarts

Duration: Special

Trappings: Animated vines, skeletal hands burst from soil, spider webs

This power allows the hero to restrain a target with entangling bonds. The arcane skill roll is opposed by the target's Agility. Success indicates partial restraint so that the target suffers a -2 to Pace and skills linked to Agility and Strength. A raise restrains the target fully. He cannot move or use any skills linked to Agility or Strength.

Each following round, an entangled target may make a Strength or Agility roll to break free. Other characters may also attempt to free the ensnared person by making a Strength roll at -2.

The caster picks his Casting Modifier before he invokes the spell, depending on the creature or area he wishes to affect. For a -2 Casting Modifier *entangle* targets a single opponent of Size +3 or smaller. With a -4 penalty, the spell affects everyone in Medium Burst Template or one Large creature (see page 298 for details on Size). For a Casting Modifier of -6, the spell affects everyone in Large Burst Template or one Huge creature. Swarms cannot be entangled.

ENVIRONMENTAL PROTECTION

Rank: Novice

Casting Modifier: -2

Range: Touch

Duration: 1 hour/Rank

Trappings: A mark on the forehead, potions, growing gills

This power allows the target to breathe, speak, and move at his normal Pace while in any hostile environment: underwater, in the lava of a volcano, the arctic wastes, and so on. Pressure, atmosphere, air, and so on, are all provided for the character.

Complete protection is offered only for background hazards. A fire attack still causes normal damage even with *environmental protection*, for example.

With a raise on the casting, the duration becomes 1 hour + 2/Rank (for that target).

FEAR

Rank: Novice

Casting Modifier: -2

Range: Smarts x 2

Duration: Instant

Trappings: Eldritch energy, cold chills

This power causes the target to feel an overwhelming dread and horror.

The area of effect covers the Large Burst Template. Every creature under the template must make a Guts check; apply -2 to the Guts roll if the caster got a raise. Wild Cards who fail roll on the Fright Table (page 93). Extras are Panicked instead.

FLY

Rank: Veteran

Casting Modifier: -3 or -6

Range: Touch

Duration: 1 hour/Rank

Trappings: Flying carpets, broomsticks

Fly allows a character to fly at his basic Pace. He may double his Pace by taking the -6 Casting Modifier during casting.

GHOST FORM

Rank: Veteran

Casting Modifier: -6

Range: Touch

Duration: 1 minute/Rank

Trappings: Adopt a shadowy form

With a successful arcane skill roll, the user becomes ethereal. He is unable to affect the world through material means, and it cannot affect him. He can walk through walls, and non-magical weapons pass straight through him. Any items carried at the time of casting are also ethereal. The mage may still cast magic, however, and is still susceptible to magic attacks, including from magic items.

Should the caster (or part of him) become corporeal “inside” someone or something, both he and his victim suffer damage. A hand causes 1 wound to each, an arm causes 2 wounds, both arms cause 3 wounds, and the whole body causes 4 wounds.

GRAVE SPEAK

Rank: Seasoned

Casting Modifier: -4

Range: Touch

Duration: 2 minutes/Rank

Trappings: Runes carved on bodily remains, burning black candles, “leather” books, Ouija board

It is said the dead know many secrets, and through the black arts a mage can reach beyond death to contact departed souls. Many good spellcasters avoid using this power as there are risks involved.

In order for this spell to work, it must be directed toward a particular soul. The caster must either know the name of the deceased or possess a personal item, which includes their corpse, or any part of it at least, as well as any of the deceased person’s treasured possessions.

If the spell is successfully cast, a ghostly disembodied voice makes itself known and may be questioned. The caster may ask the spirit one question for each minute the spell is active.

The spirit contacted is not necessarily friendly and can lie, but it may not refuse to answer or make guesses. The GM must adjudicate what information the entity knows—the spirit is not omnipotent and knows only what it knew in life up to the moment of its death.

A roll of a 1 on the caster’s arcane skill, regardless of Wild Die, may summon up a demon or other hostile entity. While it cannot directly affect the caster, it will try to convince him it is the person he sought, then feed him inaccurate or dangerous information, perhaps seeking to lead the character to his death.

INVISIBILITY

Rank: Seasoned

Casting Modifier: -5

Range: Self

Duration: 1 minute/Rank

Trappings: Powder, potion

Being invisible is a powerful aid in combat, and useful for spying as well.

With a success, the character is transparent, but a vague outline is visible. A character may detect the invisible presence if he has a reason to look and makes a Notice roll at -4. Once detected, he may attack the foe at -4 as well.

With a raise, the character is completely invisible. The penalty to Notice or hit him is -6.

In either case, the power affects the character and his personal items. Anything picked up after the power was cast remains visible.

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LIGHT

Rank: Novice

Casting Modifier: 0

Range: Touch

Duration: 2 hours/Rank

Trappings: Floating globes, glowing palms, enchanted staffs

The ability to create light is a pretty simple one as magical spells and powers go, but a party trapped in the dark with loathsome undead is happy to be accompanied by an ally with this spell. *Light* must be cast on an inanimate object, such as a coin, a sword, or shield, or even someone's clothing. Clever casters often cast light on a foe's clothes or weapon to make him easier to see—ignore any penalties for illumination when attacking such an affected target.

The light created is as bright as a torch, and provides clear illumination in an area equal to a Large Burst Template.

OBSCURE

Rank: Novice

Casting Modifier: -2

Range: Smarts

Duration: 1 minute/Rank

Trappings: Creeping darkness, whipping sand, or rolling fog

This power creates an area of obscurement equal to a Large Burst Template. Any attacks into, out of, or through the area of effect suffer the standard penalty for pitch darkness of -6.

PUPPET

Rank: Veteran

Casting Modifier: -2

Range: Smarts

Duration: 1 minute/Rank

Trappings: Glowing eyes, trance-like state, a swaying amulet, voodoo dolls

Sometimes it pays to persuade others to do your fighting for you. Some do this by blatant mind control, others do it by manufacturing visual and auditory illusions.

Puppet is an opposed roll of the caster's arcane skill versus the target's Spirit. The user must score a success and beat the target's roll to gain complete control. The victim will attack friends and even commit suicide, though such acts allow the victim another opposed Spirit roll to break the spell.

Villainous types may have other versions of *puppet* that allow them to control subjects for much longer periods of time. Such powerful versions usually require an item belonging to the victim.

SHAPE CHANGE

Rank: Special

Casting Modifier: Special

Range: Self

Duration: 1 hour/Rank

Trappings: "Morphing," talismans

Many cultures have legends of powerful shamans or magicians who can take on the shape of animals. This power does just that. This version of the power only allows a user to transform into mundane animals.

A character may learn this spell while of Novice rank, but cannot transform into the more powerful creatures until he attains the appropriate rank. The Casting Modifier depends on the type of creature the character wishes to change into. Use the Shape Change Table below as a guideline for morphing into unlisted creatures. A wizard can always elect to shape change into a beast available at a lower Rank than his own, and he uses the Casting Modifier appropriate to the creature he chooses.

Weapons and other personal effects are assumed into the animal's form and reappear when the power ends, but other objects are dropped.

While transformed, the character retains his own Smarts, Spirit, and linked skills (though he may not be able to use them since he cannot speak). He gains the animal's Agility and Strength and linked skills, and cannot use most devices. He has no capacity for speech and cannot use powers, though he may continue to maintain any powers previously activated.

MAGIC AND DEVILRY

The GM has final say on what an animal can and cannot do. A shaman in dog-form might be able to pull the trigger on a musket, for instance, but would use a default skill roll of d4-2 as the animal has no Shooting score of its own. The shaman's Persuasion functions normally, but without speech, might suffer a -4 or worse penalty depending on what he tries to accomplish.

SHAPE CHANGE TABLE

| CM | Rank | Animal Types |
|----|-----------|------------------|
| -2 | Novice | Hawk, cat, snake |
| -3 | Seasoned | Dog, wolf, deer |
| -4 | Veteran | Lion, tiger |
| -5 | Heroic | Bear, shark |
| -6 | Legendary | Elephant |

SLUMBER

Rank: Seasoned

Casting Modifier: -2

Range: Smarts x 2

Duration: 2 hours/Rank

Trappings: Sing lullaby, gestures, blow powder or sand at targets

This spell places the target into a deep but otherwise natural sleep. The character picks where he wants to center the spell and places a Medium Burst Template. He then makes an arcane skill roll. Any living creature (not ethereal entities, undead, or constructs) within the area must make a Spirit roll, or a Spirit roll at -2 if the caster scored a raise. Those who fail fall into a deep sleep.

Loud noises awaken the sleepers as if they were a normal sleeper. When the duration expires, the sleepers naturally wake up.

SMITE

Rank: Novice

Casting Modifier: -1

Range: Touch

Duration: 1 minute/Rank

Trappings: A colored glow, runes, sigils, crackling energy, barbs grow from the blade

This power must be cast on a weapon of some sort. If it's a ranged weapon, it affects 20 bolts, balls, or arrows, or one full "load" of ammunition. While the spell is in effect, the weapon's damage is increased by +2, or +4 with a raise. A weapon that is the subject of the *smite* power does not count as a magical weapon for the purposes of which creatures it may damage.

Example: A shaman blesses a warrior's arrows with smite. The warrior has 20 arrows in a quiver, so 20 arrows now do +2 damage (or +4 if the character gets a raise on his arcane skill roll).

SPEAK LANGUAGE

Rank: Novice

Casting Modifier: 0

Range: Touch

Duration: 1 hour/Rank

Trappings: Words, pictures, hand motions, spiritual translator

This power allows a character to speak fluently in a language other than his own. The language must be a human language—not animalistic. A raise on the arcane skill roll allows the user to project a particular dialect as well. This spell has no effect on written languages.

SPIRIT SERVANT

Rank: Seasoned

Casting Modifier: -5

Range: Smarts

Duration: 10 minutes/Rank

Trappings: An invisible servant

Spirit servant conjures an ethereal spirit. The weight the *spirit servant* can lift is equal to 10 lbs times the caster's Spirit die type, or 50 lbs times his Spirit with a raise on the casting roll.

Lifting Creatures: If the servant wishes to lift a living creature, it may try to resist the power with an opposed Spirit roll. If the Spirit roll is greater than the caster's skill total, the creature is unaffected. If the creature loses, however, it is lifted as usual and does not get another attempt to break free.

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Occasionally a victim might manage to grab onto something solid to prevent itself from being lifted. When this happens, the victim may make an opposed Strength roll versus the spell caster's arcane skill. If the victim is successful, he manages to grab onto whatever is available and is not moved, bashed, or otherwise affected that round.

Weapons: The servant can wield a weapon. When this occurs, the weapon's Fighting is equal to the caster's arcane skill, and its damage is based on the caster's Spirit instead of his Strength. A sword that does Strength+d8 damage, for example, does Spirit+d8 when wielded by the *spirit servant*. The weapon otherwise functions normally, including granting bonus damage when it strikes with a raise. The rules for Minimum Strength apply, with the caster's Spirit being used instead of his Strength.

Dropping Things: Particularly ruthless casters use the servant to drop their foes or bash them into walls. A creature affected by

this power can be moved up to the caster's Smarts in inches per turn. Dropped creatures suffer falling damage as usual.

Victims who are bashed into walls or other solid objects suffer the caster's Spirit+d6 damage. If a caster with a d12 Spirit smashes a cannibal into a cliff, for example, the victim suffers d12+d6 damage. If the caster is a Wild Card, the player rolls his Wild Die as well as this damage.

SPIRIT WARD

Rank: Seasoned

Casting Modifier: -4

Range: Smarts

Duration: 2 hours/Rank

Trappings: Ring of holy water, salt, glyphs, leaves, fragrant wood

This spell creates an invisible barrier that can keep out ghosts, specters, spirits, and other ethereal entities—it has no affect against



demons or undead in physical form. The target creature must have the Ethereal Monstrous Ability to be affected.

The caster first makes his arcane skill roll and then places a Medium Burst Template centered on himself. Spirits wishing to enter the Template must make an opposed Spirit check against the caster's arcane skill total. If they fail, they cannot pass the ward while the spell remains active.

Spirit ward stops the entity from passing through, but only weakens their ability to use monstrous abilities such as Fear or throwing physical objects. Such abilities or attacks suffer a -2 penalty against beings in the ward, -4 with a raise on the arcane skill roll.

The spell is negated if any living creature of rat-size or larger crosses the circle.

SUMMON BEAST

Requirements: The caster must know *beast friend* before he can learn this spell.

Rank: Novice

Casting Modifier: Special

Range: Special

Duration: 1 minute/Rank

Trappings: Animal bones or feathers of appropriate sort, glyphs, chanting

Animals have long been associated with sorcerers, whether it be the familiars of witches or the fetish beasts of shamans. This version of the power only allows a user to summon mundane animals.

A character may learn this spell while of Novice rank, but cannot summon any larger creatures until he attains the appropriate rank. The Casting Modifier depends on the type of creature the character wishes to summon. Use the Summoning Table as a guideline for unlisted creatures.

Small creatures have a Size less than zero. Medium creatures are Size +0 to Size +3. Large covers Size +4 to +7, and Huge is +8 or larger. Swarms share a similar set of statistics and fill a Medium Burst Template. The Bestiary details many mundane animals.

A wizard can always elect to summon at a lower Rank than his own if he wants.

The beast is under the total control of the summoner for the duration of the spell.

Animals can only be summoned in their natural terrain. So while a sorcerer may be able to summon a swarm of rats in London, only in Africa can he call a lion to his side.

Summoned creatures appear from the nearest appropriate terrain. For instance, rats will swarm out of sewers, a lion emerges from jungle or grass on the savannah, and a swarm of birds descend from clouds or shoot out of trees. If in doubt, assume the beasts "appear" 1d10 x 2 yards away from the caster.

When the duration expires, the animal leaves of its own accord.

SUMMONING TABLE

| CM | Rank | Animal Types |
|-----|-----------|--|
| -4 | Novice | 1 Small animal |
| -6 | Seasoned | 1 Medium or Swarm of rats, birds, insects, or other vermin, or 2 Small animals |
| -8 | Veteran | 1 Large, 2 Medium or Swarms, or 4 Small animals |
| -10 | Heroic | 1 Huge, 2 Large, 4 Medium or Swarms, or 6 Small animals |
| -12 | Legendary | 2 Huge, 4 Large, 6 Medium or Swarms, or 10 Small animals |

SUMMON SPIRIT

Rank: Seasoned

Casting Modifier: Special

Range: Spirit

Duration: 1 minute/Rank

Trappings: Summoning circle, calling the spirits, bloody sacrifice

Many entities dwell beyond the walls of reality, and the caster has learned the rituals for summoning them to the mortal realm.

The spellcaster can summon a demonic steed, devilkin, ghost, or hellhound with this spell, determined at the time of casting. The

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Casting Modifier is equal to half the entity's Spirit die type. So if a shaman wanted to summon a ghost, for instance, he would have a -5 penalty.

The summoned entity is under the control of the caster.

TEMPEST

Rank: Veteran

Casting Modifier: -20

Range: 10 miles diameter

Duration: 2d6 hours

Trappings: Gestures, words of power

Controlling the weather requires a most powerful magician.

Tempest can be used to create or dispel storms. If the arcane skill roll is successful, an existing storm dissipates or a new one appears overhead with supernatural speed. The size of the storm affected is 10 miles in diameter. The power only works outdoors. In areas where storms do not typically exist, such as a desert, the arcane skill roll is made at -4 and may be attempted only once per day.

When *tempest* is cast, the accompanying rain reduces visibility (treat as Dark Lighting conditions), extinguishes most normal fires within 1d10 rounds, and only volatile materials have a random chance of igniting from fire-based attacks. *Tempest* conditions inflict a -1 penalty to most actions due to slipping, difficulty hearing, and so on. The GM must decide if any actions are unaffected.

If the caster manages to score a raise when casting *tempest*, he has created a monstrous storm. Visibility is reduced to just 12" (and still subject to Dark Lighting) and the ground turns into a quagmire. Any character running must make an Agility roll or fall prone and become Shaken. Non-game effects include flash floods and lightning strikes, possibly damaging nearby buildings, drowning livestock, and flattening crops.

Weather magic is among the hardest to perform, and a wizard suffers backlash if his arcane skill die total is 2 or less.

TRANSFER SOUL

Rank: Heroic

Casting Modifier: -8

Range: Spirit

Duration: Special

Trappings: Caster falls into a coma

One of the greatest spells of the shaman is the ability to transfer his soul into another body, sending the original inhabiting spirit to the Shadowlands, a ghostly realm.

This power requires the caster to make an opposed roll of his arcane skill against the victim's Spirit. With a success, the wizard successfully transplants his mind into his victim's body.

The caster retains his Smarts and Spirit, as well as all his skills and Edges except those specifically related to the physical body (such as Attractive or Fleet Footed), and all mental Hindrances (such as Arrogant, Delusional, or Phobia). He gains his new body's Agility, Strength, Vigor, and any physical Hindrances (such as Lame or One Arm) and Edges (Brawny, Quick, and so on). The GM has the final say on what Edges and Hindrances are kept or gained.

The Wanted Hindrance is considered a physical Hindrance for this purpose, as it is usually based on the victim's appearance, not his mind. The Game Master may also rule that the mage loses any Connections he had. Alternatively, the hero may retain knowledge of his Connections, but he no longer looks the same and could struggle to convince his former allies he is not an imposter or an enemy agent.

The spell ends only when the caster wishes it or when his new body is killed. When the spell ends, the victim's soul is returned to his body (which is very unfortunate if it is dead, as he becomes a zombie). The victim has no memory of being in the Shadowlands, believing instead he fell into a deep (possibly lengthy) sleep.

This powerful spell can be used to inhabit a corpse. No opposed Spirit roll is required. Treat the corpse as a zombie, but add the mage's Smarts, Spirit, skills, and such like as normal.

MAGIC AND DEVILRY

While this spell is in effect, the caster's body is soulless and appears dead. It is vital a mage protects his defenseless "corpse" during this period.

UNDEAD WARD

Rank: Seasoned

Casting Modifier: -4

Range: Smarts

Duration: 2 hours/Rank

Trappings: Ring of holy water, salt, glyphs, leaves, fragrant wood

Zombies are feared in many parts of the world, and countless superstitions revolve around ways to ward off the evil creatures. The only sure way to keep the undead at bay however, is magic.

This spell is identical to *spirit ward*, but only keeps out creatures with the Undead Monstrous Ability.

VIPER WEAPON

Rank: Seasoned

Casting Modifier: -2

Range: Smarts x 2

Duration: 1 minute/Rank

Trappings: A wave of the hand

Turning a staff into a snake was a power known to the wizards of ancient Egypt. *Viper weapon* instantly transforms one weapon into a venomous snake. It can be used on the caster's own weapon or to give an enemy a nasty surprise.

The caster must pick one weapon within range and make an arcane skill roll. With a success, the weapon immediately transforms into a venomous serpent (use the standard venomous snake stats on page 307).

The serpent is not under the spell caster's control and attacks the nearest target, acting on the caster's Initiative card. On a raise the serpent is particularly dangerous and is treated as a Wild Card.

When the duration passes or if the snake is killed, whichever comes first, the snake reverts back to being a weapon.

VISION QUEST

Rank: Veteran

Casting Modifier: 0

Range: Self

Duration: Special

Trappings: The shaman dances, smokes a pipe, creates sand paintings, or performs other rituals, depending on the time spent questing and his culture

A *vision quest* is a plea to the spirits for a glimpse into the future. The shaman may ask the spirits a single question. The nature of the question determines the time it takes to perform the *vision quest*. During this period the shaman is subject to disruption. Should he be disrupted, the vision ends and the shaman learns nothing of use.

If properly appeased (the shaman makes a successful Shamanism roll), the spirits return with the most likely answer to the question. The future contains many possible pathways however, so the shaman's vision may not always be correct.



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The spirits, though prepared to serve on occasion, dislike being used as a crutch, and a shaman who becomes too reliant on the *vision quest* will find it harder to summon aid.

Each use of this spell after the first in the same week incurs a cumulative -1 penalty to all the caster's arcane skill rolls. The "clock" resets every Sunday at midnight.

VISION QUEST TABLE

| Duration | Information Requested |
|----------|--|
| 1 Hour | Some relatively minor matter such as the success of a crop, a marriage or birth, and so on. |
| 1 Day | A matter of some import, such as the outcome of a great battle. |
| 1d6 Days | A major matter such as the identity of a murderer or the weakness of a particular abomination. |



WITHERING CURSE

Rank: Heroic

Casting Modifier: -10

Range: Touch

Duration: Permanent

Trappings: Chanting, spoken curse

This vile and extremely dangerous spell causes one target to wither and age many years in an instant.

The caster makes an arcane skill roll opposed by the victim's Vigor. On a success, the victim ages rapidly, and permanently loses a die step of Strength and Vigor, two die steps on a raise (both to a minimum of a d4). Neither attribute can ever be increased with advancements. The victim now counts as having the Elderly Hindrance.

If cast on a character who already has the Elderly Hindrance, the victim dies of old age if he fails his Vigor roll.

Should the caster suffer backlash, he does not roll on the Backlash Table. Instead, he must make a Vigor roll or suffer the effects of the spell to his own body.

ZOMBIE

Rank: Veteran

Casting Modifier: -4

Range: Smarts

Duration: Special

Trappings: Carving symbols on corpses, throwing bones, graveyard rituals, "leather" books

This power is considered evil, and so is typically used only by villainous nonplayer characters such as necromancers, dark priests, and the like.

When cast, *zombie* raises a single corpse. The caster may cause additional corpses to animate in a single casting, but each corpse after the first gives an additional -1 penalty to the arcane skill roll.

Undead are immediately obedient, though perhaps a bit mischievous and literal-minded in their duties.

Corpses aren't summoned by this ability, so there must actually be a supply of bodies available for the power to have any effect. The bodies don't have to be fresh—*zombie* can raise servants that have been waiting patiently for centuries. Graveyards, morgues, and battlefields can all serve this purpose.

With a success, the dead remain animated for 1 hour. With a raise, they remain animated for 1d6 hours. With two raises, they remain animated for an entire day.

Some say a few powerful necromancers may have improved versions of this power that are easier to cast and create permanent undead.

See page 321 for the statistics for zombies and page 316 for skeletons.

BACKLASH TABLE

| 2d6 | Effect |
|------|--|
| 2 | Rift: Something from the spirit world has been disturbed by the caster's dabbling and lashes out at him. He must make a Spirit roll at -2 or lose one die in his arcane skill permanently. If his skill die drops below a d4, he permanently loses his Arcane Background. Regardless, he also cannot use his powers for 2d6 days. |
| 3 | Spirit Whip: The character suffers a Wound. He also loses the ability to use his powers for d6 days. |
| 4-5 | Spirit Blast: The caster takes a level of Fatigue for 24 hours and can't use his powers for a day. |
| 6-8 | Magic Feedback: The caster is left Shaken and is unable to use his powers for d6 hours. |
| 9-10 | Energy Fatigue: The mental strain of dealing with such vast power has taken its toll. He is Shaken and can't use his powers for d8 Rounds. |
| 11 | Magic Shock: The caster is Shaken and may not use his powers for d6 Rounds. |
| 12 | Power Surge: The caster taps into a particularly potent source of magic and gains +2 to his arcane skill rolls for the next 24 hours. |

THE DARK ARTS

KANE'S world sits uneasily between the superstitious time of the Middle Ages and the scientific reasoning and understanding of the Renaissance. The Church has proscribed the study or practice of the seven magic arts, known collectively as the *artes prohibita*.

Nigromancy: Also known as "black magic," is the art of summoning devils and demons and communicating with the dead. The latter is known as necromancy.

Geomancy: Divination by use of a series of dashes drawn in sand or written on paper.

Hydromancy: The art of divination through dropping objects into a pool of water and watching for patterns in the ripples. Other forms include watching for colors or figures in the water, speaking words of power over water, and studying eddies in rivers.

Aeromancy: A form of divination by observing the wind, interpreting thunder and lighting, aerial visions, or meteors and shooting stars.

Pyromancy: Divination by fire, which includes casting salt into fire, burning plants, heating bones and studying the patterns made by cracks, and burning straw.

Chiromancy: Also known as palmistry, chiromancy reveals the future through studying the lines on a hand.

Spatulamancy: Divination using the shoulder blade of an animal. It is often linked with pyromancy, the bone being burnt to form cracks.

Alchemy, the creation of potions as well as the search for the philosopher's stone, reputed to convert base metals into gold, is not yet a banned art, but its time is drawing to a close. Most Western magic currently studied is a blend of spirit summoning mixed with Hermeticism, a belief that the physical, mental, and spiritual are three distinct realms.

THE SAVAGE WORLD OF SOLOMON RANE



SPELL SUMMARY TABLE

| Power | Rank | CM | Range | Duration | Effects |
|---------------------|---------|------------|---------------|--------------|---|
| Animate Hand | V | -4 | Self | Special | Animates one of the caster's hands |
| Armor | N | -2 | T | 1 min/Rank | +2 Armor; +4 with a raise |
| Banish Spirit | V | -5 | Smarts | Instant | Exorcises a spirit |
| Barrier | S | -1/section | Smarts | 5 min/Rank | Creates barrier with a Toughness of 10 |
| Beast Friend | N | Special | Smarts x 100y | 10 min/Rank. | Speak with and guide creature |
| Boost/Lower Trait | N | -2 | Smarts | 1 min/Rank | Raise or lower any Trait by 1 die type; 2 die types with a raise |
| Burrow | N | -3 | Smarts x 2 | 1 min/Rank | Burrow into earth and move up to range; May attempt surprise attack |
| Curse | S | -4 | T | Special | Target suffers Fatigue; must make a Vigor roll each day or worsen |
| Deflection | N | -2 | Touch | 1 min/Rank | -2 penalty to be hit; -4 with a raise |
| Dispel | S | -1 | Smarts | Instant | Dispels magical effects |
| Elemental Manip. | N | -1 | Smarts x 2 | Instant | Minor manipulations of chosen element |
| Enchant Weapon | N | -2 | T | 1 min/Rank | Makes a weapon magical |
| Entangle | N | -2/-4/-6 | Smarts | Special | Target -2 Pace, Strength and Agility skills; completely restrained with raise |
| Environ. Protection | N | -2 | Touch | 1 hour/Rank | Breathe and move normally; minor elemental protection |
| Fear | N | -2 | Smarts x 2 | Instant | All within Large Burst Template must make Guts check; at -2 with a raise |
| Fly | V | -3/-6 | Touch | 1 hour/Rank | Allows character to fly |
| Ghost Form | V | -6 | T | 1 min/Rank | Makes target ethereal |
| Grave Speak | S | -4 | T | 2 min/Rank | Can communicate with the dead |
| Invisibility | S | -5 | Self | 1 min/Rank | -4 to be detected or attacked; -6 with a raise |
| Light | N | 0 | Touch | 2 hours/Rank | Creates Large Burst Template of clear light |
| Obscure | N | -2 | Smarts | 1 min/Rank | Large Burst Template of total darkness |
| Puppet | V | -2 | Smarts | 1 min/Rank | Controls another being |
| Shape Change | Special | Special | Self | 1 hour/Rank | Allows caster to change into various animals |
| Slumber | S | -2 | Smarts x 2 | 2 hours/Rank | Puts targets in a Medium Burst Template to sleep |
| Smite | N | -1 | Touch | 1 min/Rank | +2 bonus to melee weapon damage; +4 with a raise |
| Speak Language | N | 0 | Touch | 1 hour/Rank | Speak read and write another language |
| Spirit Servant | S | -5 | Smarts | 10 min/Rank | Moves creatures or objects; see text |
| Spirit Ward | S | -4 | Smarts | 2 hours/Rank | Stops ethereal beings entering an area |
| Summon Beast | N | Special | Special | 1 min/Rank | Summons a beast or swarm (requires <i>beast friend</i>) |
| Summon Spirit | S | Special | Spirit | 1 min/Rank | Summons a supernatural beast |
| Tempest | V | -20 | 10 miles | 2d6 hours | Summons a storm |
| Transfer Soul | H | -8 | Spirit | Special | Transfer caster's soul into another body |
| Undead Ward | S | -4 | Smarts | 2 hours/Rank | Stops undead from entering an area |
| Viper Weapon | S | -2 | Smarts x 2 | 1 min/Rank | Turns a weapon into a viper |
| Vision Quest | V | 0 | Self | Special | Allows a glimpse into the future |
| Withering Curse | H | -10 | T | Permanent | Ages victim, causing loss of Strength and Vigor |
| Zombie | V | -4 | Smarts | Special | Creates zombies |

When his growing hands found the candle and lighted it, the candle itself, was for himself and the dead men on the plain.

Agility ☐
Smarts ☐
Spirit ☐
Strength ☐
Vigor ☐

Allies, Lackeys, and Stalwarts

☐ Pace ☐ Parry ☐ Toughness

Edges: _____

Hindrances: _____

- Skills
- d _____ Climb
 - d _____ Fighting
 - d _____ Guts
 - d _____ Intimidation
 - d _____ Repair
 - d _____ Riding
 - d _____ Notice
 - d _____ Shooting
 - d _____ Stealth
 - d _____ Throwing
 - d _____
 - d _____
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 - d _____

| Name | Personality | Notes |
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Fatigue
☐ 1
☐ 2
☐ inc

| Gear | range | ROF | damage (AP) | Notes |
|------|-------|-----|-------------|-------|
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Ammo Track
Full ☐
High ☐
Low ☐
Out ☐

A rider was singing down the forest trail in the growing twilight, his heart to his horse's easy jog. He was tall.

When his growing hands found the candle and lighted it, the candle itself, was for himself and the dead men on the plain.

Agility ☐
Smarts ☐
Spirit ☐
Strength ☐
Vigor ☐

Allies, Lackeys, and Stalwarts

☐ Pace ☐ Parry ☐ Toughness

Edges: _____

Hindrances: _____

- Skills
- d _____ Climb
 - d _____ Fighting
 - d _____ Guts
 - d _____ Intimidation
 - d _____ Repair
 - d _____ Riding
 - d _____ Notice
 - d _____ Shooting
 - d _____ Stealth
 - d _____ Throwing
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| Name | Personality | Notes |
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Fatigue
☐ 1
☐ 2
☐ inc

| Gear | range | ROF | damage (AP) | Notes |
|------|-------|-----|-------------|-------|
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Ammo Track
Full ☐
High ☐
Low ☐
Out ☐

A rider was singing down the forest trail in the growing twilight, his heart to his horse's easy jog. He was tall.

THE SAVAGE WORLD OF SOLOMON KANE



COMBAT SUMMARY

INITIATIVE

- Deal each Wild Card and group of characters one card.
- Reshuffle the deck the round after a Joker is dealt.
- A Joker allows the character to act whenever he wants in a round, and adds +2 to all his Trait and damage rolls that round.

MOVEMENT

- A character may move up to his Pace and perform an action, such as making a hand-to-hand attack, firing a ranged weapon, casting a spell, or making a test of wills.
- A character may attempt additional actions, such as running, but incurs a -2 penalty to all Trait rolls for each additional action.

FIGHTING

- The attacker makes a single Fighting roll. If the roll is equal to or greater than his target's Parry, the attack hits (see Damage). A raise on the attack adds +1d6 to the damage.

SHOOTING

- The attacker makes a single Shooting roll and subtracts 2 for Medium range and 4 for Long range. If the roll is successful (TN 4 or more), the attack hits (see Damage). A raise on the attack adds +1d6 to the damage.

DAMAGE

- If the damage is equal to or greater than the victim's Toughness, he's Shaken.
- A Shaken character who receives a second Shaken result is wounded.
- If the damage exceeds the victim's Toughness by a raise, he's Wounded. Wounded Extras are Incapacitated and removed from play. Wild Cards can suffer up to three wounds.
- When a Wild Card suffers more than three wounds he is Incapacitated. Check the Knockout Blow table to determine the extent of his injuries.

TESTS OF WILL

- The character makes an opposed roll against his chosen target. The defender uses Smarts to resist Taunt, and Spirit to resist Intimidate.
- Success means the attacker gets a +2 bonus to his next action against the defender. A raise on the roll gives the attacker the bonus and makes the defender Shaken.

AFTERMATH

- A Healing roll on an injured Wild Card heals 1 wound with a success and 2 with a raise. If the roll is failed, the wound must heal naturally.
- Incapacitated Extras roll Vigor to see if they are alive or dead.



TEST OF WILLS SUMMARY

| | |
|-------------------|--|
| Intimidate | Opposed roll versus Spirit; +2 to next action against this target with a success; +2 bonus and opponent is Shaken with a raise |
| Taunt | Opposed roll versus Smarts; +2 to next action against this target with a success; +2 bonus and opponent is Shaken with a raise |



THE HORRID BEASTS OF SOLOMON KANE



ATTACK OPTIONS SUMMARY

| Attack | Modifier |
|-------------------------|--|
| Aim | +2 Shooting/Throwing if character does not move |
| Area Effect Attacks | Targets under template suffer damage, treat cover as armor; missed attack rolls cause 1d6" deviation for thrown weapons, 1d10" for launched weapons; x1 for Short range, x2 for Medium range, x3 for Long range; no extra 1d6 damage for a raise. See Obstacle Toughness Table; Parry 2; No bonus damage or Aces apply |
| Breaking Things | See Obstacle Toughness Table; Parry 2; No bonus damage or Aces apply |
| Called Shots | |
| Limb | -2 attack |
| Head | -4 attack; +4 damage |
| Small target | -4 attack |
| Tiny target | -6 attack |
| Cover | |
| Light | -1 |
| Medium | -2 |
| Heavy | -4 |
| Darkness | |
| Dim | -1 attack |
| Dark | -2 attack; targets are not visible beyond 10" |
| Pitch Darkness | Targets must be detected to be attacked at -4 |
| Defend | +2 Parry; character may take no other actions |
| Disarm | -2 attack; defender must make a Str roll vs. the damage or drop his weapon |
| The Drop | +4 attack and damage |
| Finishing Move | Instant kill to helpless foe with lethal weapon |
| Firing Into Melee | See Innocent Bystanders |
| Full Defense | Character rolls his Fighting, using the result as his Parry |
| Ganging Up | +1 Fighting per additional attacker; maximum of +4 |
| Grappling | Fighting roll to grapple, on a success, foe is entangled; on a raise opponent Shaken. Defender can make opposed Strength or Agility to break free (any other action made at -4); Attacker can make opposed Strength or Agility to damage victim |
| Innocent Bystanders | Missed Shooting or Throwing roll of 1 (2 with blunderbusses) hits random adjacent target |
| Nonlethal Damage | Characters are knocked out for 1d6 hours instead of wounded |
| Obstacles | If attack would have hit but for the concealment penalty, the obstacle acts as Armor |
| Prone | As Medium cover; prone defenders suffer -2 Fighting, -2 Parry in melee |
| Ranged Weapons in Melee | Pistols only; Target Number is defender's Parry |
| Touch Attack | +2 Fighting |
| Trick | Describe action; make opposed Agility or Smarts roll; opponent is -2 Parry until next action; with a raise, the foe is -2 Parry and Shaken |
| Two Weapons | -2 attack; additional -2 for off-hand if not Ambidextrous |
| Unarmed Defender | Armed attackers gain +2 Fighting |
| Unstable Platform | -2 Shooting from a moving vehicle or animal |
| Wild Attack | +2 Fighting; +2 damage; -2 Parry until next action |
| Withdrawing from Combat | Adjacent foes get one free attack at retreating character |



THE SAVAGE WORLD OF SOLOMON RANE

KNOCKOUT BLOW

HEROES who suffer more than 3 wounds must check this table to determine their fate. Remember, you're checking the number of wounds caused by the knockout blow (the one that sent the hero to this table)—not the total number of wounds he has.

Don't forget to subtract the character's wound modifiers from any Trait rolls required by the table.

1 Wound: Battered & Bruised

If the wounded character was previously Incapacitated, this result has no further effect. Otherwise, your hero's had the wind knocked out of him. Make a Spirit roll at the beginning of each round. If the roll is successful, he becomes Shaken and can return to the fight.

2 Wounds: Incapacitated

Your character is beaten badly enough to take him out of this fight. The hero's Incapacitated and must roll on the Injury Table (see page 85).

3 Wounds: Bleeding Out

Your character is Bleeding Out and Incapacitated. Roll on the Injury Table and make a Vigor roll at the start of each combat round. A failure means the hero has lost too much blood and becomes Mortally Wounded (see below; begin rolling for the Mortal Wound in the next round). With a success, he hangs in there, but he's still bleeding and must roll again next round. With a raise, or a successful Healing roll, he stops bleeding but remains Incapacitated.

4+ Wounds: Mortal Wound

The injured hero has suffered a life-threatening wound and will not recover without aid. He is Incapacitated and must roll on the Injury Table. He must also make a Vigor roll at the start of each round. If the roll is failed, the character dies. A Healing roll stabilizes the victim but leaves him Incapacitated.

INJURY TABLE

ROLL 2d6 on the table below, then make a Vigor roll. If the Vigor roll is failed, the injury is permanent regardless of healing. If the roll is successful, the effect ends when all wounds are healed.

If the attack that caused the Injury was directed at a specific body part, use that location instead of rolling randomly.

2d6 Wound

2 Unmentionables: The hero suffers an embarrassing and painful wound to the groin. If the injury is permanent, reproduction is out of the question!

3-4 Arm: The character catches one in the left or right arm (determined randomly). The arm is rendered useless.

5-9 Guts: Your hero catches one between the crotch and the chin. Roll 1d6 on the sub-table below:

1-2 Broken: His Agility is reduced by a die type (min d4).

3-4 Battered: His Vigor is reduced by a die type (min d4).

5-6 Busted: The hero's Strength is reduced by a die type (min d4).

10 Leg: The hero's left or right leg (determined randomly) is crushed, broken, or mangled. His Pace is reduced by 1.

11-12 Head: Your hero has suffered a grievous injury to his head. Roll 1d6 on the sub-table below:

1-2 Hideous Scar: Your hero now has the Ugly Hindrance.

3-4 Blinded: One of your hero's eyes was damaged. He gains the One Eye Hindrance (or the Blind Hindrance if he only had one good eye).

5-6 Brain Damage: Your hero suffers massive trauma to the head. His Smarts is reduced one die type (min d4).

THE HORRID BEASTS OF SOLOMON KANE

FRIGHT TABLE

| 1d20* | Effect |
|-------|---|
| 1-4 | Adrenaline Surge: The frightened character's "fight" response takes over. He adds +2 to all Trait and damage rolls on his next action. |
| 5-8 | Shaken: The character is Shaken. |
| 9-12 | Panicked: The character is Panicked. He must flee at his full Pace and receives a free run action. Each round thereafter, the character may make a Spirit roll as a free action. With success, he comes to his senses. On a failure, the poor soul must continue running away. |
| 13-16 | Minor Phobia: The frightened character gains a Minor Phobia Hindrance somehow associated with the trauma. |
| 17-18 | Major Phobia: The frightened character gains a Major Phobia Hindrance. |
| 19-20 | The Mark of Fear: The hero is Shaken and also suffers a minor cosmetic physical alteration—a white streak forms in the character's hair, his eyes twitch constantly, he becomes permanently jumpy, or some such oddity. This Mark of Fear reduces his Charisma by 1. |
| 21+ | Heart Attack: The character is so overwhelmed with fear that her heart stutters. The hero becomes Incapacitated and must make a Vigor roll at -2. If successful, the hero is Shaken and can't attempt to recover for 1d4 rounds. If she fails, she dies in 2d6 rounds. A successful Healing roll at -4 saves the victim's life, but she remains Incapacitated. |

**Add the creature's Fear penalty as a positive number to this roll.*

BACKLASH TABLE

| 2d6 | Effect |
|------|--|
| 2 | Rift: Something from the spirit world has been disturbed by the caster's dabbling and lashes out at him. He must make a Spirit roll at -2 or lose one die in his arcane skill permanently. If his skill die drops below a d4, he permanently loses his Arcane Background. Regardless, he also cannot use his powers for 2d6 days. |
| 3 | Spirit Whip: The character suffers a Wound. He also loses the ability to use his powers for d6 days. |
| 4-5 | Spirit Blast: The caster takes a level of Fatigue for 24 hours and can't use his powers for a day. |
| 6-8 | Magic Feedback: The caster is left Shaken and is unable to use his powers for d6 hours. |
| 9-10 | Energy Fatigue: The mental strain of dealing with such vast power has taken its toll. He is Shaken and can't use his powers for d8 Rounds. |
| 11 | Magic Shock: The caster is Shaken and may not use his powers for d6 Rounds. |
| 12 | Power Surge: The caster taps into a particularly potent source of magic and gains +2 to his arcane skill rolls for the next 24 hours. |

HEALING MODIFIERS

| Modifier | Condition |
|----------|--|
| -2 | Rough traveling |
| -2 | No medical attention |
| -2 | Poor environmental conditions, such as intense heat, or rain |
| +0 | Basic Medical Aid (bandages) |
| +1 | Good Medical Aid (physician) |
| +2 | Expert Medical Aid (surgeon: very rare) |



THE SAVAGE WORLD OF SOLOMON KANE

REACTION TABLE

| | |
|------------|---|
| 2d6 | Initial Reaction |
| 2 | Hostile: The NPC is openly hostile and does his best to stand in the hero's way. He won't help without a very substantial reward. |
| 3-4 | Uncooperative: The character isn't willing to help unless there's some significant advantage to himself. |
| 5-9 | Neutral: The character has no definite attitude, and will help if the task at hand is very easy. If the task is difficult, he'll require substantial payment of some kind. |
| 10-11 | Friendly: The NPC will go out of his way for the hero. He'll likely do easy tasks for free (or very little), and is willing to do more dangerous tasks for fair pay or other favors. |
| 12 | Helpful: The NPC is anxious to help the hero, and will probably do so for little or no pay depending on the nature of the task. |

OBJECT TOUGHNESS

| Object | Toughness | Damage |
|--------------|-----------|---------|
| Light Door | 11 | B, C |
| Heavy Door | 14 | B, C |
| Iron Door | 18 | B, C |
| Lock | 10 | B, P |
| Manacles | 15 | B, P, C |
| Knife, Sword | 14 | B, C |
| Rope | 7 | C, P |

B=Blunt C=Cutting, P=Piercing

OBSTACLE TOUGHNESS

| Armor | Obstacle |
|-------|----------------------|
| +1 | Glass, leather |
| +2 | Leaded glass window |
| +3 | Interior wooden wall |
| +4 | Thick wooden wall |
| +6 | Baked mud wall |
| +8 | Brick wall |
| +10 | Stone wall |

STEALTH MODIFIERS

| Situation | Modifier |
|---------------------|----------|
| Crawling | +2 |
| Running | -2 |
| Dim light..... | +1 |
| Darkness..... | +2 |
| Pitch darkness..... | +4 |
| Light cover | +1 |
| Medium cover..... | +2 |
| Heavy cover | +4 |

In combat, the roll covers a single round of movement. Otherwise, it covers up to five times the hero's Pace.

TRACKING MODIFIERS

| Situation | Modifier |
|--------------------------------------|----------|
| Tracking more than 5 individuals ... | +2 |
| Recent snow | +4 |
| Mud | +2 |
| Dusty area..... | +1 |
| Raining..... | -4 |
| Tracking in poor light..... | -2 |
| Tracks are more than one day old .. | -2 |
| Target attempted to hide tracks .. | -2 |

Each roll a hero makes generally covers following the tracks for one mile

ALLY'S PERSONALITY

| d20 Roll | Personality |
|----------|-------------|
| 1 | Young |
| 2 | Cruel |
| 3 | Old |
| 4 | Happy |
| 5 | Experienced |
| 6 | Fanatical |
| 7 | Lazy |
| 8 | Sneaky |
| 9 | Bright |
| 10 | Stupid |
| 11 | Crude |
| 12 | Agile |
| 13 | Observant |
| 14 | Clueless |
| 15 | Mysterious |
| 16 | Creative |
| 17 | Righteous |
| 18 | Fearless |
| 19 | Cowardly |
| 20 | Heroic |

THE HORRID BEASTS OF SOLOMON KANE

CHARACTER SUMMARY

1) RACE

- You can only play a human, but you get a free Edge (for which you must meet all the requirements).

2) TRAITS

- Your hero starts with a d4 in each attribute, and has 5 points with which to raise them. Raising an attribute a die type costs 1 point.

- You have 15 points for skills.

- Each die type in a skill costs 1 point up to the linked attribute. Going over the linked attribute costs 2 points per level.

- Charisma is equal to the total bonuses or penalties given by Edges and Hindrances.

- Pace is 6".

- Parry is equal to 2 plus half Fighting.

- Toughness is equal to 2 plus half Vigor. Go ahead and add the bonus granted by the armor worn on your torso to this value as well for speed's sake, but remember it may not count if attacks target other parts of the body.

3) EDGES & HINDRANCES

- You gain additional points for taking up to one Major Hindrance and two Minor Hindrances.

For 2 points you can:

- Gain another attribute point.
- Choose an Edge.

For 1 point you can:

- Gain another skill point.
- Increase starting funds by £5

4) GEAR

- Start with £5

5) BACKGROUND DETAILS

- Fill in any other background details you care to add.

LEVELING

- Gain a new Edge
- Increase one skill*
- Increase two skills**
- Increase one attribute***
- Add a new skill at d4

*Equal to or greater than linked attribute

**Less than linked attribute

***Only once per Rank.

LOAD LIMITS

A character's load limit is equal to 5 x their Strength.

Every multiple of the load limit after the first subtracts 1 from a character's:

- Agility and all linked skills
- Strength and all linked skills

SKILLS SUMMARY

| Skill | Linked Attribute |
|---------------------|------------------|
| Boating | Agility |
| Climbing | Strength |
| Driving | Agility |
| Fighting | Agility |
| Gambling | Smarts |
| Guts | Spirit |
| Healing | Smarts |
| Intimidation | Spirit |
| Investigation | Smarts |
| Knowledge | Smarts |
| Lockpicking | Agility |
| Notice | Smarts |
| Persuasion | Spirit |
| Repair | Smarts |
| Riding | Agility |
| Shooting | Agility |
| Stealth | Agility |
| Streetwise | Smarts |
| Survival | Smarts |
| Swimming | Agility |
| Taunt | Smarts |
| Throwing | Agility |
| Tracking | Smarts |

TEMPLATES

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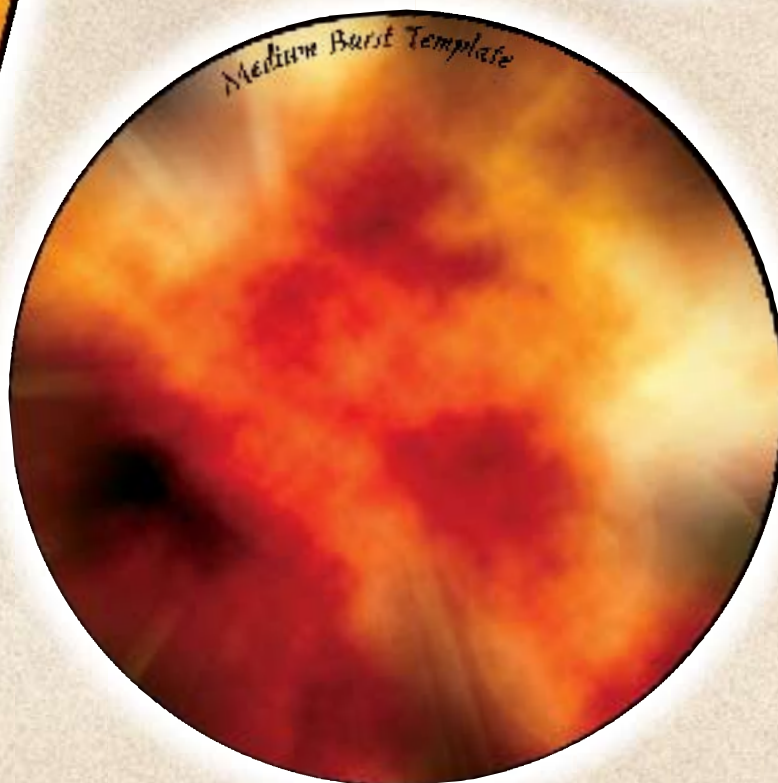
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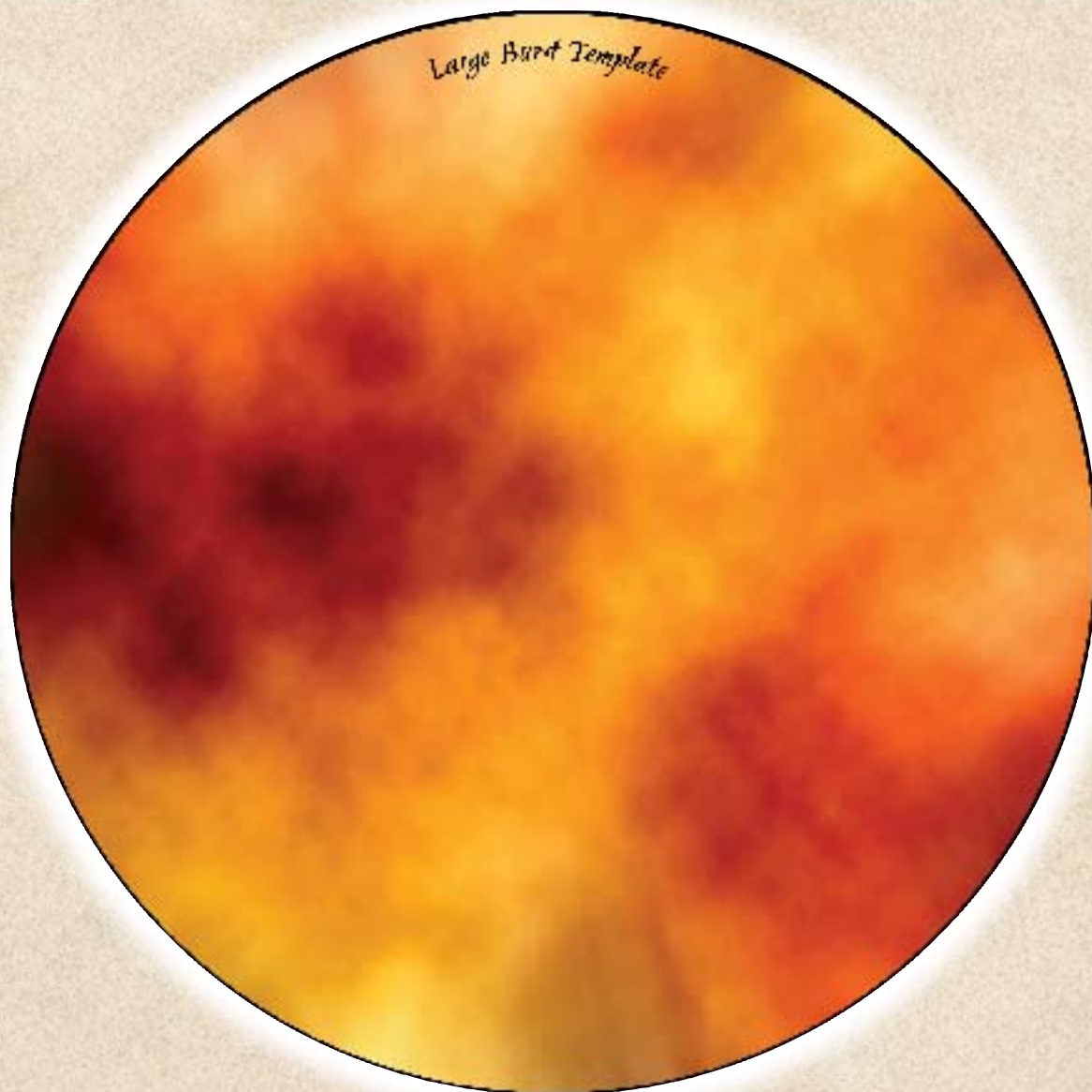
Core Blast Template



Small Burst Template



Medium Burst Template



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