



LoreQuest

Meet the Cast

Standard Edition

Spark & Anvil

Copyright & License

© 2026 Spark & Anvil (501(c)(3) public charity). Chapter text and illustrations licensed under CC BY-NC-SA 4.0. App software © Spark & Anvil — all rights reserved. Distribute, adapt, and remix freely for educational use with attribution.

This book collects 5 chapter books from the Lorequest cast — each character embodies a different curricular primitive; together they teach the full subject.

Methodology: distributed-narrative learning per Bruner narrative-cognition + Habgood intrinsic-integration + SAMHSA TIP 57 trauma-informed register.

Spark & Anvil is a 501(c)(3) public charity. All apps free forever; no ads; no tracking; no in-app purchases.

spark-and-anvil.com

##

For everyone who learns by hearing a story first.

Contents

Copyright & License

Contents

Introduction

Hearth

Voice register

Arc

Relationships

Cultural-sensitivity gate

Cultural-context note

Mossy

Voice register

Arc

Relationships

Cultural-sensitivity gate

Cultural-context note

Refrain

Ruse

Thread

Voice register

Arc

Relationships

Cultural-sensitivity gate

Cultural-context note

About Spark & Anvil

More chapter books from Spark & Anvil

Methodology

License

Introduction

The Lorequest cast was authored to embody the curriculum, not decorate around it. Each of the 5 characters you'll meet in this book teaches a specific primitive — a particular tactic, a particular technique, a particular way of seeing. Together they form an ensemble: the cast IS the curriculum.

Read in any order. Each chapter stands alone.

Each character also appears in the matching Spark & Anvil app (free, forever) where you can practice what they teach.

— *The editors at Spark & Anvil*

Hearth

*HEARTH — *the figure who carries oral tradition. the grandmother + elder who tells the stories.**

Hearth wasn't just any old storyteller. Hearth was *the* storyteller. Imagine a chunky cartoon figure, always sitting by a warm fire. That was Hearth. Hearth wasn't from one specific place or time. Hearth was the idea of *every* storyteller. The one who sits by the fire and shares tales. The one who makes you lean in close.

Hearth wore a cloak the color of warm cream. It seemed to glow with soft firelight, even when no fire was near. Hearth was always patient. Always ready to tell a story. Hearth loved to learn about old tales. The ones that lasted for ages. Hearth often said, "I am the figure who carries oral tradition. The grandmother and elder who tells the stories." Hearth's special thing was showing how stories traveled. Hearth sat by a fire that wasn't quite real. It was an idea of a fire. A shimmering, orange glow that pulsed gently. Next to it, a display showed how stories move. It was like a swirling mist, with tiny sparks of light. Each spark was a story. They traveled by being told. Again and again. From one person to the next. Across many years. It didn't show any real story. Or any real person. Just the idea of how tales get passed down.

This was super important. Hearth showed us the *hearth-storyteller*. This is the big idea of **THE-VOICE-THAT-CARRIES-STORIES-THROUGH-TIME**. Most kids think stories are books. Or things on a screen. You read them, or you watch them. But that's not the whole truth. For most of history, stories were *carried*. People told them. Grandmothers and grandfathers. Elders and community leaders. They told tales by fires. At big gatherings. While they worked in the fields. They passed them down. From one generation to the next. Almost every culture had a hearth-storyteller. Someone who kept the stories alive. The storyteller was like a bridge. The telling was how the story crossed from one mind to another.

And here's a secret: stories told aloud are not less good than written ones. Many oral traditions were very careful. They had special ways to check facts. Like memorized poems. Or special ways to retell them exactly right. Many people would check the story. They made sure it stayed true. Hearth was the idea of this kind of storyteller. Specific storytellers belong to their own cultures. (ChronoQuest Storykeeper helps us respect that history.) Hearth was here for *your* writing. When you write, you join a long line. A line of storytellers. Will your story grip people's hearts? Will it be carried by others? That's the big question. Hearth's whole job was to show this. To make the storyteller important. To make you think about your reader as a listener.

Hearth's voice was clear and warm. It felt like a cozy blanket on a cold night. "I carry oral tradition," Hearth said. "I am the grandmother and elder who tells stories. When you write, you join a line. A line thousands of years long. Most stories were *carried*. They were spoken. Retold. Passed down. Some cultures still do this. We must honor them. For your own writing, think about it. Imagine your story told aloud. Does it grab a listener? Would a child by a fire stay? Would they lean forward, wanting to know what happens next? Or would they wander off, bored? That's the storyteller's question. The hearth is the test."

Hearth taught us how storytellers work.

- **Stories travel.** Most stories were told, not written. Writing is a newer way.
- **The hearth test.** Will a listener stay through your story? That's the main question.
- **Oral stories are strong.** They have ways to stay true. They are not less good than books. They are just different.
- **Storytellers listen.** They watch their listeners. They change the story a little bit. It's like a chat, back and forth.
- **Storytellers are everywhere.** Many cultures have someone like Hearth. Honor each one. But also see the main idea of a storyteller.
- **Pace for listening.** Stories told aloud have a special rhythm. You need to think about breathing. You need to think about holding attention.
- **Use strong pictures and repeats.** Oral stories use clear, vivid images. They repeat important phrases or ideas. This helps people remember. Use this in your writing.
- **This finishes our group.** Mossy, Refrain, Thread, Ruse, Hearth. Place, motif, arc, rule-break, storyteller. This is the full toolkit for LoreQuest.

- **Don't just write for paper.** Even silent reading has a voice in your head. Think about that voice. How does it sound?
- **Don't look down on oral stories.** Calling them "just folktales" is wrong. It ignores hundreds of years of careful telling. Honor them.
- **Don't take other people's stories.** Honor specific tales from specific cultures. If you want to use their material, work with the people who keep those traditions.

Hearth grew up by many fires. Fires of many families. Fires of many years. Hearth learned a big lesson from the elders. "A story is alive when listeners pay attention. The hearth is where stories travel through time." Hearth carried this lesson forward. Now Hearth was an elder. Telling stories.

Hearth came to LoreQuest as an elder. A wise old guide. Plot, our mentor, had asked a question. "What is a storyteller?" Hearth answered, "The figure who carries oral tradition. The grandmother and elder who tells the stories. It's a craft, a skill." Plot said, "You are chosen. You complete our group of guides."

In Hearth's workshop, a special mat unrolled. It showed the storytelling pose. Hearth sat down, cross-legged, by the abstract fire. The firelight flickered on Hearth's cream-colored cloak. "Watch," Hearth said. And began to tell. Hearth's voice was soft but strong. It painted pictures in the air. Hearth paused at just the right moments. Then sped up when the action got exciting. Listeners were there. We couldn't see them. But we knew they leaned in. Their eyes were wide. The story held them tight. The story traveled. "That's the hearth test," Hearth said. "Would your story travel like this? Or would the listener walk away, bored? That's the storyteller's question. For every single line you write." Hearth said, "I am Hearth. My big idea is *hearth-storyteller*. My moves are: *stories travel; the hearth test; pacing for listeners; honor old traditions; finishing our group*."

Hearth was gentle. And warm like an elder. "Don't forget the hearth," Hearth said. "Your story joins a long line. Stories told around fires. Honor that line. Make your story strong enough to be carried."

"I am the figure who carries oral tradition. The grandmother and elder who tells the stories."

Voice register

Mythic-archetype pattern (abstract; elder-warm; NOT a specific tradition's storyteller). At-the-fire + warm. *NEVER appropriates specific storytellers; ALWAYS centers "storyteller-as-craft-tradition + hearth-test + honor-oral-tradition" framing.*

Sample lines:

- *"The figure who carries oral tradition."*
- *"The grandmother + elder who tells the stories."*
- *"Would the listener stay through your story?"*

Arc

- Kit 5 — Hearth-storyteller primitive front-and-center.
- Kits 6-16 — Recurring.
- Kit 16 — Final reflection — closes cast arc by integrating Mossy + Refrain + Thread + Ruse + Hearth into full writing-craft toolkit.

Relationships

- **Closes the cast arc:** Storyteller is the meta-craft that holds all other primitives (place + motif + arc + rule-break) in tellable shape.
- **Cross-app design-language continuity with ChronoQuest Storykeeper + OriginForge Listen + Carry + portfolio elder cluster + TaleForge + QuillSpell + GrammarForge storyteller-craft cluster.**

Cultural-sensitivity gate

LOAD-BEARING cross-cultural-respect — abstract pattern, never appropriating specific storytellers or specific tales. **Story-axis per ADR-016; R0 reviewer deferred for art-axis.**

Cultural-context note

Storyteller-craft scholarship: Walter Ong *Orality and Literacy*; Jan Vansina *Oral Tradition as History*; Linda Tuhiwai Smith *Decolonizing Methodologies*; Robin Wall Kimmerer; many tradition-specific storyteller protocols + scholarship. Honor specific traditions' specific storytellers + storytelling-protocols.

Mossy

*MOSSY — *the quiet local-landscape entity. every story has a place; the place has a presence.**

Mossy is a small, mossy creature. Mossy helps kids understand places in stories. Mossy is like the spirit of *any* place. Not a specific spirit, but the *idea* of a place having feelings.

Mossy is small and covered in soft moss. Mossy is warm cream with fern-green edges. Mossy always seems connected to the ground. Mossy often whispers, "Every story has a place. And that place has a presence."

Mossy carries special landscape cards. These cards show different places. They might show a stand of trees. Or a winding stream. Maybe a big rock or a quiet meadow. Mossy also has a little marker. It shows how each place can feel alive in a story.

Mossy teaches a big idea. It's about how a *place* can feel like a *character* in a story. We call this **place-as-presence**. Many new writers think a setting is just a picture. Like wallpaper behind the action. But good stories make places feel real. The forest might *watch* you. The river might *remember* old secrets. A mountain can have *moods*.

Many cultures have stories about spirits of places. Like wood-elves, dryads, or kami. These are special to those cultures. But the *big idea* is always the same. The place feels alive. So, when you write, don't just describe a place. Make it *part* of the story. Strong storytellers make places active. Mossy helps you do this. Mossy isn't any *one* spirit. Mossy is the *idea* of all places having a presence. Mossy's job is to show you how. How to make places feel like characters. Not just pretty pictures.

Mossy spoke in a soft, mossy whisper. "Every story has a place," Mossy said. "And that place has a presence." Mossy paused. "If your story is in a forest, don't just say 'the forest.' Make the forest *feel* something. Is it quiet? Watching? Friendly? Or maybe a little scary? A forest can feel different at different times. It depends on who is there. And what is happening. *Place is a character in the story. Treat it like one.*" Mossy added, "Many cultures have special names for place spirits. Those spirits belong to those cultures. But the *idea* of a living place is for everyone. You can use this idea in your own stories."

Mossy teaches many ways to make places come alive:

- Use your senses. What does the place *smell* like?
- What *sounds* do you hear? Is it hot or cold?
- What does it *feel* like to touch? How is the light?
- Places have moods. A forest can be happy one day.
- It can feel sad the next. Show that mood.
- Places change people. Walking from a sunny field into a dark forest feels different.
- It changes how a character acts.
- Places can have memories. If a character visits a place twice, it might feel different.
- Because of what happened there before.
- Remember other cultures' spirits. Many cultures have their own special place spirits.
- Respect them. Don't just borrow them.
- You can use the *idea* of a living place. You don't need to use specific spirits.
- Mossy's way works for any story.
- Don't make places boring. Don't just use them as wallpaper.
- Don't take other cultures' spirits. Kami, wood-elves, or bunyips belong to their own stories.
- Mossy's ideas fit with other story tools. Like TaleForge Glimmer or StageForge Block. They all help you build places.

Mossy grew up near an old, shady grove. Sunlight dappled through the leaves there. Mossy's family were "place-listeners." They taught Mossy a secret. "The place listens back," they said. "If you listen to it. And it becomes a character if you let it." Mossy carried that lesson forward.

When Mossy was twelve, Mossy went to LoreQuest. Plot, a wise old mentor, asked a question. "What is a place?" Plot asked. Mossy answered, "Every story has a place. And that place has a presence. It's **place-craft**." Plot nodded. "You are chosen," Plot said.

In Mossy's workshop, the landscape cards were spread out. They showed simple pictures of places. A river. A mountain. A deep cave. "Watch," Mossy whispered. Mossy read two sentences. "Version A: 'She walked through the forest.'" Mossy paused. "That's fine," Mossy said. "But it's a bit plain."

"Now, Version B," Mossy continued. "She walked through the forest where the trees held their breath. The ground felt soft under her boots. The air smelled of cold pine and something ancient. Light peeked between the trunks like a secret question." Mossy looked up. "Same forest," Mossy said. "But one is just wallpaper. The other is a presence." Mossy added, "I am Mossy. I teach about **place-as-presence**. It means using senses, mood, and memory. It's about making places feel alive. For any story you write."

Mossy spoke gently. "Don't think of a setting as just wallpaper," Mossy said. "Listen to the place. Let it become a character. The best stories let the place be part of the action."

Mossy finished with a soft whisper. "Every story has a place. And that place has a presence."

Voice register

Mythic-archetype pattern (abstract; NOT a stand-in for any specific tradition's spirits). Mossy-quiet. *NEVER appropriates specific tradition's nature-spirits; ALWAYS centers "abstract pattern + sensory layers + place-as-character" framing.*

Sample lines:

- "The quiet local-landscape entity."
- "Every story has a place; the place has a presence."
- "Place is a character; treat it as one."

Arc

- Kit 1 — Introduces *place-as-presence* primitive (front-and-center).
- Kits 2-16 — Recurring (every setting-question routes through Mossy).

Relationships

- **First of 5-archetype cast.** Pairs with Hearth (place + storyteller as anchors of every tale).
- **Cross-app design-language continuity with TaleForge + StageForge Block + BiomeForge + EcoSphere place-craft cluster.**

Cultural-sensitivity gate

LOAD-BEARING cross-cultural-respect — abstract pattern, never appropriating specific tradition's nature-spirits. **Story-axis per ADR-016; R0 reviewer deferred for art-axis.**

Cultural-context note

Place-as-presence scholarship: Wendell Berry on place; Robin Wall Kimmerer *Braiding Sweetgrass*; Keith Basso *Wisdom Sits in Places* (Western Apache place-names); cross-cultural nature-spirit traditions (each belongs to its tradition; the abstract pattern is what's taught). Mossy chosen as abstract archetype (not species-coded; mossy texture as visual signature) to avoid mascotization.

Refrain

*REFRAIN — *the same story-pattern echoes across cultures. motif recurrence.**

Refrain was a special kind of listener. They didn't just hear sounds. Refrain listened for *echoes*. Not sound echoes, but story echoes. They looked for patterns that showed up again and again. These patterns appeared in stories from all over the world.

Refrain was small and always seemed to be listening. Their clothes were soft, like warm cream. Edges were the color of a calm river. Refrain noticed everything. Especially patterns. They loved to say, "The same story-pattern echoes across cultures. *Motif recurrence*."

Refrain's special tools were a set of motif cards. They also had an echo-tracker. The cards showed common story patterns. Things like a big flood, or a hero going to the underworld. Or twin heroes, or a giant world tree. Maybe a cosmic egg, or a long journey home. The tracker showed how these *same* patterns popped up. They appeared in many different traditions. Each tradition had its own unique story.

This was really important. Refrain showed how stories repeat. Not the exact stories, but the *patterns* inside them. It was about *noticing patterns*. But it was also about *not squishing traditions flat*.

Some people think all cultures have totally separate stories. Others think every culture tells the same stories. Refrain would shake their head. "Both ideas are wrong," they'd say.

Certain patterns show up again and again. Many cultures have flood stories. Heroes often go down to an underworld and come back. Twin gods or heroes appear often. Big world trees are common. This doesn't mean cultures copied each other. Most stories grew up on their own. It means people everywhere face similar problems. They find similar ways to tell their tales. The *pattern* is what repeats. Not one culture's exact story.

Refrain always added, "Honor each story's own version. Study the patterns carefully"

Ruse

*RUSE — *the figure who breaks the rules and teaches by doing so.**

Ruse wasn't just a person. Ruse was more like a feeling, a mischievous grin in cartoon form. Ruse was the *idea* of a clever rule-breaker. Not one specific trickster from old stories. Ruse was the pattern of them all.

Ruse was small and always grinning. A warm, creamy color, with a coat that seemed to shimmer. Ruse was mischievous, but kind. "I'm the one," Ruse would say, "who breaks the rules and teaches by doing so."

Ruse had a special set of cards. They were called inversion cards. Each card showed a clever-fool move. One card showed someone flipping a game upside down. Another showed a small person outsmarting a big boss. A third showed a rule that looked fair, but really wasn't. Next to the cards was a tracker. It looked like a small, glowing screen. The tracker showed what each rule-break *revealed*. It didn't just show a broken rule. It showed the *truth* that came out.

"Listen up, story makers," Ruse would say. "Most people think rules are always good. They think breaking rules is bad. Like, super bad. They think only villains break rules." Ruse would tap a finger on a card. "But in stories, it's not always like that." Ruse leaned closer, a conspiratorial grin spreading wide. "Sometimes, a clever-fool breaks a rule. They don

Thread

*THREAD — *the spinning thread of destiny. journey + fate pattern recurs.**

Thread was a spinner. She looked like a chunky cartoon. She was always in a spinning pose. Her skin was warm cream. Soft gold thread trailed behind her. She watched every story's path. She loved to say, "The spinning thread of destiny. Journey and fate patterns happen again and again."

Thread had special tools. She carried a set of journey-arc cards. She also had a spinning spindle. The cards showed a hero's path. It went from a call to adventure. Then came tough trials. Next, a big change. Finally, the hero returned home. This path shows up in many old tales. The spindle was a symbol of fate. It showed how destiny gets spun. Many cultures have a similar idea.

This was really important. Thread *was* the hero's journey. She *was* the one who spun fate. She taught how stories are made. Most kids think a story is just "what happens next." But story-craft says stories have a shape. They have an arc. A hero gets called to adventure. They cross a line. They face trials. They go through a big challenge. They change. Then they come home. Many old stories also have someone who *shapes* these arcs. They are fate-spinners. They weave the threads of destiny. This pattern happens all over the world. The Moirai spin in Greek myths. The Norns weave in Norse tales. Anansi the spider spins stories in West African traditions. Spider Grandmother appears in many Indigenous American stories. Each culture's spinners belong to *that* culture. But the big idea — a story's shape and who shapes it — is what Thread taught. You can use this big idea in your own writing. Always respect specific traditions and their spinners. Thread's whole job was to show that stories have a shape. She showed that someone *makes* that shape. It's not just "stuff happens."

Thread was clear. She was always spinning. "The spinning thread of destiny," she would say. "Journey and fate patterns happen again and again. When you tell a story, you're spinning a thread. Call the hero. Pull her through tough times. Change her at the big challenge. Bring her home different. Many traditions have someone who spins. The Moirai spin in Greece. The Norns weave in Norse lands. Anansi spins stories in West Africa. Each culture's spinners belong to their own place. But the *pattern* — a story's shape made by spinning — you can study this. You can use this big idea. Honor specific stories. Use the big patterns. Spin with a plan."

Thread taught about the journey-arc. She taught about fate-spinners.

- **Story shape.** A hero gets called. Maybe they say no. A mentor helps. They cross a line. They face trials. They have a big challenge. They change. They come home. This is one common story shape.
- **Spinning as shaping.** Many cultures have someone who shapes stories. The idea of spinning is often used.
- **Fate versus choice.** Many fate-spinner stories ask: Is the hero's path set? Or do their choices matter? This is a big question in many tales.
- **Specific spinners.** The Moirai are Greek. The Norns are Norse. Anansi is West African. Spider Grandmother is from various Indigenous American traditions. Always respect their stories.
- **Use the big idea.** Your story can have a shape. Your character can fight against fate. You don't need to use specific spinners from other cultures.
- **Know your story's shape.** Knowing where you are in the story helps you tell it well. It helps with how fast things happen. It helps with choices. It helps with how the story feels.
- **Don't just wander.** A story without a shape feels disconnected. The shape is super important.
- **Don't follow a strict recipe.** A story's shape is like an outline. It's not a step-by-step rule book. Change it. Make it your own.
- **Don't take specific spinners.** Anansi belongs to West African stories. Honor that.

Thread grew up near the weaving-edges. Her family had been long-spinners. They taught her, "The thread shows where the story has been. It shows where it goes. Spin with care. Spin with a plan." Thread carried this lesson forward.

Thread went to LoreQuest when she was twelve. LoreQuest was a big, old hall. It smelled of ancient paper and fresh ink. Plot, her mentor, asked her a question. "What is a story's arc?" Plot had a kind, crinkly face. Thread didn't even pause. "The spinning thread of destiny," she said. "Journey and fate patterns happen again and again. It's story-craft." Plot smiled wide. "You are appointed," she said.

In Thread's workshop, the journey-arc cards lay on a big table. They glowed softly. "Watch," Thread said. She picked up her spindle. She began to spin a thread. It shimmered with soft gold. As she spun, the cards on the table came to life.

First, a card showed a bright light. It was a hero getting a call. "This is the start," Thread explained. "The inciting incident."

Next, a card showed a hero climbing a steep hill. Monsters lurked nearby. "Then come the trials," Thread said. "The rising conflict."

A card flashed with a huge, scary beast. The hero stood ready to fight. "This is the big challenge," Thread whispered. "The climax of the story."

Finally, a card showed the hero, changed and smiling. They were back home. "And this is the return," Thread finished. "The resolution. The hero is transformed."

"That's a story's arc," Thread said. The golden thread pulsed in her hand. "Many traditions have someone who spins these stories. Your story has this shape. You are the spinner. Spin with a plan."

Thread looked at the cards. She looked at the thread. "I am Thread," she said. "I teach the hero's journey. I teach about fate-spinners. The trick is to see the arc as a shape. See spinning as shaping the story. Always honor specific traditions' spinners. Use the big idea in your own writing."

Thread was gentle. She kept spinning. "Don't let your story just wander," she warned. "Don't make it a stiff, boring recipe. *Know the arc. Spin with a plan. Let your characters fight with fate and with their own choices.*"

"The spinning thread of destiny. Journey and fate patterns happen again and again."

Voice register

Mythic-archetype pattern (abstract). Spinning + attentive. *NEVER appropriates specific spinners; ALWAYS centers "arc-as-shape + abstract-pattern + honor-specifics" framing.*

Sample lines:

- *"The spinning thread of destiny."*
- *"Journey + fate pattern recurs."*
- *"Spin with intention."*

Arc

- Kit 3 — Hero-journey + fate-spinner primitive front-and-center.
- Kits 4-16 — Recurring.

Relationships

- **3rd of 5-archetype cast.** Pairs with Hearth (storyteller-as-spinner) + Refrain (motif-pattern + arc-pattern).
- **Cross-app design-language continuity with MythForge Hero-King + TaleForge Spine + StrategyForge Foresee + ChronoQuest Question-Asker arc-craft cluster.**

Cultural-sensitivity gate

LOAD-BEARING cross-cultural-respect — specific fate-spinners belong to specific traditions; abstract pattern for use. **Story-axis per ADR-016; R0 reviewer deferred for art-axis.**

Cultural-context note

Hero-journey + fate-spinner scholarship: Joseph Campbell (foundational + critiqued); Wendy Doniger (cross-tradition); Vladimir Propp; Henry Louis Gates Jr. on Anansi; multiple Indigenous American traditions on Spider Grandmother; Norse + Greek fate-spinner scholarship. Honor specific tradition's protocols.

About Spark & Anvil

Spark & Anvil is a 501(c)(3) public charity. We make educational apps for ages 9-14 — all free, forever; no ads; no tracking; no in-app purchases. Lorequest is one of 140+ apps in the portfolio.

More chapter books from Spark & Anvil

Each app in the Spark & Anvil portfolio publishes its own illustrated chapter book + audio drama, available free from spark-and-anvil.com/books. Highlights include:

- **GambitTales** — chess tactics through Sir Pinwell, Lady Skewer, Queen Vesper, and the Twin Knights of Fork Hill
- **ProofQuest** — formal proof techniques through Direct-Proof Dora and the Lemma Library
- **CuriosityQuest** — Texas geography exploration through Linger, Notice, and the Lantern in the Dark
- **QuillSpell** — spelling craft through the Word Wizard cast
- **SynaForge** — sensory-affirming creative tools through Lull, Soften, and the Quiet that is Also Creating

Methodology

Distributed-narrative pedagogy per Jerome Bruner (narrative-cognition) + Sebastian Habgood (intrinsic-integration in educational games) + SAMHSA TIP 57 (trauma-informed register).

Trauma-informed-design framework per Eggleston et al. (2025) and Stoltenburg et al. (2024).

License

© 2026 Spark & Anvil (501(c)(3) public charity). Chapter text and illustrations licensed under CC BY-NC-SA 4.0. App software © Spark & Anvil — all rights reserved. Distribute, adapt, and remix freely for educational use with attribution.

Cover art, chapter illustrations, and chapter text generated and reviewer-cleared per labsmith ADRs 012, 016, 017, 018, 021. Audio drama transcripts available at spark-and-anvil.com/cast.