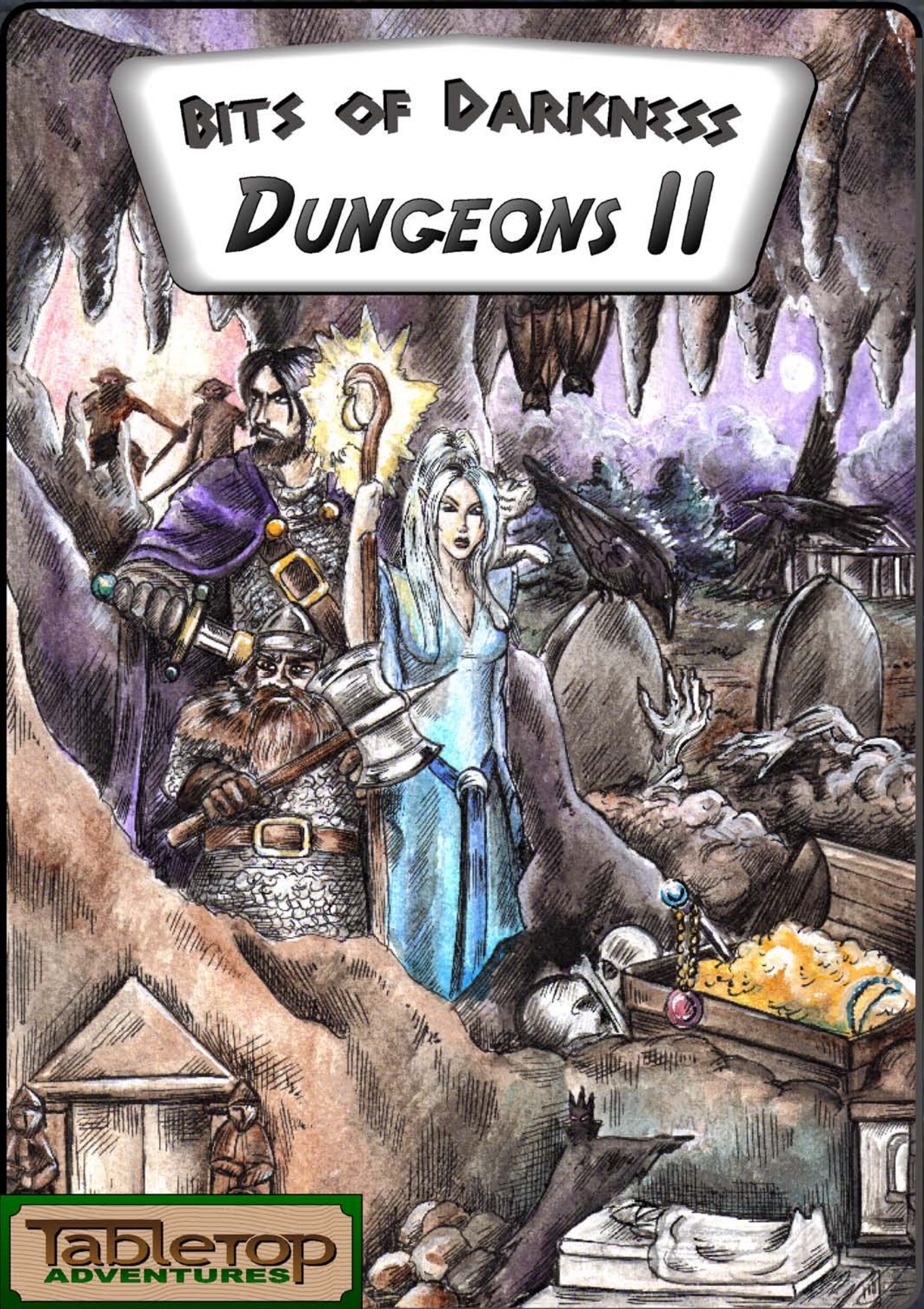
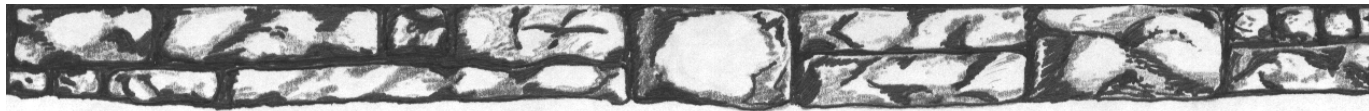


Tabletop Adventures presents

BITS OF DARKNESS *DUNGEONS II*



Tabletop
ADVENTURES



*Bits of Darkness:*TM

Dungeons II

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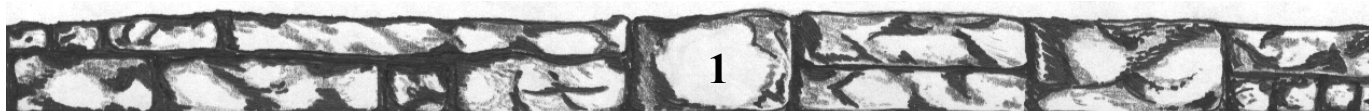
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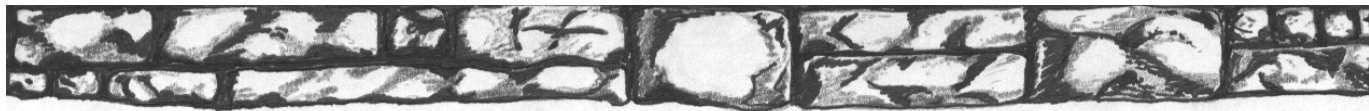
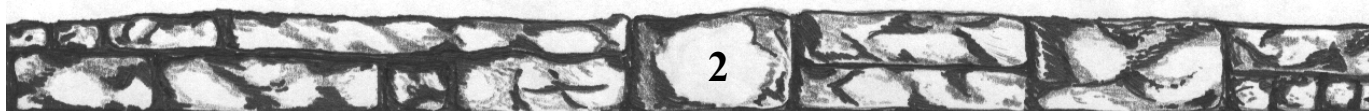
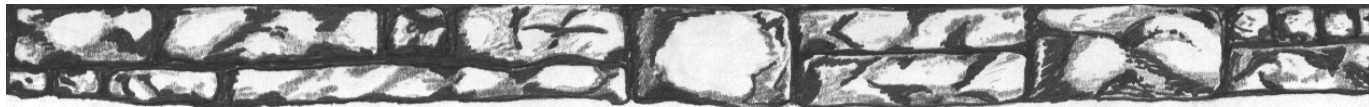


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Introduction

Welcome!

Welcome to “Bits of Darkness™: Dungeons II.” This is Tabletop Adventures’ follow-up book to Bits of Darkness™: Dungeons. In Dungeons II you will find many of the wonderfully descriptive Shards and Bits, augmenting your collection from our first product, and you will find much much more. In Dungeons II you will find, for the first time, Splinters and Bricks. Splinters are smaller than Bits, only a sentence, that you can throw in randomly to keep the suspense and atmosphere alive. Bricks are much larger than Shards and include both special rooms and encounters that you can just drop into your dungeon during the creative process.

As with our other products we have taken care to provide descriptions that can be used in virtually any game that takes place in a quasi-European medieval fantasy setting without “clashing” with the feel or setting of your existing campaign. However, in those rare cases that something seems out of place for you campaign you should feel free to either discard the description or change it as you have need. These descriptions are for use in your game and you are free to modify them to keep your game fun and exciting for you and your players. I hope that you can find plenty of material here to augment your players’ imaginations and to stimulate your own ideas for adventures.

Harried Game Masters, or How We Came to Write This Book

So, I hear you ask, “Why write a book like this?” Well, I’m glad you asked. We wrote it for all those Game Masters who have ever lamented not having the time that they wanted to spend on their game because those unforgiving intrusions to gaming (life, work, family, school) interfered. We wrote it for all those game masters who have come home from a hard day of work or just finished a grueling finals week and had friends call up and say, “Hey, let’s play tonight. I had a

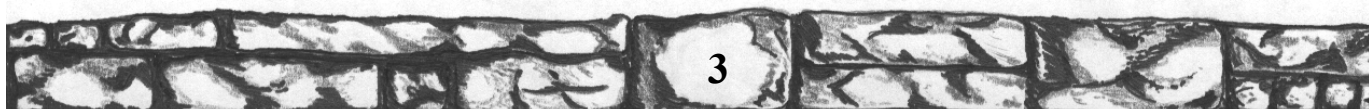
rough day and I want to kill something.” For all of you who need more than 24 hours in a day, welcome to Tabletop Adventures’ line of products for the Harried Game Master.

We here at TTA believe that description is a very important part of game-mastering and that vivid descriptions can make a world or an adventure come alive. However, we have noticed that the more rushed or frazzled a GM becomes, the more mechanical the game tends to be. So we have written a book that we have always wished to have, one that would have made our lives easier over the years. Tabletop Adventures’ “Harried Game Master” products are designed to be products that you can buy today and play tonight. We have taken care to make them flexible so they can be used in virtually any campaign without changing its feel or details. They are to help you, the Game Master, make the maximum use of the limited time you have available.

This tool provides the GM with a way to stimulate the characters’ senses and the players’ imaginations without having to use game-changing information. The descriptions can give players a “feel” for a situation, a better image of what is happening or what their characters are experiencing without all of those experiences leading directly to combat or treasure. They are intended to enhance role-playing by encouraging character building, reaction, and interaction. These Bits of Darkness™ and all the accompanying material, are made for you, to ease the life of the Harried Game Master.

Enjoy, have fun, and create fun for others!

The good people at Tabletop Adventures,
and the Overlord.





How to Use This Resource

Introducing Bricks and Splinters™

Like Shards and Bits™, the Bricks and the Splinters that you find in this book should be considered the small pieces that can help your adventure come alive. Many of us played with blocks when we were young. Very carefully and creatively we took the blocks from a scattered pile and built them into a fascinating creation. Today as game masters we build adventure for our players and we here at Tabletop Adventures bring Harried Gamemasters everywhere building materials for those adventures.

Dungeons vs. Dungeons II

Bits of Darkness™: Dungeons contained more than a hundred descriptions, with a hundred of them numbered on cards, to be randomly selected or rolled for to generate a dash of description. In contrast, most of the material here in Bits of Darkness™: Dungeons II is meant to be placed in the dungeon with some prior forethought. Dungeons II, builds on the great short descriptions found in Bits of Darkness™: Dungeons.

How do Bricks and Splinters, Shards and Bits™ relate, anyway?

While there are a lot of products that have crunchy bits, we give you flavorful descriptions to go with the crunch. We call those building materials Splinters, Bits, Shards, and Bricks. Splinters are tiny slivers of description that you can toss in anywhere to enhance the flavor of the environment of your adventure setting. Bits, like Splinters, are slightly larger pieces of description that you can toss into the "in-between-times" that crop up between encounters. Both Splinters and Bits are generally selected randomly and should fit anywhere in your adventure. Shards are longer and more elaborate, meant to be selected purposefully, rather than added randomly. They may describe a certain area or specific thing, or particular facets that do not fit well in a random table such as times or locations.

Bricks

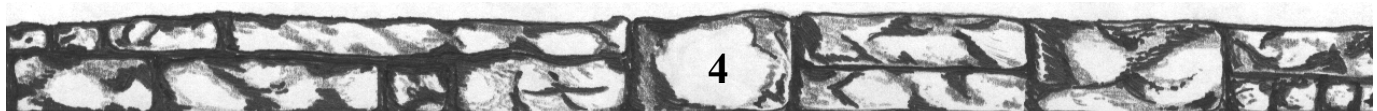
Bricks are something entirely new to our products. Bricks are "kits" for specific rooms and/or encounters that can be dropped into your dungeons as you plan them. With slight modification they can be tied to specific themes and accommodate a variety of dungeon settings. Our Bricks contain that "extra something" so that the GM can build suspense about what lies ahead or describe certain combat details at key points in the game.

The Bricks are meant to be revealed slowly, over time. Each contains descriptions that lead up to the room, as well as the physical description of the room itself. These descriptions may just be descriptions that start with the door leading into the room or they may be sights or sounds that foreshadow what they will find in the room. Setting details, special considerations and treasure, all with meaty descriptions, help put flesh on the bones of any adventure you are planning. Those featuring encounters contain monsters and details of the encounter. The monsters come complete with stats and other descriptive information sufficient to create a great Dungeon romp.

Throughout the Bricks you will find room descriptions for the GM to read aloud to the players, detailed information for the GM about the location, particular idiosyncrasies of the monsters, tactics the monsters would use in combat, and any weapons that the monster might employ; all of these serve to make any Dungeon you create memorable!

Splinters of the Senses™

The new Splinters feature is handy for spicing up even the dreariest of rooms. This group of "one-liners" conveniently help you add sights, sounds and smells to existing room descriptions to tantalize your players' senses. As with our previous products in the Bits of Darkness™ series, the Splinters have been numbered so that a GM can roll percentile dice to randomly generate a dash of description for an adventure.





Even More Shards and Bits™

Additionally, this product includes new Shards and Bits™ to augment those from earlier books in the Bits of Darkness™ series. There are over thirty new Bits, including cards, which can be added to give you even more random descriptions to use "on the go." If you have never used our products before, be aware that Bits are those tidbits of description that a GM would use to describe wherever the characters happen to be at the moment. The Bits can be placed into play at any time. Each Bit is numbered. To select one, the GM can draw a card or role two D6 to select a description at random. The first die selects the row, the second selects the column; follow the row across to the appropriate column and then read the related description.

	1	2	3	4	5	6
1	01	07	13	19	25	31
2	02	08	14	20	26	32
3	03	09	15	21	27	33
4	04	10	16	22	28	34
5	05	11	17	23	29	35
6	06	12	18	24	30	36

An Index is provided in case a Bit is needed to fit a particular situation, and we have included many more Shards for specific situations, conditions, or locations. These all can help you build your Dungeon or give you an "instant" description for those occasions when your players go "where no-one has gone before" (and you don't yet have a clue what is there because you didn't expect them to go that way).

Our products are designed to work well with any system you may choose to game in, and are designed to be flexible and spark creativity in even the most Harried Gamemaster.

Taking Liberties is Encouraged

One thing to remember in using this product is that we provide you products that will add a bit of drama to your game. Therefore, delivery is important. The way you choose to deliver the descriptions that are provided can have a tremendous effect on the subsequent playability of the situation involved. With proper use, our

splinters, bits, shards, and bricks can be the building blocks to adventure and suspense to add a greater depth to your gaming experience, making everything seem more "real" and exciting for your players.

These descriptions need not be followed verbatim. As GM, you should feel free to adapt them so that you may use them to greatest effect. In some instances they may even give you ideas for additional adventures for your players. These Bits are for whatever you want! If a piece sparks your imagination (or those of your players) and you want to build on it, then go for it.

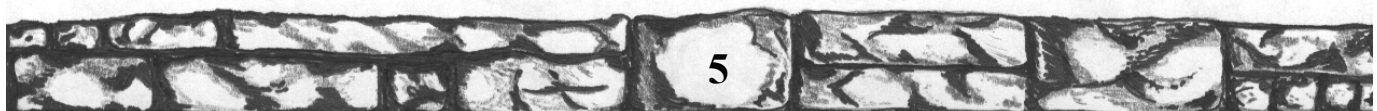
Another thing to consider is that some of the Shards or longer Bits can be used a little at a time. Read one paragraph, let the adventurers move on a little further or ask questions, and then continue with the text. Remember that the Bricks have some prelude information that can come into play before the characters actually have entered the room or area described, providing adequate foreshadowing of things to come.

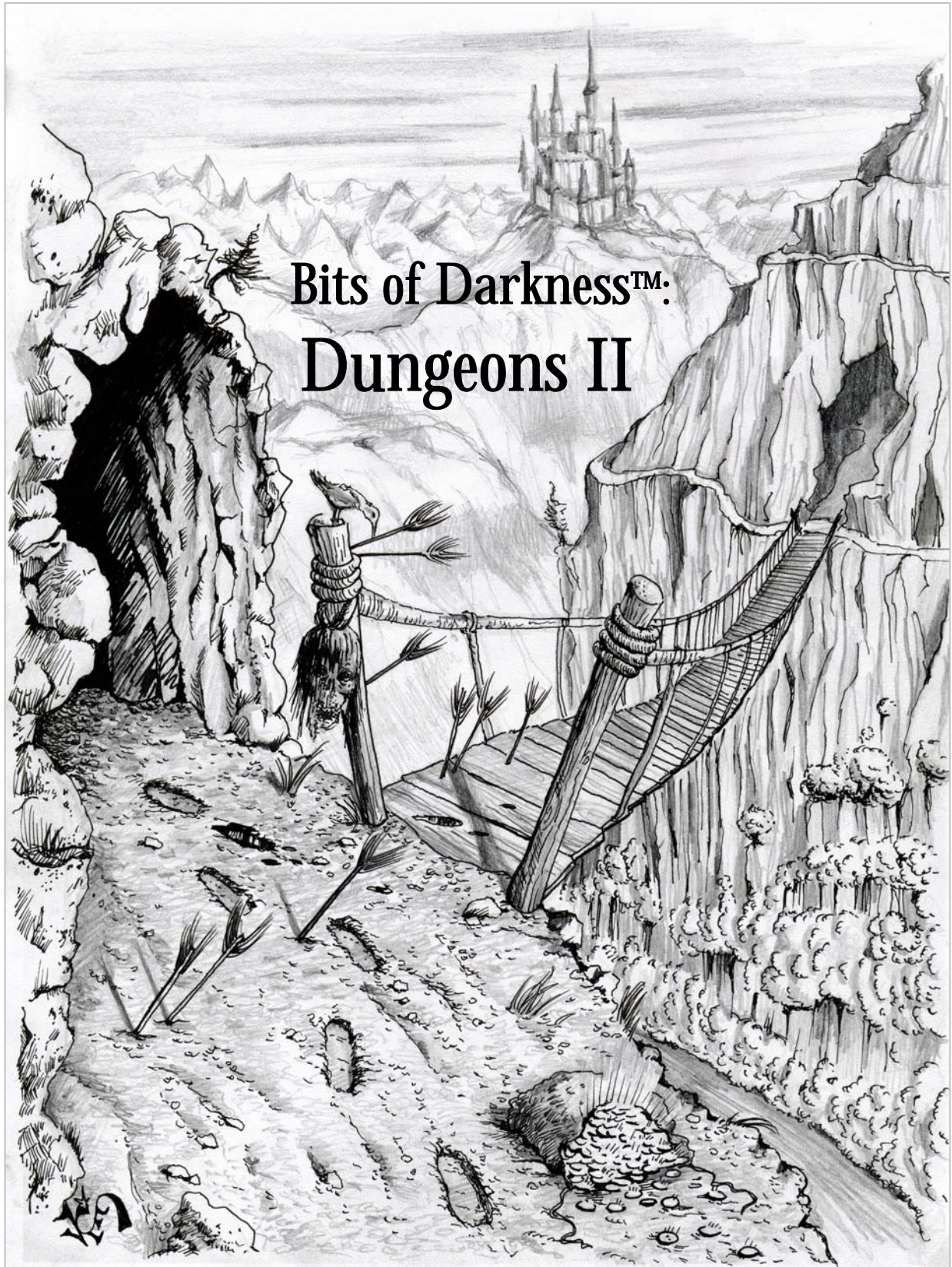
Printing This Product

These pages can be printed out on regular paper. However, the final pages are formatted to be printed on card stock. As cards, they can be shuffled and drawn randomly during play or sorted ahead of time, with the GM selecting certain Bits for use and placing them with the appropriate map or other materials. Some GMs prefer to just roll randomly as needed, or write the appropriate number on the GM's map and refer to it when the characters arrive there.

Other Products from TTA

TTA continues to bring you high quality products with lots of description to augment your imagination and enhance your role-playing experience. For more information visit our website at www.tabletopadventures.com Also look for our collaboration with Necromancer games, [The Mother of All Treasure Tables](#), due out in print in early 2007.





Bits of Darkness™:
Dungeons II

“Trail to Adventure” created by Jesus and Javier Carmona-Esteban for use by Tabletop Adventures, LLC.



Dungeon Bricks: Room Kits

01 Cell Block

Overview:

This is a set of cells, rooms and two oubliettes for the long-term storage of prisoners.

Prelude:

The door at the end of the passage is closed. It is reinforced heavy wood, and appears just a little shorter than seems normal. The heavy iron hinges are on this side. A heavy bar lies across the door. In addition, there is a massive old lock built into the door. Its edges are rusty. A small slit runs across part of the door at about eye level, just large enough to look through and scan the area beyond. It is dark inside and you hear and see nothing on the other side of the door, but it smells of stale air and decay.

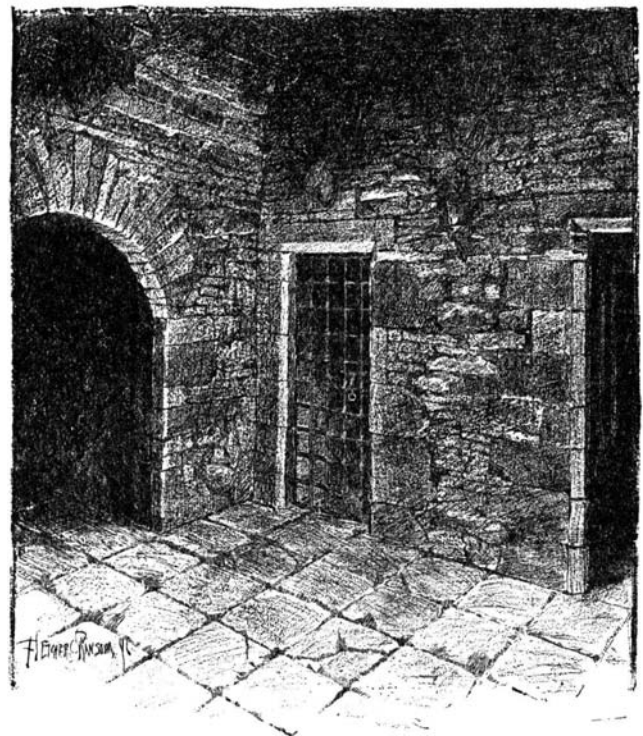
Physical Description:

[When the door is opened:] Looking ahead, you see narrow doors on both sides under the low ceiling. Each door is held shut by a solid wooden bar held firmly in place by thick iron fittings. In each door is a large iron lock with a keyhole and a small window blocked with three thick vertical iron bars. The doors do not go quite to the floor: a space, not tall enough for a rat to walk without ducking, lies below them. Between each of the doors is a secure metal holder for a torch, but there are no torches visible. To your right and slightly behind you, on the wall beside the door you came in, is a ring of large keys hanging on a peg [one for each cell]. The air is fetid, reeking of dirt and decay. A thick layer of grime covers the floor of the hall.

The passage [between the cells] expands slightly after the last cell, ending with three doors—left, right and center. In the wider area you pass beside two grills set in the floor. A strong grid of heavy dark iron bands forms an open lid for narrow holes in the floor. Each lid is locked with a substantial padlock around a thick loop of iron set into the floor. The holes going down into the ground do not seem as wide as a big man's shoulders. Each hole is smooth and slick and descends into darkness. Nothing moves in either hole. You do not smell water. [If you shine lights

down, the floor is about 20 feet down. These are oubliettes, pits where prisoners have to be let down on a rope or ladder and release is rare. The second one has a human body in it, mummified.]

The heavy wooden door to the right opens to show a little room with no other exit. It is dark and the air is clammy. The floor, walls and ceiling are plain stone. One of two hooks on the opposite walls holds an unlit lantern. The room has a single chair leaning awkwardly in one corner. Three pairs of iron rings are riveted into the left wall up near the ceiling. A row of pokers and pincers of several sizes lean against the wall to your right, opposite the chains. A tall brazier with a scattering of half-burned charcoal stands nearby, a small shovel and pincers lying in its [cold] ashes. There are dark stains on the walls and floor and a lingering fetid [burnt] smell.



The door to the left is a heavy iron grate, barred and locked. [The key is on the ring at the far end of the hall.] Inside, the room is bare stone, three paces by two paces. Chains hang from the walls. Two skeletons [or prisoners] dangle from the chains. [Most of the skeletons' bones have fallen to the floor



below. If there are prisoners there instead, they are emaciated and blink uncomprehendingly in the light.] **Another two skeletons [bodies] are curled up in a corner. There is a wooden bucket that held [holds] slop. A second bucket is clean and empty [water]. Little can be told about the dead; their garments are rotted and fall apart, their flesh is mostly gone. There are gnaw-marks on them, suggesting rats.**

The heavy wooden center door is thick and tight fitting. Its lock is old and rusty. [It can be picked with difficulty; force will break it rather easily.] Inside, the room is two paces by two paces and smells strongly of rot. Three bodies lie along the far wall, neatly laid out, with a cloak spread over them. They seem partly mummified with shrunken and dried features; their skin wrinkled and yellowed. They appear to be human adventurers, to judge by their tunics and boots. Even as corpses they are painfully thin. The fourth body [prisoner] is curled up, tightly wrapped in a cloak in the corner beside the door. Its [his] posture and expression express great suffering. [If alive: He is breathing shallowly, but does not respond to your presence.]

Setting Details:

There can be any number of cells along the passage before it reaches the area with the oubliettes and three other rooms. If the set of cells is in use, some of the prisoners could still be alive.

Special Setting Considerations:

Below this area, there must be at least twenty feet of available space to fit the oubliettes.

Treasure:

There is no treasure here except possibly the torture implements or the chains and manacles themselves.

02 Throne Room

Overview:

This is an underground audience chamber for a ruler.

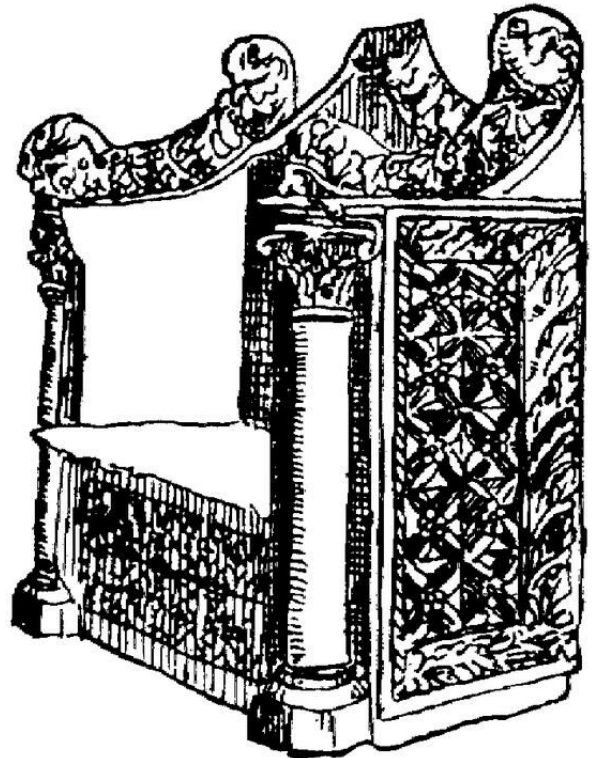
Prelude:

The hall becomes very spacious and ends at a pair of oversized doors. They are a very dark wood covered with metallic decorations expertly forged of heavy bronze. The decorations are complex: battle scenes, wild lands and great storms all seem to be depicted. Copper rings as long across as your

forearm hang on each door. [If someone pulls on a ring:] The doors are so well balanced that, despite their great weight, they move open smoothly.

Physical Description:

The room beyond the doors is huge and much longer than it is wide. At the far end, many paces away, is a series of steps leading to a raised platform, higher than a man's head. Atop the



platform is a big dark throne. The path down to the throne is made of pale pink marble, while on both sides of the path the room's floor is of white marble. Tall fluted pillars ornamented in complex brass designs flank the path to the throne. Along the walls you see tall panels with elaborate scenes. From a distance you see intricate bits of brass over a white or dark background. [Close up, they are battle, hunting, farming or fishing scenes of exquisite detail.] Rows of oversized torch-holders line the walls. Attached to the area above each torch is a polished silver mirror, shaped to reflect out the light. Up above the mirror is a black marble panel where the inevitable smoke from the torch is concealed on its dark surface. Holes in the roof apparently vent the smoke. Beyond the throne, a pair of dark wood doors can be seen in the far wall of the chamber.





Setting Details:

The stairs to the throne are of a deep rose-colored marble. They are in excellent condition but it is clear they have had a great deal of use. The throne at the top is carved of a solid piece of black stone. It has massive armrests and a deep seat. The seat is smooth and a dark pillow the same shade as the throne lies on it. The throne is carved in intricate designs. There are niches on the insides of the arm rests that probably held needed items discretely concealed from observers below. [In one of them rests a shallow silver saucer, black with tarnish. A beautifully carved jade dog, about the size of a man's thumb, is hidden at the back of a less-obvious niche.] The block upon which the throne sits is large enough that several people could stand behind the throne. The back of the stone block under the throne drops steeply to the ground, but along one edge are four narrow footholds, making climbing up and down the back no problem for an agile person. [A slightly irregular area in the stone on the top of the dais, right behind the center of the great black throne, is the secret door that conceals a narrow escape stairway descending down through the throne's base into the floor and to the level below. A lever on the back of the throne is built into the stone. It is relatively inconspicuous, looking like an area that was chipped and repaired. A close look shows it is a lever. If a character pulls on it, a heavy iron net falls from the ceiling, between the throne and the rest of the room. The links of the chain are filled with iron disks, so that the characters cannot see through the net. The winch to raise the chain again is through one of the doors in the back of the room behind the throne.]

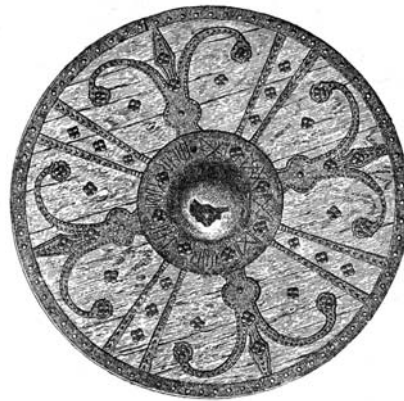
One of the doors in the back wall [on the left] goes to the robing room; the other, some paces away along the back wall of the throne room, opens to a guard-room.

The robing room is paneled in white wood with pegs along one wall. A long dark-brown robe with a hood hangs from one peg; the others are empty. Above the pegs is a shelf for garments or items of some sort. A low cupboard with two drawers is in the corner. [The top drawer is empty. The lower drawer contains two neatly folded blue silk scarves.] On the other side of the door is a simple weapon rack, holding a single old crossbow and a tall ceremonial pike. The door at the far end has a

lock on this side and opens onto a corridor staircase.

The guard-room is paneled in plain light-brown wood. It has a sizeable table with six chairs around it. A cupboard on the right wall holds a dozen mismatched and dented brass cups. In the bottom of the cupboard you find a keg and two small barrels with tight lids. [The keg held ale and is not quite empty. One barrel, mostly empty, holds dried apples, while the other releases a handful of moths as you open it; it is half full of walnuts still in the shells.] A weapons rack on the left wall holds several shields and three ceremonial pikes, one in

obvious need of repair. The rack was clearly intended to hold other weapons as well. A sturdy winch is right next to the door to the throne room. [If the characters have not set off the curtain, they can do it here via a lever on the side of the winch; if the door is open the characters

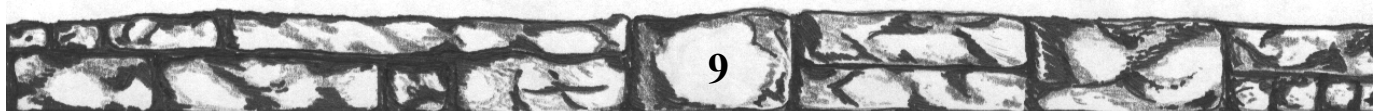


can see the whole room while winding the winch.] The plain but very strong wood door at the back of the room is locked. [The key is not in the room anywhere, but if it is forced or picked open, it leads into a corridor which is not the same as that off the robing room.]

Special Setting Considerations:

This needs to be a large room. To fit the entire description, the small rooms at the far side from the main entrance of the room must have access to other areas.

Treasure: The treasure primarily consists of household goods, including: a dark brown robe, two matching blue silk scarves, a table with six chairs, six dented brass cups, an empty keg, two barrels with scraps of apples and some walnuts. There is also a few weapons in various stages of disrepair. They include a crossbow, five shields and four ceremonial pikes. The weapons racks and shelves are affixed to the rooms and would be damaged if moved.





03 Arena

Overview:

This is an arena for duels or other contests, with a sand floor and tiers of seats for spectators.

Prelude:

The passage brings you to an unusually wide corridor that curves in a circle in both directions, with doors on the opposite wall as it curves out of sight. Straight ahead is an iron-bound double door. It has large images of duels between men and animals decorating it. They are painted with bright colors [but the paint is worn and faded]. There is a great bar and a chain across the door but it is not fastened. The doors are heavy and swing open only after being pushed hard.



Physical Description:

The path you are on takes you down a narrow corridor. Ahead you see the path leads out into a very large and nearly circular room. On all sides, stair-like tiers rise nearly to the ceiling. The path proceeds down a corridor between them. They are higher than your head where they meet the wall, their sides wood, painted with more [once-]bright action scenes. The floor beneath your feet is plain stone, very worn. A few paces more and the tiers are at the level of your knee. The central area of the room is very open for an underground place and has a level sand floor. It is no higher than the walk, so the stone must be carved down into a basin to hold the sand. The sand's surface is not perfectly smooth; tracks of small animals [rats] wind back and forth across the pale sand and it has spilled out onto the surrounding floor in

places. Around the edge of the sand is a raw stone path, wide enough for two people to pass easily.

Setting Details:

The risers all around the room are wood-covered stone, polished and shiny with shellac. They appear to be wide enough to sit comfortably on. At each end of the room there are two different sections, up near the ceiling. Stonework goes out around areas large enough for perhaps four people to be segregated from the rest. [Exploring the box seats, three are empty. In the fourth there is a pair of well-made, very fine, wooden chairs.]

The ceiling has long narrow openings which let air circulate comfortably. Six hanging chains end in points of light. They are dim but illuminate all the room. Doors at six points enter the room. Four doors are simple and human-sized, two are great wooden double doors.

Special Setting Considerations:

This area needs a large space available above it, for the high ceiling. The high openings could perhaps be accessible from some other area. The doors could be for contestants to enter the arena and should lead to preparation areas, holding areas for creatures, or perhaps some other area of the dungeon. One or two could be for the entrance of honored guests, or the box seats may have separate entrances.

Treasure: Two well-made wooden chairs.

04 Scholar's room

Overview:

This is the study of a scholar or possibly a wizard, though it contains only mundane items and specialized books.

Prelude:

There is a sturdy wooden door here, securely locked.





Physical Description:

The door opens onto a small circular room. It is about four paces across but a desk set against the back wall fills most of the space. Near the desk is a chair with wooden arms and a brown leather seat. To either side of the desk, the walls have been lined floor to ceiling with sturdy shelves. These are stuffed to overflowing with books, papers and small wooden boxes. The desk, however, is almost bare—the few items on it are neatly stacked. It is a complex desk, with niches above the writing area, a cover that rolls back, and many drawers of different sizes. [The cover is open when the adventurers enter the room.]

Setting Details:

All of the niches are empty but one; in that one is a rolled piece of paper. [It is blank. If the adventurers examine the books on the shelves:] The books are regional histories, [old] books on breeding working dogs, the use of magic in mining [or farming], and three dictionaries [from the common tongue to Dwarvish, or another language; one has a reputation for being very poorly done. None of these are rare. If a rare book is present, it is hidden inside one of the ledgers, as volume 11 among 14 or 15, on a shelf above eye-level.] There are dozens of ledgers filled with production numbers for mining [or farming], dog pedigrees and unidentified calculations. The little boxes contain ore samples and pebbles [or seeds, soil, and gravel], common supplies such as quills, and odds and ends. [Amongst the debris are a bit of twisted wire, one silver earring, a tiny piece of paper with “ink” scribbled on it, a wad of brown and white dog hair, a broken piece of carved ivory, and several pins. One of the 25 little boxes holds two semi-precious stones: one blue (lapis lazuli), and one brown (agate).]

The drawers of the desk hold a few office supplies, but the quality is poor. The first drawer holds a stack of paper: all the pieces are oddly shaped or blotched. The right-hand drawer has one bottle of ink but the ink is completely dried out. A large rubber eraser in that drawer is stained all over with ink and the eight quills are all damaged. The large bottom drawer on the right is empty except for a broken quill and a handful of string [9 little pieces, none larger than 6 inches]. The large bottom drawers on the left seem empty but there is a large book bound in black leather at the bottom. It is a

ledger, like the ones that line the walls [18 inches square, 200 pages], but it is blank. [There is, of course, a secret compartment under the center drawer. Part of the bottom slides to reveal a shallow hidden compartment. It contains a clear purple amethyst.]

Treasure: In addition to the obvious furniture, books and papers, the adventurers will find 25 small wooden boxes, one silver earring, a broken piece of carved ivory, several pins, a lapis lazuli, a brown agate, a blank ledger, and if the hidden compartment is found, an amethyst.

05 Armory

Overview:

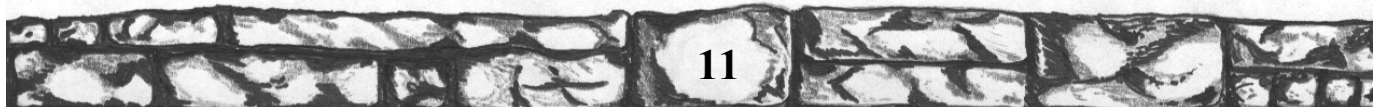
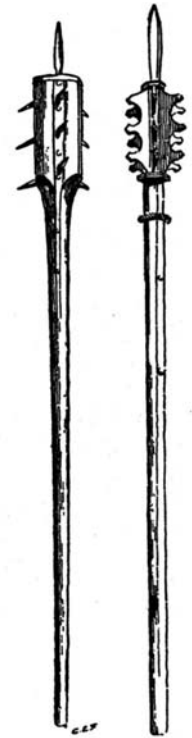
The party, likely looking for weapons, finds their way to the guards' armory.

Prelude:

The door to this room has been smashed in, lying just inside the room. Small chunks of stone and metal shards cover the floor in and around the doorframe. The air smells of oil and steel and there are flickers of light inside the room, but they are too random and scattered to be much use outside.

Physical Description:

A stack of what looks like coal in one corner is burning slowly and very dimly, providing but a small amount of light to this room. Upon closer examination, the dented door looks like several blows battered it down, instead of one colossal strike. The many different racks in this room indicate that this used to be the armory, though previous visitors have stripped it bare. Some of the visitors apparently did not get along; several wooden racks have fallen over or been actively smashed, while one metal rack lies across the shoulder blades of a slowly rotting corpse, whose face is smashed into the stone floor. Despite the recent carnage, the room itself is in good shape with only a small black stain on the wall above the slow-burning fire.





Setting Details:

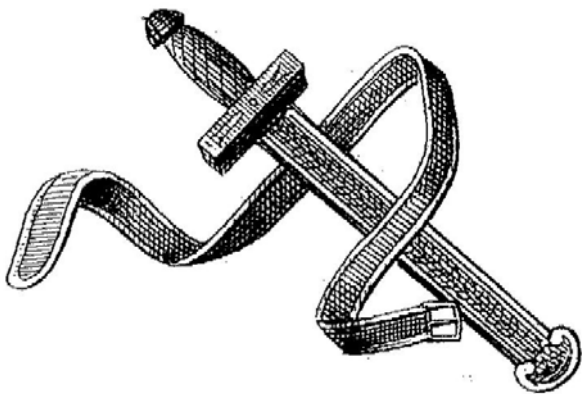
The heroes are probably in this room to steal weaponry either for their own use or for resale, but it is dangerous in this room. The fire could be made either of coal or some other fuel—Game Masters who want to unsettle their players could decree that the fuel is body parts of some sort. As many metal weapons would be oiled to prevent rusting, there is a chance that the oil is still in the armory and that a spark from the fire or an adventurer's source of light will set off a stock of it. Particularly morbid Game Masters may decide that the gases that build up inside a moldering corpse are flammable or explosive and that the body under the metal rack could detonate with the proper application of heat. Said corpse could be any creature that may have been imprisoned in the dungeon, adventuring in the dungeon, working in the dungeon, or something that came up into the dungeon for its own purposes. Weapon racks may also be unstable so that they could fall on unwary passers-by. The party may encounter such scavengers as would be appropriate to the dungeon—ex-guards, other adventurers, and so forth.

Special Setting Considerations:

If the armory is attached to a **Guard Barracks** or **Guard Post** (see above) then it will need to be connected to one or both of those rooms via a private corridor or secret passage. There may be some improvised traps here left by previous visitors, such as a falling rack full of knives, but otherwise this room is relatively safe.

Treasure:

Possibly some small weapons or bits of armor missed by previous looters—a dagger, a sling, a small gorget. Previous visitors would have stolen every sizable weapon or piece of armor.



06 Cell Room

Overview:

A room with a door (or doors) and cells on opposite sides of the room (see *Special Setting Considerations*) in which prisoners were kept, likely one of several such rooms grouped into a block.

Prelude:

The closed, unlocked door to the room is solid and heavily reinforced with iron bands and nails. Several fearsome-looking locks are set above and below the handle that opens the door. There is no light of any sort around the door, though a faint and foul odor hangs about it. The door is set uncommonly deeply into the wall and you see that a slot has been cut directly into the top of the doorway and a set of square holes into the floor at the bottom, so that anyone entering the room must step over them.

Physical Description:

Once the door is open, you can see the inside of it is bare wood except for a small keyhole. The room is dark, but small enough that almost any sort of light illuminates it and its contents. The door is positioned very off-center from the middle of the room. A line of heavy iron bars and doors blocks off cells on the wall opposite the door, running from one side of the room to the other. Several small holes are set in the wall opposite the cells, with soot-black triangular stains reaching up the wall above them. Despite the lack of prisoners, there is the faint stench of excrement in the air, mixed with the metallic odor of the bars themselves. The room itself is also slightly damp, with one of the walls marked by some sort of clear liquid flowing down through a small crack in the ceiling. In the farthest corner of the farthest cell, white bones gleam faintly. At the far end of the room there is another door, this side of it also bare wood.

Setting Details:

There is very little in this room apart from the skeleton of some unlucky soul, though closer examination of the walls in the cell with the skeleton will reveal faint scratch marks clearly made by fingernails or claws, whichever is appropriate. They have a manic and hurried appearance to them—there might be a final message scratched here, a written curse, or an invocation of some higher being. If





necessary there might be something small inside what used to be the person's or creature's abdomen—a ring, a small waterproof packet, or anything else that the owner could conceivably have swallowed. Since the flesh is gone, the item is now visible to anyone who looks closely enough.

The clear liquid running down the wall is heavily saline and there might be some small salt crystals at the top or bottom of the wall where the water enters and exits the room. The holes in the walls are for torches and the black marks are layers of carbon from burning wood. There might be some debris from the prisoners or guards here—a rotting scrap of blanket, a corroded key or a moldy piece of rope.

The skeleton in the corner can be from whatever species is necessary, but it will likely have very little, if anything, of value on it. The cell doors' hinges are heavily rusted, so that if closed they will not be easy to open again. The room itself provides few hazards to the characters—there might be some small spiders or rats in dark corners, but little of substance. The characters are likely in this room because they have to pass through it, or because they are in need of a relatively secure place to store someone or something.

Special Setting Considerations:

It is necessary that the door be on the far side of the room from the cells, and that the cells take up roughly

one-third of the room on the far side from the door. (If the room were to be divided into thirds, the cells would take up the first section while the door would enter into the third section.) The slot in the doorframe as one enters the room contains a portcullis activated by a lever elsewhere in the dungeon—when

necessary said lever is thrown and the portcullis comes down to reinforce the door, its prongs fitting into the holes in the floor. As a method of deterring escape, the torch-holes in the walls might lead back to another location so that gases could be piped into the room as necessary. Also, since not all salts are the equivalent of table salt, the water and crystals collected on the ceiling or floor could be poisonous. There might be only one such room in a dungeon, or there could be more. They could be used to warehouse future sacrifices, unpopular people or captives for ransom. In those cases it would likely be in the dampest and most unpleasant

sections of the dungeon, particularly if the inmates were not expected to stay for very long.

Treasure:

Bones from the skeleton could be sharpened into primitive weapons or put to other uses. Characters may possibly find a small trinket on or in the skeleton, but otherwise there is nothing.





07 Guard Post

Overview:

In the course of exploring, the party finds a room designed to provide extra security. (See *Special Setting Considerations*.)

Prelude:

Powdered rust covers the ground around a metal door hanging akimbo in its frame, with darkness dominating the room beyond it. A faint but sharp metallic odor wafts out of that room, along with a mild breeze. No sounds are audible, though occasionally a bit of reddish powder moves in the draft.

Physical Description:

[Once some method of light is provided, the room's contents are clearly visible.] **The broken door's other side is dominated by several large locks, though most are now rusting away. You enter onto a small platform raised some distance above the rest of the room's floor. A ramp leads down from one side to the room proper. A low wall [3 feet high] runs across one section of the room, leaving a path from the ramp to a door in the opposite wall. The room is roughly square, though one corner has since collapsed into the room and scattered small rocks everywhere. What used to be some sort of furniture has been smashed in another corner, forming a pile of slowly decaying debris. A wide brownish splash of dried liquid dominates the far wall, as well as the metal door in that wall.**

Setting Details:

Guards stood behind the low wall while prisoners were being transported, keeping crossbows or other weapons at the ready. The piece of furniture may at one point have been a weapons locker or a generic cabinet, but its contents have mostly been looted and it is smashed. Air flows down over the fallen rocks in the corner, emanating from several small cracks in the ceiling where the rock used to be hanging. The heroes are likely in this room so that they can proceed through it. It does not necessarily need to be deserted, as the guard post may still be in active use by the original crafters or other creatures may have moved in during their absence. The corner with the fallen rocks is still somewhat unstable; anyone prodding at the cracked rock overhead is liable to induce several tons of stone to fall on him or her.

Special Setting Considerations:

A guard post is intended to provide security, but there are few reasons for it not to have extra layers of security. This could mean a trap door or secret tunnel leading off somewhere else within the dungeon, perhaps to another guard post or a sort of central security room. Some dungeon diggers may have originally ordered the guard barracks to be attached to the guard posts and nowhere else—thus, the prisoners would not know where the guards' barracks and support rooms were. This would make a prisoner revolt less likely to catch the guards asleep or unarmed. There might also be traps hidden within the room intended to help prevent prisoner escape or rioting—the raised platform's central stone could be retractable if a lever is pushed, causing anyone standing on it to fall into a pit lined with spikes or something similarly unpleasant. The stain on the wall could be blood, vomit, or any substance as would be appropriate. The broken piece of furniture may have once been where guards stored their lethal (or non-lethal, depending on the disposition of the guards' commander) weaponry, or where their more basic equipment was stored when not in use.

Treasure:

Possibly some standard, but heavily battered, basic gear or weaponry from the shattered cabinet. A bent set of manacles, a whip, possibly some crossbow bolts or a club. Fallen stones that could be made into primitive weaponry or tools. Nothing else.



08 Guard Barracks

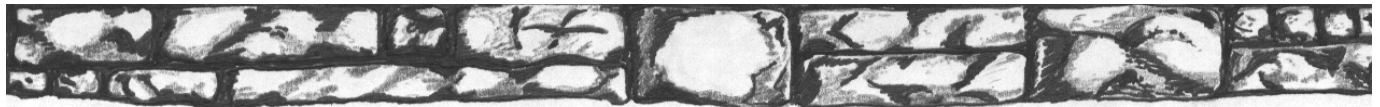
Overview:

The adventurers locate one of the guards' barracks.

Prelude:

The odors of rotting meat and ash hang heavy in the air, accompanied by the sounds of various scavengers. Even though the door to the next room is closed, buzzing and skittering are clearly audible. The door itself has some sort of marking, but the door is partially burnt and the marking illegible. The handle lies on the floor in several pieces, but the door itself easily swings open.





Physical Description:

Once the door is open the stench of rot is overpowering—several tables around the room are covered with steaks and other cuts of meat that have long since turned unhealthy colors. Thick black clouds of flies are kicked up when their pestilent feast is disturbed and some rats scamper across the floor to a hole in a corner. The walls are lined with various forms of slowly decaying bedding, all of which looks heavily abused. A wooden mug lies on its side on the floor, a large stain in front of it where the contents spilled. Empty racks line the walls next to the door.

Setting Details:

This is a fairly typical deserted barracks, though the previous occupants left in a hurry. Rats have burrowed in and started using the room, since there are no guards there to kill them. Flies have moved in as well, drawn by the large quantity of rotting meat. The adventurers have likely come here looking for equipment, to loot, or to kill enemies. However, it is not required that this room be abandoned—some people and some inhuman races are particularly slovenly and may still be occupying this room. There are not likely to be many hazards here, as the guards would not choose to live in an environment harmful to them.

Special Setting Considerations:

If the barracks is linked to a guard post (see **Guard Post**) then there will need to be some way of getting there (secret passage, etc.). Guards may also have hidden away various forms of contraband in the room, to conceal them from their superiors or other guards; these could include loaded dice, marked cards, liquor, illegal substances, money, or goods pilfered from a prisoner or another guard.

Treasure:

The characters could possibly discover something hidden by a guard or maybe some rusty cutlery. Otherwise, there is nothing.

09 Solitary Confinement Room

Overview:

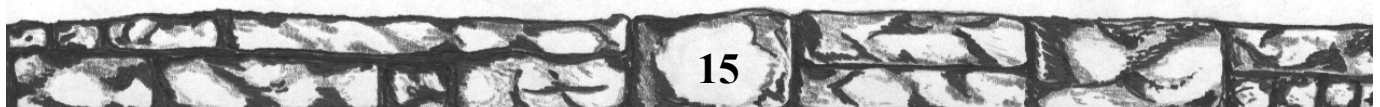
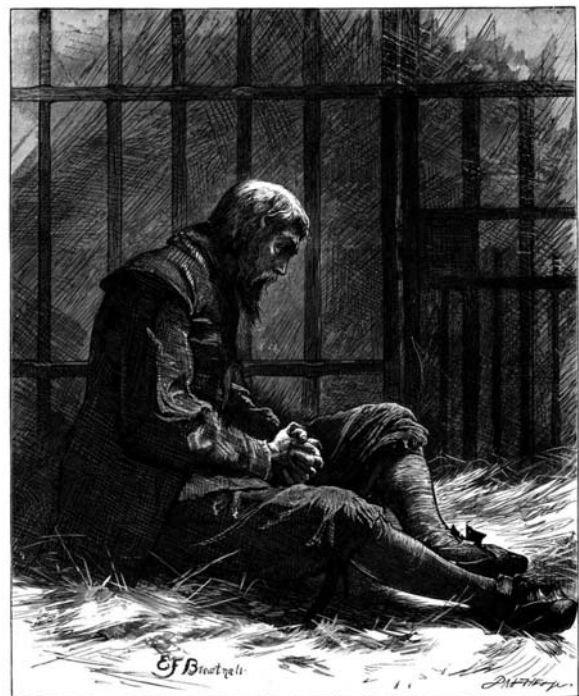
The party, possibly through looking for a friend or reaching the farthest parts of the dungeon, discovers a room for solitary confinement.

Prelude:

The door leading into the next room is metal and looks particularly heavy, its edge covered with locks. These are primarily deadbolts, but there are also holes on both sides of the door, some of which contain lengths of chain while the others have small steel rods in front of the holes.

Physical Description:

Claustrophobic and dark, this place is clearly intended for storing particularly disliked prisoners. Almost any source of light is sufficient to illuminate this narrow room, at the far end of which is a set of thick iron bars blocking off a tiny cell. The ceiling stones are crooked and ridged, adding to the feeling of being closed-in. Many of these ridges have been turned into spiders' homes, their pale webs glistening overhead. Four sets of iron manacles, one for each limb on the average creature, are set into the wall. Moldering hay lies on the floor, along with several small bones. A small hole in one corner of the cell stinks powerfully of old blood and excrement, while a cracked wooden bowl lies on the other side of the cell, its bottom crusted with some sort of moldy vegetable. There is no sound in this room apart from what you yourselves make, or the occasional tiny motion of a spider overhead.





Setting Details:

About the biggest hazard the adventurers face is being trapped in this room, or maybe being bitten in the ear or eye by a spider that drops down from the ceiling. The holes in the door store lengths of chain that can be stretched out across the doorframe, looped around the rods and then padlocked to provide an extra layer of security. There is little reason to be in here apart from looking for a particular captive or imprisoning a particularly disliked creature. The bones in the hay could be any sort the Game Master deems fit—finger bones, the bones of a small child, animal bones, and so forth.

Special Setting Considerations:

This room needs to be very small. Tall heroes should be constantly worried about cracking their heads on the ceiling or getting a literal eyeful of cobwebs and biting spiders. A **Solitary Confinement Room** or set of rooms might also be an adjunct to a **Torture Room**—they double as cells and sensory deprivation chambers. It is possible that someone in the past used a small hole in the ceiling to project a voice into the room or spy on the captive. Someone or something watching the party in this room could spy on them, harangue them, or possibly throw some sort of explosive or toxic weapon down the small hole into the room itself.

Treasure: Absolutely none.

10 Torture Room

Overview:

The adventurers, lost or in search of a missing friend, stumble into a torture chamber.

Prelude:

The door to the next room seems to fill the entire frame—there are no cracks in or under it, nor is there a visible keyhole. Something has been scrawled on it in what could be blood or ink, but at first glance does not appear intelligible. You seem to feel a faint tingling sensation at the backs of your necks—there are no

sounds, no smells, and nothing to hint at what lies past this door, which is oddly warm.

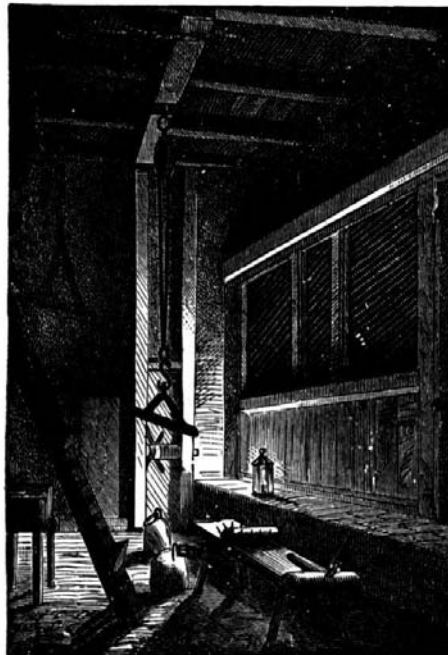
Physical Description:

As soon as the door is opened, your senses are assaulted by a sweltering heat, the reek of hot blood mixed with excrement and a palpable air of terror. Torches in iron holders on the walls light the room, casting bright and flickering light everywhere. Fearsome implements lie about the room on the floor, on tables, or secured to the walls, some as small as a finger and others too large to easily lift. Most have been caked with dried blood and fouler things besides. The devices come in a dizzying array of materials and shapes, from the typical stretching rack in one corner to arcane and terrifying creations dangling from the ceiling on heavy chains. One unfortunate being, nearly naked, is manacled to the wall on the far side of the room. His [or her] body shows unhappy signs of torturous attention.

Setting Details:

Closer examination shows the reason for the variety of devices—so that a specific sense or body part can be targeted for maximum effectiveness and a minimum of side effects. There is very little duplication. The prisoner on the wall can be whatever is appropriate for this dungeon. The person could be dead or could even be a live peasant or hero from a previous party that was caught and tortured. The person can provide a hint with their dying breath or become an ongoing plot device as an NPC. Another option is that a sadistic Game Master may have the prisoner be a disappeared friend or relative of one of the heroes, subjected to some form of horrific torment before perhaps dying in agony. The victim will have been stripped of anything of value and if dead, will likely have been even more badly mutilated after death.

This room does not necessarily have to be empty; there may be a single torturer here working on a captive, or there may be a gathering of guards or creatures here, watching an enemy or enemies be terribly mutilated. The heroes may be





here to rescue a particular captive, or to get revenge on a particular torturer. Virtually everything in this room is a hazard if the adventurers decide to experiment or play with any of it, particularly the implements that have been covered with dried blood or any other sort of body fluid or excretion.

Special Setting Considerations:

The room needs to be large enough to accommodate a variety of torture devices, some large and some small. It is not likely that there will be many prepared traps here—after all, the room was built to torture captives, not murder torturers or would-be rescuers.

Treasure:

Certain small and vicious tools that could be used to torture almost any type of creature, though most of these are bloody or otherwise contaminated.

11 Kitchen

Overview:

The heroes, in search of food or having gotten lost, find themselves in a kitchen used to prepare food for prisoners or guards.



Prelude:

Where other rooms or passages have smelled unpleasant, this one reeks of just about every foul thing one can associate with food. The large door hangs open, allowing a panoply of awful odors to fill the air in this corridor. The sound of skittering also fills the air—some desperate scavengers, no doubt.

Physical Description:

At the sound of larger creatures coming in, several rats scatter to the darker corners or hide under furniture. Huge fireplaces dominate this room, carved or shaped out of the dungeon's stone walls themselves, some even with slow-burning fires going. Their own walls have been stained black by the output of innumerable cooking fires, caked-on grease giving off an oily sheen. The stains appear to go right up into the ceiling, passing out of sight. Elsewhere the room is full of food preparation tools and rotting food. Spoiled fruits covered with maggots sit on tables while chunks of meat lie on the floor, gnawed by rats or covered with parasitic

worms or both. Rusted or blood-caked cutlery and cooking pots lie scattered about. One of the pots, lying on its side on a large piece of squared-off stone, has a human skull in it leering at anyone who looks too closely.

Setting Details:

The smoke from the fires goes up a set of natural chimneys, possibly lava tubes, and comes out elsewhere—into a natural cavern or through some vent on the surface, for instance. Should anyone look closely enough, the skull in the pot has one gold tooth and some shreds of leathery skin clinging to it, possibly from being cooked and then allowed to cool. The group might be in this room because they believe someone or something is hiding in it, or because they want to see what food they can scrounge. The main hazard in this room is the food—all of it is long since spoiled or rotten and most has been infested with insects or chewed on by rats. It is possible that a piece of rusty cutlery could fall on someone, but this would not be a particularly troublesome danger. The most likely adversaries would be some particularly vicious rats. If the kitchen is still in use then it would not be in such disrepair, but then again some creatures are known for their ironclad stomachs and would readily eat things produced in such squalor.

Special Setting Considerations:

The room must be large enough to accommodate a walk-in fireplace, but there are no other considerations of import.

Treasure:

One gold tooth could be pried from the skull. Also useful may be a heavily corroded meat cleaver, knife or other piece of cutlery which could be found here.

12 Shrine to a Good or Neutral God

Overview:

This shrine is a small center of veneration for a good or neutral god, suitable for use by an individual creature or a very small group.

Prelude:

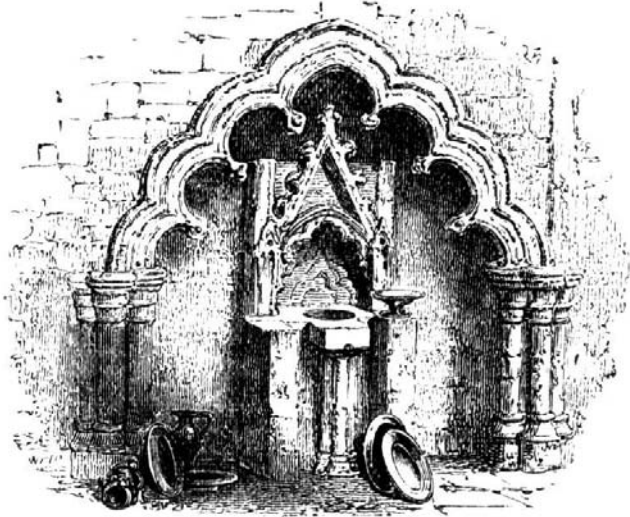
The air here carries a slightly different smell, perhaps the stale aroma of burnt incense. Ahead, something inside a shadowy alcove glints in the torchlight.





Physical Description:

A narrow shelf [or table] spans the width of the alcove, about a yard above the floor. Above it, painted [or carved, or hung] on the wall, you see an image [or symbol]. [Describe the image/symbol, as appropriate to the relevant deity.] A small candleholder stands at each end of the shelf, with a partially burned candle rising from each. Between the candles stretches a velvety cloth and small trinkets [bits of food] are arrayed along its length beneath the image [symbol].



Setting Details:

In a small shrine like this, there would not normally be much more to it than meets the eye. If the shrine is in current use, mention that the paint used on the wall seems fresh or is particularly vivid, or that the shelf and its contents seem remarkably free of dust. On the other hand, if the shrine has been long abandoned, mention that the paint used on the wall is chipped and faded, or that the shelf and its contents are covered with a layer of dust.

Special Setting Considerations:

This shrine works best as a small alcove (not much more than five feet across, if that wide) attached to a larger room.

Treasure:

Depending on the dungeon denizens and the wealth of the shrine's user(s), the trinkets arrayed on the shelf might be worthless bits of shiny metal and dime-a-dozen gemstones, but you could choose to salt in a few valuable coins, a precious gem, or pieces of jewelry (mundane or magical). Fragmentary bits of

sacred texts might also appear. The shelf might have a drawer underneath, or a box tucked under it on the floor, holding additional candles and perhaps a flint and steel with which to light their wicks.



13 Chapel of Sacrifice

Overview:

This chapel was designed for use by a group of dungeon denizens who venerate a god whose worship involves the offering of sacrifices.

Prelude:

The door to this room suggests that it has been heavily used, yet accorded great respect. A handful of strange runes are carved on the door at about the level of a human's chest. Slightly above that, a red [or other color] curtain dangles from a small metal [wooden] rod bracketed to the door itself. [There is an open space behind the curtain, through which one can see the altar and idol if one has sufficient lighting.] The hinges and handle of the door are made of brass [or bronze] rather than the more common iron or steel.

Physical Description:

About half of this room is occupied by rows of wooden benches stretching almost from wall to wall, with aisles down the sides and center. At the head of the center aisle stands a stone altar. An idol depicting ... [describe or name the deity] looms above the altar. Sconces affixed to the walls at regular intervals suggest that the room could be well lit when its users desired.

Setting Details:

The altar is not solid, but hollow, with four stone sides forming an empty box. About four inches below the top of the altar is a stone ledge that runs all the way around the inside of the stone box. The top of the altar is actually an iron grill that rests on this ledge. The grill is stained with dried blood; drops and rivulets of dried blood can be seen on the stone "lip" of the altar as well. Inside the box formed by the sides of the altar, there should either be another grating in the floor, where blood could drain out (and bloodstains should show that this was the grate's





purpose), or a circle of stone free of blood splatters (the place where a large bucket stood to catch the blood last time the altar was used). Depending on who uses the chapel, the benches might have cushions to make them more comfortable, and the condition of the cushions (clean and firm, or torn and moth-eaten) might indicate to the party whether denizens of the dungeon regularly use the chapel or have abandoned it.

Special Setting Considerations:

The chapel should probably have at least one entrance other than the main one, for bringing in sacrificial animals. It might have an attached closet for storage of blood-catching buckets, cleaning supplies, firewood, and the various utensils that might be used during a sacrificial ritual. The larger the chapel, the more likely that it also has an attached sacristy—a room where the priest or other officiant dresses and prepares for the rituals held in the chapel. If the worship services held here would include the reading of sacred texts, add a lectern or podium—perhaps a large stone one with a cloth banner draped over the front—and some place to store the texts, such as a bookshelf in the sacristy or a niche within the podium. Note that during a sacrificial ritual, the priest or officiant would stand with his or her back to the assembled worshipers, facing the idol, image, or symbol of the god. During a prophetic ritual or the reading of sacred texts, the reader would stand in front of or to the side of the idol, image, or symbol while facing the congregants.

Treasure:

Unless the idol or holy symbol featured in the room is valuable, or perhaps has gemstones inlaid into it somewhere (e.g., rubies for eyes), there is no special reason for the chapel to contain treasure. If the chapel does have an attached sacristy, there might be some ceremonial jewelry there, worn by the priest or officiant during rituals. If the chapel

includes any sacred texts, these might potentially be valuable to a book dealer or collector. It is more likely that the party might find mundane useful items such as a bucket, butcher knife, pronged fork, scrub brush, broom, or mop in an attached closet.

14 Genizah

Overview:

A *genizah* is a storage chamber for sacred texts that have become too worn or damaged to use, but are considered too holy to destroy.





Prelude:

A small wooden door, about three feet square, is set into the wall such that the bottom of the door is about four feet above the ground. The door bears a large black [or red, or choose another color] glyph.

Physical Description:

The space beyond the door is lined with wooden shelves, each of which holds a number of scrolls [and/or books]. The scrolls appear to be rather old and tattered.

Setting Details:

The texts on the shelves are sacred texts that can no longer be used, either because they have been worn out through long use, have been damaged by the humid dungeon environment, or have become unusable for some other reason. If the adventurers try to handle the texts, the texts should crumble in their hands.

Special Setting Considerations:

The glyph on the door could be a magical ward against intrusion. If you wish, you could increase the size of the *genizah* to be more like a walk-in closet.

Treasure:

The texts stored in the *genizah* are too fragile to be valuable. However, it is always possible that dungeon denizens might store a magical scroll or other valuable text inside a *genizah* hoping to keep it safe (as if “hidden in plain sight”).

15 The Spirit of the Loom

Overview:

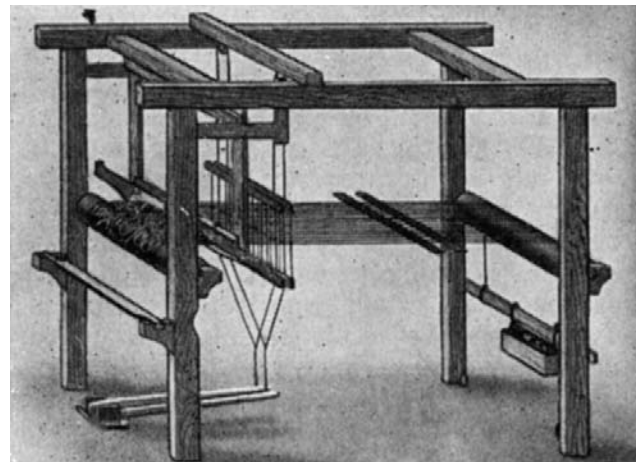
This room is home to a loom—a large wooden machine used for weaving silk cloth from silken threads. Weaving paraphernalia is kept in the room. Some time in the past, female prisoners were kept in this room prior to the hideous torture and dismemberment they knew awaited them. As a result, the loom is haunted.

Prelude:

A chill passes along your spine as you prepare to open the next door and enter the room, and you shiver momentarily. However, there seems to be no reason to fear as there are no sounds or unusual odors to be detected.

Physical Description:

The middle of this plain room holds a loom. Made from wood, the loom consists of an upright frame connected to a horizontal frame which can move backward and forward as threads are worked into cloth. A wooden stool marks the place where the weaver should sit. Placed neatly against the wall are several bolts of finished silk, as well as rolls of thread in a wide range of colors. Some scissors and knives are stacked in a wooden holder. There is nothing else to be seen.



Setting Details:

The loom is less than two yards high and wide and the room does not need to be much larger than this. A larger room will simply have more empty space. As an addition, there could be iron foot and hand shackles set into the wall and old, faded bloodstains, although this is a little melodramatic.

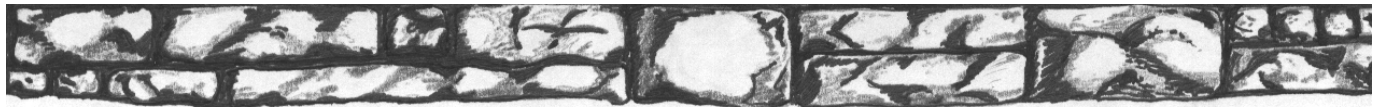
Special Setting Considerations:

Anyone who happens to sit on the stool or otherwise interfere with the loom will awaken the spirit inside the machine. Subsequently, the individual will have disturbed dreams and a sense of impending dread. Panic attacks are also possible. Usual exorcism or psychoanalytic techniques are sufficient to put an end to these.

Treasure:

The seven bolts of silk and the thread are of some value and are still in presentable condition, although they would benefit from a good washing.





16 Energy Gateway

Overview:

An energy gateway room is used to discourage entry into a secure area. There are three potential configurations for this room. Each has a different solution.

Prelude:

You seem to hear a buzzing or humming sound ahead of you, like a loud drone of bees. You also detect a sharp odor, somewhat like the smell present after a bolt of lightning.

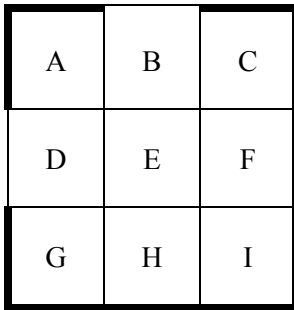
Physical Description:

In the center of the room stands a crystalline obelisk [large metal rod]. From it, a wall of glowing energy flows [bolts of sizzling lightning spark] to a similar post in the corner.

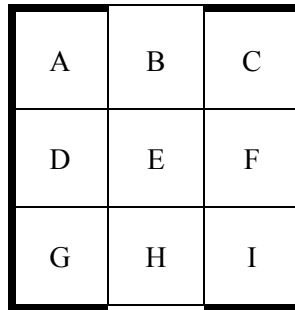
Special Setting Considerations:

The room is square, with doors or open passageways set into the center of two of the walls. These examples are given for a room fifteen feet square but other sizes are possible. Consider that it will take much more energy to power an energy gateway in a larger room. Since the source of the energy is magical or mysterious anyway, that may not be an issue.

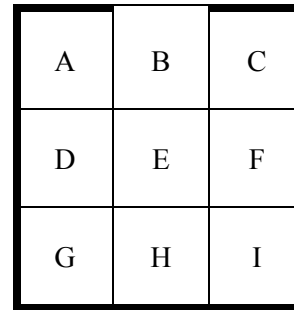
Layout 1



Layout 2



Layout 3



Setting Details:

Possible Layouts are shown above.

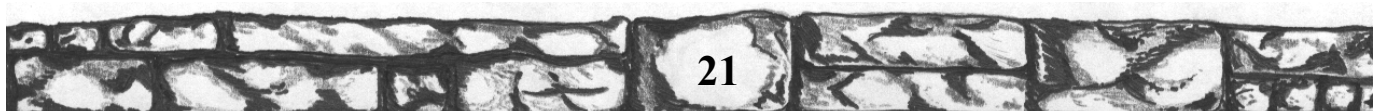
Square E holds a large metal rod or crystalline obelisk, and the four corners of the room (the outer corners of squares A, C, G, and I) sport similar materials, either in the form of poles running from floor to ceiling or flat panels affixed to the walls. Bolts or sheets of some sort of energy (such as electricity or plasma) arc from the central obelisk to one of the corners at a time.

When the heroes first see the room, the energy field should be blocking their way to the room's other door. Squares B, D, F, and H are pressure-sensitive or rigged with magical motion detectors such that the position of the field responds to the movements of creatures within the room. The field can only flow between the central source and one corner of the room at a time, but the position of the field shifts as creatures move between the squares. The movements of the field should be designed to block the

characters' progress toward the other egress point, as follows:

Layout 1: The energy field initially flows between the center of square E and the outer corner of square A. Stepping on square B or square D causes the field to resume its initial position. Stepping on square F causes the field to flow from square E to square C. Stepping on square H causes the field to flow from square E to square G.

Layout 2: The energy field initially flows between the center of square E and the outer corner of either square A or square C, at the GM's discretion. Stepping on square B causes the field to resume its initial position. Stepping on square D causes the field to flow from square E to square G. Stepping on square F causes the field to flow from square E to square I. Stepping on square H causes the field to flow from square E to either square G or square I, at the GM's discretion, but it should always have the same effect.





Layout 3: The energy field initially flows between the center of square E and the outer corner of square C. Stepping on square B or square F causes the field to resume its initial position. Stepping on square D causes the field to flow from square E to square A. Stepping on square H causes the field to flow from square A to square I.

As the GM, you must make a few important decisions about how this room works in order for the adventurers to successfully navigate it.

First, you must select the energy type and strength. The energy field needs to deal enough damage that simply walking through the field and sucking up the damage is not a reasonable option for the party. Alternately, the energy field could be an impenetrable but non-damaging force field. Make note of any special properties of the energy type you have chosen; for example, if you choose arcing electricity, it might “fork” and strike not only the metal receptors in the corners but also characters clad in metal armor.

Second, you must decide how the room gets its input from squares B, D, F, and H. Common input types are pressure sensitivity, optical sensors, or magical detection. Your decision on this matter will affect the ability of the group to circumvent the gateway using trap-disabling skills, flight, or other powers. It should be difficult, but not completely impossible, for high-level characters to disable the input mechanism by using appropriate skills or spells.

Third, you must decide how the room responds to ambiguous or contradictory input. For example, if a person in a Layout 3 room steps on square B, then square D, then square H, causing the field to flow from square E to square I. But what happens if another character in the party then steps on square B? This decision will depend in part on your decision about the triggering mechanism. The easiest way to handle ambiguous or contradictory input is to allow the most recent state change to take precedence. Thus, in the example just cited, when the second person steps on square B, the energy field would shift to a position between square E and square C. However, you could choose other methods of disambiguation. The important thing is that you know before the group hits the room what the method of disambiguation will be, and that you stick with it consistently. Unless the party can circumvent the mechanism itself, their best bet for getting through

the room is to manipulate the room according to its own rules. In order for them to succeed in that venture, you need to know exactly what rules you want the room to recognize.

Treasure: None

17 *Schrödinger's Room*

Overview:

This room is based off of Erwin Schrödinger's thought paradox of 1935. Schrödinger was a contemporary of Einstein's and created the thought paradox to point out some of the problems inherent in quantum mechanics. The experiment consists of placing a cat in a sealed box. Attached to the box there is a device that will release poison gas into the box, killing the cat. The device is set to go off when a radioactive nucleus inside the device decays. Unfortunately, according to quantum mechanics the unobserved nucleus is described as mixture of “decayed nucleus” and “undecayed nucleus.” However, when you open the box you automatically know whether the nucleus is decayed or not because the cat is either alive or dead and therefore there has to be some point the mixture is no longer a mixture of “both states” but one or the other.

This little paradox has been kicked around for years and been misconstrued as Schrödinger saying the cat would be both alive and dead at the same time. While being a funny idea, Schrödinger never intended that to be the main idea of the paradox. The following room on the other hand takes the idea of an alive and dead cat and runs with it, making for an either funny/annoying room or a serious/deadly room depending on the GM.



Prelude:

The cries of a cat echo from the room ahead. The occasional scratch of claws on a door can also be heard. As you approach the door the sounds become louder and more incessant, as if it knows you are there. The door itself is smooth and slides into the wall rather than opening on a hinge.





Physical Description:

The door slides open with some difficulty as heavy springs seem to try to keep it closed. The yowling



has stopped and a smell of decay escapes the room. The room is completely empty except for the body of a small cat lying in the middle of the room. The walls, floor, and ceiling are all perfectly smooth with only the doorways breaking their perfection.



Setting Details:

The room is empty besides the cat and the smell of decay.

Special Setting Considerations:

As mentioned before there are a few ways to play this room as described below:

Funny/Silly: Once the room has been opened the cat's state is "set" (e.g. it is dead). If the party leaves the cat in the room and closes the door, the cat's state will "reset" at which point the cat is alive again. As long as the cat is the only one in the room, its state will "reset." For future incidents of opening the door, the GM can randomly determine whether the cat is alive or dead. If the cat is removed (either when alive or dead) it will keep that state and a new cat will be created. (Again, only as long as



the room is empty.) By constantly removing the cats, one can produce a nearly unlimited supply of cats. The cats can change color/type at the GM's discretion.

Serious/Deadly: In the second scenario any once or currently living object in the room will have its "state" changed by it. Anyone outside the room opening the door will cause the state of the objects within it to "set" to either alive or dead. This state is the same for all of the objects in the room.



Example: Torc and Quantar enter the room and find the dead cat. The door closes behind them and Erendel is left outside. Erendel decides to open the door and the GM flips a coin to determine the fate of Torc, Quantar, and the cat. The GM decides everyone's state is set to "dead" so Erendel finds the remains of Torc, Quantar, and the cat. Horrified he lets the door slam closed in front of him. Quickly realizing Torc and Quantar have some good stuff on their bodies, Erendel reopens the door and the GM once again flips a coin, this time making Torc, Quantar, and the cat "alive," much to Erendel's chagrin. Thinking quickly, Erendel shuts the door again...

This version of the room does not create a new cat if the cat is ever removed.

Treasure: None, except a limitless supply of cats...



No cats were harmed in the making of this product.





Dungeon Bricks: Encounters and Traps

Encounters

18 Volcanic Workshop; CR 17

Overview:

While investigating a peculiar source of heat, the adventurers discover the remains of a magical laboratory. Encounter: Six magmins, four iron golems.

Prelude:

The air smells faintly of sulfur and progressively heats up as you approach an ebony door. The floor, walls and ceiling around the door have a slightly lumpy appearance—a closer look shows that layers of minerals have been deposited over the rock with a regular if strange distribution. The door is wooden and strangely also has a wooden doorknob, but its surface has been scorched so completely that it is entirely black.

Physical Description:

[When the party opens the door:] Crisp lines dominate most of this domed room—the native stone has been planed smooth on the floor and walls, while thick, white lines on the ceiling rise upward from each of the four corners to meet over the precise center of the room. On the floor under the apex point sits a perfectly round stone well, its wall exactly four feet tall. Incredible heat radiates upwards from the roiling, bright orange liquid therein. The room's only imperfect item here—a large stone table—lies shattered next to the wall, scattered with gray-black ashes. The floor is marked with straight lines and angles, as well as small holes here or there. In the corners of the room, four tall humanoid figures are visible.



The air smells even more sulfurous, with the thick liquid occasionally bubbling and throwing out odiferous vapors.

Setting Details:

The statues in the corners are iron golems engraved with sigils corresponding to one of the four elements, among other things. The intricate work on the floor is intended to represent the inner workings of a volcano under strict control. Other magical writings can be found on the walls and floor, all related to the idea of subverting a volcano (or at least an underground magma pocket) to one person's control. Each of the four golems stands on a stone block that could be removed if the golems were out of the way. However, if the adventurers attempt to interfere with the golems or approach the smashed table, the golems and magmins will attack. The holes in the floor are too small to fall through, but could trap the point of someone's sword or footwear, or individual toes if the adventurers do not wear enclosed shoes or boots. Also, the lava may randomly spew out super-heated fumaroles of poisonous gases.

Special Setting Considerations:

The old wizard that used this room might have set some magical traps that have not yet been removed. The room only really needs to be angular as described above—it can be as large or small as necessary, as long as it will accommodate the golems. The deciding point for whether the magmins and golems attack or not is whether the heroes display greed in general or curiosity about the destroyed table.

Encounter Details:

[If the party tries to move a golem:] As you attempt to lever the statue off its perch, you hear a metallic creaking and notice the fingers on the statue's hands starting to twitch. There are answering creaks from the other corners of the room. Then the central pool bubbles and hisses—something solid seems to be moving inside it. The room becomes noticeably hotter and the chemical odor gets stronger as the golem's long fingers reach out for your throat. The stench becomes overpowering as the creature's metal jaw lowers and a cloud of noxious gas pours out.



[If the adventurers approach the table first:] As you approach the crushed table, there is a faint tremor underfoot. A thick cloud of gas spews from the lava pool, carrying droplets of molten rock with it. Several of the carvings on the walls turn dull orange and loud metallic creaking sounds come from the room's four corners. Small red-orange hands emerge from the center pool, followed closely by several angry red-orange heads with sparkling black eyes and expressions of ineffable hatred on their faces.

Special Monster Considerations:

The magmins are paranoid about the intention of anyone approaching the shattered bench—at one point they were enslaved to the old wizard who used this workshop, who built his items of power on that bench. The magmins managed to kill him, but only after many years of servitude. Consequently they will not allow anyone to approach the stone table or to interfere with the golems, now their powerful servants. The iron golems were once the wizard's servants, but the magmins eventually found out how to control them and now use them to help repel or kill off overly curious intruders. Many of the carvings and small holes on the floor are connected to the central pool by a series of unseen levers and connecting pipes. The magmins can activate and control these at will, channeling molten lava into the carvings to form the equivalent of a minefield. They can also channel and pressurize lava in the pipes leading to the holes in order to create small geysers of molten rock, though they will avoid using these near the iron golems so that the golems do not melt. The magmins are the brains of the operation, and if they are forced to retreat deep into the lava pool, the golems will shut down where they stand. Clever players or characters may wonder why such an obviously magical room was not looted, defiled or filled with corpses—any and all bodies are dumped into the lava pool after any worthwhile trinkets secreted under the earth golem's floor panel. The magmins only want to chase off intruders, but will happily kill them if they refuse to leave quickly.

Treasure:

Under the stone holding the golem marked with the earth glyph, you first discover a large and very heavy steel box [6 gp] with a large number of burn marks on it. The lock is easily forced and inside hundreds of gold pieces [1,000 gp] gleam in the

light of the lava pool, as does a small gold bracelet [60 gp]. Under this there is a leather sack [1 gp] that clinks—it holds a matched set of heavily inscribed brass drinking mugs with jade inlays [300 gp each], as well as a small silver chalice set with highly polished lapis lazuli [120 gp]. Next to the leather sack there is a carefully embroidered and heavily decorated bag of soft sheepskin [3 gp], turned about so that the wool is on the inside. You pull out a matched pair of golden combs with intricate dragon designs on them—each of them has tiny garnet eyes [1,300 gp apiece]. There are two weapons. The first is a silvery logsword with a black jewel [jet] in the hilt, in a heavily worked scabbard [1,000 gp]. Though the other weapon is smaller, it is also more obviously valuable—it has a polished star ruby at the top of the pommel and the blade itself gleams the odd mix of hues seen in electrum [1,500 gp]. At the very bottom of the box is a second smaller iron box [2 gp] and wrapped in a soft gray cloth [1 sp], is a small metal wand in the shape of a snake and its mirror reflection. Small glyphs and sigils dot the snakes' hides [a *Wand of Cure Moderate Wounds*, 4,500 gp]. [Total treasure value 11,392.1 gp] [The other holes may contain other treasure or items at the GM's discretion.]

Magmin

Size/Type: Small Elemental; Hit Dice: 2d8+2 (11 hp); Initiative: +0; Speed: 30 ft. (6 squares); Armor Class: 17 (+1 size, +6 natural), touch 11, flat-footed 17



Base Attack/Grapple: +1/-1; Attack: Burning touch +4 melee touch (1d8 fire plus combustion) or slam +4 melee (1d3+3 plus combustion); Full Attack: Burning touch +4 melee touch (1d8 fire plus combustion) or slam +4 melee (1d3+3 plus combustion); Space/Reach: 5 ft./5 ft.

Saves: Fort +3, Ref +3, Will +0; Abilities: Str 15, Dex 11, Con 13, Int 8, Wis 10, Cha 10

Special Attacks: Combustion, fiery aura; *Special Qualities:* Damage reduction 5/magic, darkvision 60 ft., elemental traits, immunity to fire, melt weapons, vulnerability to cold





Skills: Climb +4, Spot +3; *Feats:* Great Fortitude

Challenge Rating: 3; *Treasure:* Standard coins; standard goods (nonflammables only); standard items (nonflammables only); *Alignment:* Always chaotic neutral

Magmins are small, human-shaped beings from the Elemental Plane of Fire that radiate intense heat and are wreathed in an aura of searing flames. A typical magmin is 4 feet tall and weighs 400 pounds. Magmins speak Ignan.

Combat

Although small, magmins are dangerous opponents. Their touch is effective against those who lack protection or immunity from heat and flames, but if faced with opponents who have immunity to fire, magmins rely on their slam attack. In any case, magmins are not valiant fighters. They usually flee if injured, although often only far enough to set up a fiery ambush for their enemies.

A magmin's natural weapons are treated as magic weapons for the purpose of overcoming damage reduction.

Combustion (Ex): Anyone a magmin touches must succeed on a DC 12 Reflex save or take an extra 1d8 points of fire damage as clothes ignite or armor becomes searing hot. The damage continues for another 1d4+2 rounds after the magmin's last successful attack. Magmins can also ignite flammable materials with a touch. The save DC is Constitution-based.

Fiery Aura (Ex): Anyone within 20 feet of a magmin must succeed on a DC 12 Fortitude save or take 1d6 points of heat damage per round from the intense heat. The save DC is Constitution-based.

Melt Weapons (Ex): Any metal weapon that strikes a magmin must succeed on a DC 12 Fortitude save or melt away into slag. The save DC is Constitution-based.

Iron Golem

Size/Type: Large Construct; *Hit Dice:* 18d10+30 (129 hp); *Initiative:* -1; *Speed:* 20 ft. (4 squares); *Armor Class:* 30 (-1 size, -1 Dex, +22 natural), touch 8, flat-footed 30

Base Attack/Grapple: +12/+28; *Attack:* Slam +23 melee (2d10+11); *Full Attack:* 2 slams +23 melee (2d10+11); *Space/Reach:* 10 ft./10 ft.

Saves: Fort +6, Ref +5, Will +6; *Abilities:* Str 33, Dex 9, Con Ø, Int Ø, Wis 11, Cha 1

Special Attacks: Breath weapon; *Special Qualities:* Construct traits, damage reduction 15/adamantine, darkvision 60 ft., immunity to magic, low-light vision

Challenge Rating: 13; *Treasure:* None; *Alignment:* Always neutral

This golem has a humanoid body made from iron. An iron golem can be fashioned in any manner, although it almost always displays armor of some sort. Its features are much smoother than those of a stone golem. Iron golems sometimes carry a short sword in one hand. An iron golem is 12 feet tall and weighs about 5,000 pounds. An iron golem cannot speak or make any vocal noise, nor does it have any distinguishable odor. It moves with a ponderous but smooth gait. Each step causes the floor to tremble unless it is on a thick, solid foundation.

Combat

Breath Weapon (Su): 10-foot cube, cloud of poisonous gas lasting 1 round, free action once every 1d4+1 rounds; initial damage 1d4 Con, secondary damage 3d4 Con, Fortitude DC 19 negates. The save DC is Constitution-based.

Immunity to Magic (Ex): An iron golem is immune to any spell or spell-like ability that allows spell resistance. In addition, certain spells and effects function differently against the creature, as noted below.

A magical attack that deals electricity damage slows an iron golem (as the slow spell) for 3 rounds, with no saving throw.

A magical attack that deals fire damage breaks any slow effect on the golem and heals 1 point of damage for each 3 points of damage the attack would otherwise deal. If the amount of healing would cause the golem to exceed its full normal hit points, it gains any excess as temporary hit points. For example, an iron golem hit by a fireball gains back 6 hit points if the damage total is 18 points. An iron golem gets no saving throw against fire effects.

An iron golem is affected normally by rust attacks, such as that of a rust monster or a rusting grasp spell.





19 The Altar Room; CR 16

Overview:

Once a chamber for the ritual worship of a long-forgotten, and obviously evil deity, the room remains as it was when benevolent forces raided the temple long ago. The GM should determine what being or creature is being worshipped here. Trap: Glyph of Warding spell on the door; Encounter: Stone Golem protecting the altar.

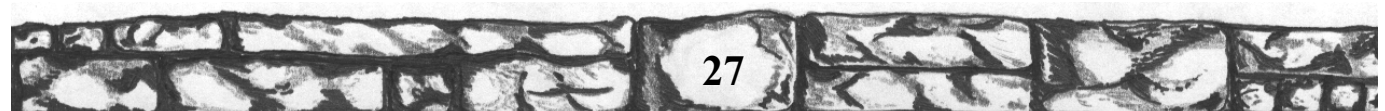
Prelude:

Down a wide set of steps covered with a dingy, rotting carpet that was once perhaps a deep purple in color, you come to a set of double doors overlaid with a plating of hammered bronze. Burnt-out torches sit in sconces on either side of the doorway. An articulately carved ivory panel is embedded in the center of each door, depicting the exploits of some powerful personage. [The doors are sealed with a Glyph of Warding (Blast, Fire): CR 4; spell; spell trigger; no reset; spell effect (glyph of warding [blast], 5th-level cleric, 2d8 fire, DC 14 Reflex save half damage); multiple targets (all targets within 5 ft.); Search DC 28; Disable Device DC 28. It will be set off when the first character attempts to open the doors unless the long-forgotten deity's name is spoken (Knowledge/Religion check DC 35 to determine).]

Physical Description:

[If they make it through the doorway:] You step through the doorway onto a landing atop another set of wide stone steps. The carpet here is of an intensely deep

purple hue, and it runs down the steps and continues to the far end of an immense chamber. The vaulted ceiling rises high above you, supported by a row of columns on either side of the room. Each is embossed with various images similar to those found on the doors behind you. Lining the walls behind the columns hang ancient tapestries bearing grisly images of unspeakable acts of violence. [They are very delicate and will fall to pieces if disturbed.]





Upon a raised dais at the far end of the chamber sits an altar of carved stone approximately ten feet long, four feet wide, and four feet tall. Several ghastly images akin to those upon the columns and tapestries are sculpted around the sides of the altar. They are stained with the drippings of blood, and the surface of the altar is coated with the dark evidence of countless sacrifices. It appears that the surface of the altar is a slab set on top of the stone and fluted decorations that could be handholds are along the sides of the slab. It is not readily apparent if the altar is hollow beneath the slab or not. On either side of the altar stand brazen censers on tripods of iron. Heaps of ashes and traces of half-burnt herbs and minerals rest within the bowls. Behind the altar is an eighteen-foot-tall effigy of a being that resembles the central figure of the other images throughout the chamber. He stands, arms folded across his chest, and appears to be staring angrily down upon you. [If the adventurers try to move the slab they find that they can do so.]

Encounter Details:

[If the characters attempt to open the altar, determine if the party is surprised. If the group tries to move the slab without specifically saying that someone is standing guard then it is reasonable to assume that they are intent on the possibility of treasure and are surprised.] **You hear the sound of stone grating against stone but the way the sound echoes through the chamber it is impossible to tell where it came from. The lid of the altar is extremely heavy and takes several people to lift. [DC 55 to lift.] As you remove the lid the shadows seem to gather around you and the grating of stone upon stone continues to grow louder. Suddenly a massive stone arm strikes down from above and you realize that the great stone statue which had loomed over you is attacking.**

[If the heroes are not surprised:] **You hear the sound of stone on stone, but the lid doesn't shift. A shadow plays across the altar and you turn to see the giant statue, its hands balled into huge fists, stepping downward towards your position.**

Special Monster Considerations:

The golem will use its huge fists like massive clubs and attempt to smash the characters into the flagstone floors. If the characters run away from the altar and

remain at least fifty feet away from it, the golem will return to its pedestal and resume its stance.



Treasure:

[If the characters defeat the golem they then have an opportunity to finish removing the stone slab and check inside the altar.] **Once the dust has settled, you are able to continue to remove the stone slab that forms the surface of the altar. The altar is indeed hollow and a rich purple linen cloth decorated with gold thread covers a gray stone coffer that is set within the side walls of the altar, which is approximately five feet wide and two feet deep. There is no lid except for the rich purple covering [10 gp]. Pulling it aside, there flashes more gold from the tops of leather bags that are so full they can hardly be closed. You may be the first humans who have seen this treasure for a very long time. Looking through the coffer you find fifteen large leather sacks [2 gp each] filled with gold coins of an ancient civilization [7,400 gp], one small leather pouch [5 sp] containing four yellowish gemstones [citrine, 100 gp each], a small wooden box [5 sp] containing a golden ring engraved with ancient runic symbols [*Ring of Protection +1*; 2,000 gp], an apparently unremarkable stone cube [*Stone of Alarm*; 2,700 gp], and, wrapped inside a black linen cloth [4 sp], you find a delicate-looking mummified hand attached to a golden neck-chain [*Hand of the Mage*; 900 gp]. [Total treasure value 13,441.4 gp]**

Greater Stone Golem

Size/Type: Huge Construct; Hit Dice: 42d10+40 (271 hp); Initiative: -2; Speed: 20 ft. (4 squares); Armor Class: 27 (-2 size, -2 Dex, +21 natural), touch 6, flat-footed 27





Base Attack/Grapple: +31/+52; *Attack:* Slam +42 melee (4d8+13); *Full Attack:* 2 slams +42 melee (4d8+13); *Space/Reach:* 15 ft./15 ft.

Saves: Fort +14, Ref +12, Will +14; *Abilities:* Str 37, Dex 7, Con Ø, Int Ø, Wis 11, Cha 1.

Special Attacks: Slow; *Special Qualities:* Construct traits, damage reduction 10/adamantine, darkvision 60 ft., immunity to magic, low-light vision.

Challenge Rating: 16; *Treasure:* None; *Alignment:* Always neutral.

This golem has a humanoid body made from stone. A greater stone golem is 18 feet tall and weighs around 32,000 pounds. Its body is frequently stylized to suit its creator. For example, it might look like it is wearing armor, with a particular symbol carved on the breastplate, or have designs worked into the stone of its limbs.

Combat

Greater stone golems are formidable opponents, being physically powerful and difficult to harm.

Slow (Su): A greater stone golem can use a slow effect, as the spell, as a free action once every 2 rounds. The effect has a range of 10 feet and a duration of 7 rounds, requiring a DC 31 Will save to negate. The save DC is Constitution-based.

Immunity to Magic (Ex): A greater stone golem is immune to any spell or spell-like ability that allows spell resistance. In addition, certain spells and effects function differently against the creature, as noted below.

A transmute rock to mud spell slows a greater stone golem (as the spell) for 2d6 rounds, with no saving throw, while transmute mud to rock heals all of its lost hit points.

A stone to flesh spell does not actually change the golem's structure but negates its damage reduction and immunity to magic for 1 full round.

20 Devilish Prison; CR 11

Overview:

The adventurers, pursuing a dying enemy, discover a previously hidden door. *Encounter:* Two chain devils, two hellcats.

Prelude:

The creature [person] you were chasing thought to try to escape you, but you easily keep the hidden door from closing, its hinges giving way as it smacks solidly up against the opposite wall. The corridor behind it is narrow and crooked, but you hear an echoing thud as your quarry falls to the ground somewhere in the distance. The amount of smeared blood on the floor and the walls seems to indicate that your target suffered a serious wound before running down this passage. Past the now-dead body, you spy a dust- and cobweb-covered door, bumpy and uneven with some shallow and indecipherable markings on it and its tarnished brass doorknob. A piece of rusted chain hangs down from the top of the door, a fat spider staring at you from the bottom link.

Physical Description: See *Encounter Details*.



Setting Details:

The markings are for protection, and keep this room's chain devils and hellcats inside as long as the door is intact. Should someone attempt to pull the chain on the outside of the door, there is a chance they will rip the door from its hinges or in some other way let the devils out. If they do, the hellcats will head straight for the party while the chain devils will use their ability to extend chains' lengths and lash at the characters with them. If the heroes manage to defeat or drive off the devils, inside the room or out of it, or somehow avoid being attacked by them long enough





to take a look around inside the room, they discover that the altar was the summoning altar of some long-dead dungeon inhabitant. A variety of once-potent but now useless magical components reveal that someone or something had tried to summon and bind the devils to some purpose, but it seems the creatures got the drop on the summoner and killed him, her or it before they could be bound. A piece of parchment on the altar has a sigil on it that bears an extremely faint resemblance to what was carved on the door—a seal to keep the devils imprisoned, or at least out of the dungeon at large. The monsters keep their stockpile of treasure in the original summoning circle in mockery of the dead summoner's attempt at seizing control over their wills and their fates. Through the years they have also managed to secure additional chains and have draped the room with them so that they have very few blind spots where prepared chains cannot reach.

Special Setting Considerations:

However high the ceiling is, chains will be dangling at the average dungeon inhabitant's head height. The chain devils imprisoned here have had a lot of time to create more chains and hang them from the ceilings or strew them about the floor, giving them a lot of potential for using their Dancing Chain power. The burning candles also provide enough light for the average human to see, thereby obscuring the presence of the hellcats, though if the adventurers are observing closely they will see something move toward them in the darkness that was not there in the light.

Encounter Details:

The chain thumps against the door as you enter the room, then it rattles loudly and slams the door closed, barbed spikes sprouting out of it to pierce the doorframe as well as the door itself. Stone fragments fall from above, bouncing lightly from the lengths of chain scattered around the room. You see chains immediately in front of your face, dangling from the vaulted and ribbed ceiling. At some distance you make out what looks like an altar with a pair of large candles, their light flickering in the gloom. Something starts to move in the darkness; you see more of an impression than definable motion. A malicious cackle sounds from overhead as the chains all around you begin to rattle and grow cruel barbs, dancing in front of you like cold metal snakes. A tall man wrapped in

chains and leering horribly in your direction strides forth from the direction of the altar, backlit by the dim light, with serpentine chains dangling from the ends of his thick arms.

Special Monster Considerations:

One chain devil will move up to offer the heroes a challenge to melee combat, but the other will lurk above the door using Dancing Chains to keep the door sealed and to attack the party. The two hellcats here will try to get within the group's source of illumination and then attack whoever seems weakest—probably a magic user or someone with a missile weapon. The demons have been imprisoned in this room for a very long time and have developed a wide variety of ambush tactics to use on intruders—they are aware of their own weaknesses, but not of all the possible ways of exploiting them. If the heroes demonstrate a particularly clever way of injuring the creatures, the chain devils will withdraw first and unseal the door to the corridor, the hellcats then retreating if still alive. The lead chain devil should be more powerful than a normal chain devil. He will use Dancing Chains to pluck arrows out of the air (as the Deflect Arrows feat), seize an enemy's ankles and upset him or her (Trip Attack), or perform all other sorts of sneaky tricks with the chains draped around him, hanging from the ceiling or lying on the floor. If a GM needs to increase the lethality of the encounter, the hellcat group can be increased to a pride of six or ten, and the number of chain devils could be increased in addition to or instead of that.



Treasure:

In front of the altar, in the middle of a circle drawn in ancient blood, a huge heap of gold coins [13,000gp] reflects the candlelight in a million notes in the dusty room. At the top of the pile of coins is a leering four-armed golden idol covered with chains [500 gp]. Lying in front of the circle and perfectly parallel with the altar is a solid black scabbard trimmed with still-gleaming steel—the finely crafted leather-wrapped hilt belies the weight of the weapon inside [Masterwork Cold Iron Longsword, 630 gp]. On the altar itself is a small leather flask with some arcane markings on it [containing a *Potion of Mage Armor*, 50 gp;





Spellcraft check DC 25 to translate markings]. **On the right-hand side of the altar, next to one candlestick, lies a plain iron stick while on the left-hand side there is another slender rod carved in the shape of an adder** [a *Wand of Enlarge Person* (750 gp) and a *Wand of Acid Arrow* (4,500 gp), respectively]. [The two candlesticks are made of brass and worth 2 gp each.] [Total treasure value 19,434 gp]

Chain Devil (Kyton)

Size/Type: Medium Outsider; Hit Dice: 8d8+16 (52 hp); Initiative: +6; Speed: 30 ft. (6 squares); Armor Class: 20 (+2 Dex, +8 natural), touch 12, flat-footed 18

Base Attack/Grapple: +8/+10; Attack: Chain +10 melee (2d4+2/19-20); Full Attack: 2 chains +10 melee (2d4+2/19-20); Space/Reach: 5 ft./5 ft. (10 ft. with chains)

Saves: Fort +8, Ref +8, Will +6; Abilities: Str 15, Dex 15, Con 15, Int 6, Wis 10, Cha 12

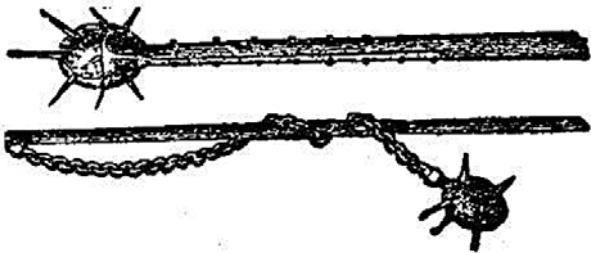
Special Attacks: Dancing chains, unnerving gaze

Special Qualities: Damage reduction 5/silver or good, darkvision 60 ft., immunity to cold, regeneration 2, spell resistance 18

Skills: Climb +13, Craft (blacksmithing) +17, Escape Artist +13, Intimidate +12, Listen +13, Spot +13, Use Rope +2 (+4 with bindings); *Feats:* Alertness, Improved Critical (chain), Improved Initiative

Challenge Rating: 6; Treasure: Standard; Alignment: Always lawful evil

Kytons are humanlike devils, wrapped in chains instead of clothing. A chain devil is 6 feet tall and weighs about 300 pounds, chains included. Chain devils speak Infernal and Common.



Combat

A chain devil attacks by flailing away with the spiked chains that serve as its clothing, armor, and weapons.

A chain devil's natural weapons, as well as any weapons it wields, are treated as evil-aligned and lawful-aligned for the purpose of overcoming damage reduction.

Dancing Chains (Su): A chain devil's most awesome attack is its ability to control up to four chains within 20 feet as a standard action, making the chains dance or move as it wishes. In addition, a chain devil can increase these chains' length by up to 15 feet and cause them to sprout razor-edged barbs. These chains attack as effectively as the devil itself. If a chain is in another creature's possession, the creature can attempt a DC 15 Will save to break the chain devil's power over that chain. If the save is successful, the kyton cannot attempt to control that particular chain again for 24 hours or until the chain leaves the creature's possession. The save DC is Charisma-based.

A chain devil can climb chains it controls at its normal speed without making Climb checks.

Unnerving Gaze (Su): Range 30 ft., Will DC 15 negates. A chain devil can make its face resemble one of an opponent's departed loved ones or bitter enemies. Those who fail their saves take a -2 penalty on attack rolls for 1d3 rounds. The save DC is Charisma-based.

Regeneration (Ex): Chain devils take normal damage from silvered weapons, good-aligned weapons, and spells or effects with the good descriptor. A chain devil that loses a piece of its body regrows it in 2d6×10 minutes. Holding the severed member against the stump enables it to reattach instantly.

Hellcat (Bezekira)

Size/Type: Large Outsider; Hit Dice: 8d8+24 (60 hp); Initiative: +9; Speed: 40 ft. (8 squares); Armor Class: 21 (-1 size, +5 Dex, +7 natural), touch 14, flat-footed 16

Base Attack/Grapple: +8/+18; Attack: Claw +13 melee (1d8+6); Full Attack: 2 claws +13 melee (1d8+6) and bite +8 melee (2d8+3); Space/Reach: 10 ft./5 ft.

Saves: Fort +9, Ref +11, Will +8; Abilities: Str 23, Dex 21, Con 17, Int 10, Wis 14, Cha 10

Special Attacks: Improved grab, pounce, rake 1d8+3;



Special Qualities: Damage reduction 5/good, darkvision 60 ft., invisible in light, resistance to fire 10, scent, spell resistance 19, telepathy 100 ft.

Skills: Balance +16, Climb +17, Hide +13, Jump +21, Listen +17, Move Silently +20, Spot +13, Swim +17;
Feats: Dodge, Improved Initiative, Track

Challenge Rating: 7; *Treasure:* None; *Alignment:* Always lawful evil

While its appearance suggests it is incorporeal, a hellcat has a corporeal body and can be harmed by physical attacks.

Hellcats use a natural telepathy to communicate with one another and those they encounter. A hellcat measures about 9 feet long and weighs about 900 pounds.

Combat

A hellcat can hold its own in combat thanks to sharp claws and wicked fangs. It prefers to leap upon opponents, just as a lion does. A hellcat's natural weapons, as well as any weapons it wields, are treated as evil-aligned and lawful-aligned for the purpose of overcoming damage reduction.

Improved Grab (Ex): To use this ability, a hellcat must hit with its bite attack. It can then attempt to start a grapple as a free action without provoking an attack of opportunity. If it wins the grapple check, it establishes a hold and can rake.

Pounce (Ex): If a hellcat charges, it can make a full attack, including two rake attacks.

Rake (Ex): Attack bonus +13 melee, damage 1d8+3.

Invisible in Light (Ex): A hellcat is Invisible in any area lit well enough for a human to see. In a darkened area, it shows up as a faintly glowing outline visible up to 30 feet away (60 feet if the viewer has low-light vision). Magical darkness smothers the glow and conceals the outline.

Skills: Hellcats have a +4 racial bonus on Listen and Move Silently checks.

21 Cannibal Undead Refuge; CR 10

Overview:

Searching for weaponry or storerooms, the party stumbles upon the lair of hungry undead. Encounter: Two mohrgs and four attendant zombies.

Prelude:

The route to the storeroom reeks of death and rot and the walls are covered with splashes of dried blood. Rats scuttle into small cracks in the walls as you approach, some carrying bits of bone in their teeth. Rounding a bend, you see part of a heavily gnawed skeleton lying on the floor, one arm reaching towards you in a piteous postmortem





gesture. There is no door in the entranceway and no sound apart from the skittering rats; there is only an ever-increasing odor.

Physical Description:

The large storeroom's heavy wooden shelves are lined with boxes and barrels, though most of these have been broken into or completely splintered. The reek is almost overpowering here and debris is everywhere, predominantly from the containers and their contents. However, mixed in with the smashed bottles and corroded tools are bones—some large, some small, and all with the same chewed-on look seen on the skeleton earlier. As you look around the lid slips from a smashed barrel and falls to the floor. Chunks of preserved meat, until now concealed within the barrel, are visible—the stench released by the fallen lid is nauseating.



Setting Details:

Close examination of any of the gnawed-on skeletons, including the one out in the hall, shows that humans, or at least humanoids far larger than the rats, chewed on the bones. The bones and preserved meat can be those either of previous adventurers or of native inhabitants of the dungeon. The huge heaps of debris conceal the undead—the mohrgs will use this to their advantage by having the lesser creatures pop up in succession, drawing the party's attention and then attacking them while their backs are turned. The creatures' treasure is also scattered amongst the bones, detritus and bits of poorly preserved flesh rotting on the floor.

Special Setting Considerations:

The room needs to be large enough to accommodate at least half a dozen undead concealed in heaps of trash or rubble, as well as a few piles that do not have undead hiding in them. At the GM's discretion there might also be brutal traps concealed near the door or in piles of debris, or tricks used by the undead masters to ensure the successful capture and slaughter of prey. The sheer quantity of things scattered on the floor might also pose a problem for getting and keeping one's footing and at the GM's discretion the

incredible stink in the room could harm the characters.

Encounter Details:

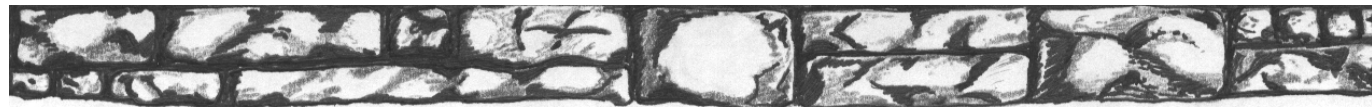
Moments after the fallen lid comes to a halt atop some cracked ribs, several piles of debris explode outwards. Bits of dried meat, rusting metal and rotting garbage rain down as roughly human-looking creatures gain their feet and shamble forth. The sources of the foul air are now obvious—most of the things now shuffling toward you have some shade of bluish-gray skin, but many ragged chunks are missing from their bodies. Their unblinking eyes are milky white and their hands stretch out towards you with long gaunt fingers. Their jaws hang open, festooned with strings of rotting meat dangling from their mouths. Two things that were once men, behind the rest, bear only a partial resemblances to the others—they are clearly dead, but their eyes gleam maliciously and their bodies are practically skeletal, with squirming intestines revealed, filling up the torsos.

[During the attack:] As you assault the slow-moving zombies and small bones crunch underfoot, the two intact undead suddenly move behind large debris piles and disappear from obvious sight. The zombies do not halt in their ponderous motions, stringy bits of flesh swaying from side to side as they move. Then, out of the corners of your eyes you see the two things that had disappeared—they're around your flanks now, and moving towards you with gleeful bloodlust in their dead eyes.

Special Monster Considerations:

The two creatures at the back are mohrgs, the masterminds behind this attack. They were once feared murderers and brigands and will be dressed in such clothing or equipment as is appropriate for the area around the dungeon. The zombies are the bodies of dungeon inhabitants or adventurer victims, at the GM's discretion. In either case the zombies do not wear armor, as the undead masters ripped it from their bodies before murdering them. The mohrgs use the zombies to keep the party busy, making use of their own quickness to circle around the group's flanks using debris piles to conceal their approach, half to each side, and then attack. This Encounter is designed for a pair of mohrgs and a quartet of human zombies. If necessary the GM can increase the



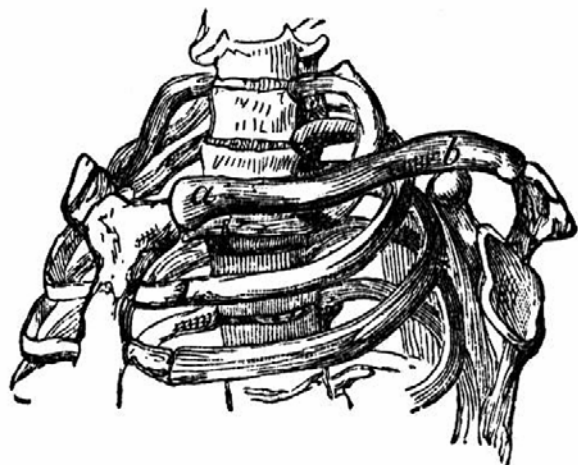


number of mohrgs and/or zombies, though the room will need to be proportionately bigger. This Encounter was also inspired by bad zombie movies—at the GM’s discretion the zombies may be able to speak a few words, most likely “Brains,” “Meat,” and “Kill.” The mohrgs are silent, but clearly more intelligent and a great deal faster. Other zombie movie tropes can be added as appropriate or desired. The mohrgs will fight to the death or until one character for each mohrg in the scenario is killed, at which point they will allow the party to escape. They can no longer process the ideas of retreat or compromise, but retain the concept of eating their fill. They do not care if they or the zombies kill the targets.

Treasure:

Though the mohrgs and zombies have no treasure on them—the zombies were stripped almost bare before being eaten alive and the mohrgs have lost the ability and desire to use anything other than their fists for killing—there is treasure scattered on the floor.

In rummaging around amidst the rotting meat scraps and corroding metal, you uncover several pouches and bags on various belts, holding a few hundred gold pieces, all told [400 gp]. You find



some unfortunate soul’s complete rib cage under half of an old ale barrel—he or she evidently tried to cover a small iron-banded box [2 gp] while dying. Opening it, you discover a small statue of religious appearance, made of what feels like solid gold [900 gp]. Concealed in a rotted leather bag are two small round bottles with narrow cylindrical necks—one has a caduceus painted on its side, the other has a bundle of broken arrows

[potions of *Cure Moderate Wounds* (300 gp) and *Protection from Arrows 10/magic* (300 gp), respectively]. **A rune-carved wand adorned with eagle feathers hangs from a small lanyard on the sad remnants of what used to be a fine woven sash [a *Wand of Eagle’s Splendor*; 4,500 gp]. Next to this is a small wooden box with a single remaining tarnished brass hinge—inside there is a pair of shaped concave sapphires, each roughly the size and dimension of a normal human’s pupil. [*Eyes of the Eagle*; 2,500 gp]. [Total treasure value 8,902 gp]**

Mohrg

Size/Type: Medium Undead; Hit Dice: 14d12 (91 hp); Initiative: +9; Speed: 30 ft. (6 squares); Armor Class: 23 (+4 Dex, +9 natural), touch 14, flat-footed 14

Base Attack/Grapple: +7/+12; Attack: Slam +12 melee (1d6+7) or tongue +12 melee touch (paralysis); Full Attack: Slam +12 melee (1d6+7) and tongue +12 melee touch (paralysis); Space/Reach: 5 ft./5 ft.

Saves: Fort +4, Ref +10, Will +9; Abilities: Str 21, Dex 19, Con Ø, Int 11, Wis 10, Cha 10

Special Attacks: Improved grab, paralyzing touch, create spawn;

Special Qualities: Darkvision 60 ft., undead traits

Skills: Climb +13, Hide +21, Listen +11, Move Silently +21, Spot +15, Swim +9; *Feats:* Alertness, Dodge, Improved Initiative, Lightning Reflexes, Mobility

Challenge Rating: 8; Treasure: None; Alignment: Always chaotic evil

Mohrgs are the animated corpses of mass murderers or similar villains who died without atoning for their crimes. Most mohrgs are 5 to 6 feet tall and weigh about 120 pounds.

Combat

Like zombies, mohrgs attack by slamming enemies with their fists. They often catch opponents flat-footed, for they move much faster than zombies.

Improved Grab (Ex): To use this ability, a mohrg must hit a creature of its size or smaller with its slam attack. It can then attempt to start a grapple as a free action without provoking an attack of opportunity.

Paralyzing Touch (Su): A mohrg lashes out with its tongue in combat. An opponent the tongue touches must succeed on a DC 17 Fortitude save or become





paralyzed for 1d4 minutes. The save DC is Charisma-based.

Create Spawn (Su): Creatures killed by a mohrg rise after 1d4 days as zombies under the mohrg's control. They do not possess any of the abilities they had in life.

Zombie

Human Commoner Zombie

Size/Type: Medium Undead; Hit Dice: 2d12+3 (16 hp); Initiative: -1 Speed: 30 ft. (6 squares; can't run); Armor Class: 11 (-1 Dex, +2 natural), touch 9, flat-footed 11

Base Attack/Grapple: +1/+2 Attack: Slam+2 melee (1d6+1) or club +2 melee (1d6+1) Full Attack: Slam+2 melee, (1d6+1) or club +2 melee (1d6+1) Space/Reach: 5 ft./5 ft

Saves: Fort +0, Ref -1, Will +3 Abilities: Str 12, Dex 8, Con Ø, Int Ø, Wis 10, Cha 1

Special Attacks: none

Special Qualities: Single actions only, damage reduction 5/slashing, darkvision 60 ft., undead traits

Skills: none *Feats:* Toughness

Challenge Rating: ½; *Treasure:* None; *Alignment:* Always neutral evil

Zombies are corpses reanimated through dark and sinister magic. Because of their utter lack of intelligence, the instructions given to a newly created zombie must be very simple. "Zombie" is an acquired template that can be added to any corporeal creature (other than an undead) that has a skeletal system (referred to hereafter as the base creature).

Attacks: A zombie retains all the natural weapons, manufactured weapon attacks, and weapon proficiencies of the base creature. A zombie also gains a slam attack.

Damage: Natural and manufactured weapons deal damage normally. A slam attack deals damage depending on the zombie's size. (Use the base creature's slam damage if it's better.)

Special Attacks: A zombie retains none of the base creature's special attacks.

Special Qualities: A zombie loses most special qualities of the base creature. It retains any extraordinary special qualities that improve its melee

or ranged attacks. A zombie gains the following special quality.

Damage Reduction (Ex): A zombie has damage reduction 5/slashing. Zombies are lumbering masses of flesh.

Single Actions Only (Ex): Zombies have poor reflexes and can perform only a single move action or attack action each round. A zombie can move up to its speed and attack in the same round, but only if it attempts a charge.

Skills: A zombie has no skills.

Feats: A zombie loses all feats of the base creature and gains Toughness.

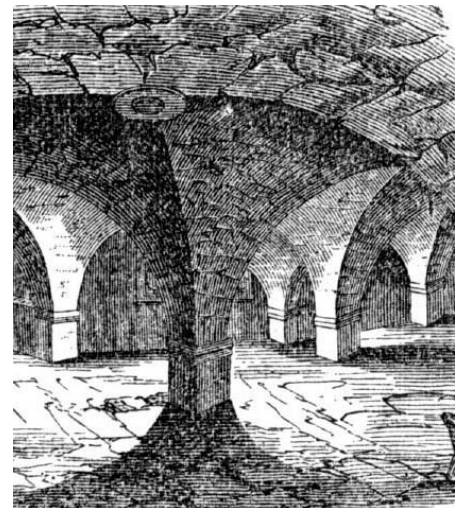
22 Delver Amphitheatre; CR 9

Overview:

Following strange noises, the adventurers locate an underground theatrical hall. Encounter: One delver.

Prelude:

Strange sounds and echoes, slightly muted and emanating from a sort of doorway, rise up a small set of stairs off to one side. Some sort of furry animal hide, by this point too rotted and decayed to be identifiable or of much use, hangs across a cord strung from one side of the arch to the other. It is markedly cooler around this entrance than in the rest of the dungeon.



Physical

Description:

When you push aside the skin it falls to the floor in a pile of brownish scraps, a cloud of dust rising from it. The room beyond is too large to be lit easily—it seems to be semicircular, at least, as the walls around the entrance curve off in a manner suggesting a coordinated shaping effort. The grey stone ceiling far overhead has a lot of long





stalactites and broken stumps, though the rock debris from the stumps is nowhere to be seen. The floor slopes down slightly towards the center of the room, where a small raised platform has been constructed a few feet above the floor. A small pond has collected around the stage, but even in dim light you can see the water is stagnant and greenish-colored. The platform butts up against mostly uncut rock, but there is a damp cold breeze coming up from a wide crack behind it.

Setting Details:

The group will probably want to look into the source of the breeze, as well as determine if there is any sort of treasure to be had around the stage. The hole behind the stage is rough, but there is no immediately obvious bottom. Apparently whoever was carving or shaping the floor broke through the rock into an air pocket. There are several regular—if not very well made—holes on the stage and a faint square outline where something once rested. The small pond around the stage is not particularly dangerous unless a person falls in face-first and cannot move.

Special Setting Considerations:

This room should be large and unfinished. It was going to be a theatre or public address hall, whichever

is more appropriate, when the builders disturbed the delver and were subsequently killed and eaten or chased off. There is an underground lake below this room. A crack in the ceiling surrounding that lake admits air from elsewhere underground, but small steam vents heat the water. The heated air rising from the lake forces the cool air up through the crack in this room, producing the draft. In the process of exposure to this colder air, the heated air usually cools, sinks back down toward the lake and becomes heated again, a cycle that keeps the draft flowing.

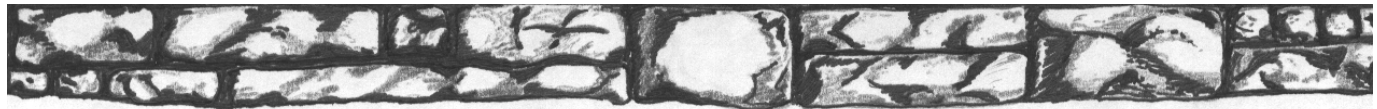
Encounter Details:

The breeze carries a cloud of mist with it, unsurprisingly smelling of damp stone. A drop of water falls from an intact stalactite far overhead, splashing into the stale water around the stage. Your footsteps resound heavily in this largely empty room, strikingly amplified and echoing. Suddenly there is a sharp cracking sound off to one side and you can dimly see a piece of stone sailing off into the darkness to fall with a crash at the other side of this shadowy room.

You see something that looks like a hill of flowstone, heaving its way through the stone of the wall [floor, ceiling] toward you. Its huge box-like paws, each wider than a man's outstretched arms, end in half a dozen immense black claws which gouge the rock as it moves. It has a broad toady mouth, and seemingly only one eye, though that is hidden beneath what looks almost like a rocky outcropping near the top of the body. The entire surface of the creature glistens slightly where light hits it, as though it were wet. The body seems like a hulking mass of flowing stone. No feet can be seen; only its sides meeting the ground like molten lava that has cooled.

The delver could be anywhere behind the walls, in the ceiling or under the floor, but will track the characters using its Tremorsense ability as soon as they enter. This particular delver is familiar with the concept of falling and being hurt, so it has strategically weakened the stone bases of many of the stalactites on the room's ceiling. If injured it might retreat underground and use its sheer weight to shake stalactites loose, in effect bombing the party with them. It has also greatly weakened the stone in the vicinity of the stage, using the solid stone block of the platform as a potential weight—if badly injured it





also has the option of retreating underground to collapse the stage and the stone around it from a safe distance. This will cause anyone on or around the platform to fall an absurd distance into a heated underground lake if they fail the necessary saves. (Avoid falling rocks: Reflex Save DC 20. Fall to lake below—GM should determine appropriate distance; Reflex Save DC 25; damage based on distance fallen.)

The delver is doing all this because its self-defined territory includes this area hollowed out by some dungeon inhabitants a long time ago. When the diggers broached one of its tunnels and caused the collapse (which also produced the conditions causing the cold draft), the delver took action to defend its territory. It would not mind killing any intruders, but would be content with frightening them away so long as they do not come back.

Special Monster Considerations:

The delver will attack with its foremost appendages first, but if badly wounded it will retreat underground to employ the stalactites and/or the collapse of the platform as weapons. It will keep close tabs on the party by using Tremorsense, and if they decide to try to fight it out near the source of the draft the delver will strategically weaken the stone they're standing on and cause them to fall untold depths into said steaming-hot underground lake.

Treasure:

The delver itself has nothing of value to the heroes. Treasure may be scattered about as the possessions of dead diggers or adventurers' lost equipment, at the GM's discretion.



Delver

Size/Type: Huge Aberration; Hit Dice: 15d8+78 (145 hp); Initiative: +5; Speed: 30 ft. (6 squares), burrow 10 ft.; Armor Class: 24 (-2 size, +1 Dex, +15 natural), touch 9, flat-footed 23

Base Attack/Grapple: +11/+27; Attack: Slam +17 melee (1d6+8 plus 2d6 acid); Full Attack: 2 slams +17 melee (1d6+8 plus 2d6 acid); Space/Reach: 15 ft./10 ft.

Saves: Fort +12, Ref +6, Will +11; Abilities: Str 27, Dex 13, Con 21, Int 14, Wis 14, Cha 12

Special Attacks: Corrosive slime;

Special Qualities: Darkvision 60 ft., immunity to acid, stone shape, tremorsense 60 ft.

Skills: Knowledge (dungeoneering) +14, Knowledge (nature) +4, Listen +20, Move Silently +17, Spot +20, Survival +14 (+16 underground); *Feats:* Alertness, Blind-Fight, Great Fortitude, Improved Initiative, Power Attack, Toughness

Challenge Rating: 9; Treasure: None; Alignment: Usually neutral

A delver is about 15 feet long and 10 feet wide. It weighs about 6,000 pounds. Delvers speak Terran and Undercommon.

Combat

A delver prefers to fight from its tunnel, which it uses to protect its flanks while lashing out with its flippers. A delver expecting trouble may honeycomb an area with tunnels, leaving most closed with layers of stone 1 or 2 inches thick. The delver can quickly dissolve the stone cover and pop up to attack unexpectedly.

Corrosive Slime (Ex): A delver produces a mucus-like slime that contains a highly corrosive substance. The slime is particularly effective against stone. A delver's mere touch deals 2d6 points of acid damage to organic creatures or objects. Against metallic creatures or objects, a delver's slime deals 4d8 points of damage, and against stony creatures (including earth elementals) or objects it deals 8d10 points of damage. A slam attack by a delver leaves a patch of slime that deals 2d6 points of damage on contact and another 2d6 points of damage in each of the next 2 rounds. A large quantity (at least a quart) of water or weak acid, such as vinegar, washes off the slime. An opponent's armor and clothing dissolve and become useless immediately unless the wearer succeeds on a DC 22 Reflex save. Weapons that strike a delver also dissolve immediately unless the wielder succeeds on a DC 22 Reflex save. A creature attacking a delver with natural weapons takes damage from its slime each time an attack hits unless the creature succeeds on a DC 22 Reflex save. These save DCs are Constitution-based.

Stone Shape (Ex): A delver can alter its slime to temporarily soften stone instead of dissolving it. Once every 10 minutes, a delver can soften and shape up to 25 cubic feet of stone, as a stone shape spell (caster level 15th).



23 Gauntlet; CR 9

Overview:

[This room is a wide and tall corridor with a set of double doors on either end. It is lined with two rows of statues of human figures in heroic poses. Two of the statues will become animated if the characters answer a couple of questions incorrectly, or don't answer at all. Beyond the hall is a library almost as vast as the corridor itself. Encounter: Two animated objects]

Prelude:

You stand before a set of double doors made of stone; both the doors and their sideposts are ornately engraved with a tree and vine motif

showing rich succulent fruits. The carvings seem to promise wonders of plenty and peace beyond these portals. Hanging above the doors is a plaque bearing an inscription in an ancient language.

Physical Description:

[With a language roll of DC16 the characters can read: "Herein the heroes of the world await their day in paradise." If someone tries the doors:] **The doors are not locked, but when you try to open them something seems to have fallen against the door on the other side; they can only be opened a finger-length, do to the blockage that lies against them.** [A sustained Str check at DC 20 will move the door open wide enough for one character at a time to pass through.]

Setting Details:

[If the party shoves the doors open and look in before entering:] **The light you carry does not illuminate much of the room through the narrow opening. You see a fine marble floor covered with a layer of dust but you cannot see into the room far enough to tell what is in there. The door itself seems to be inset in a very thick portion of wall that makes seeing beyond it difficult.** [If the characters perform listen checks they hear nothing beyond the door. Once the group has shoved the doors further open and entered the hall read:] **You step into a great hall that is lined on both sides with great statues of men and women dressed and armed in the styles of ages past. Looking down you see what was blocking the door. Behind the door lies a gargantuan sculpture that has broken into three massive sections, one of which had rolled up against the door and blocked your entry. The head of this statue is sitting up right and is staring down the length of the hall.**

Encounter Details:

[After the group moves about twenty feet into the hall:] **The great doors groan and slam shut behind you with a resounding thunderclap. The stone head, which is now looking directly at you, blinks its eyes and utters something in an ancient tongue.** ["We are the guardians of this heroes' passage. Be ye bringers of mischief, or





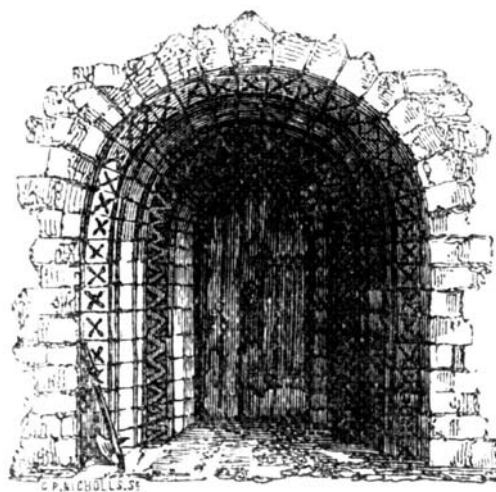
bringers of peace?" If anyone understands the language being spoken (Ancient Languages DC 25) and answers "peace," then the head will ask, "What seek ye?" If they answer anything other than something like, "knowledge," "wisdom," "the way," etc., or if they do not understand the language being spoken, then the head will close its eyes and two of the statues will come to life and attack the party.]

[If the heroes give the proper type of answer:] **The doors behind you creak open and you also hear another set of doors open at the far end of the hall.** [Skip the 'The next chamber,' below.]

[If the group does not give the appropriate answer and is surprised:] **You hear the grating noise of stone upon stone but in the shadows of the echoing chamber you cannot tell where the noise came from. The doors seem solidly closed.**

[If the adventurers answer incorrectly but are not surprised:] **You hear the grating noise of stone on stone and two of the statues begin to move. They step down into the hallway and take up positions on either side of you.** [The statues will use the weapons that they were crafted with as clubs, doing 2d6 points of damage. They will continue attacking until they are destroyed, or until the characters flee from the room, at which point they will return to their places and resume their poses.]

[Fleeing the room: Reopening the closed door takes a STR check (DC18) and even then, unless the characters move the fallen head, only one character can leave the room at a time. If there is no one on the statues' side of the door guarding the person going through, the animated statues get an Attack of Opportunity on the character leaving the room. If the GM really wants to make things serious the statues could throw themselves against the door, inflicting 3d6 damage on the person in the doorway and continuing another 2d6 each round. It takes a STR check (DC25) to push back the door enough for the pinned person to escape, but *any* attempt to help the pinned character reduces the damage each turn to only 1d6.]



[If the characters win the battle:] **When the dust raised by the falling gargantuans begins to clear you can proceed on through the hall to the far door.** [The door opens normally.]

Treasure:

[The next room:] **Walking into the next chamber, you find that it is almost as vast as the hall behind you. Here, lining shelf upon shelf you see hundreds of books and scrolls from ancient times. The majority of the books are worm infested, and the pages crumble to dust in your fingers. Some contain text that is unrecognizable, and still others contain maps and drawings of creatures of distant lands or times.** [If the characters perform a successful Search of the shelves at DC 20 they will find: one Arcane scroll with two 7th level spells (*Phase Door, Spell Turning*), 4,550 gp; one Arcane scroll with four 4th level spells (*Fear, Fire Trap, Solid Fog, Stone Shape*), 2,825 gp; one Divine scroll with four 5th level spells (*Flame Strike, Inflict Light Wounds, Mass, Slay Living, Summon Monster V*), 4,500 gp; and one Arcane scroll with two 6th level spells (*Acid Fog, Antimagic Shield*), 3,300 gp. Roll the Search check separately for each scroll.] [Total treasure value 15,125 gp]

Animated Object

Size/Type: Gargantuan Construct; Hit Dice: 16d10+60 (148 hp); Initiative: -2; Speed: 20 ft.; Armor Class: 12 (-4 size, -2 Dex, +8 natural), touch 4, flat-footed 12

Base Attack/Grapple: +12/+31; Attack: Slam +15 melee (2d8+10); Full Attack: Slam +15 melee (2d8+10); Space/Reach: 20 ft./20 ft. (tall)

Saves: Fort +5, Ref +3, Will +0; *Abilities:* Str 24, Dex 6, Con 0, Int 0, Wis 1, Cha 1.

Special Attacks: See text;

Special Qualities: Construct traits, darkvision 60 ft., low-light vision.

Challenge Rating: 7; *Treasure:* None; *Alignment:* Always neutral.

Animated objects come in all sizes, shapes, and colors. They



owe their existence as creatures to spells such as animate objects or similar supernatural abilities.

Combat

Animated objects fight only as directed by the animator. They follow orders without question and to the best of their abilities. Since they do not need to breathe and never tire, they can be extremely capable minions.

An animated object can have one or more of the following special abilities, depending on its form:

Hardness (Ex): An animated object has the same hardness it had before it was animated.

Improved Speed (Ex): The base land speed (10) given in the statistics block assume that an animated object lurches, rocks, or slithers along. Objects with two legs (statues, ladders) or a similar shape that allows faster movement have a +10 foot bonus to speed.

Trample (Ex): An animated object of at least Large size and with a hardness of at least 10 can trample creatures two or more sizes smaller than itself, dealing damage equal to the object's slam damage + 1½ times its Strength bonus. Opponents who do not make attacks of opportunity against the object can attempt Reflex saves (DC 10 + ½ object's HD + object's Str modifier) to halve the damage.

24 Plant Colony; CR 9

Overview:

Investigating some plants underground, the party stumbles into a lethal infestation. Encounter: shriekers, violet fungus, assassin vines

Prelude:

As you walk down the corridor you notice an old doorframe set deeply into the wall, whose wooden door is cracked and looks rotted. Some very pale green leaves are visible through the cracks in the doorframe—not mold or lichens, but real foliage like you would see outdoors. Humidity hangs heavily around the door and its small alcove, along with the smell of decaying plant matter.

Physical Description:

On entering the room, you have to brush a small, strangled-looking shrub out of the way. It is anchored in a small crack in the ground next to the door. This room may have once been some sort

of gathering place or eating hall, as it has a high vaulted ceiling and seems longer than it is wide, but it is difficult to tell. A partial cave-in litters the

ground with large pieces of stone.

[Any source of light allows the party to see the following:] **As you shine your light around, you see several cracks in the floor venting white steam up into the room, but the moment you bring the light around there is a**



piercing shriek from further within. It draws your attention towards a huge outcropping of plants that dominate the middle of the room. Some of the foliage has a purplish tint to it, while other leaves are an oddly darker color. The screaming sound is definitely rising out of the middle of this swathe of underground plant life.

Setting Details:

The boulders and masonry that cover the hall floor are not the sorts that could easily roll over and crush someone. Also, the cave-in happened several years ago and there is no immediate danger of more stone coming down on the group's heads. There is a slight chance that someone using a suitable weapon, spell or tactic could cause a secondary cave-in, however.

Special Setting Considerations:

The room needs to be longer than it is wide to have a big patch of fungi and hardscrabble shrubbery in the middle of the room. The plants should not be immediately identifiable as shriekers and violet fungus.

Encounter Details:

[If the adventurers approach the center plant mass] **As you draw closer to the outcropping, shrieks sound around you in a piercing cacophony. In the next instant a series of dark purplish vines whip out from the brush in your direction, flailing wildly at**



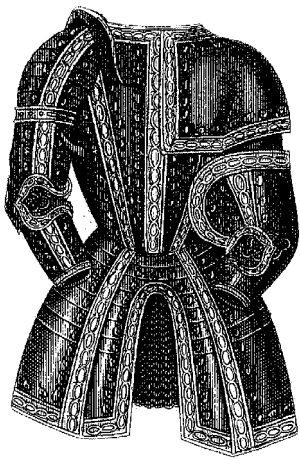


you. This close to them, the stench of rotting meat is now obvious in addition to normal plant smells. The thin brush and plant life can no longer conceal the remnants of some previous unfortunate travelers.

[If the party retreats from the center in any direction other than directly the way they came:] **Retreating from the murderous outcropping in the center of the room, you find yourself next to some large boulders that were once huge arch stones in the ceiling far overhead. The boulders are lined with cracks from their impact on the floor, but also with pale mineral veins—at one point this may have added to the aesthetic appeal of the hall, but now it is going to waste. As you look, however, you notice part of one silvery vein moving, then others start to twitch as the boulder itself seems to come alive with long silvery tendrils trying to seize you.**

Special Monster Considerations:

The plants are so slow that they have to rely on the element of surprise to win against their prey. Prior to encountering the party, they had developed a symbiotic relationship—the Assassin Vines attack prey that is quick enough to get away from the Violet Fungi and all of the plants share in the spoils. To this end, the patches of boulders are infested with Assassin Vines and any areas of the room that do not have boulders in them will have at least one Assassin Vine clinging to the walls. The plants want to kill the adventurers and devour them—those that can will even give chase if the group decides to run away. As many or as few plants as desired can be used in this Encounter.



Treasure:

Amongst the thin layer of soil produced by long-rotted plants and the bones and other detritus from their prey, you discover a set of half-plate armor [600 gp], still draped around the bones of its long-dead former owner. His weapon belt is still present as well and on it you find a high-quality warhammer [masterwork, 312 gp] hanging on a small leather lanyard. Next to this you see a small

cloth sack [2 sp] containing 20 gold pieces. Lying further away, still gripped by a skeletal hand, is a rapier [masterwork, 320 gp] in its fine leather scabbard. [Total treasure value 1,252.2 gp]

Fungus

Shriekers and violet fungi often work together to attract and kill prey. When the shriekers' hellish racket attracts a curious creature, the violet fungus tries to kill it. Both creatures enjoy the fruits of a successful hunt.

Shrieker

Size/Type: Medium Plant; Hit Dice: 2d8+2 (11 hp); Initiative: -5; Speed: 0 ft.; Armor Class: 8 (-5 Dex, +3 natural), touch 5, flat-footed 8

Base Attack/Grapple: +1/-4; Attack: —; Full Attack: —; Space/Reach: 5 ft./0 ft.

Saves: Fort +4, Ref —, Will -4; Abilities: Str Ø, Dex Ø, Con 13, Int Ø, Wis 2, Cha 1

Special Attacks: Shriek; *Special Qualities:* Low-light vision, plant traits

Challenge Rating: 1; *Treasure:* None; *Alignment:* Always neutral

A shrieker is a stationary fungus that emits a loud noise to attract prey or when disturbed. Shriekers live in dark, subterranean places, often in the company of violet fungi, whose poison they are immune to. Shriekers come in shades of purple.

Combat

A shrieker has no means of attack. Instead, it lures prey to its vicinity by emitting a loud noise.

Shriek (Ex): Movement or a light source within 10 feet of a shrieker causes the fungus to emit a piercing sound that lasts for 1d3 rounds. The sound attracts nearby creatures that are disposed to investigate it. Some creatures that live near shriekers come to learn that the fungus's noise means there is food nearby.

Violet Fungus

Size/Type: Medium Plant; Hit Dice: 2d8+6 (15 hp); Initiative: -1; Speed: 10 ft. (2 squares); Armor Class: 13 (-1 Dex, +4 natural), touch 9, flat-footed 13

Base Attack/Grapple: +1/+3; Attack: Tentacle +3 melee (1d6+2 plus poison); Full Attack: 4 tentacles +3 melee (1d6+2 plus poison); Space/Reach: 5 ft./10 ft.





Saves: Fort +6, Ref -1, Will +0; *Abilities:* Str 14, Dex 8, Con 16, Int Ø, Wis 11, Cha 9

Special Attacks: Poison; *Special Qualities:* Low-light vision, plant traits

Challenge Rating: 3; *Treasure:* None; *Alignment:* Always neutral

Violet fungi resemble shriekers and are often found growing among them. A violet fungi's coloration ranges from purple overall to dull gray or violet covered with purple spots.

Combat

A violet fungus flails about with its tentacles at living creatures that come within its reach.

Poison (Ex): Injury, Fortitude DC 14, initial and secondary damage 1d4 Str and 1d4 Con. The save DC is Constitution-based.

Assassin Vine

Size/Type: Large Plant; *Hit Dice:* 4d8+12 (30 hp); *Initiative:* +0; *Speed:* 5 ft. (1 square); *Armor Class:* 15 (-1 size, +6 natural), touch 9, flat-footed 15

Base Attack/Grapple: +3/+12; *Attack:* Slam +7 melee (1d6+7); *Full Attack:* Slam +7 melee (1d6+7); *Space/Reach:* 10 ft./10 ft. (20 ft. with vine)

Saves: Fort +7, Ref +1, Will +2; *Abilities:* Str 20, Dex 10, Con 16, Int Ø, Wis 13, Cha 9

Special Attacks: Constrict 1d6+7, entangle, improved grab;

Special Qualities: Blindsight 30 ft., camouflage, immunity to electricity, low-light vision, plant traits, resistance to cold 10 and fire 10

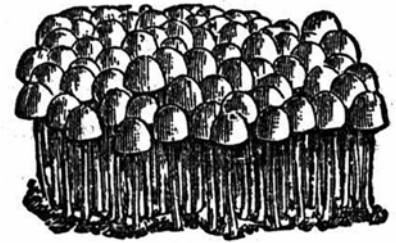
Challenge Rating: 3; *Treasure:* 1/10th coins; 50% goods; 50% items; *Alignment:* Always neutral

The assassin vine is a semi-mobile plant that collects its own grisly fertilizer by grabbing and crushing animals and depositing the carcasses near its roots.

A mature plant consists of a main vine, about 20 feet long. Smaller vines up to 5 feet long branch off from the main vine about every 6 inches. A subterranean version of the assassin vine grows near hot springs, volcanic vents, and other sources of thermal energy. These plants have thin, wiry stems and gray leaves shot through with silver, brown, and white veins so that they resemble mineral deposits. An assassin vine growing underground usually generates enough offal

to support a thriving colony of mushrooms and other fungi, which spring up around the plant and help conceal it.

An assassin vine can move about, albeit very slowly, but usually stays put unless it needs to seek prey in a new vicinity.



Combat

An assassin vine uses simple tactics: It lies still until prey comes within reach, then attacks. It uses its entangle ability both to catch prey and to deter counterattacks.

Constrict (Ex): An assassin vine deals 1d6+7 points of damage with a successful grapple check.

Entangle (Su): An assassin vine can animate plants within 30 feet of itself as a free action (Ref DC 13 partial).

The effect lasts until the vine dies or decides to end it (also a free action). The save DC is Wisdom-based. The ability is otherwise similar to entangle (caster level 4th).

Improved Grab (Ex) : To use this ability, an assassin vine must hit with its slam attack.

It can then attempt to start a grapple as a free action without provoking an attack of opportunity.

If it wins the grapple check, it establishes a hold and can constrict.

Blindsight (Ex): Assassin vines have no visual organs but can ascertain all foes within 30 feet using sound, scent, and vibration.

Camouflage (Ex): Since an assassin vine looks like a normal plant when at rest, it takes a DC 20 Spot check to notice it before it attacks.

Anyone with ranks in Survival or Knowledge (nature) can use one of those skills instead of Spot to notice the plant. Dwarves can use stone cunning to notice the subterranean version.





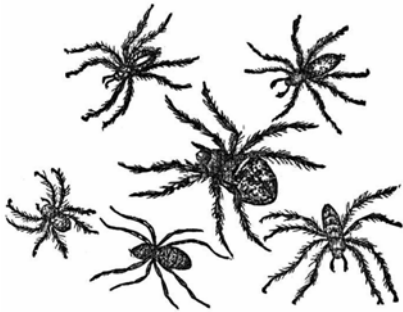
25 Haunted Cells; CR 7

Overview:

The heroes, in the normal course of their adventure, stumble across haunted cells. Encounter—Four orc ghosts.

Prelude:

The door to this room is ajar, its locks broken or corroded into uselessness. The square holes at the bottom of the doorframe are full of cobwebs and there is a faint odor of decay issuing from the room. It is pitch-dark inside that room, though a large spider dangles from a thin strand visible in the light you carry. It is not moving and you have the slightly unsettling sensation that it is staring at you.



Physical Description:

The spider skitters up its strand as you enter, scuttling into a thin crack in the ceiling. The room is dark, but small enough that almost any sort of light illuminates it. The door is positioned very off-center from the middle of the room. Lines of rusted iron bars and doors block off cells on the wall farthest from the door, so that they run from one end of the room to the other. You can see that these sets of bars and doors are very thick, more so than the average set of prison bars and clearly intended to be stronger before rust got to them. Despite this there are several irregularly protruding sections in the bars and doors, most likely where the inmates attempted to break them down. Empty holes with their edges encrusted in pale lichens line the wall opposite the cells. In the furthest cell you can see a jumbled tangle of bones, as well as slowly moldering leather armor and rusting iron weapons caked with dried blood.

Setting Details:

The adventurers have likely stumbled in here by accident or on a search for yet more treasure. This is

probably one of the darkest, dankest and most dangerous areas of the dungeon—ceiling cave-ins and collapsing walls are two potential problems that have not been written into this encounter, but which are nonetheless possible. The ghosts that inhabit this room will not disturb the heroes if they only have a cursory look-around and then leave, but since most adventurers are primarily motivated by looting and monster-killing they will almost certainly cause the ghosts to attack. The cell floor is nearly dry, though if necessary the crack in the ceiling could be leaking water onto the floor and cause it to become slick.

Special Setting Considerations:

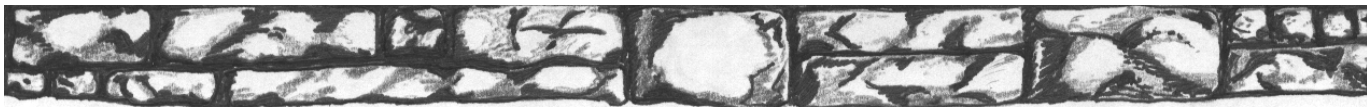
The only necessary elements of the room are its cells, a small crack in the ceiling above the door, and the collection of bones. There is little else of import. This encounter was written with orc ghosts in mind—this may be inappropriate for some dungeons, in which case the Game Master should replace the orc ghosts with the ghosts of something fitting into the design of that dungeon, as well as using tactics more appropriate to the other species. The one common trait regardless of the species is that the ghosts will attack if they perceive a threat to what is left of their physical selves.

Encounter Details:

As you approach the tangled heap of bones and debris you hear a snarl in the shadows. First one set of red eyes opens, then a second, a third and a fourth. Creatures with the cast of orcs step from the corners and shadows of the room, but these are clearly not entirely orcs. Their eyes gleam as red as any orc's and their hair is just as long, but some of them are walking with glaringly obvious fatal wounds. The first to step forth has a wide gash across his face, forehead torn so widely that bone fragments are visible in greenish flesh tinged with grave-rot. The creature advancing next to him walks directly through the dented iron bars, shattered face pulled into a horrible rictus.

Four orc ghosts in all will attack the party, focused on whoever physically led the move toward the bone heap. Two ghosts will directly attack this leader and the next pair will attack the character physically closest to the first intruder. The ghosts mainly want the heroes to leave the cell room in peace, but will kill them if they have to or have the opportunity.





Special Monster Considerations:

The ghosts will first use their Horrific Appearances and Corrupting Gaze abilities from whatever bits of darkness are available in the room, against whoever leads the party toward the bones. Next they will charge in against the group while using their Draining Touch abilities. The Draining Touch will manifest in the touch of whatever weapons the ghosts are using, or their fists if unarmed. A successful hit on a character will see the weapon or fist pass through the person's body. This will also cause a sharp cold stabbing in the character's chest as part of said character's life essence is pulled out. This is not a cold-based attack or anything else that is actually cold, rather it is the impact of an angry ghost's attack on the character's nervous system. If the GM wishes to include more ghosts, simply increase the size or number of bone piles in the cells and thus the number of ghosts that attack. At least two ghosts will always attack the leading character. With lower numbers of ghosts, the creatures will focus on who they see as the main intruders until all the intruders are either dead or

running away. With higher numbers of ghosts or low numbers of adventurers, the ghosts will try to surround the party and kill them all, but will allow survivors to leave if they run out of the room. If there are a lot of ghosts, just after they use their Corrupting Gaze ability their leader will use the Frightful Moan ability, though in this case it manifests as a terrifying roar. The heroes could try to talk the ghosts out of attacking, but it is unlikely to be possible.

If the adventurers have some way of knowing or finding out the information, they may discover that the ghosts are unable to rest because they were imprisoned in this dungeon by an orc leader, or just a physically powerful orc. When a group of adventurers or a military expedition came along to push the orcs out, the leading orc had them killed—perhaps by starvation, abandonment or brutal murder. In any event, the offending orc is long since dead or gone elsewhere (whichever suits the GM's purposes), and the ghosts are therefore unable to rest easily. If any of the dead orcs' weapons, armor or bones are stolen, the ghosts will take an active interest in having them





returned to the original resting place, and killing everyone who went along with the theft.

Treasure:

Potentially some rusted orc falchions or heavily decayed studded leather armor, none of which will be very useful and will cause the ghosts to follow and attack the party if taken.

Orc Ghost

Size/Type: Medium Undead (Incorporeal); Hit Dice: 1d12+1 (5 hp); Initiative: +0; Speed: fly 30 feet (6 squares); Armor Class: vs. ethereal attacks: 13 (+3 studded leather armor), touch 10, flat-footed 13; vs. normal attacks: 14 (as above +1 deflection bonus), touch 11, flat-footed 14;

Base Attack/Grapple: +1/+4; *Attack:* (against ethereal opponents only) falchion +4 melee (2d4+4/18-20) or javelin +1 ranged (1d6+3); *Full Attack:* (against ethereal opponents only) falchion +4 melee (2d4+4/18-20) or javelin +1 ranged (1d6+3); *Space/Reach:* 5 ft./5 ft.

Saves: Fort +3, Ref +0, Will -2; *Abilities:* Str 17, Dex 11, Con Ø, Int 8, Wis 7, Cha 10

Special Attacks: Corrupting Gaze, Draining Touch, Frightful Moan, Horrific Appearance, Manifestation; *Special Qualities:* Darkvision 60 ft., Light Sensitivity plus Rejuvenation, Turn Resistance

Skills: Hide +8, Listen +9, Search +8, Spot +9; *Feats:* Alertness

Challenge Rating: 3; *Treasure:* None; *Alignment:* Chaotic evil

Ghosts are the spectral remnants of intelligent beings who, for one reason or another, cannot rest easily in their graves. A ghost greatly resembles its corporeal form in life, but in some cases the spiritual form is somewhat altered.

A live orc has lupine ears and reddish eyes. Their equipment is dirty and unkempt. An adult male orc is a little over 6 feet tall and weighs about 210 pounds.



Armor Class: The natural armor of a ghost is the same as the base creature's but applies only to ethereal encounters. When the ghost manifests (see below), its natural armor bonus is +0, but it gains a deflection bonus equal to its Charisma modifier or +1, whichever is higher.

Combat

Orcs are proficient with all simple weapons, preferring those that cause the most damage in the least time. Many orcs who take up the warrior or fighter class also gain proficiency with the falchion or the greataxe as a martial weapon. They enjoy attacking from concealment and setting ambushes.

Attack/ Full Attack: A ghost retains all the attacks of the base creature, although those relying on physical contact do not affect creatures that are not ethereal.

Damage: Against ethereal creatures, a ghost uses the base creature's damage values. Against nonethereal creatures, the ghost usually cannot deal physical damage at all but can use its special attacks, if any, when it manifests (see below).

Special Attacks: The ghost gains a manifestation ability plus other special attacks as described below. These special attacks have a save of DC 12.

Manifestation (Su): Every ghost has this ability. A ghost dwells on the Ethereal Plane and, as an ethereal creature, it cannot affect or be affected by anything in the material world. When a ghost manifests, it partly enters the Material Plane and becomes visible but incorporeal on the Material Plane. A manifested ghost can be harmed only by other incorporeal creatures, magic weapons, or spells, with a 50% chance to ignore any damage from a corporeal source. A manifested ghost can pass through solid objects at will, and its own attacks pass through armor. A manifested ghost always moves silently. A manifested ghost can strike with its touch attack or with a ghost touch weapon (see Ghostly Equipment, below). A manifested ghost remains partially on the Ethereal Plane, where is it not incorporeal. A manifested ghost can be attacked by opponents on either the Material Plane or the Ethereal Plane. The ghost's in-corporeality helps protect it from foes on the Material Plane, but not from foes on the Ethereal Plane.





A ghost has two home planes, the Material Plane and the Ethereal Plane. It is not considered extra planar when on either of these planes.

Horrific Appearance (Su): Any living creature within 60 feet that views a ghost must succeed on a Fortitude save or immediately take 1d4 points of Strength damage, 1d4 points of Dexterity damage, and 1d4 points of Constitution damage. A creature that successfully saves against this effect cannot be affected by the same ghost's horrific appearance for 24 hours.

Draining Touch (Su): A ghost that hits a living target with its incorporeal touch attack drains 1d4 points from any one ability score it selects. On each such successful attack, the ghost heals 5 points of damage to itself. Against ethereal opponents, it adds its Strength modifier to attack rolls only. Against nonethereal opponents, it adds its Dexterity modifier to attack rolls only.

Frightful Moan (Su) (leader of ghosts only): A ghost can emit a frightful moan as a standard action. All living creatures within a 30-foot spread must succeed on a Will save or become panicked for 2d4 rounds. This is a sonic necromantic mind-affecting fear effect. A creature that successfully saves against the moan cannot be affected by the same ghost's moan for 24 hours.

Corrupting Gaze (Su) (other ghosts): A ghost can blast living beings with a glance, at a range of up to 30 feet. Creatures that meet the ghost's gaze must succeed on a Fortitude save or take 2d10 points of damage and 1d4 points of Charisma damage.

Special Qualities: A ghost has all the special qualities of the base creature as well as others derived from its ghostly state.

Rejuvenation (Su): In most cases, it's difficult to destroy a ghost through simple combat: The "destroyed" spirit will often restore itself in 2d4 days. Even the most powerful spells are usually only temporary solutions. A ghost that would otherwise be destroyed returns to its old haunts with a successful level check (1d20 + ghost's HD) against DC 16. As a rule, the only way to get rid of a ghost for sure is to determine the reason for its existence and set right whatever prevents it from resting in peace. The exact means varies with each spirit and may require a good deal of research.

Turn Resistance (Ex): A ghost has +4 turn resistance.

Light Sensitivity (Ex): Orcs are dazzled in bright sunlight or within the radius of a daylight spell.

Skills: Ghosts have a +8 racial bonus on Hide, Listen, Search, and Spot checks. Otherwise same as the base creature.

Ghostly Equipment: When a ghost forms, all its equipment and carried items usually become ethereal along with it. In addition, the ghost retains 2d4 items that it particularly valued in life (provided they are not in another creature's possession). The equipment works normally on the Ethereal Plane but passes harmlessly through material objects or creatures.

The original material items remain behind, just as the ghost's physical remains do. If another creature seizes the original, the ethereal copy fades away. This loss invariably angers the ghost, who stops at nothing to return the item to its original resting place.

26 Scrag Cave; CR 5

Overview:

Forced to retreat or look for water, the adventurers descend a staircase to a natural underground cavern and river. Encounter: One scrag (or more)

Prelude:

The spiraling staircase leads deeper and deeper underground—while at the top the walls were dry, now they are coated with thin layers of condensation. The air flows up the stairs from somewhere below, damp and smelling faintly of decay. It is also cooler than the air above. The sound of rushing water can be heard—likely a small waterfall or set of rapids. The stairs eventually shunt you out through a large crack in a wall, too irregular to be a door.



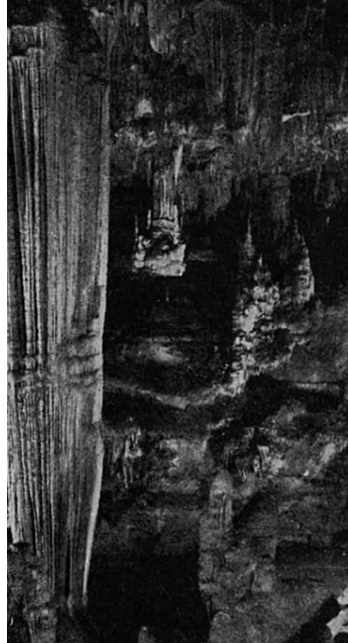
Physical Description:

In passing through the crack in the wall you enter what looks like an untouched cavern. Long





stalactites hang from the ceiling far overhead, some of which drip clear fluids onto their stalagmite counterparts below. In some places the stalactites have fallen, but the stalagmites have survived—the tops of several of these glow pale green, providing some measure of stable natural illumination. It is not enough to chase away all the shadows, however, and the cavern seems to be leering with grim spiky teeth. The cavern floor rises the farther you go from the crack in the wall, culminating in a small spring that flows out of the far wall. It runs down the rock face and then spreads out into a wide, slow moving and very dark stream that flows from the far end of the cavern down under the wall off to the side of the entrance. Faint silvery glimmers occur in it from time to time, then rapidly disappear. The odor of decay is stronger here, but the source is not immediately obvious.



Setting Details:

Most of the stone here is a pale grayish-white if it is dry, or almost black when wet. The river flows nearly straight from one end of the cavern to the other, pooling once near the far end from the entrance. The silvery flashes in the water are native fish, which have almost no coloration apart from albino-red eyes. Fish bones lie all over the place on the cavern floor, sometimes in many pieces and sometimes in more or less complete skeletons. A few of the stalagmites, if carefully examined, have wide swathes of dried blood splashed across the sides that face away from the river, or have small bits and pieces of detritus at their bases—smashed mail links, bone fragments, small pieces of putrid meat, and so forth. The scrag stores the bulk of its treasure in the pool, but a few pieces may have washed downstream over time.

Special Setting Details:

This cavern does not need to be wide, but it should be very long—enough so that the scrag has several potential hiding or ambush places while in the water.

The glowing material is a species of luminescent algae—it grew when the constant flow of water stopped, preventing the small blooms from being washed away. However, because of it growing mostly at the peaks of low rock mounds and “aiming” upwards there is very little natural light to shine on the river, plus the stone’s natural color when wet makes it nearly impossible to see more than a few inches into the water. The fish are near the top of the water, mostly because they have figured out that if they are near the surface, they are less likely to be eaten by the huge thing that lives at the bottom of the stream. There is the outside chance that something during a fight with the scrag will cause one of the stalactites to come loose and fall.

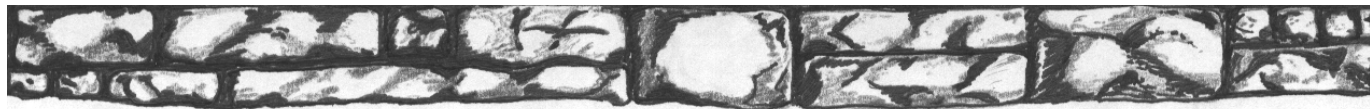
It is also not required that the adventurers come upon this cavern simply because there is a staircase to go down. If they are losing a fight against the dungeon’s native inhabitants, said inhabitants could decide to herd the party down the available stairs and then simply ensure they do not come back up immediately. If need be they can throw rocks, burning liquid or any other manner of things to make sure the characters go down the stairs and into the cavern instead of simply pitching camp on the stairs. Most of the cleverer inhabitants would be aware of the scrag’s existence and studiously avoid the cavern if possible, but it does not prevent them from using it as an extra defense or weapon. One or more additional scrag could live in the cave, though it is likely that if there are three or more scrag, they would inhabit a water source or river important to the welfare of the dungeon inhabitants. That source should be not so important that the inhabitants themselves would try to rid themselves of the scrag. The cave and river themselves should be somewhat larger if necessary to account for any extra scrag living there.

Encounter Details:

As you lean over the dark, slow moving water, you see several silvery blurs as fish flit away into the darkness. A split-second later you spot a flash of motion in the water, two great pale-grey hands with long claws surging up from the shadowy depths towards you. A greyish head full of lank black hair and long white teeth looms into view from the darkness, baleful eyes focused on you as its hands try to seize you.

The scrag spends most of its time in the river, which leads out of the cavern and may appear somewhere





else in the dungeon if necessary. Through long observation of the dungeon's normal inhabitants, the scrag has learned that thirsty creatures tend to go directly to the water and drink, or collect water for some other purpose. It likes to grab unsuspecting creatures and yank them under, either killing them directly or drowning them, and will attempt this before any other type of attack. Through experience fighting the normal inhabitants of the dungeon, it has developed an alternate trick to use if its initial attack is foiled—it will move slightly up or downriver, depending on where the intended victim was standing, then lunge up out of the river at said victim. If badly injured it will attempt to get back into the water and swim under the cavern walls to get away.

If working as a pair, one scrag will attempt to grab the person leaning over the river, while the other will come up out of the water near the crack in the wall, in an effort to prevent party from escaping. If there is a trio or more of scrag, those that are not attacking will try to seal off the entrance and prevent the adventurers from escaping while also trying to kill them. If an individual character gains the attention of a particular scrag somehow, the monster will focus on the person as its next meal. Also, if there is more than one scrag the amount of treasure in the area should increase proportionately.

Special Monster Considerations:

Even if its initial attack does not make contact, the sheer bulk of the scrag coming out of the water will pull a lot of water after it, soaking the ground and making footing uncertain, at best, for anyone unused to slippery rock. Should any potential victim stumble, the scrag will attack that person if not already attacking someone else. If a character decides to hide behind a stalagmite, the scrag will pick up a fallen stalactite and use it like a broom, trying to swat the target out from behind the stone. If the scrag and a hero are both visibly badly injured, the Scrag will attempt to seize that person and drag him or her into the water with it to be drowned or killed and in either case eaten later. If it does not succeed in the attempt it will instead choose to escape, swimming under the cavern wall and staying away until it is healed.

Treasure:

Should the heroes defeat or chase off the scrag, or try to loot its treasure while the creature is otherwise engaged, they will need to determine how to get to

the bottom of the pool, which is easily deep enough for a scrag to stand in without being seen. If they succeed, they will discover that the bottom of the pool is lined with skeletons and partially eaten bloodless corpses. Mostly of these are of native dungeon inhabitants but some are markedly different. Preferably there should be at least one there who bears a very close resemblance to one of the adventurers' races. The victim's metal equipment would be heavily rusted from a long time at the bottom of a scrag-inhabited pool, the fabric or leather rotted. However, close examination of the corpses will eventually turn up a leather belt with several pouches on it—some have been gnawed on and destroyed, but one contains five platinum pieces and another holds a gold ring with a gleaming black pearl [1,500 gp]. [Total treasure value 1,550 gp]

Scrag

Size/Type: Large Giant; Hit Dice: 6d8+36 (63 hp); Initiative: +2; Speed: 30 ft. (6 squares); Armor Class: 16 (-1 size, +2 Dex, +5 natural), touch 11, flat-footed 14

Base Attack/Grapple: +4/+14; Attack: Claw +9 melee (1d6+6); Full Attack: 2 claws +9 melee (1d6+6) and bite +4 melee (1d6+3); Space/Reach: 10 ft./10 ft.

Saves: Fort +11, Ref +4, Will +3; Abilities: Str 23, Dex 14, Con 23, Int 6, Wis 9, Cha 6.

Special Attacks: Rend 2d6+9.

Special Qualities: Darkvision 90 ft., low-light vision, regeneration 5, scent.

Skills: Listen +5, Spot +6; *Feats:* Alertness, Iron Will, Track.

Challenge Rating: 5; *Treasure:* Standard; *Alignment:* Usually chaotic evil.

These cousins of the troll have the aquatic subtype. They dwell in any body of water in any climate. They have a base land speed of 20 feet and a swim speed of 40 feet and are found only in aquatic environments. They regenerate only if mostly immersed in water.

Trolls walk upright but hunched forward with sagging shoulders. Their gait is uneven, and when they run, their arms dangle and drag along the ground. For all this seeming awkwardness, trolls are very agile.





A typical adult troll stands 9 feet tall and weighs 500 pounds. Females are slightly larger than males. A troll's rubbery hide is moss green, mottled green and gray, or putrid gray. The hair is usually greenish black or iron gray. Trolls speak Giant.

Combat

Trolls have no fear of death: They launch themselves into combat without hesitation, flailing wildly at the closest opponent. Even when confronted with fire, they try to get around the flames and attack.

Rend (Ex): If a troll hits with both claw attacks, it latches onto the opponent's body and tears the flesh. This attack automatically deals an additional 2d6+9 points of damage.

Regeneration (Ex): Fire and acid deal normal damage to a troll. If a troll loses a limb or body part, the lost portion regrows in 3d6 minutes. The creature can reattach the severed member instantly by holding it to the stump.

27 The Degenerate Kobolds; CR 1

Overview:

A small gang of kobolds managed to steal a quantity of illegal drugs from the Big Kobold Boss and are hiding out until the heat dies down and they can sell the stuff to make their fortunes. Unfortunately, kobolds are not naturally very patient and this group has started to experiment with the drugs to the extent that they now spend most of their time slumped in an enjoyable stupor, interspersed with psychotic episodes.

Prelude:

A faint aroma of sweat and smoke starts to make itself known. It appears to be coming from behind the door—a simple wooden door that seems to have been left ajar. The smell grows stronger as you approach.

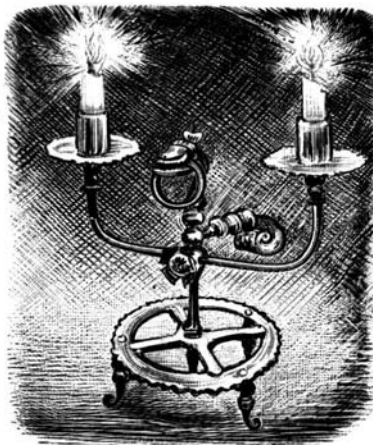
Physical Description:

The smell in this place is almost indescribable. It combines excrement with rank sweat with other, even less-palatable odors. In the gloomy light, visibility is worse due to a haze of old smoke and a lack of natural light sources. There seem to be several small bodies lying about. As your watering eyes try to adjust, you realize that these are living

creatures, small, no more than a yard high and scaly, like snakes or lizards. There are seven of these creatures, seemingly asleep. Some appear to have been smoking clay pipes and have slumped over as they smoked. Stacked up against the far wall are several unused blankets, a set of javelins and some domestic utensils, most of which seem to be unused. One of the creatures stirs in its stupor and then suddenly leaps upright with manic energy and begins screaming.

Setting Details:

The kobolds are standard creatures. At the GM's discretion, the effects of the drug can give them super-kobold strength and hence a bonus to damage. Most of the kobolds are so far gone that they have only a 50:50 chance of even remembering to use a weapon—they have javelins which they normally use as spears and three have daggers strapped to their waists. A kobold injured but not killed also has a 50:50 chance to throw itself onto the floor in abject whimpering misery. Such kobolds would be happy to tell all they know but, alas, kobolds do not know very much.



The domestic utensils and blankets are almost wholly without value. The drugs are packed in linen bags wrapped in oil cloth and come in the form of a white solid, like little sugar cubes in texture. A user breaks off a small piece and crumbles it into the bowl of the pipe and then heats it from below and inhales the resulting smoke. The value of the drugs is significant (maybe 10,000 gp) but only if individuals are

willing to get involved in the murky business of narcotics trading. Doing so might also bring the involved people into the scrutiny of the Big Kobold Boss.

Special Setting Considerations:

The kobolds are small and they do not need much room. There should, however, be an entry/exit route for them to venture outside from time to time.

Special Monster Considerations:

The GM may wish to give the manic kobolds a small bonus to damage owing to their psychotic rage but





even so, they are weak and easily dealt with by experienced combatants.

Encounter Details:

The awakened kobold leaps to its feet and charges wildly to attack the nearest person. It seems to be berserk and its mouth is frothing. The others also awaken and pause only a moment to find in which direction the enemy lies before starting a screeching assault [The attack is motivated by the effect of overuse of drugs, which is to inspire psychotic episodes in times of stress. However, the mood is fragile and a few seconds of frustration causes a change to tears and whimpering. If this should happen, the kobolds can easily be enslaved].

Treasure:

[The only treasure is the stash of drugs. If more is desired, then the following is optional.] **Searching through the ratty old blankets and other rubbish seems a fruitless and depressing task but, eventually, your patience is rewarded as you come across a worn, old leather purse [5 sp] with a reassuring clinking noise. Opening it, you find some silver and copper pieces [18 sp, 47 cp] and a small twist of parchment that contains three small fragments of a white stone [moonstone; 5 gp each].** [Optional total: 17.77 gp]



Kobold

Size/Type: Small Humanoid (Reptilian); Hit Dice: 1d8 (4 hp); Initiative: +1; Speed: 30 ft. (6 squares); Armor Class: 15 (+1 size, +1 Dex, +1 natural, +2 leather), touch 12, flat-footed 14

Base Attack/Grapple: +1/-4; Attack: Spear +1 melee (1d6-1/×3) or sling +3 ranged (1d3-1); Full Attack: Spear +1 melee (1d6-1/×3) or sling +3 ranged (1d3-1); Space/Reach: 5 ft./5 ft.

Saves: Fort +2, Ref +1, Will -1; Abilities: Str 9, Dex 13, Con 10, Int 10, Wis 9, Cha 8

Special Attacks: none;

Special Qualities: Darkvision 60 ft., Light sensitivity

Skills: Craft (trapmaking) +2, Hide +6, Listen +2, Move Silently +2, Profession (miner) +2, Search +2, Spot +2; *Feats:* Alertness

Challenge Rating: ¼; *Treasure:* Standard; *Alignment:* Usually lawful evil

Kobolds are short, reptilian humanoids with cowardly and sadistic tendencies.

A kobold's scaly skin ranges from dark rusty brown to a rusty black color. It has glowing red eyes. Its tail is nonprehensile. Kobolds wear ragged clothing, favoring red and orange. A kobold is 2 to 2½ feet tall and weighs 35 to 45 pounds. Kobolds speak Draconic with a voice that sounds like that of a yapping dog.

Combat

Kobolds like to attack with overwhelming odds—at least two to one—or trickery; should the odds fall below this threshold, they usually flee. However, they attack gnomes on sight if their numbers are equal.

They begin a fight by slinging bullets, closing only when they can see that their foes have been weakened. Whenever they can, kobolds set up ambushes near trapped areas.

Light Sensitivity (Ex): Kobolds are dazzled in bright sunlight or within the radius of a daylight spell.

Skills: Kobolds have a +2 racial bonus on Craft (trapmaking), Profession (miner), and Search checks.

Traps

28 Mirror, Mirror; CR 8

Overview:

This chamber is a magical maze of mirrors that acts as a trap that can become deadly should the characters try to escape by smashing them. Breaking the mirrors causes a magical whirlwind to begin swirling around the room, picking up broken pieces of mirror and hurling them about, causing the characters to take an increasing amount of damage the longer they remain in the room.

Prelude:

The door to the next chamber lies broken in pieces in front of you, as if it had been broken from inside the room. Inside the door there is a deep



blackness obscuring your vision. [The entrance is cloaked in a permanent spell of Darkness; normal lights will not help the party here.]

Physical Description:

[If the characters choose to continue:] **As you move into the room, you hear a crackling, crunching sound with every step you take. As you continue a bit further into the room, the darkness lessens.** [Your lanterns/torches again give out their light; in fact, it is reflected back dozens of times.] **You find yourself surrounded on all sides by walls of frameless mirrors that reach from floor to ceiling, angled in such a fashion so that they cast your reflection from one to another, eventually spreading your image all around the chamber facing in several directions at once. Bits and shards of shattered mirrors are strewn all over the floor.**

Setting Details:

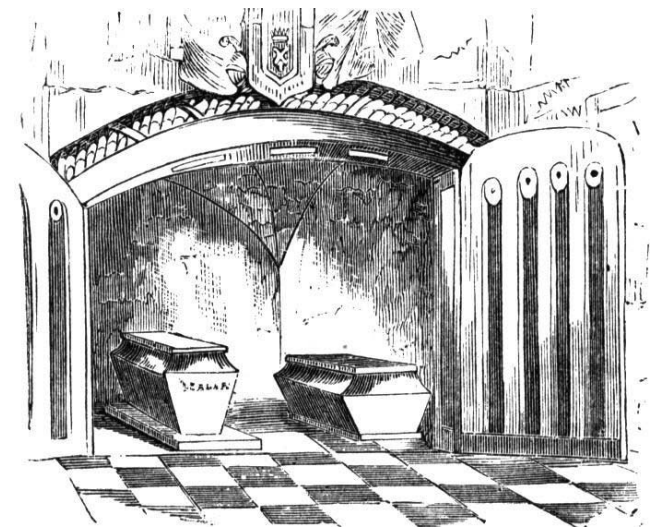
The mirror maze is a mechanical trap (CR 1) that is made to disorient and hold characters indefinitely. Characters that enter the chamber will become disoriented unless they make a Will save at DC 30. Characters making the saving throw eventually find their way back to the entrance (90%), or make it to the small chamber on the other side of the maze (10%). If the characters fail the saving throw they may use Search, DC 25 to attempt to find the way back to the entrance, DC 28 to get to the other exit. If the characters choose to begin breaking the mirrors to find the door, it turns into a magical trap (CR 6) that causes a magical wind to begin building up and swirling around the room. Within two rounds, the wind is strong enough to pick up the smaller slivers of broken mirror and will begin causing 1–4 points of damage per round. In the third round the damage increases to 1–6 points per round. By the fifth round the wind is akin to a small tornado, causing 1–8 points of damage per round. Characters may attempt to avoid taking damage by making a Reflex Save at DC 20 each round. Mirrors broken by the characters are magically replaced within ten rounds.

Treasure:

[If the party makes it to the other side of the room:] **You find another door leading out of the room.** [If the adventurers open the door:] **You enter another, smaller, chamber. Standing against the wall to the left is a shelf holding three vials of a bluish colored**

liquid [*Potions of Cure Light Wounds*, 50 gp each]. A **large chest** [Good lock; 82 gp] **sits against the wall directly across from the door.** [The chest is locked (DC 30) but not trapped.]

Inside the chest you see a large leather bag [2 gp] **filled with gold coins** [600 gp], **and a small belt pouch** [1 gp] **containing three brilliantly bluish polished stones** [lapis lazuli gems, 10 gp each], **a gold and enameled brooch in the shape of a jousting target shield that would do nicely as a cloak pin or as a simple ornament** [*Brooch of Shielding*, 1,500 gp], **and a silver ring artfully crafted to resemble a horn of plenty** [*Ring of Sustenance*, 2,500 gp]. [Total treasure value 4,865 gp]



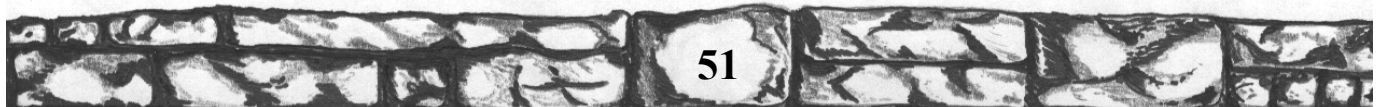
29 The Tomb; CR 7

Overview:

This room is a death trap in the style of the pharaohs of ancient Egypt. It is a tomb of a once-powerful warrior who is buried with a vast amount of the treasure he'd acquired while alive. The treasure must remain in his sarcophagus or the party will be trapped in a room that will fill with sand or water depending on the locale.

Prelude:

The corridor comes to the top of a flight of steps which lead a full ten feet below this floor and then continues ahead for another ten feet. Here, you face a large, iron-bound wooden door. [Locked, Open Locks at DC 30.]





Physical Description:

[If the lock is successfully picked:] **The thick, heavy door swings outward to reveal a room that is lavishly decorated with richly painted engravings on the walls and ceiling, four polished brass wall sconces [20 gp each], and a very royal-looking rug bearing fine embroidery of silver threading that runs the length of the chamber [550 gp]. Near the wall opposite of the entryway stands a large white marble sarcophagus. Atop it rests the effigy of a young and powerful-looking man.**

Setting Details:

The lid of the sarcophagus is sealed with bleached clay that can be scraped away easily. The lid may be shoved open enough to peek inside with a STR check at DC 20, and can be toppled off of the sarcophagus with a sustained push using STR at DC 25.

[If the adventurers dislodge the lid:] **Inside the sarcophagus, a huge number of gold and silver coins practically smother a carved ebon wood coffin that looks like it was made for a large human.**

[If anyone removes so much as a single coin from the sarcophagus:] **As you lift the coin(s) from the sarcophagus, you hear several muffled pops and clacks coming from the walls and floor, and then the door through which you entered groans and slams shut. A slight grating noise comes from overhead, and a torrent of sand [water] begins pouring from the engravings in the ceiling.**

This is a mechanical trap that pours either sand or water (depending on the locale) from an area above the room and will fill it completely within four rounds. Even if the characters replace the coins, the trap will continue to fill the room unless they also add an additional seventy-five pounds or more, which is approximately how much the rug and wall sconces weigh.

Flooding Room Trap

CR 5; mechanical; proximity trigger; automatic reset; no attack roll necessary (see note below); Search DC 20; Disable Device DC 25. Note: Room floods in 4 rounds.

[If they do:] **You hear a loud latching sound, and the flow from above suddenly ceases. The sarcophagus begins sinking into the floor with the sound of stone grating on stone and you hear a**

deep cracking sound from the ceiling above. The ceiling comes down with a roar and completely blocks the end of the chamber where the sarcophagus once stood. Another series of muffled clicks and clacks runs through the walls and floor; the door groans open once again and you are free.

Adventurers near the sarcophagus when the ceiling collapses suffer results as per the Bricks from Ceiling trap.

Bricks from Ceiling

CR 2; mechanical; touch trigger; repair reset; Attack +12 melee (2d6 for number of bricks; 1d6 damage per brick) targets in two adjacent 5-ft. squares); Search DC 20; Disable Device DC 20.

Special Setting Considerations:

This room needs to be located in a place where there is plenty of stone above it to be used in the Bricks from Ceiling trap, but not in a place that would bring the entire dungeon down with it.

Treasure:

[If the characters bypass the traps:] **Inside the sarcophagus, a huge number of gold and silver coins [1,600 gp; 3,500 sp] practically smother a carved ebon wood coffin that looks like it was made for a large human. [If they open the coffin:] A corpse wrapped in a linen death shroud lies with its arms crossed over its chest inside. Upon its wrists are matching bronze war bands with images of a fortress on them [Bracers of Armor +1, 1,000 gp]. [Total treasure value 2,950 gp]**



30 Abyssal Well; CR 6

Overview:

This chamber contains an illusory well that is actually an entry to another chamber or level of the dungeon below. The illusion is a Permanent image of a bottomless well that appears to be an entrance to the abyss, complete with wails and crying that can be





heard by the party in the corridor at least thirty feet away from the entrance.

Prelude:

As you proceed down the corridor the walls begin getting rougher and rougher until you come to an image of a demonic-looking skull, its gaping maw being the entrance to a chamber beyond. The impression must have been even stronger at some time as you find traces of blood-red candle wax near the eye sockets. Glowing eyes and tears of blood would have given this sight a gruesome appearance indeed.

Physical Description:

[When the party decides to move forward:] **Stepping down the throat of this apparition, you move into a circular chamber with rough-hewn walls. At the center of the room is an open well. A dark mist swirls above the opening, and you hear an occasional hideous scream emanating from its depths.** [If someone looks into the well:] **Chancing a**

look down the well, you see nothing but inky blackness.

Setting Details:

The dark mist and screams are in fact a Permanent Image. The well is actually a secret entrance to another level below. Characters making a Will saving throw at DC 31 will see through the illusion. If the adventurers throw a light source down the well, the illusion will not allow it to shed light or make a sound when it hits the floor below.

Special Setting Considerations:

This room should have an opening that goes to another level. It could simply be a drop, or could have a ladder or narrow, steep stairs. The size of the well is not specified in the description above; a GM could make the well any size necessary to accommodate the desired access.

Treasure: None.





Dungeon Bits

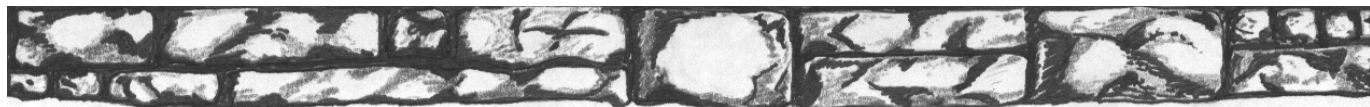
General

- 01 Lying on the dark floor by the base of the rough wall you spot a coil of rope. It appears to be good thick hemp rope, a dozen arm-lengths long [about 50 feet]. Most of it is loosely coiled but one end extends out five paces as if it had been tied to something. The extended end of the rope is frayed. There is nothing near the frayed end to which it could have been tied: no door or pole or even a protruding rock. There are no markings on the wall or floor or any other items in the passage here.
- 02 Here you are almost suffocated by the thick scent of mold. The ancient stone walls are covered nearly to the ceiling with the stuff. Up ahead in the darkness, you hear a steady drip echoing down the hallway. Your feet slip



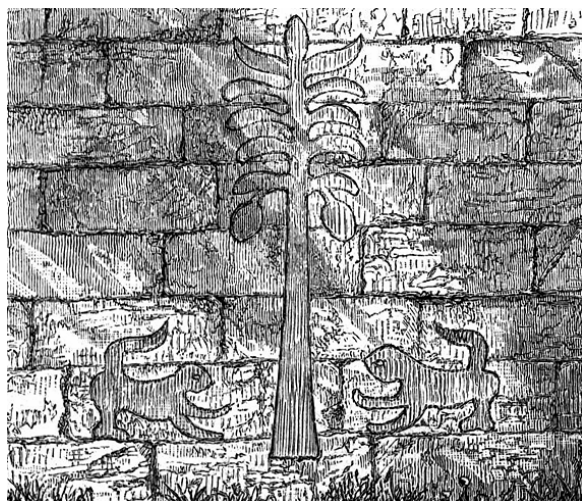
slightly on the moist flagstone as you proceed. You come upon a pile of rubble that covers about a third of the corridor. The dripping you heard previously comes from a tree root that has clawed its way through the ceiling stones above. Several tiny insects, oblivious to your presence, crawl and slither to and fro through the damp soil clutched by the old tree.

- 03 This section of the wall was made of big dark rock cut into squares and carefully laid without mortar. The pieces must be deep and the mason skilled, as it sits well and securely. Overhead, great old beams support a cracked ceiling. Here and there a piece has fallen and grit has collected, but it is generally in good condition. For a short distance, there is a line decorating the wall, where small pieces of light-colored stone are set in a row. They are simple but attractive, wedged in the corners of the structural blocks. [No value, small irregular spheres of badly flawed white marble.]
- 04 The floor must be lower here, because water sloshes about your ankles as you move through this area. The water level was apparently waist high at one point, as you can see the watermark along the walls and upon the door itself. Thick moss grows in patches along the ceiling overhead, tingeing the stagnant-smelling water with an earthy scent. [For any doors in this hall:] Examining the door, you find the handle is thoroughly rusted, and the keyhole is filled with dried mud. [It will take two rounds to clear the mud from the lock if it is to be picked.]
- 05 Here, [in an intersection] there appears to have been a standoff long ago that seemingly ended in a draw. The combatants lie twisted in death, a rusted-through dagger in one's ribcage, and a broken short sword cleft into the skull of the other. Tattered bits of rat-chewed leather armor lie strewn amidst the tangled pile of bones. [If the characters pick through the bones, they will find twelve copper pieces and seven silver pieces.]



06 The air suddenly makes a deep hissing sound. The deep rhythmic sound reverberates through the passage, not so much echoing as causing bass vibrations that are almost too low to hear. The hiss increases and then dies away. After a brief silence there is another low, strong movement of air, then another pause. And then it comes again. [It seems like the sound of the breathing of someone or something very large.] The air here is cool, but warmer than deep underground places usually are. The area around you is straight and uninteresting, with tall dark stone walls. The hissing air is humid. There are no visible signs of anything that might cause the sound.

07 The passage here is supported and apparently reinforced on both sides by great blocks of stone. The stones are skillfully cut and fitted to hold snugly without mortar. In addition, the stone work is quite beautiful. Great care was employed in building the walls to fit different shades, shapes and sizes of rock together so that it makes a handsome mosaic. You start seeing patterns in the rock shapings—of bears in their dens, pool-filled caverns and great worms—and soon realize that the images are really there; it is not unlike imagining cloud-shapes. [This could be a plot clue or hidden door.] The elegant rockwork ends shortly, and a more usual natural rock formation reappears on both sides.

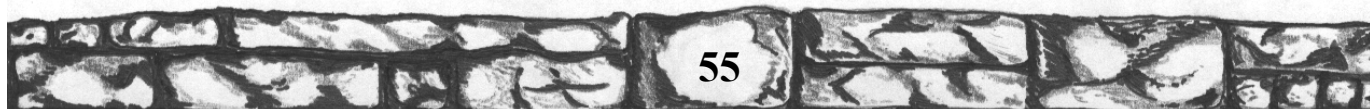



08 [Upon entering a room:] A long wooden table lies cracked in half. Broken shards of pottery crunch under your footsteps as you move about the room. Along the wall, near a large three-legged cauldron standing over an age-old pile of charcoal and ash, several stoneware jars are lined up like so many clay soldiers. [If the adventurers investigate the lidded jars they will find them filled with various grains and spices, crawling with insects.] The cauldron, its contents having long since evaporated, is caked in rust, and the large wooden stirring spoon inside is brittle and cracked. Shelves along the wall hold stacks of clay plates and cups. [The plates and cups are so brittle that they will break easily if lifted.]

09 The roof is low and irregular. Large sections sag down low enough that tall party members must duck their heads. The floor of the passage is littered by loose pieces of flat rock [mostly slate] that appear to have fallen from the ceiling. Most of the floor is dry, but here and there it is wet and slippery. In one spot there is a dark puddle on the rocky floor and a drop of water falls periodically, splashing into the puddle. The air smells strongly of wet stone. The walls are generally smooth and unaffected by the steady deterioration of the roof.

10 [If the characters are using torches, lanterns or similar light sources:] Your light flickers and sputters, and then finally winks out. After a few moments of struggling you get a new flame going and then notice, just ten feet further down the hall, markings of an unfamiliar language etched into the ancient stones. As you proceed, the markings become more frequent and some of them even overlap. There is a heavy smell of charred wood and stone as you go further, and the walls, floor and ceiling show signs that an extremely hot fire burned in this hall.

11 The wall in this room has caved in. Sticking out from under the rubble, you see broken bits of a large table and a few pieces of chairs. Along the left wall leans a twisted heap of a cabinet. Bits and pieces of whatever was nick-knacks thrown from the shelves lie scattered and broken across the floor.



- 
- 12 Lying close to the base of the wall you see a sword. It has a broad curved blade of dark metal and a sinuous hand-guard. The bones of a hand still cling to the hilt; the rest of the wielder's body is missing. The hand holding the sword was clearly severed by a strong blow and fell against the wall to lie there.



Upon careful inspection, you see the sword is a short, badly made scimitar of a type frequently used by goblins [or other tunnel-dwelling enemies]. The blade is nicked and slightly rusty but otherwise useable. [Most of the finger bones fall free if the adventurers move the scimitar; only the index finger needs to be actively removed, old sinew holding it in a curved position and in place.]

- 13 Here you find rack upon rack [or: a rack] of old pole arms and axes. Inspecting them, you find that all the wooden handles have rotted and crumble to dust when you try to pick one up. The heads of the weapons are dull and rusted beyond repair. Cobwebs billow and dust rises as you move about the room. [Alternately, a special weapon for a warrior could be found.]
- 14 The walls have slumped noticeably here, though the passage is still open. The floor is solid rock with only a modest layer of dirt and pebbles. The walls were once roughly hewn to enlarge a natural passage. Most of it still is a crudely made tunnel, but here and there the ceiling has given way. In those spots, rubble fills sections of the passage. The path was not under the rock-



fall or, if it was, it has been cleared of debris, for it continues on unaffected. Under one pile of rubble you spot the body of a goblin [or other potential enemy]. He is curled up in fetal position, close enough to the path that you pass right beside him. A blanket that was over him has rotted. He appears to have been crushed, and the body is now largely desiccated.

- 15 The air is hot and dry here. [The hallway continues on for another thirty feet before turning sharply to the right.] The surfaces of the corridor are charred, and some of the stones are cracked. From the edge of the light you notice a skeletal hand gripping a leather pouch lying on the floor. Looking closer, you see that this fellow met a gruesome end indeed. He is missing the lower half of his skeletal remains from about the mid-section down. [The bag contains about fifteen copper coins.]
- 16 This section of the dungeon has cracked and shifted, most likely due to an earthquake. The floor in front of you drops down by three feet.
- 17 The walls here have partially fallen into the passage. The passable area is reduced to barely a boot's width running down the center between the stony rubble from walls on both sides. It is not particularly difficult to walk here, however, because the rubble is not very deep. The path under your feet is poor, but at about ankle height, the passage is still fully open. It is pretty obvious that the material has fallen from the upper part of the walls near the ceiling on both sides and scattered out toward the center. Your steps send little stones shooting along ahead and behind you with a rattling sound.
- 18 There is a big dark spot on the floor ahead of you. It extends most of the way across the rough stone floor and is not quite circular. As you near, you see that dust and dirt has caught there differently than on the rest of the floor. The dust seems discolored and stuck to the dark area, not loose as it is elsewhere. If you bend down to look, it is black and vaguely oily, but not dried blood. [Oil spilled from a lamp, a natural drip from the roof or other fluid.]



19 The floor is dark stone with faint swirls and cracks. Here and there you see a vein of lighter gray or cream color curling in the otherwise nearly black stone. For a dozen paces the floor seems to have shifted from the time the passage [room] was built because seams have risen and sunk. Some are a few finger-widths higher than the others, while others have dropped the same amount. Not many of the differences are great enough to trip you, but they make for an uncomfortable surface for walking. Instead of the familiar pattern of footfalls, you now hear the occasional stumble as someone adjusts for the uneven floor.

20 The passage is narrow and the roof is low. Roots of trees above dangle down into the pathway, pale and feathery. The stones underfoot are irregular. The floor seems to be built from poorly laid large blocks. Old timbers support the sides and roof of the passage. Most of them are intact and solid, but here and there one has slipped to tilt and provide no support for the roof. Often where a support timber has slipped, a pile of dirt has accumulated on the floor against the wall. Water has left much slime on the floor and it smells slightly sour.

21 Lying on the ground in the passage ahead of you is a shattered knife. A good long dagger, the steel blade is broken into several pieces, all of which lie on the floor. The hilt, made of iron wrapped in wire, is flattened and distorted. It looks as if that someone or something crushed this knife against the floor with great force. There is some dust on the knife, but much more lies under it: it has not been here for very long. The area is otherwise empty, and there are only the faintest of marks on the floor, certainly nothing to indicate who dropped the knife or how it was crushed.

22 The walls here are painted with elaborate murals in bright greens and yellows. It is done rather roughly and without much detail, yet the forms are very effective, showing great leaves and trees. The leaves are quite realistic and diverse—some large, some small, some feathery—representing some jungle region.

Peering out from between the plants, in one place you see the dark face and pale eyes of a great cat; in another, the dark hairy snout and tiny eyes of a peccary. White, red and yellow birds are painted high in the trees near the ceiling. The effect ends there, because the ceiling is plain, its rock unpainted. The floor too, is unadorned. There is no furniture in the area.



23 [After the party crosses some boundary or comes into a new area:] A strong breeze blows into your faces. The air is bitterly cold. It smells of stone and maybe iron, perhaps with a slight tinge of moisture. The wind is strong enough that it lifts light items and carries them back down the passage behind you. Your hair whips in the gust and the cold chills your exposed skin. The incoming air is blowing with enough strength that you want to squint or shade your eyes from it. Walking against it is noticeably more work. [The party walks against the wind until a new passage comes in, the passage turns, or it shifts to blow over their heads.]





- 24 As you go onward, the air in the passage gradually becomes a wind blowing toward you. Initially it is just air movement, but presently you are walking into a steady breeze. It tugs at your hair and clothes. It gradually gets warmer as well as stronger. At first, it warms away the chill of underground places, but soon it is unpleasantly warm. It blows briskly at you, steadily stronger, steadily hotter, until it feels like you are walking into a kitchen. Or perhaps a forge: the air has tinge of iron in it. It is very drying and, soon, dehydrating. [To get away from it, change direction or go through a door.]
- 25 The walls and rock are quiet and you walk with barely a rustle except for the occasional scuff of boots on stone. Then suddenly, the footfalls of the lead person echo surprisingly. Wooden boards lie across the entire floor. Each step you take creates a complex sound. It suggests that the space under the boards is hollow and acts like a drum, yet the boards are firm and solid. They do not flex much as you put your weight on them. They cover the whole passage and while the sound is less if you walk right at the base of the wall, it is still much greater than elsewhere in the passage. [If they pry the boards up, which is difficult, there is open space (and a 30-foot drop) below]. After 40 steps, you are back on a stone floor, to continue on in what now seems almost creepy silence.
- 26 This area has old rock walls in which some of the stone has crumbled and fallen into the passage. The bits are small and mostly seem to have landed at the edges of the path, where they cover the floor a few finger-widths deep. The tunnel still appears intact, despite the loss of a few rocks. Down the center, a comfortable walking path is nearly clear of the crumbled stone that lies to both sides. It seems likely that the passage of others, possibly many of them, has kept the space down the center free of rubble.
- 27 The walls of the passage are dark rock layers interspersed with a few finger-thin layers of shiny black rock containing partial imprints of ferns and snail-like creatures. Whenever members of your party rub against the black

layers, brown smudges are formed on their gear. [The black rock is jet. If someone picks up bits of it from the floor and rubs it energetically, it gives off a thin smoke and gains a static electrical charge. It can be made into jewelry and is flammable when exposed directly to fire.] Someone's foot kicks one of the grape-size pebbles found here and there on the floor of the passage. The pebble caroms down the corridor making ringing sounds as it bounces off the rock walls.

- 28 There is a handprint on the wall. In the middle of a long stretch of plain stone you come upon the clear print of a hand: five fingers, palm. A right hand, rather large. The print was made with blood and you can make out a couple of blood drops below it on the wall. The handprint is isolated. It does not seem to point anywhere or leave any message. It is at a little over waist height on a human, about where an injured man might lean against the wall. But that is all there is, no other markings on the wall and no other objects in the passage.
- 29 The walls, roof and floor of the passage have been part natural, part worked out of solid stone. An odd, lightly-colored seam starts close to the roof. It is narrower than a finger-width and unlike the dark, hard stone around it. More or less straight, it is angled slightly downward compared to the path. The odd layer's position slowly descends to eye level, then waist height. It contains pebbles in sand or sandstone. At intervals you can see



imprints on the pebbles characteristic of clams and snails. [These are fossils, although the term fossil was not used until the 1800's.] The pebble layer drops to knee height. Some way beyond that it drops down and crosses the passage and you walk on a shallow sandy surface. And then it is gone and the hall is solid stone again.





- 30 The great slabs of rock that make up the floor are well matched—very carefully seamed with no visible space between them. It is a very hard surface, but secure and comfortable to walk across. Then you come to an area where something has shifted. Here the great slabs are uneven. You can see now that they are almost a handspan deep, very thick and solid. Some powerful force has move some upward and others down, so walking is hazardous. You have to watch carefully in the dimness to see where you are putting your feet or risk a fall and a twisted ankle.
- 31 Something is lying on the floor of the passage that shines a bit as your lights approach. It is a small tin box, just a bit longer than your hand and half as wide. It has a simple hinged lid and a catch, but it was lying on its side, wide open and empty. There might be a little pale powder [ground up stone] on the ground in front of where it lay open, but there is too little material to be sure. The box was clearly made by a craftsman, but it is not a particularly remarkable piece of work, worth perhaps a few coppers.
- 32 The passage is level and even, the surface smooth and slightly dusty. You walk in the silence of the underground; the only sounds you hear are the ones you make. The path, which had been solid stone worn smooth, is suddenly crossed by great cracks in the floor. They are only a few fingers wide and easy to step across but they appear to drop to great depths. Looking down them you can see no bottom as far as your light will shine. If something dropped into one, it would probably be gone for good. For maybe a hundred paces these cracks run from the walls across the floor, and then you pass into an area where they are no longer seen.
- 33 Scattered along the passage you see numerous old bones. Leg bones and ribs, mainly, white with age. They are clean of flesh, even very old dried flesh. Nicks in the surface suggest they have been chewed. They are too few to make up a full skeleton and yet there seem to be too many of some types for them to have come from only one individual. They do look like human bones, or from someone about the same size, shape and build as humans. Heads, hands and feet are noticeably absent. The bones are along the passage for a considerable distance and yet you never find a skull.
- 34 Looking down the passage, the hand-hewn walls change in angled bands of various types of rock, stretching down the walls and across the floor. Here the layers are distinct, although folded back upon one another as if doing a twisted dance. At the top are chunky layers formed of natural building blocks, crumbling here and there, their blocky remains falling on the floor. Below are narrower and darker bands of a hard rock, followed by a softer yellow stone that easily breaks down into gritty yellow sand when rubbed. The floor is varied and uneven, particularly where the yellow stone has worn away in places where many feet have trod.
- 35 For some [a] distance, the passage descends [rises] through dark, featureless, solid rock. It was hacked out crudely and the pick marks remain quite distinct. No attempt was made to smooth it, so the floor is rough and uncomfortable to walk on. It is narrow but not difficult to move through. The air is very chilly. The solid stone under your feet is very thick: footfalls make very little sound, even when you scuff against the pits left by the builders. The tunnel itself, however, echoes around you in an eerie fashion, the air seemingly unmoving and yet filled with strange whispers, very soft and impossible to recognize.
- 36 Here, the walls of the passage are lined from floor to ceiling with bones, neatly stacked one upon another. Someone has taken great care to separate and sort these [human or humanoid] remains. Femur bones are interspersed with horizontal rows of skulls. Further along, the wall switches to arm bones, and rows of pelvic bones with decorative clay spheres lodged in each one. [This gathering of bones can be a mystery, the result of a plague, a great war or just an unusual collection by some dungeon denizens.]





Dungeon Shards

Doors

1 *The White Door*

This door is made of white, wooden vertical slats, fastened by heavy brass bands. These bands are attached to the door by large steel rivets appearing every three inches along the band. The door is approximately seven feet tall, four feet wide, and arched at the top. The door is ajar and a small amount of light can be seen shining through the small opening. As you approach, you can see small dust particles floating through the radiant beam of light. They swirl around in chaotic fashion, indicating a slight airflow through the opening.

2 *Doorway of Temptation*

Up ahead is what appears to be a solid stone door. As you approach the door you realize that the sandy brown-colored stone shows raised carvings of people and small winged demons. They are portrayed as if they were in a battle with each other. This door appears to be extremely heavy and does not seem to have any handles or levers to open it. [At the GM's discretion, this door could lead the characters to a spiritual test or temptation, a supernatural battleground or to a protected refuge from battle.]

3 *An Embattled Door*

A large, red-colored wooden door comes into your view, surrounded by a black wooden frame decorated with large painted rocks embedded in it as if they were gemstones. The door is embattled upon its upper edge making it look like the top of a palace wall. It is made up of three large wooden planks which seem to be connected on the opposite side by a cross board or two. There is a rusty, heavy metal slide lock in the locked position, on the left side of the door about chest height to an average human. [The slide lock can have an actual key lock holding it closed, it may be rusted closed, or it may be well oiled and slide easily into the open position; it is up to the GM.]

4 *Another's Passage*

As you pass through the door, something catches your eye. There are long hairs caught in the hinge of the door. Three or so hairs, longer than your arm and a rich golden [pale white, deep brown] color, are tangled in between the halves of the upper hinge. Since the hinge is on this [the far] side of the door, the person must have been leaning very close to the hinge on this [on the far] side of the door as the door moved. It is difficult to judge but no dust comes off on your fingers; the hairs do not seem to have been there a long time.


5 *A Battered Barrier*

This door is only partially visible, due to the irregular chunks of stone and long wooden logs set across it to keep it closed. What bits of the door are visible are steel and heavily dented from the other side. Some of the logs are thick with dangling splinters and bits of wood that have peeled away from the core of the log and are now hanging uselessly at its sides. A swath of floor around the stone and logs is sharply discolored—the stone has an unhealthy purplish hue.



6 *Gargoyles at the Gate*

A cavernous archway, heavily sculptured and engraved, dominates this set of doors. However, while such arches aboveground may be decorated with wide-leaved plants, sunbeams and cavorting animals, this arch is decorated with carved flames, leering demon heads and lines of chained souls being lashed by winged creatures with smooth expanses where their faces should be. Rounded calligraphic script can still be seen in places, though by one means or another much of it



has been obliterated. The doors themselves, made of imposing blackened wood, are set with four-sided iron spikes at regular intervals. A set of huge door rings, easily the size of shields and made of black iron, jut out at head height. Gargoyle faces, into which the rings have been set, leer out at any visitors with toothy grimaces.

7 *Iron Doorway*

Solid wood, iron bands, a large iron ring and many iron nails make up this door. However, though there is no obvious locking mechanism, the door refuses to open. There are also no evident hinges. The heavy door rattles slightly if pushed or pulled, but does not move very far. Some obstruction appears to be, on the other side, ensuring that the door cannot be opened. [Sounds like a challenge!]

8 *Diminutive Doorway*

Some doors are wide enough to admit lines of soldiers with pole-arms in full battle dress, other doors are vast enough to require opening mechanisms the size of houses. This is not one of those doors. The doorframe is roughly two feet tall by one foot wide and the door is made of an old plank. Part of a brewer's brand is visible, the top half of a frothing mug and some illegible words burnt into the yellowed wood. The door is locked with a simple deadbolt on this side, though the bolt is bent.

Stairs

9 *Pitted Ramp*


Small stalactites and natural rock formations hang low overhead dripping saline water onto the smooth floor, giving the unsettling impression of a tremendously long and toothy mouth. The floor slopes downward gradually, but for some odd reason is covered with small, irregular pits. Some of these are dry, but quite a few are full of vile-looking stale water, greenish in color

and full of slimy algae. The walls are covered with ridges that run from floor to ceiling, probably worn into the rock by years of trickling water.

10 *Rough Staircase*

These stairs have all the attraction of a potholed road—ugly, broken, uneven, and squared into the stony slime-encrusted sides of some sort of shaft. Anyone going up or down must contend with the lack of guardrails or banisters and the yawning black chasm next to them. The stairs themselves are set at uneven intervals so that moving onto one step may require a cursory motion, while moving to the next may require a great





exertion of strength. They are also not completely level. Most simply tilt a degree or two one way or another, but some are set at bizarre angles. The roughly square landings are in somewhat better shape, though one is decorated with half of a heavily battered skeleton—the front of the skull is smashed in and most of the ribs are in pieces. It apparently fell or was thrown from some great height overhead.

11 *Sweeping Staircase*

White marble shot through with gray veins makes up this staircase. From your position at the top of it, you can see it slowly fan out as it approaches the floor below. Waist-high banisters, made from the same white-and-gray stone, accompany the stairs downward with a remarkably constant angle—there is no sudden jump or downturn. Grapevines have been carved into the stone, though small holes at regular intervals in the carving indicate that something has been removed. The tread of many feet has worn shallow hollows in the center of each stair, but despite this any illumination casts the staircase in majestic light and dancing shadows.

12 *Stairway to the Light*

[This set of stairs can be used as an exit from a dungeon.] As you move down the corridor, you are met by a light breeze that gets stronger the further you proceed. A faint glimmer of light up ahead suggests a possible exit from this maze. Finally, you get close enough to the end of this passage to see a flight of steps going up. Rays of sunlight [Beams of moonlight] stream down through a twisted mass of roots and broken stone and cut sharply through a cloud of dust that has been stirred up by your approach and the light wind gently whipping around the corridor. Mystically, they highlight the crumbling, moss-covered stone staircase before you. As you move closer, a single small rat dives from the second step above the floor and scampers off into the shadows.

13 *Limestone Ascent*

[This could be used as an exit, or access to an unexplored section of a higher level of the

dungeon.] The limestone steps run completely to the ceiling where there is a large wooden trap door. The door looks very heavy, and it has iron banding on the side facing you. [The trap door is barred from the other side.]

14 *Footholds to Below*

[This could be the entrance to an unfinished level of the dungeon, or where a subterranean species has hacked its way into the lower levels.] The stairwell and its walls and ceiling are very crude looking and appear to have been dug by hand out of the living rock. It descends haphazardly to a tunnel below.

15 *Going Nowhere*

You stand at the foot [top] of an ancient set of stairs. Obvious impressions of footprints are worn into each step, indicating the countless comings and goings of many beings throughout the ages. The granite stairwell reaches upwards [downwards] for several feet and then stops abruptly, the remainder having fallen due to an earthquake or possibly damage from some mighty struggle.



16 *Stairway of Bones*

A massive subterranean battle was waged here. Skeletons of various statures are scattered up and down these steps. A crunch or the clatter of brittle and time-dried bones is heard with every footfall. Here lies the skull of some diminutive creature, and there, the jawbone of a human-sized one.



17 *Steps of Antiquity*

This staircase looks as though it was to be traversed only by royalty. Each step is capped with a hand-carved plank of ivory, now warped and twisted beyond any value. The rotted and worm-eaten ebony wood of the balustrade still displays intricate details even after so many years of neglect.

18 *Wooden Construction*

[These steps are quite brittle despite their appearance. They have a maximum load capacity of six hundred pounds.] The wooden steps before you appear to be sturdy. They were apparently soaked in some form of permeating preservative substance, though it looks as if it has been a very long time since they were last treated. Testing the first couple of steps produces a deep popping and creaking sound, but they do not shift beneath your weight. As you proceed, the stairway protests the sudden strain they are under with loud groaning and cracks. [If the party exceeds the weight capacity:] The staircase moans deeply as more weight is applied to it. With an ear-splitting crack, the main support shatters and the weakened steps come crashing down.



19 *The Uncertain Stair*

The aged and crumbling stone steps before you reach deeply into the darkness. You see that a section about two feet wide has deteriorated completely and fallen away.

20 *A Lost Soul*

Moving along the stairs, you notice blackish stains on the steps in the shape of a man-sized footprint. The further you go, the more obvious the prints become. You also begin to notice handprints of the same dark substance

more frequently along one wall. You finally come to a skeleton of a human that appears to have taken a deep mortal wound and bled to death. The only remains are the bones clothed in the stained rotted clothing worn by the victim.

21 *An Uneven Ascent*

The stairs are narrow and slippery with small worn, crumbling areas. The steps were not well made. They are uneven in width and height. You step sometimes on a comfortably deep step, then have to make do with putting only a toe [heel] on the narrow cuts for the next. The distance up [down] between steps is some places so little that humans are frustrated by the unnecessary steps and elsewhere so far that even small humans have to stretch carefully to step up [safely down]. Some stairs have gravel that slips under your feet. There are no handrails and very rarely are the walls anything but totally smooth, lacking handholds of any sort. The stairs twist up and up [down and down], each step difficult to navigate because of the changing sizes, for more than 300 uncomfortable steps. [A total of 362 steps if you have a compulsive counter in the party.]

22 *The Crevasse*

The stairs hardly deserve the name. It is not a staircase but a natural fissure that plunges down [reaches up]. Steps have been chipped out and natural ledges broadened to make it useable as stairs. They are irregular and uneven in the extreme. The rock is so hard that it resisted carving, so only the worst parts have been worked on. Your full attention is required on each to avoid a nasty fall. [Characters have only a 10% chance of avoiding a slip, but they do not fall very far.] You go up and up [down and down] for a long time in the dark narrow fissure, the walls very close, your pack and weapons scraping lightly on the walls, before you reach the top [bottom].

Dead Ends

23 *A Funky End*

You come to a darkened place where the hallway comes to an abrupt end. There is a



big, grayish-black, solid stone boulder blocking your path. You notice a slight smell of sulfur here, and the air is still and humid. A soft clicking sound can just be heard over your own breath. [The sulfur smell could just be coming from a torch in the vicinity. The soft clicking sound could be a small beetle hidden in a crevasse of the rock or maybe a cricket, or perhaps a small clock or watch-type object.]

24 *A Chink in the Wall*

The air is thick and dusty as you approach what seems to be a dead end. There is a little bit of light shining through what appears to be a finger-sized hole in the wall in front of you, revealing your footprints on the dust-covered floor. The wall is made up of old reddish bricks and mortar. [The hole could be a keyhole if desired, or could be a peep hole into another room. It could also be a trap trigger if the GM is so inclined.]

25 *In a Clutch*

You can see something lying on the floor up ahead. You come to the end of the hallway where it seems you have found a dead end. There is a strong smell of rotten meat that lingers in the motionless air. There is a small humanoid skeleton on the floor dressed in ragged and dirty clothing; it has a small brown leather pouch clutched in its right hand. You can hear what might be footfalls coming up behind you, from a distance. [The small skeleton is the source of smell in the area. The pouch can hold a key, or a small amount of treasure, or could simply be empty.]

26 *Luminescent Wall*

Up ahead in the passageway you can see what appears to be a dead end. A soft greenish glow comes from this wall, which gives it an eerie feel. There is a faint smell of spinach in this area and the air is stagnant. The wall appears to be made of solid rock, and completely impassable. [The glow and smell come from a phosphorescent moss that is growing here on this rock. The moss can be useful as a light source or as food for an herbivorous pet if you are so inclined.]


27 *Cave In*

In front of you is what appears to be a cave-in. The heavy gray stones that make up this dead end are jagged and sharp to the touch. The slow moving air is filled with dust as if the collapse was recent, making you want to cough.



28 *Anty End*

Up ahead, you notice that the passageway darkens and becomes what appears to be a dead end. The air here is musty, however there seems to be an extremely soft breeze, just strong enough for you to notice it. The ground beneath your feet is hard and mostly made up of hard brown dirt and gray stone. The side-walls are jagged gray stone blocks and mortar that seem to be thrown together chaotically. Approximately every ten feet are supportive archways that line the convex



ceiling, made up of the same material as the walls. The wall at the end of the passage is of similar masonry work; scattered around the wall are scratches and gouges, as if someone had tried to claw their way through the wall. At the edge where the end wall and floor meet there is a fine grayish powder piled up in a miniature mountainous landscape for the small, red ants crawling over it to the wall. More of these little bugs crawl in a single file straight up the wall in front of you and disappear into a small dark hole about waist high. A soft stone-on-stone grinding sound can be heard coming from behind the dead-end wall. [The gray stone chips easily and falls to the floor in a fine powder. The scratches and gouges were indeed made from hitting and scratching at the wall by previous visitors. If the characters investigate the ants, they can come boiling out from anywhere you choose, even another hole in the floor. The grinding sound can be anything you desire, perhaps a monster digging through after the characters.]

Sources of Water

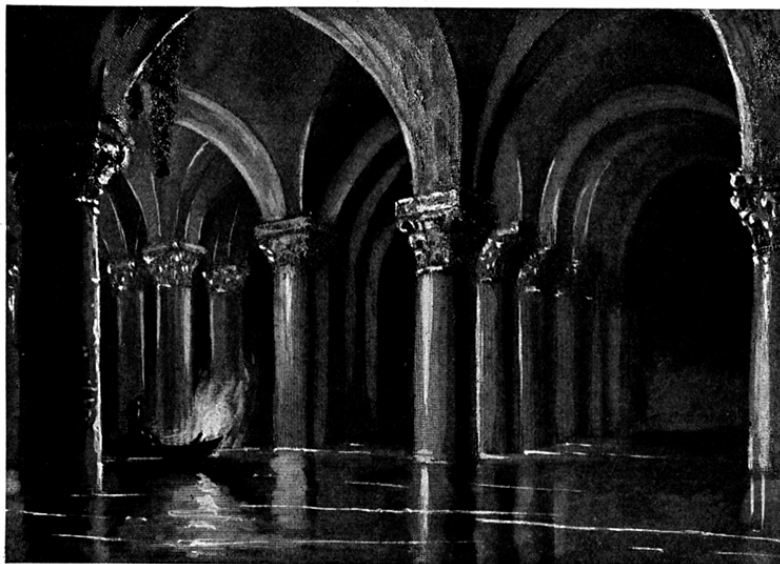
29 *A Passage Under*

The tunnel is built of big dark old stones set on each other, held by a keystone at the top. Water drips slowly from between some of them. It splashes quietly onto the floor below and runs off, leaving cold, slippery stones. The air is dank and so saturated with water that you can almost see it. The air is still [once the door behind you closes and you move into the tunnel itself], and very cool. The clammy wet quickly dampens everything: hands, faces, hair, beards, cloaks, packs, weapons. The floor is made of great pieces of stone. At intervals the water forms pools on them, reflecting your lights like blinking eyes. It is silent except for your sounds, the drip and the low rumble of the rushing water overhead. [The sound comes from a nearby river or underground spring.]

30 *The Lake*

The great underwater lake stretches out into the dark, beyond where you can see. The passage, with its carefully cut stone walls and

neatly leveled path, skirts the edge of it. You take two steps up and then walk along the path, which is just wide enough for one person to walk comfortably. The water is dark and silent, appearing bone-chillingly cold. The path is only a hand span or so above the water, but there is no sign that the water has ever flooded the path. It is smooth and level. There are no handholds or even lumps on the wall beside you; it is sheer and smooth going up and curving into the roof over the lake.



31 *The Hot Spring*

The path continues along the edge of a bubbling stream. Large solid blocks of granite, knee-high and square, separate the passage from the water. The water is steaming, although you smell it more than see it rise. The steam smells faintly of sulfur. If you look closely you can see small bubbles surfacing from a seemingly bottomless portion of the stream. As you pass beside the water, the air does not feel a great deal warmer than the passage has been, but if you get closer to the water you find there is substantial heat coming off the surface. The warm stream goes beside your path for about ten paces, then you continue on through tunneled rock, leaving it behind.

32 *The Brick Span*

A brick bridge spans a subterranean stream. To cross, one would step up about a half step, then traverse about eight paces of brickwork to reach the opposite side. Over the stream, there is only the slightest rise on either side of the span to prevent a misstep that would land someone in the water. The path is comfortably wide and provides a relatively open space on the bridge. Standing over the water, there is space on both sides and a suddenly lofty expanse over head. The area above was eroded by the river, leaving rather attractive, oddly shaped rock formations. Below, the dark, cold water moves silently. In a couple of steps, you will again be enclosed by narrow cold stone walls.




33 *Access to water*

This oddly shaped room is empty of furniture, though the rock has been carved. It appears this was a natural cavern that was enlarged by hand. It has a low ceiling, but only the tallest men cannot stand straight. Some rocks are nearly tall enough to touch the ceiling, but most are rather worn. It is very chilly here. [This room was used for washing laundry in the underground river, despite the cold water. The clothing would have been laid out to dry all across this room, though it dried very slowly in the cold. If the adventurers climb all over they will find a single sock behind one of the rocks.] A clear level path winds between lumps and ridges of natural stone. After a half dozen paces, the path appears to vanish into the far wall, a solid block of rock. However, as you reach that spot, you see the path goes down two steps under an overhang, and you can smell water. Down those steps, the path descends along six wide shallow ledges to the edge of an underground stream. The last ledge is especially wide, allowing access to the water, and a seventh step can be seen underwater. The air is cold enough here that you can see your breath. Only an arm's length of water is visible; more of the stream runs under the far wall. A battered brass mug and an old stone bowl [two hand spans (10 inches) across and rather shallow] sit on a natural shelf just above the water.

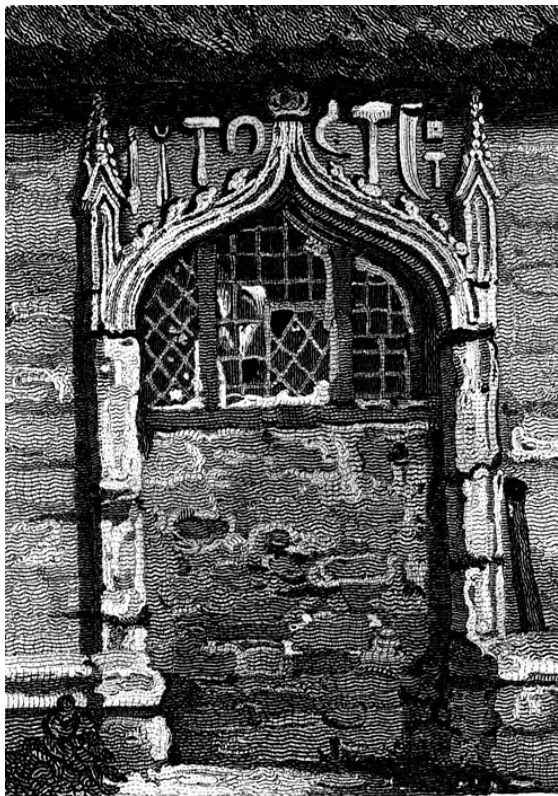
34 *Sauna or hot tub*

The simple door opens to a square room. To your left is a small bench and to the right are wooden pegs, the kind used for hanging clothes, on the light wood paneling of the wall. The floor is wooden but not very thick; it rings a little under your steps. It has been carefully laid and painted with a thick stain. The door you came in has a latch on this side. There is another plain wooden door ahead of you. It has no lock and the latch is a simple pivoting piece of wood.

You open the second, heavier wood door and see—nothing. It is gray and dense inside; your light is deflected into what seems like fog. Thick warm steam pours out around you. As it diffuses into the outer area you



can see farther into the second room. A stone-lined basin of steaming water fills most of the small area. The steam smells faintly sulfurous. The water enters the pool from the side, while the overflow drains out opposite that and vanishes back into the floor. The exit passage and the line of the top of the water in the pool are stained with a light-yellow deposit. The pool is about waist deep on a tall human. Stone stairs allow easy entry into the pool from this side. On the other side, broad stairs rise out of the water against the far wall [used for sitting on to cool off]. A stone bench has been cut from the wall to your right and it shows signs of considerable wear. There is a leather bucket on the far side of the bench. It is empty except for a square of rough cloth [washing cloth] and a long-handled brush. The edging around the pool is marked by large blocks of pale red stone. They surround the pool and make part of the stairs at the back. The only door is the one through which you entered.



Rooms

35 *A Lonely Bedchamber*

The ancient wooden door groans deeply as you push it aside, the rusted hinges popping and grinding from untold days of disuse. Dust covers everything in this chamber. The lack of footprints in the dust indicates you are the first to venture into this room for a very long time. The contents seem almost surreal. Though the wooden objects are warped and swollen, and everything is draped with curtains of cobwebs, it still appears as if the previous occupant will be returning for a night's rest. A dressing table, with its warped and cracked surface, sits along the wall across from the door, its chair pulled out slightly. A hairbrush and hand mirror await their owner's next grooming. [If picked up, the bristles will begin falling out of the brush, and the mirror's reflective surface is crazed with age.] The overstuffed bed, along the wall to your right, lies with its tattered sheets turned down for the night. [If the characters sit or lie on the bed, the mattress crumbles beneath them and a multitude of insects erupt out of the mattress to hide from the commotion.] A large armoire sits opposite the bed, one door hanging open to show the tattered, rotting remains of once-fine gowns and like garments. [Once a sorcerer's or priestess' room, perhaps the characters find an ancient bauble in the armoire, or a map in a dressing table drawer.]

36 *The Studio*

This room looks like it housed a sculptor. There is an unfinished marble statue that is cracked from top to bottom on a pedestal in the center of the room. It looks as if it was going to be a woman, but it has no distinguishing characteristics that would hint at whom it would be. Bits of stone lie scattered around the base of the statue, and you see the sculptor's chisel and mallet lying on the floor beside it. The mallet's wooden handle is almost rotted to mush, and the chisel is rusted through. There are a couple of smashed chairs lying in heaps on either side of a broken-down cot in the back corner of the room, and a table that once held the artist's other tools leans heavily against the back wall.

37 *A Ghostly Salon*

You come into the room and you hear music. It is quite soft, with several instruments—lute, flute and drum—playing. Everyone can hear it. There is no voice with the music, just the instruments playing. Looking around you see no source for the sound: no musicians, no window through which the music is coming, or even a vent to bring disembodied sound. The room seems totally empty. Perhaps it is reflected from somewhere. [Determine whether the characters stay or leave.] When you go to the next room, the music is gone. [If they stay.] When one piece is over, another is played. [This continues for as long as the party stays. Cleverly designed walls will reflect sound to produce disembodied whispers, or it could be magic some sort.]



38 *Counting Sets*

The room's floor is divided into eight sections by dark-gray tiles. Each section holds a dozen cream-colored tiles set together in a design. One area has tiles filled with X's. In another, the tiles contain hexagons. In the next, each tile holds numerous fans, each with five spines. The next shows four flowers, rose, lily, daisy and carnation, in a repeating pattern. Still another contains boxes and filled circles, alternating. And so on. [If they ask, the remaining tiles are triplets of equilateral triangles; spiders (really tarantulas) drawn from above emphasizing their eight hairy legs; and groups of rainbows, each made of seven colored lines. It is a teaching floor for a non-literate audience: the squares are things in 1's, 2's, 3's, 4's, 5's, 6's, 7's and 8's.]

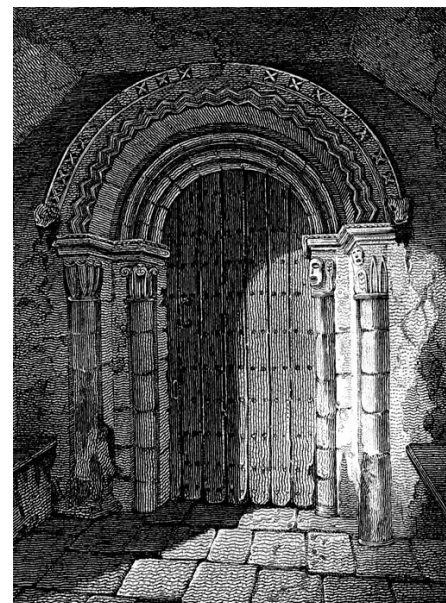
39 *A Colorful Spot*

The color of the room is striking; the far wall is an intense light blue, and both side-walls a bright yellow in hue. It is paint, and on closer inspection it is quite old: dust and bits of spider-web can be seen where there are slight

irregularities in the generally smooth surfaces. The floor is a light gray that enhances the bright colors, and the ceiling is pale blue, both also painted. A child-size [halfling-size] table and chair are on the far side near the right corner. They are bright blue—practically invisible when seen straight on and very conspicuous against the yellow. Otherwise, the room is empty.

40 *Ballroom*

The door opens to reveal a large room. Your light just barely reaches to the far wall [60']. The room is circular, with light-gray marble walls curving slowly around. Tall, smooth cream-colored stone pillars stand about five paces out from the wall, making a circle as well. The ceiling is high overhead, and decorated with raised carvings of birds. They are made of white stone and cast odd shadows. Chains dangling from the ceiling show where lamps once hung. The hanging chains are of uniform length and end more than twice your height from the ground so the lamps could only have been removed with some effort. The floor is very beautiful: a smooth gray marble. On the far side of the room are three doors of sleek light-colored wood.





41 *Small Dining Room*

The small room has three simple wooden doors [Only one, to a major corridor, has a lock.] Four small circular tables fill most of the space. The tables are heavy wood, their dark surfaces scarred and carved. [Carvings include one elaborate bird, a stick figure with a shield, three sets of letters (one of which can be read as the name "Jake") and a lot of random gouges.] Each table is surrounded by four or five worn stools crudely made of planks. The floor is dirty and smells very faintly of ale. The walls and ceiling are whitewashed. [Two doors give access for diners; the third goes either to a kitchen or to a hall that connects to a kitchen.]

42 *Hall of Kings*

The long hall has a polished stone floor and the walls have been painted white, but what catches the eye is the human-sized stone figures that stand on both sides of the corridor. The figures are tall, with long robes trailing to the floor, powerfully carved of great pale-gray, polished stone blocks. Their hands hold globes or staves or scepters, while their heads are bare with long, curly hair. All the figures are male and heavily bearded. In fact, they hardly vary in features at all. [If the adventurers examine the statues more closely:] Swirls of words have been carefully carved on the backs of their robes, curling gracefully all over the surfaces. [The words tell stories of the reign or life of the person, in poetry or highly poetic language.]

43 *Small Statues*

The low-ceilinged hall is lined with stone statues. Human figures half the height of a man are set on both sides of the corridor. The walls are of plain pale-gray rock and the floor is set with blocks just a few shades lighter, while the ceiling has been painted white, so the figures dominate. They are carved of individual blocks of stone with such skill that the figures

seem both in the stone and of it. The stone colors vary, from nearly black to so light as to be pure white, to rich deep reddish brown, with many shades in between. There must be twenty of them [22]. The figures are all men in various positions: walking peacefully, coming forward aggressively, or standing in contemplation. Their faces and hands are carved with great precision, but the details of their clothes are only suggested. You can pick out sword and axe hilts, chains and pendants, rich cuffs and boot tips. The faces are as diverse as the stone. While they all have squarish jaws, some are carefully groomed, while others seem very disheveled. Some are young, some wrinkled with great age, some have conspicuous jewelry, others appear very humbly dressed, and so on. Most have beards, though two do not. There are no words [letters, runes] anywhere.

44 *Hall of Heroes*

The hall is a gracious room with a rather high ceiling, light-brown wood paneling on the walls and a polished stone floor. It is filled with statues. Carved of soft whitish stone are more than a dozen figures, all taller than man-height. The figures seem to be human, however. One statue is a wild-haired woman in armor, brandishing a sword. A second portrays a lanky man in a long robe and a pointed hat, holding a globe in one hand and a wand in the other. His expression is grim. The next is a barbarian sailor, shirtless and barefoot. He is facing into an invisible wind that plasters his hair against his face. Long braids run down his back and he has a war axe in his belt. Others include a young woman tenderly holding an infant, a heavily muscled smith at his forge, and a withered old woman with an unpleasant expression dragging a large lumpy bag. [Gods and demigods of a pantheon, or cultural heroes.]





45 *Goblin Statues*

The ceiling is low and the light has a yellow cast. The floor and walls are roughed out of natural rock with little care. Down the center of this hall you see a line of six large rocks, which prove to be statues. Figures of goblins have been carved from big dark blocks. The work is crude, with the lines neither smooth nor detailed, but the vigor and skill of the carver more than compensates. The figures are full of energy, their motion and emotions brilliantly caught in the stone. The malice in their expressions and the cruelty of their thoughts are stunningly expressed. In the first, two goblins appear to crawl forward as though to ambush someone. In the second, a victorious goblin stands over the bodies of his dead [human] enemies. The third one stabs with his dagger to gut a vaguely carved monster that fills the rest of the stone block. The fourth goblin, his face showing satisfaction, is strangling a larger human woman who struggles helplessly at his mercy. The next shows two figures in postures of victory. In the final statue, a goblin seems to find pleasure as he tortures his enemies, who are shown only as naked and battered legs and feet hanging over his head. Small pebbles by several of the statues suggest a foul parody of the offerings left at shrines.



46 *Miscellaneous Storage*

This room holds broken furniture. You quickly pick out two benches with broken seats, a table lying on its side with one leg splintered, and pair of broken poles. There is a shelf with a section missing and the bottom part of a wooden weapons rack. To one side are worn textiles: thick wall hangings, their colors faded beyond recognition, and a floor covering with a long rip in it. Scattered

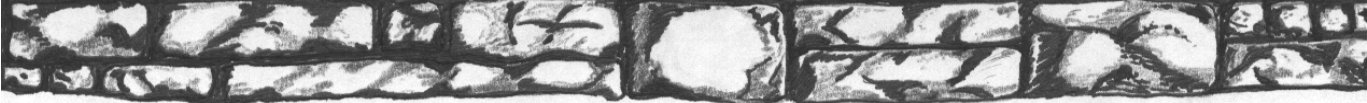
between the recognizable items are bits—a chair leg, a board painted green over half its surface—suggesting that the items were thrown here to be scavenged for parts. [Unless the adventurers need bits of wood or cloth, there is nothing useful here.]

47 *Dungeon Pantry*

The door [at the back of a kitchen] opens to show a room filled with barrels and boxes. Shelves have been built floor to ceiling near the door. On these shelves are rough boxes and baskets. These hold wooden bowls of several sizes, and spoons, both large, wooden spoons and some in pewter, as well as more than a dozen metal forks [pewter, tin or iron]. Closed boxes hold pieces of cloth. There are squares and rectangles, almost all of them hemmed, the sizes for napkins and placemats. A few are large enough to cover a small table. They are clean but show signs of long use. On the floor behind the shelves are many tightly closed small barrels. Inside you find powders [flour, sugar], grains [oats, rice], dried fruit [apples, prunes], pickled meats [pork, beef], salted meats [fish, pork] and nuts [whole almonds and walnuts]. Most containers are less than half full. Behind them are larger barrels. One very sticky one apparently held honey. The other six are ale tubs, but only one has any ale left. At the very back of the room empty containers are jumbled together.

48 *“Meditation Room”*

The moisture in the room strikes you the minute you open the door. The scent is reinforced by the soft murmurs of running water. The room [when illuminated] is large and roughly circular. Natural walls rise to a finished dome-shaped ceiling. A stream of water starts high up by the ceiling on one side of the room and falls as a pretty waterfall into a pool rimmed with carefully set red and yellow rocks. From there, it flows over rocks and gravel—too pretty to be natural—into a fine white stone basin. Below the basin, it trickles along through a polished stone culvert, where the veins of ore shine green, golden and black under the water, to a second, shorter waterfall emptying into a large shallow pool slightly lower than the rest



of the room's floor. From there, the stream winds its way between large clear crystals [quartz, fixed firmly to the floor, 10 of them, of some value if they can be removed] dropping slowly farther down into the floor, until it runs out of the room going underground somewhere. The room is apparently designed to admire the water. Narrow walkways climb around the room so that the stream can be viewed from many angles. Several large pieces of glass and two more large crystals [Perhaps twice the size of the others, but on the ceiling out of reach and firmly set in the rock]

are positioned around the room to catch and reflect the torchlight. They cast complex rainbows on the walls and on the water. Fine grains in the natural walls [mica, too small to have any value] also flash and sparkle. Worn places on the rocks along the path indicate areas for sitting in contemplation. There is a door in the far wall similar to the one you came in. The air is cold and the moisture makes it clammy, but the merry tinkle of the stream and the reflections off the crystals make it a peaceful and calming place.





Splinters of the Senses

By Martin Ralya

How to Use Splinters

Splinters of the Senses are one-liners, similar to the Bits that you will find elsewhere in this book: ready-to-use descriptions for your fantasy campaign. Unlike Bits, however, Splinters are meant to be added to *existing* descriptions. For example, have you ever read a published adventure with a dungeon room description like this one?

“You enter a twenty by twenty room with a door on the far side. The walls are bare.”

Pretty bland, right? But maybe you do not have a lot of time before the game to rewrite all of those boring descriptions—that is where Splinters come in. When you need to liven up a room description, pick a sense—sight, sound or smell—and roll percentile dice (d100). Then add the Splinter that corresponds to that number to your description, like so:

“You enter a twenty by twenty room with a door on one side. The walls are bare. The words ‘Turn back’ are painted in Common on the floor in what looks like blood.”

These Splinters are all written to be as universal as possible—all ninety-nine of them should fit easily into nearly any dungeon environment with little or no modification. They are also specifically written to not include treasure, monsters or anything else that would have a substantial effect on your game—think of them as ready-to-use “dungeon dressing.”

Two final tips before you dive into these Splinters: It can help to roll before you actually *need* the Splinter (perhaps while the players are talking about what to do next), so that things flow smoothly when you are ready to use it; or if you prefer, do not roll at all—just pick a Splinter that you like and add it to the description. The Splinters have been formatted so that you can print or photocopy the next two pages, place them back-to-back in a page protector or laminate them and turn them into a quick reference for use at the gaming table.

Martin Ralya has been doing freelance writing for the RPG industry since 2004, and has been fortunate enough to work with a number of publishers, including *Tabletop Adventures*, *E.N. Publishing* and *Expeditious Retreat Press*. He also writes *Treasure Tables*, a weblog for GMs (<http://www.treasuretables.org>), where you can see a full list of his published work, and runs the *GMing Q&A Forum* (<http://www.treasuretables.org/forum/index.php>). A gamer since 1987, Martin has a house full of books and a head full of ideas, and he loves to write.



Splinters of the Senses: Sights

- 01 The flickering torchlight makes long shadows dance across the walls.
- 02 By the far wall, a rat freezes for a second before darting into a hole.
- 03 A thin trickle of water runs down one of the nearby walls.
- 04 The floor here is covered in a web of long, thin cracks that run in every direction.
- 05 Up ahead, strands of ancient cobwebs quiver as a faint breeze blows through them.
- 06 Drops of water dot the ceiling up ahead, occasionally dripping onto the stone [dirt] floor.
- 07 In one corner [spot] you see the desiccated body of a large rat, its fur covered in a sheen of mold.
- 08 Dozens of tiny spiders scatter before you, fleeing into the shadows.
- 09 A rusty shortsword sticks out of one wall, its leather-wrapped hilt covered in mildew.
- 10 One wall is covered in ancient, flaking bloodstains that have turned brown with age.
- 11 A spider web is strung in an alcove, with several bug-sized bundles trapped in its strands.
- 12 Several arm-length centipedes scuttle out of a crack in one wall, then dart out of sight.
- 13 You see a coil of rope by the wall, along with the rusted remains of a grappling hook.
- 14 There is a fresh smear of blood on the floor, with a cloud of flies buzzing around it.
- 15 Several small bats flap past your heads, their leathery wings buffeting your faces.
- 16 The opposite wall is covered in patches of bright green mildew and spots of reddish mold.
- 17 A crudely painted red skull backed with crossed swords decorates one wall.
- 18 Several arrows with rusty tips and broken shafts are scattered across the floor.
- 19 A puddle of stagnant water by one wall has several large dead beetles floating in it.
- 20 Dozens of rusty, flattened caltrops are spread out across the floor.
- 21 The floor here is covered in scraps of what might once have been a large tapestry.
- 22 The words "Turn back" are painted in Common on the floor in what looks like blood.
- 23 A crude club, studded with nails and sized for an ogre, is propped against one wall.
- 24 On the floor is a circle of candle stubs, each surrounded by a puddle of melted wax.
- 25 Several burned-out torches and a rotting severed hand are scattered by one wall.

- 26 A ruined human-sized statue stands on a pedestal, cracked and eroded beyond recognition.
- 27 The walls in this chamber are slick with moisture, and the ceiling is covered in moss.
- 28 A pile of shattered skulls and bone fragments has been pushed up against a nearby wall.
- 29 The floor is covered in shattered potion vials, their contents long since dried up.
- 30 The body of an orc, picked clean by vermin long ago, lies slumped against one wall.
- 31 A dented cauldron full of stagnant water sits by one wall, with two dead rats floating in it.
- 32 The crumbling skeleton of an elf sits against one wall, a warped bow clutched in its hands.
- 33 About three feet up the wall, someone has made four bright blue chalk marks, all fresh.

Splinters of the Senses: Sounds

- 34 Very faintly, you hear the gentle trickle of water from somewhere nearby.
- 35 From a little ways behind you, you hear the soft skittering of tiny claws against the stone.
- 36 As you walk, your footfalls echo softly in this chamber.
- 37 In these close quarters, you can hear every clink and rustle of your gear as you move.
- 38 You hear the intermittent drip of water as droplets fall from the ceiling nearby.
- 39 Several flies buzz around you briefly before disappearing deeper into the dungeon.
- 40 You hear the crunch of tiny bones underfoot as you walk, probably from rats or bats.
- 41 A bit of stone flakes off the ceiling, sending a few pebbles skittering across the floor.
- 42 You hear a low, ominous rumble, as if from an earthquake somewhere in the distance.
- 43 From behind you, the wind moans softly through a crack in a nearby door.
- 44 Abruptly, a pile of dusty bones in one corner settles, sending bones clattering to the floor.
- 45 Pieces of multicolored glass crunch beneath your boots as you walk through this area.
- 46 A high-pitched animal shriek echoes through the dungeon, and then is cut off abruptly.
- 47 Several small bats roost here, and the furtive rustling of their wings is vaguely unsettling.
- 48 A light breeze blows around your feet, and you can hear a faint keening on the wind.
- 49 The ground here is gritty with sand and chips of stone, and crunches underfoot.
- 50 A rat darts around a corner, and you can just make out the hiss of its tail on the floor.





- 51 The flame of your torch gutters and pops, sending out a shower of sparks.
- 52 As you move through this area, patches of miniscule mushrooms squish beneath your feet.
- 53 You hear the clicking and chirping of insects from somewhere nearby.
- 54 A rivulet of water streams down one wall, splashing softly as it hits the floor.
- 55 You hear the crinkling sound of spider webs burning up as your torches brush into them.
- 56 A clicking sound—metallic, or perhaps insectile—echoes down the nearest corridor.
- 57 From elsewhere in the dungeon, you hear the high-pitched, echoing cries of bats.
- 58 Bits of dried, translucent snakeskin float across the floor in the breeze created by your passage.
- 59 The floor here is mossy and slick; every footstep makes a soft squelching sound.
- 60 Milky water drips from a series of small stalactites on the ceiling of this room.
- 61 The floor here is sticky with partly dried blood, which clings to your boots as you move.
- 62 From a ways off, you hear the sound of something falling heavily onto the stone floor.
- 63 This area is eerily quiet, and every noise you make seems louder than normal.
- 64 From behind the walls, you can hear the faint sounds of small animals moving about.
- 65 The furtive scuttling of insects is audible here, just on the edge of your hearing.
- 66 As you pass, a large patch of dried-up mold flakes off the wall and falls softly to the floor.
- 75 It looks like bats once roosted here, and the smell of their droppings stings your nostrils.
- 76 Tiny, dried-up roots stick out of the ceiling, giving this area an earthy smell.
- 77 A dead, bloated snake is coiled on the floor, giving off a strong and putrid scent.
- 78 This area smells of scorched fur, you see a pile of burned-up rats, the likely cause of the stink.
- 79 A bit of stagnant water has collected here, filling the area with a sour smell of mold and damp.
- 80 The room has the earthy smell of ancient stone, dry and dusty.
- 81 An oddly spicy odor lingers in this chamber, noisome and unidentifiable.
- 82 Through cracks in the stone walls, you can smell the wet earth all around you.
- 83 A mound of rotting trash in one corner fills the room with a nauseating stench.
- 84 The smell of urine emanates from the far side of the chamber.
- 85 A waterlogged pile of debris makes the place smell of rotten wood and moldering burlap.
- 86 A small heap of empty wineskins in this room suffuses the air with a fruity reek.
- 87 An empty, lidless stone coffin sits in this room, and a sepulchral stink emanates from it.
- 88 There are two broken beer barrels here, empty but still smelling faintly of cheap ale.
- 89 A fire pit gives off a lingering smell of charred wood and roasted meat.
- 90 Large patches of fungus send out a rich, loamy smell under laid with a tinge of decay.
- 91 This room smells faintly of wet animal fur.
- 92 You catch just a hint of the smell of blood on the air, and it fades almost immediately.
- 93 The acrid tang of alchemist's fire hangs in the air in this room.
- 94 One side of the chamber smells of an unpleasant mix of fresh blood and ancient decay.
- 95 Dust has been kicked up fairly recently, making it smell dry and musty.
- 96 A heavy, cloying scent hangs in the air—the smell of something decaying, sickly-sweet.
- 97 One of your torches sputters for a moment, filling the air with a cloud of acrid smoke.
- 98 A thick forest of pungent mushrooms grows out of one of the cracks in the floor.
- 99 One of the walls here is moist, and gives off a smell of rotten eggs.
- 00 [Roll Twice, use both splinters in the description.]

Splinters of the Senses: Smells

- 67 You catch a faint whiff of brimstone, acrid and sulphurous.
- 68 Beneath the smell of damp stone, you pick up the scent of decay on the air.
- 69 The smell of mold is strong here.
- 70 This chamber smells damp, and the air is slightly humid.
- 71 As you enter, you catch the scent of fresh blood, sharp and metallic.
- 72 The air in this area smells slightly sooty, as if there had been a fire here not long ago.
- 73 A putrid stench wafts up from the floor of this room, a mix of vinegar and decay.
- 74 This part of the dungeon smells of dried animal dung, dusty and unpleasant.





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Dungeons II

01

Lying on the dark floor by the base of the rough wall you spot a coil of rope. It appears to be good thick hemp rope, a dozen arm-lengths long [about 50 feet]. Most of it is loosely coiled but one end extends out five paces as if it had been tied to something. The extended end of the rope is frayed. There is nothing near the frayed end to which it could have been tied: no door or pole or even a protruding rock. There are no markings on the wall or floor or any other items in the passage here.

Dungeons II

02

Here you are almost suffocated by the thick scent of mold. The ancient stone walls are covered nearly to the ceiling with the stuff. Up ahead in the darkness, you hear a steady drip echoing down the hallway. Your feet slip slightly on the moist flagstone as you proceed. You come upon a pile of rubble that covers about a third of the corridor. The dripping you heard previously comes from a tree root that has clawed its way through the ceiling stones above. Several tiny insects, oblivious to your presence, crawl and slither to and fro through the damp soil clutched by the old tree.

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Dungeons II

03

This section of the wall was made of big dark rock cut into squares and carefully laid without mortar. The pieces must be deep and the mason skilled, as it sits well and securely. Overhead, great old beams support a cracked ceiling. Here and there a piece has fallen and grit has collected, but it is generally in good condition. For a short distance, there is a line decorating the wall, where small pieces of light-colored stone are set in a row. They are simple but attractive, wedged in the corners of the structural blocks. [No value, small irregular spheres of badly flawed white marble.]

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Dungeons II

04

The floor must be lower here, because water sloshes about your ankles as you move through this area. The water level was apparently waist high at one point, as you can see the watermark along the walls and upon the door itself. Thick moss grows in patches along the ceiling overhead, tingeing the stagnant-smelling water with an earthy scent. [For any doors in this hall:] Examining the door, you find the handle is thoroughly rusted, and the keyhole is filled with dried mud. [It will take two rounds to clear the mud from the lock if it is to be picked.]

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Dungeons II

05

Here, [in an intersection] there appears to have been a standoff long ago that seemingly ended in a draw. The combatants lie twisted in death, a rusted-through dagger in one's ribcage, and a broken short sword cleft into the skull of the other. Tattered bits of ratched leather armor lie strewn amidst the tangled pile of bones. [If the characters pick through the bones, they will find twelve copper pieces and seven silver pieces.]

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Dungeons II

06

The air suddenly makes a deep hissing sound. The deep rhythmic sound reverberates through the passage, not so much echoing as causing bass vibrations that are almost too low to hear. The hiss increases and then dies away. After a brief silence there is another low, strong movement of air, then another pause. And then it comes again. [It seems like the sound of the breathing of someone or something very large.] The air here is cool, but warmer than deep underground places usually are. The area around you is straight and uninteresting, with tall dark stone walls. The hissing air is humid. There are no visible signs of anything that might cause the sound.

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The passage here is supported and apparently reinforced on both sides by great blocks of stone. The stones are skillfully cut and fitted to hold snugly without mortar. In addition, the stone work is quite beautiful. Great care was employed in building the walls to fit different shades, shapes and sizes of rock together so that it makes a handsome mosaic. You start seeing patterns in the rock shapings—of bears in their dens, pool-filled caverns and great worms—and soon realize that the images are really there; it is not unlike imagining cloud-shapes. [This could be a plot clue or hidden door.] The elegant rockwork ends shortly, and a more usual natural rock formation reappears on both sides.

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The roof is low and irregular. Large sections sag down low enough that tall party members must duck their heads. The floor of the passage is littered by loose pieces of flat rock [mostly slate] that appear to have fallen from the ceiling. Most of the floor is dry, but here and there it is wet and slippery. In one spot there is a dark puddle on the rocky floor and a drop of water falls periodically, splashing into the puddle. The air smells strongly of wet stone. The walls are generally smooth and unaffected by the steady deterioration of the roof.

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The wall in this room has caved in. Sticking out from under the rubble, you see broken bits of a large table and a few pieces of chairs. Along the left wall leans a twisted heap of a cabinet. Bits and pieces of whatever was nick-knacks thrown from the shelves lie scattered and broken across the floor.

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[Upon entering a room:] A long wooden table lies cracked in half. Broken shards of pottery crunch under your footsteps as you move about the room. Along the wall, near a large three-legged cauldron standing over an age-old pile of charcoal and ash, several stoneware jars are lined up like so many clay soldiers. [If the adventurers investigate the lidded jars they will find them filled with various grains and spices, crawling with insects.] The cauldron, its contents having long since evaporated, is caked in rust, and the large wooden stirring spoon inside is brittle and cracked. Shelves along the wall hold stacks of clay plates and cups. [The plates and cups are so brittle that they will break easily if lifted.]

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[If the characters are using torches, lanterns or similar light sources:] Your light flickers and sputters, and then finally winks out. After a few moments of struggling you get a new flame going and then notice, just ten feet further down the hall, markings of an unfamiliar language etched into the ancient stones. As you proceed, the markings become more frequent and some of them even overlap. There is a heavy smell of charred wood and stone as you go further, and the walls, floor and ceiling show signs that an extremely hot fire burned in this hall.

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Lying close to the base of the wall you see a sword. It has a broad curved blade of dark metal and a sinuous hand-guard. The bones of a hand still cling to the hilt; the rest of the wielder's body is missing. The hand holding the sword was clearly severed by a strong blow and fell against the wall to lie there. Upon careful inspection, you see the sword is a short, badly made scimitar of a type frequently used by goblins [or other tunnel-dwelling enemies]. The blade is nicked and slightly rusty but otherwise useable. [Most of the finger bones fall free if the adventurers move the scimitar; only the index finger needs to be actively removed, old sinew holding it in a curved position and in place.]

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Here you find rack upon rack [or: a rack] of old pole arms and axes. Inspecting them, you find that all the wooden handles have rotted and crumble to dust when you try to pick one up. The heads of the weapons are dull and rusted beyond repair. Cobwebs billow and dust rises as you move about the room. [Alternately, a special weapon for a warrior could be found.]

The walls have slumped noticeably here, though the passage is still open. The floor is solid rock with only a modest layer of dirt and pebbles. The walls were once roughly hewn to enlarge a natural passage. Most of it still is a crudely made tunnel, but here and there the ceiling has given way. In those spots, rubble fills sections of the passage. The path was not under the rock-fall or, if it was, it has been cleared of debris, for it continues on unaffected. Under one pile of rubble you spot the body of a goblin [or other potential enemy]. He is curled up in fetal position, close enough to the path that you pass right beside him. A blanket that was over him has rotted. He appears to have been crushed, and the body is now largely desiccated.

The air is hot and dry here. [The hallway continues on for another thirty feet before turning sharply to the right.] The surfaces of the corridor are charred, and some of the stones are cracked. From the edge of the light you notice a skeletal hand gripping a leather pouch lying on the floor. Looking closer, you see that this fellow met a gruesome end indeed. He is missing the lower half of his skeletal remains from about the mid-section down. [The bag contains about fifteen copper coins.]

This section of the dungeon has cracked and shifted, most likely due to an earthquake. The floor in front of you drops down by three feet.

The walls here have partially fallen into the passage. The passable area is reduced to barely a boot's width running down the center between the stony rubble from walls on both sides. It is not particularly difficult to walk here, however, because the rubble is not very deep. The path under your feet is poor, but at about ankle height, the passage is still fully open. It is pretty obvious that the material has fallen from the upper part of the walls near the ceiling on both sides and scattered out toward the center. Your steps send little stones shooting along ahead and behind you with a rattling sound.

There is a big dark spot on the floor ahead of you. It extends most of the way across the rough stone floor and is not quite circular. As you near, you see that dust and dirt has caught there differently than on the rest of the floor. The dust seems discolored and stuck to the dark area, not loose as it is elsewhere. If you bend down to look, it is black and vaguely oily, but not dried blood. [Oil spilled from a lamp, a natural drip from the roof or other fluid.]

The floor is dark stone with faint swirls and cracks. Here and there you see a vein of lighter gray or cream color curling in the otherwise nearly black stone. For a dozen paces the floor seems to have shifted from the time the passage [room] was built because seams have risen and sunk. Some are a few finger-widths higher than the others, while others have dropped the same amount. Not many of the differences are great enough to trip you, but they make for an uncomfortable surface for walking. Instead of the familiar pattern of footfalls, you now hear the occasional stumble as someone adjusts for the uneven floor.

The passage is narrow and the roof is low. Roots of trees above dangle down into the pathway, pale and feathery. The stones underfoot are irregular. The floor seems to be built from poorly laid large blocks. Old timbers support the sides and roof of the passage. Most of them are intact and solid, but here and there one has slipped to tilt and provide no support for the roof. Often where a support timber has slipped, a pile of dirt has accumulated on the floor against the wall. Water has left much slime on the floor and it smells slightly sour.

Lying on the ground in the passage ahead of you is a shattered knife. A good long dagger, the steel blade is broken into several pieces, all of which lie on the floor. The hilt, made of iron wrapped in wire, is flattened and distorted. It looks as if that someone or something crushed this knife against the floor with great force. There is some dust on the knife, but much more lies under it: it has not been here for very long. The area is otherwise empty, and there are only the faintest of marks on the floor, certainly nothing to indicate who dropped the knife or how it was crushed.

The walls here are painted with elaborate murals in bright greens and yellows. It is done rather roughly and without much detail, yet the forms are very effective, showing great leaves and trees. The leaves are quite realistic and diverse—some large, some small, some feathery—representing some jungle region. Peering out from between the plants, in one place you see the dark face and pale eyes of a great cat; in another, the dark hairy snout and tiny eyes of a peccary. White, red and yellow birds are painted high in the trees near the ceiling. The effect ends there, because the ceiling is plain, its rock unpainted. The floor too, is unadorned. There is no furniture in the area.

[After the party crosses some boundary or comes into a new area:] A strong breeze blows into your faces. The air is bitterly cold. It smells of stone and maybe iron, perhaps with a slight tinge of moisture. The wind is strong enough that it lifts light items and carries them back down the passage behind you. Your hair whips in the gust and the cold chills your exposed skin. The incoming air is blowing with enough strength that you want to squint or shade your eyes from it. Walking against it is noticeably more work. [The party walks against the wind until a new passage comes in, the passage turns, or it shifts to blow over their heads.]

As you go onward, the air in the passage gradually becomes a wind blowing toward you. Initially it is just air movement, but presently you are walking into a steady breeze. It tugs at your hair and clothes. It gradually gets warmer as well as stronger. At first, it warms away the chill of underground places, but soon it is unpleasantly warm. It blows briskly at you, steadily stronger, steadily hotter, until it feels like you are walking into a kitchen. Or perhaps a forge: the air has tinge of iron in it. It is very drying and, soon, dehydrating. [To get away from it, change direction or go through a door.]

The walls and rock are quiet and you walk with barely a rustle except for the occasional scuff of boots on stone. Then suddenly, the footfalls of the lead person echo surprisingly. Wooden boards lie across the entire floor. Each step you take creates a complex sound. It suggests that the space under the boards is hollow and acts like a drum, yet the boards are firm and solid. They do not flex much as you put your weight on them. They cover the whole passage and while the sound is less if you walk right at the base of the wall, it is still much greater than elsewhere in the passage. [If they pry the boards up, which is difficult, there is open space (and a 30-foot drop) below]. After 40 steps, you are back on a stone floor, to continue on in what now seems almost creepy silence.

The walls of the passage are dark rock layers interspersed with a few finger-thin layers of shiny black rock containing partial imprints of ferns and snail-like creatures. Whenever members of your party rub against the black layers, brown smudges are formed on their gear. [The black rock is jet. If someone picks up bits of it from the floor and rubs it energetically, it gives off a thin smoke and gains a static electrical charge. It can be made into jewelry and is flammable when exposed directly to fire.] Someone's foot kicks one of the grape-size pebbles found here and there on the floor of the passage. The pebble caroms down the corridor making ringing sounds as it bounces off the rock walls.

The walls, roof and floor of the passage have been part natural, part worked out of solid stone. An odd, lightly-colored seam starts close to the roof. It is narrower than a finger-width and unlike the dark, hard stone around it. More or less straight, it is angled slightly downward compared to the path. The odd layer's position slowly descends to eye level, then waist height. It contains pebbles in sand or sandstone. At intervals you can see imprints on the pebbles characteristic of clams and snails. [These are fossils, although the term fossil was not used until the 1800's.] The pebble layer drops to knee height. Some way beyond that it drops down and crosses the passage and you walk on a shallow sandy surface. And then it is gone and the hall is solid stone again.

This area has old rock walls in which some of the stone has crumbled and fallen into the passage. The bits are small and mostly seem to have landed at the edges of the path, where they cover the floor a few finger-widths deep. The tunnel still appears intact, despite the loss of a few rocks. Down the center, a comfortable walking path is nearly clear of the crumbled stone that lies to both sides. It seems likely that the passage of others, possibly many of them, has kept the space down the center free of rubble.

There is a handprint on the wall. In the middle of a long stretch of plain stone you come upon the clear print of a hand: five fingers, palm. A right hand, rather large. The print was made with blood and you can make out a couple of blood drops below it on the wall. The handprint is isolated. It does not seem to point anywhere or leave any message. It is at a little over waist height on a human, about where an injured man might lean against the wall. But that is all there is, no other markings on the wall and no other objects in the passage.

The great slabs of rock that make up the floor are well matched—very carefully seamed with no visible space between them. It is a very hard surface, but secure and comfortable to walk across. Then you come to an area where something has shifted. Here the great slabs are uneven. You can see now that they are almost a handspan deep, very thick and solid. Some powerful force has move some upward and others down, so walking is hazardous. You have to watch carefully in the dimness to see where you are putting your feet or risk a fall and a twisted ankle.

Something is lying on the floor of the passage that shines a bit as your lights approach.. It is a small tin box, just a bit longer than your hand and half as wide. It has a simple hinged lid and a catch, but it was lying on its side, wide open and empty. There might be a little pale powder [ground up stone] on the ground in front of where it lay open, but there is too little material to be sure. The box was clearly made by a craftsman, but it is not a particularly remarkable piece of work, worth perhaps a few coppers.

The passage is level and even, the surface smooth and slightly dusty. You walk in the silence of the underground; the only sounds you hear are the ones you make. The path, which had been solid stone worn smooth, is suddenly crossed by great cracks in the floor. They are only a few fingers wide and easy to step across but they appear to drop to great depths. Looking down them you can see no bottom as far as your light will shine. If something dropped into one, it would probably be gone for good. For maybe a hundred paces these cracks run from the walls across the floor, and then you pass into an area where they are no longer seen.

Scattered along the passage you see numerous old bones. Leg bones and ribs, mainly, white with age. They are clean of flesh, even very old dried flesh. Nicks in the surface suggest they have been chewed. They are too few to make up a full skeleton and yet there seem to be too many of some types for them to have come from only one individual. They do look like human bones, or from someone about the same size, shape and build as humans. Heads, hands and feet are noticeably absent. The bones are along the passage for a considerable distance and yet you never find a skull.

Looking down the passage, the hand-hewn walls change in angled bands of various types of rock, stretching down the walls and across the floor. Here the layers are distinct, although folded back upon one another as if doing a twisted dance. At the top are chunky layers formed of natural building blocks, crumbling here and there, their blocky remains falling on the floor. Below are narrower and darker bands of a hard rock, followed by a softer yellow stone that easily breaks down into gritty yellow sand when rubbed. The floor is varied and uneven, particularly where the yellow stone has worn away in places where many feet have trod.

For some [a] distance, the passage descends [rises] through dark, featureless, solid rock. It was hacked out crudely and the pick marks remain quite distinct. No attempt was made to smooth it, so the floor is rough and uncomfortable to walk on. It is narrow but not difficult to move through. The air is very chilly. The solid stone under your feet is very thick: footfalls make very little sound, even when you scuff against the pits left by the builders. The tunnel itself, however, echoes around you in an eerie fashion, the air seemingly unmoving and yet filled with strange whispers, very soft and impossible to recognize.

Here, the walls of the passage are lined from floor to ceiling with bones, neatly stacked one upon another. Someone has taken great care to separate and sort these [human or humanoid] remains. Femur bones are interspersed with horizontal rows of skulls. Further along the wall switches to arm bones, and rows of pelvic bones with decorative clay spheres lodged in each one. [This gathering of bones can be a mystery, the result of a plague, a great war or just an unusual collection by some dungeon denizens.]