

# Castle of the Mad Archmage™



By Joseph Bloch

## Expansion Module: The Museum and the Watery Caves (Level Three East)

Compatible  
With Most  
"Old School"  
RPGs!!



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and the Watery Caves (Level Three East)

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## Introduction for the Game Master

This module is an expansion of the original Castle of the Mad Archmage™ megadungeon. The Greyheim Construction Company (see the Castle of the Mad Archmage™ Adventure Book, p. 5) has been busily excavating tunnels into these areas, which have been sealed off and inaccessible (except by magical means) for years.

This expansion is intended to open up new vistas for campaigns that are based on the Castle of the Mad Archmage™, allowing the game master to introduce new areas for exploration, new themes, new villains, and new treasures to satisfy the needs of players for fresh challenges and rewards.

As with the original Adventure Book, this book is designed for use with the **ADVENTURES DARK AND DEEP™** rules, but should be usable with most old-school RPG rules with but little effort.

## General Information

The same general rules that hold true in the main levels of the Castle of the Mad Archmage™ apply in these levels as well. Standards for ceilings, walls, and doors are all the same unless noted in the text. PCs who die in the dungeons could come back as undead creatures, as noted in the Adventure Book, and these levels should feel no less “living” than those in the original book.

Where possible, the game master should try to make this level a seamless part of the whole megadungeon complex. NPCs should certainly be aware of its existence, where it seems warranted, although details could be absent or dangerously wrong. A brief synopsis of the effects of introducing this level to the existing Level Three is included below.

Most of the challenges in the level should be appropriate to a party of PCs of 3rd-5th level, although some are deliberately more difficult, designed for the PCs to discover, evaluate, and return to when they are stronger and more capable.

### Integrating this module into the Castle of the Mad Archmage™

This module is intended to be used with the original Castle of the Mad Archmage™ adventure.

The exact points of connection are detailed in the encounter keys and maps below. The easternmost section of the Level Three map from the original Castle of the Mad Archmage™ can be found on the western edge of the map in the current module (without any numbers or keying), which should give you a good sense of where this level fits in conjunction with the central third level of the dungeon. The points on the map labeled “NEW” are where the new construction begins.

If your PCs have already explored the areas where the points of connection now exist, you might need to steer them in that direction, so they notice that something is now altered (it should

be noted that this is also the *raison d'être* for the “detect new construction” skill that some demi-humans possess). You could see to it that rumors of the new areas reach the PCs’ ears, have a pursued (or pursuing!) monster take them past the new passages, or have them follow some mysterious sounds if they happen to be in the area, leading them to discover the new regions.

If they haven’t visited the points of connection, then naturally this level was there all the time, unless you have some specific reason to deem it otherwise!

This level has connections to Level Three, and has a direct connection to Level Four East.

### Using this module on its own

As the encounters on this level are relatively self-contained, it should be easy to integrate this level into an already-existing dungeon other than the Castle of the Mad Archmage™. You may find it necessary to extend some corridors to make the connections fit, however.

The level can also be used as a completely stand-alone adventure as well. The museum can, in and of itself, be a sufficient point of interest to attract adventurers, and the GM should feel free to sprinkle appropriate rumors, treasure maps, and the like to ensure that the entrances to the place are discovered.

The dungeon can be situated at the base of a small bluff in an out-of-the-way bit of wilderness, preferably one that features karst topography (with natural sinkholes, caverns, and underground waterways). You should have 20-40’ of natural caves that eventually lead to the four finished stone corridors, starting at the points labeled “NEW” on the map, along the left side.

If you find that the Shrine of the Opener does not match your campaign’s needs thematically, it can be removed in its entirety without affecting the rest of the level, especially given its isolated locale.

## Level Three East: The Museum and the Watery Caves

Level Three East is roughly divided into three zones: the museum in the north, the spider-haunted maze in the middle, and a series of natural caves in the south through which a river flows, giving them their name. None of the three zones is isolated from the others, making travel possible between them without having to return to the central third level.

The only connection from this new section of Level Three to any other levels is in area 66, where a sinkhole leads to level Four East. The underground river (area #61) eventually leads to a whole series of underground waterways that riddle the area.

There are several main themed features on the level:

Areas #12-27 constitute the museum, where the Mad Archmage stores and displays mementos of his many adventures across various worlds, planes, and times. Unless and until the PCs unlock the door (#12), it remains cut off.

Areas #46-51 are the maze, which is overrun by spiders and various related creatures, which serve to discourage discovery of the Shrine of the Opener (areas #54-57). The Shrine is dedicated to a lost and very obscure deity who is quite small in scope on the surface, but who has great implications for a long-term campaign.

Finally, areas #58-73 are the Watery Caves, carved from the rock over the course of years by an underground river, whose inhabitants don't normally pass through the door in area #58 into the rest of the level, although it is not totally unknown.

It is important to note that PCs slain while on this level cannot be *raised*, *resurrected*, *reincarnated*, etc. Their souls will be trapped in the cave at area #73 until they are all freed *en masse* by the casting of an *exorcism* spell there. A *speak with dead* spell will be effective, but all that a disembodied soul will be able to talk about is its inability to leave this plane, and its imprisonment in some cave with a river running through it.

### Impact on Level Three: The Dungeons

The ghouls in room #22 of Level Three should be removed, and the chest they were guarding moved to the treasure room of the hobgoblin tribe (room #5C). The ghouls would have been cleaned out when the bugbears established their outpost in rooms #1-4 of Level Three East. If the hobgoblins have already been wiped out by the PCs, put the chest with the bugbear captain in room #3.

### GM Prep Work

The game master may wish to alter the descriptions of the specific paintings, busts, and statues in the Art Gallery (area #14), the figures in the Hall of Human(ish) Curiosities (#16), and

the statues and tapestries in the Hall of Heroes (#24) to fit his particular campaign.

### Random Encounters

Roll 1d6 every 6 turns, or more often if warranted (by PCs making excessive noise, etc.). On a roll of 1, a random encounter will take place. Depending on where the PCs are, use the following guidelines.

In the open areas (areas #1-40):

Die Roll (d12)	Encounter
1	NPC adventurers (see Castle of the Mad Archmage™ Adventure Book, Appendix F: NPC Adventuring Parties for details)
2-6	Bugbear patrol; 2 bugbears and 2 goblins from areas #1-4
7	1d2 ghouls from area #7
8	1d6+2 giant centipedes
9	2d4 giant rats
10	1d3 large spiders
11	Pick nearby monster from Level Three: The Dungeons
12	Dungeon Dressing (see below)

In and around the maze (areas #41-51):

Die Roll (d12)	Encounter
1	NPC adventurers (see Castle of the Mad Archmage™ Adventure Book, Appendix F: NPC Adventuring Parties for details)
2	1 false web (skinny)
3	1d4 large spiders
4	1d3 huge spiders
5	1 giant spider
6-7	2d4 giant rats
8-9	1d6+2 giant centipedes
10-11	Pick nearby monster from Level Three: The Dungeons
12	Dungeon Dressing (see below)

No random encounters will occur in areas 52-57.

In the Watery Caves (areas #58-73):

Die Roll (d12)	Encounter
1	NPC adventurers (see Castle of the Mad Archmage™ Adventure Book, Appendix F: NPC Adventuring Parties for details)
2	1 corpse creeper from area #74
3	1 shrieker
4	1 violet fungus
5	1 spitting jake (see Appendix C: New Monsters for details)
6	2d4 giant rats

Die Roll (d12)	Encounter
7	1 crystal ooze
8	1 yellow mold
9	1d3 miner's lamps
10	1 black mold
11	Pick nearby monster from Level Three: The Dungeons
12	Dungeon Dressing (see below)

### Dungeon Dressing

If you feel the need to spruce up any passages or empty chambers with minor details, use the following table. Use common sense when it comes to repeating choices:

Die Roll (d12)	Dungeon Dressing
1	A sudden gust of wind
2	Three broken arrows, with dried blood on the tips
3	"A.S. →" written in charcoal on the wall
4	A red line painted on the floor
5	A battered and unusable hooded lantern
6	Pipes running along the ceiling, disappearing into the ceiling after 10' or so
7	The sound of a child laughing, then silence
8	A single fresh tulip in the middle of the floor
9	A swarm of gnats
10	The hilt of a sword
11	A few feet of rusty iron chain
12	Special (see Castle of the Mad Archmage™ Adventure Book, Appendix D: Special Random Encounters for details)

### Encounter Areas

1. BUGBEARS. Note that there are always sentries at the two points in the corridors marked with an "X", who are alert and who will warn their fellows of any approaching explorers. The bugbears and their companions are also aware of the secret passage in this area and will use it to outflank enemies, if appropriate. If the Flesh Ripper hobgoblins from Level Three are still active, the bugbears in this area will be working for them as an advance force in the newly-opened section. This room is lit with torches. There are six bugbears here (HD 3d10; HP 14,15,15,16,16,17; AC 5; MV 90'/min.; #AT 1; DAM per weapon; Special: enemies get -1 penalty to surprise rolls) armed with morning stars, and three norkers (HD 1d10; HP 5,5,7; AC 3; MV 90'/min.; #AT 1 or 2; DAM per weapon or 1d3/1d6) armed with clubs. In battle, the norkers (being less disciplined) will be sent in first to soften up and gauge the strength of intruders.
2. BUGBEARS. This room is lit with torches and has seven bugbear warriors dwelling within, one of whom will be outside at the northernmost "X" at any given time (HD 3d10; HP 15,15,16,17,17,18,19; AC 5; MV 90'/min.; #AT 1; DAM per weapon; Special: enemies get -1 penalty to

surprise rolls), armed with either spears or pole axes. Each has 9 g.p. on his person.

3. BUGBEAR CAPTAIN. The door to this room is usually locked (the captain has the key). This room is lit by torches and is richly appointed with furs (worthless) and an enormous four-poster canopy bed, with now-tattered silken sheets, that looks extremely out of place. The captain of the bugbears and their allies is quartered here (HD 4d12; HP 32; AC 4; MV 90'/min.; #AT 1; DAM per weapon; Special: enemies get -1 penalty to surprise rolls), and is usually armed with a battle axe. He speaks all of the normal bugbear languages plus Common and heavily-accented Dwarvish. Pinned to one wall is a map of the corridors in this section of the dungeon, up to the door at area #12. The doors in the corridor are shown, but nothing beyond them (not even the corridor leading south towards the maze), although the secret passage is shown. The captain, Poonoog, is wily and knows better than to throw away his troops attacking a group of powerful explorers for no reason; he will be open to parley and will accept a tribute of 5 g.p. per head to pass through his territory -- each time. A large iron chest contains 270 p.p., 420 g.p., 795 s.p., and a pouch with six 50 g.p. gems. The chest from Level Three room #22 may also be here (see "Impact on Level Three: the Dungeons", above).
4. GOBLINS. This room is lit by torches. There are ten goblins quartered here (HD 1d6; HP 2,3,4,4,4,5,5,5,5,5; AC 6; MV 60'/min.; #AT 1; DAM per weapon), armed with short bows and hand axes. One of the goblins will be at the "X" outside the door at all times. Each goblin also has two flasks of oil. In case of an attack, the torches from this room will be taken and the oil used to harass enemies (from the rear if possible, using the secret door). A pair of hobgoblins (HD 1d10; HP 8,9; AC 5; MV 90'/min.; #AT 1; DAM per weapon) armed with broadswords and whips, serve as the sergeants for the goblins. The goblins have 4 g.p. each, while the hobgoblins have 10, and one hobgoblin also has a piece of jade worth 30 g.p.
5. CURATOR'S OFFICE. The door to this room is locked. The key has long since been lost. This room is well appointed but covered with a thick layer of dust. There is a large desk with an overstuffed chair, and shelves line the walls. Papers and clutter are everywhere. The curator of the museum, a wraith, is still here (HD 5d10; HP 30; AC 4; #AT 1; DAM 1d6; Special: level drain, +1 weapon to harm, vulnerable to holy water), its vaporous form still seated behind the desk, studying some of the papers. It will not immediately attack, but will defend itself if attacked. It is quite polite for an undead connected to the negative plane, will complain somewhat petulantly if the door has been broken down forcefully, and will respond positively if asked nicely whether visitors could be allowed to view the museum, getting the key from room #6 and unlocking door #12. It will not be able to take visitors on a guided tour itself, but will say that there is a tour guide available (it doesn't know where the guide is at the moment, but "he's bound to turn up"). In one of the desk drawers is a large

key ring, which has keys that fit the various locks in the museum.

Most of the papers are in unreadable languages (and even a *comprehend languages* spell, while offering a legible translation, will prove ineffectual, as many of the works are simply unintelligible and hail from other worlds, such as the one prominently on the desk, entitled "SL-HF 300 Betamax HiFi unit User's Manual"). Most of the other books and papers are similarly incomprehensible, even when translated. There is also a box of six egg-shaped white glass objects, with grooved metal fittings on the skinny end, faintly marked "100w" on the fat end. They are kept in a wooden box with straw, being most fragile. (They are lightbulbs.)

6. INNER OFFICE. There are a dozen large wooden crates filled with straw (obviously originally used as packing material). The crates are otherwise empty, but the key to the large door at area #12 is here, hanging on the wall by the door.
7. GHOULS. A nest of ghouls, the original staff of the museum, is in this and the next two rooms. Four dwell in this room (HD 2d8; HP 10,10,12,13; AC 6; MV 90'/min.; #AT 3; DAM 1d3/1d3/1d6; Special: spell immunity, paralyzation), which has a small unlocked chest with 40 g.p., and three pieces of jewelry worth 100, 150, and 300 g.p. respectively).
8. GHAIST. The leader of the ghoul pack, a ghaist (HD 4d8; HP 20; AC 3; MV 150'/min.; #AT 3; DAM 1d3/1d3/1d8; Special: special immunity, stench, paralyzation), has claimed this room as his own. He wears a *ring of protection +1*, as well as a gold necklace with garnets worth 200 g.p.
9. TOOLS. This room is cluttered with hand tools of various sorts. There are picks, shovels, hammers, saws, planes, hand drills, augers, awls, etc. Most are rusted and/or broken, but there's a 75% chance that any particular type of common hand tool can be found in usable condition, if 1d6 minutes are spent carefully searching through the clutter.
10. EMPTY ROOM. There are a few moldy rags in one corner.
11. DESERT SCENE. Against the east wall of this room is an enormous stone tableau, 8' high, 14' wide, and a foot thick, made up of six immense carved pieces of sandstone, meticulously colored with some sort of pigment. The whole is obviously not part of the original wall. The scene depicts a desert oasis, with an enormous pyramid in the distance, and a trade caravan, complete with camels as pack animals. There are various scenes of domestic life: cooking over fires, bathing in the oasis, a girl doing a veil-dance, etc. Each block weighs nearly a ton and a half (2,800 pounds), but if the whole thing could be removed somehow, it would be worth 3,000 g.p. to a collector.

12. LARGE DOOR. This door is unusually large and imposing, made of bronzewood with iron bands. It is sealed with a large iron chain, run through brackets on the door and in the walls to either side, clasped with an oversized padlock; the lock can be picked (thieves get a 15% bonus to their chance, due to the size of the lock), or the key from room #6 can be used. Anyone attempting to break down the door will suffer a -3 penalty due to its massive size and sturdy construction. In front of the door is a bent and corroded metal sign that says (in Common), "Museum closed for cleaning".

13. HALL OF PREHISTORIC ANIMALS. This chamber is where the fossilized or otherwise preserved remains of prehistoric creatures are displayed. A sign by the door says (in Common), "Please do not touch the displays". The place has a great deal of clutter: many small skeletons, bones, scenes of cave art paintings, bits of rocks containing fossils, and the like. These are in displays along the walls, either behind panels of glass or crystal, or open to the air. The hall is dominated, however, by several complete dinosaur skeletons (the GM should describe them as "large animal skeletons, possibly belonging to some sort of dragon or other large monster"). At point A there is the fossilized skeleton of a tyrannosaurus, at point B there is the fossilized skeleton of a stegosaurus, at each C is the skeleton of a velociraptor, at each D is a stuffed and mounted caveman, arranged to appear to be going for the kill against a stuffed wounded woolly rhinoceros at point E.

If any of the displays other than the cavemen and the woolly rhino are disturbed, the fossilized skeleton of the tyrannosaurus will animate and attack those who did so (6d12 HD; HP 42; AC 2; MV 90'/min.; #AT 3; DAM: 1d6/1d6/5d8; Special: spell immunity, only blunt weapons do full damage, weapon breakage; see Appendix C: New Monsters for details), ironically not being careful to avoid damaging the displays itself in the process. If the tyrannosaurus skeleton is damaged or destroyed before it is able to attack, it will, instead, appear as a ghost dinosaur (HD 18d8; HP 84; AC 0 (materialized), 5 (ethereal plane); MV 180's/min.; #AT 3; DAM 0; Special: etherealness, silver or +1 or better weapon to harm, aging, fossilization; See Appendix C: New Monsters for details), its luminous specter rising from the splinters of its shattered bones. Any sounds of battle in this room will attract the night watchman in room #16.

If the woolly rhinoceros is attacked or otherwise disturbed, both it and the cavemen will animate and finish their battle. The woolly rhinoceros (HD 10d12; HP 54 remaining out of 72; AC 5; MV 120'/min.; #AT 1; DAM 2d6; Special: charge, trample) is already wounded. The cavemen (HD 2d10; HP 16 each; AC 7; MV 120'/min.; #AT 1; DAM per weapon) are Neanderthals, armed with spears.

If the PCs are obviously trying to kill the rhinoceros, the cavemen will treat them as allies; if the cavemen are attacked, they will divide their attacks between the

rhinoceros and the PCs, and a general free-for-all will ensue. If the rhinoceros is defeated, the cavemen will offer the PCs a portion of the meat, and then sit down to feast. When the PCs look away, they will return to their previous state as stuffed displays, this time reflecting their condition after the battle.

14. ART GALLERY. This room contains various paintings and sculptures. There are thirteen paintings in ornate frames along the walls, each with a special *continuous light* spell that shines a clear white spotlight on it from above (these rely on the light bulbs that are found in the curator's office, room #5). The styles and subjects span the spectrum: there are portraits, landscapes, slice-of-life scenes, plus surreal and abstract works:

- An underwater scene depicting a ruined city that once was covered by a vast dome, now shattered by some cataclysm. This painting radiates magic if detected for. If the painting (not the frame) is touched, everyone within 6' of it will be sucked into the painting and be transported 200' beneath the sea, off the shore of a tropical atoll. (If they immediately swim for the surface, they will not be at risk of getting the bends.)
- A canvas that appears entirely black. To anyone looking at it with infravision, however, it appears to be a painting of the chief orc deity. (Note that the magical light will spoil infravision; the painting will have to be removed, or the light somehow extinguished, to reveal the subject of the painting).
- A scene of halfling peasants making wine.
- A surreal landscape with suits of armor that appear to be melted across various objects like tree limbs and rocks. Anyone staring intently at the painting for more than one minute (as in making a detailed inspection of the painting) will "zone out" momentarily and wake to find that all metal armor on their person has turned into the consistency of gelatin (but will retain its cohesion unless cut or torn apart). It will reharden in 1d4 hours, but will be so completely out of shape as to be useless without extensive re-working. If it is still worn when it rehardens, it may even become impossible to remove because it has rehardened to fit whatever form it is sitting on (such as a wrist).
- A seemingly-random collection of perpendicular black lines. The boxes they form are filled in with reds and yellows.
- A still life of alchemical equipment on a table.
- A portrait of a refined elfen dowager in a purple brocade coat and enormous feathered purple hat.
- A picture of a gladiatorial combat featuring unfamiliar arms and armor. All four of the participants are red-skinned humans, as are the spectators, who wear togas and tunics.
- A portrait of a brass dragon in a cave, stuffed with treasure, playing with six hatchlings. Touching this painting or its frame will instantly *teleport* the person doing so to a spot just outside a cave in the hills in

the desert 500 miles to the southeast of the Grey City. This is the cave in the painting, but aside from some empty brass dragon eggshells, it is empty. Unless those teleported here have large quantities of water and other supplies, the return trip may be somewhat arduous.

- A landscape showing pastures, gentle hills, and a manor house in the distance.
- Regularly spaced dots of various colors. There is no rhyme or reason to the colors, but the dots are in a grid that is 12x13, for a total of 156 dots. No matter how many times one counts the dots individually, they'll never add up to 156, even though that's what it should be, if you multiply the number of rows of dots by the number of columns.
- A songbird with a regular head but a body made out of a wire birdcage, in which is a human with a body made out of a loose wicker basket, in which is a bird with a body made out of a birdcage, etc. The regression goes as far as one can observe (even with *eyes of minute seeing*).
- A portrait of a jolly figure, somewhat portly and with wiry white hair shooting out from beneath his pointed hat in two great "swooshes" to either side of his round face. While he is wearing a nondescript robe of dark blue with silver moons, stars, and planets embroidered thereupon (matching his pointed hat), the feature that most dominates his visage is his great grin, turning his cheeks rosy and giving his eyes a delighted and delightful gleam. This is the Mad Archmage himself, and anyone who encounters the Archmage after seeing this painting will recognize that they are the same person.

There are also seven marble busts on pedestals distributed throughout the room lit with magical spotlights, as well as three full-sized statues, and two large abstract sculptures. None of the subjects of any of the artworks is specifically recognizable.

The seven busts, each on a 4' high stone pedestal:

- A female elf of indeterminate age and evil visage.
- An old balding human with a stern countenance wearing a golden circlet, which radiates magic if detected for. The circlet is in fact an intelligent magic item, the *circlet of far travels* (see Appendix B: New Magic Items for details). Once the circlet is removed, the bust upon which it rested can be seen slightly smiling, but only if the PCs specifically state they are examining it closely.
- A male umbran with a goatee and a widow's peak; the bust itself is not made of stone, but of some sort of shadow-stuff, through which it is possible to pass a physical object (staff, hand, dagger, etc.). Anyone passing their hand or any other body part through the bust will have a 10% chance of attracting the attention of a shadow demon, which will begin to

stalk the individual within 2d4 days. Only one character will be so affected.

- A human female with enormous hoop earrings (they are made of gold, and worth 40 g.p., but are attached to the bust and cannot be removed without damaging it).
- A grizzled orc with a scarred face and a patch over one eye. The patch will move from one eye to the other when no one is watching. This will be noticed by someone making a successful WIS check.
- A dwarf with an elaborately braided beard.
- A human male with a hawkish nose, wearing a close-fitting hood and a shirt with a ladder-like design on the front; the name "Mendez XIX" is on a brass plate on the pedestal.

The three statues:

- A gorilla wearing the robes of a wizard and carrying a staff, is actually a stone animated statue, and will activate and attack when anyone comes within 5' of it (5d10 HD; HP 35; AC 4; MV 60'/min.; #AT 2; DAM 1d8/1d8; Special: immune to mind-affecting magic, weapons that hit must make saving throws or be broken: metal 7 or higher, wood 14 or higher).
- A pair of halflings, one standing on the shoulders of another, with his hand above his eyes, as if looking off into the distance.
- A statue of a human male cringing in fear with his hands before his face. This is in fact Baron Kregor, a vampire (HD 8d10; HP 58 (but wounded, so at 32); MV 120'/min., 180'/min. flying in bat form); AC 1; #AT 1; DAM 1d6+4; Special: +1 or better weapon to harm, spell immunity, poison immunity, level drain, magic use) who was turned to stone by a medusa. If a *stone to flesh* spell is cast to free him, he will be returned to unlife and has a 50% chance of either fleeing immediately (using his *gaseous form* ability) or attacking one of his liberators. He will flee if it becomes evident that he is overmatched by numbers.

The two sculptures:

Two completely abstract sculptures made of metal. They are unremarkable, and the metal is an unknown silvery metal (aluminum).

The paintings are worth 100 g.p. each, the busts 50 g.p. each (except for the shadow bust, which is worth 500 g.p. to a collector), and the statues are worth 250 g.p. each. However, anyone attempting to remove any of them outright will set off a loud screeching alarm, which will alert the night watchman in room #16, who will arrive in 3 rounds to investigate and destroy thieves. They can be damaged without setting off the alarm, however.

The GM should feel free to alter the descriptions of the paintings and sculptures to match his own campaign, as appropriate.

15. MAIN GALLERY. This long chamber has an arched ceiling and is lit through *continuous light* spells cast on a total of eight large fixtures on the ceiling. The single word that best describes this room is "cluttered". It is stuffed with tables, cabinets, shelves, and displays of all types and sizes. The hundreds of objects in the room come from all sorts of cultures and times, and a complete accounting would be impossible. Some of the more interesting items include:

- A loaded musket. Will inflict 2d4 h.p. of damage if fired (if being examined, there is a 25% chance per round of accidentally setting it off).
- A gray metal box with a number of buttons, each with a different rune on it. There is a cylinder at the back of the box, with a piece of paper sticking out of it. The paper contains writing, which if translated (it is in a language none of the PCs will understand), reads "All work and no play makes Jack a dull boy" over and over.
- A collection of mounted butterflies in a frame on the wall. If the glass is pried off the display case, the butterflies will immediately come to life and fly to room #42. If there are any closed doors along the way, they will land them and wait until they are opened. They move at a speed of 60'/min.
- A suit of Altairian Battle Armor without a power source (see the Castle of the Mad Archmage™ Adventure Book, Appendix B: New Magic Items for details). The value of such armor is 5,000 g.p., and increases dramatically, to 60,000 g.p., if a suitable power source can be discovered.
- A collection of four limestone canopic jars from distant Ejopt. Each contains the desiccated organs of the First God King of Ejopt, which are an important religio-magical artifact. They would be worth 100 g.p. each to a collector, or 600 g.p. as a set.
- At least eight statuettes of deities, 12" tall or so, none of which are recognizable, plus the evil six-armed god of war, and the goddess of nature, both of which are easily identified. Anyone damaging any of the statues will be laid with a *curse* (-1 to all saving throws, "to hit" rolls, and magical healing rolls) that can only be lifted by a cleric of at least 18th level. If the statue of the god of war or goddess of nature is one of the statues that is damaged, clerics of those respective deities will also have a -2 penalty to reaction rolls involving the *curse* individual, and under no circumstances will they help lift the *curse* without first placing the victim under a *quest* spell and forcing him to perform some dangerous act of atonement. The statues themselves are not particularly valuable.

The GM may use the tables in Appendix D: Random Museum Items to fill in other objects that the PCs may

investigate, and/or use it as inspiration for other special items that might be relevant in his campaign.

Hiding in and amongst the various displays is the tour guide, Toyon, an imp (HD 2d10; HP 14; AC 2; MV 60'/min., 120'/min. (flying); #AT 1; DAM 1d4; Special: magic use, *polymorph self, regenerate*, save as 7th level cleric). Toyon generally spends his days trying to avoid work, but will keep an eye on intruders and summon the night watchman (see #16 below) if they begin to cause large-scale destruction. When not hiding, he will take the form of a goat and pose as yet another of the museum's mysteries, following PCs openly. He will not leave the museum, however.

16. HALL OF HUMAN(ISH) CURIOSITIES. This room has a vaulted ceiling and unlit torches along the walls. The room is dominated by 21 figures on 6" high pedestals, either taxidermy or waxwork, as well as a statue-like clay golem. The taxidermy includes:

- A human male with three legs, with a jeweled dagger strapped to each calf (worth 100 g.p. each); really a juju zombie who will attack if touched (see below).
- An orangutan's upper body cleverly sewn to the lower body of a dolphin.
- A (real) mermaid, wearing a necklace of pearls worth 250 g.p.
- A 7' tall halfling, wearing a girdle of fine embossed leather with silver inlay worth 300 g.p., really a giant zombie who will attack if touched (see below).
- Conjoined twin male elves, with a pair of matched silver circlets on their heads worth 100 g.p. each.
- A mummified humanoid (type and gender indeterminate).
- A human female with the head of a dog, dressed in unfamiliar but unmistakably fine Oriental clothing of gaily-colored silks, (similar to the styles in the Hall of the Mysterious West (see room #23)).
- A human male with webbed appendages and gills; really a juju zombie who will attack if touched (see below).
- A legless and armless gnome wearing motley and many bells.

The waxworks include:

- The first Emperor being crowned at Rawkiz by the High Prelate, complete with a reproduction of the Azurite Throne. The High Prelate is really an animated wax statue that will activate if anyone sits on the throne (see below). In a hidden compartment of the throne is a piece of real azurite, worth 500 g.p.
- The birth of the Cambion King Eye-Ooze, with the monstrous babe in arms held by a delighted Witch Queen as the demon lord Obsidrax looks on. The figure of Obsidrax is really an animated wax statue that will activate if anyone touches the baby (see below).

- A human in an odd bulky white cloth suit with a round glass helmet and large rectangular backpack.
- A northern barbarian warrior; really an animated wax statue that will activate if anyone touches the waxwork of the Uhlman shaman (see below).
- A southern Uhlman shaman wearing a feathered headdress.
- An elf wearing a blue-gray uniform, carrying a large satchel stuffed with papers; on his shoulder is a coat of arms depicting a blue eagle on a field of red and white stripes. He wears a high peaked hat.
- A whiteface clown with yellow tunic, red and white striped sleeves and pants, and red hair. The tunic has a stylized "M" rune on it.
- The dwarven prince of Ulich standing above the decapitated body of his arch-enemy, the goblin king. The (headless) goblin king is really an animated wax statue that will animate if anyone touches its decapitated head (see below). There is a golden key in the head that will unlock the glassteel case in room #17.

There is also a single larger-than-life statue of blue-glazed clay, wearing a tall round helmet and carrying a short club. (This is the night watchman – see below.)

With the exception of the orangutan/dolphin taxidermy, which is a fake collected from some sideshow because it amused the Mad Archmage to include it here, all of the others are genuine. The three-legged man and the aquatic man are both juju zombies (HD 6d8; HP 25, 27; MV 90'/min.; AC 6; #AT 1; DAM 3d4; Special: +1 or better weapon to harm, spell immunity, damage resistance, climb walls 92%, vulnerable to holy water), but their appearance is not particularly corpse-like because of the special care that has been taken with the bodies. The giant halfling is himself a giant zombie (HD 6d8; HP 26; MV 60'/min.; #AT 1; DAM 4d4; Special: spell immunity, always strike last, vulnerable to holy water), who also does not look undead. They will remain motionless unless touched.

Four of the waxworks are actually animated wax statues (HD 2d10; HP 12 each; AC 7; MV 120'/min.; #AT 2; DAM 1d4/1d4; Special: magic resistance, half damage from blunt weapons; see Appendix C: New Monsters for details). They will remain motionless unless triggered as noted in the descriptions above; in which case they will attack. If one of the wax statues is destroyed, the remaining ones will all animate and attack. If any of them is attacked (or damaged) while inanimate, it will automatically attack.

Standing in front of the secret door is the night watchman, a clay golem (11d10 HD; HP 50; MV 70'/min.; AC 7; #AT 1; DAM 3d10; Special: only harmed by +1 or greater blunt weapons, spell immunity, *haste*, can go berserk). It will remain inert unless an alarm goes off in one of the rooms, the tour guide (see #15) or curator (see #5) activates it, someone attempts to access the secret door, or an act

of violence or theft is perpetrated in front of it, in which case it will attack the perpetrator(s).

The GM should feel free to alter the descriptions of the figures to match his own campaign, as appropriate.

17. **HIDDEN GALLERY.** This room is unlit, but there are torches in sconces on the walls. It has two main sections, north and south, and a slightly narrower part connecting the two. The northern portion of the room contains three paintings: one of a young human warrior, another of a beautiful girl of noble bearing. The third painting shows a quaint farmhouse with the two individuals in the other paintings, the woman holding a newborn baby. The paintings themselves are unremarkable, but the frames are quite ornate. Below this painting is a fragile wooden cradle and a set of colorful wooden blocks (similar to a child's alphabet blocks), with different magical runes on them. A thin book on a stand is opened to the Fable of the Kobold and the Pea Pod; the book itself is an original manuscript copy of the Fables of Burdock, and is worth 900 g.p.

The ceiling of the section connecting the two halves of the room is covered with green slime, which will drop on anyone incautious enough to pass beneath it (HD 2d6; HP 10; AC 9; #AT 0; MV 0; Special: eats away metal and other armor, dissolves flesh, immune to conventional weapons, vulnerable to fire and cold).

The southern portion of the room contains a painting of a young mage with a glint in his eye and a gleeful smile, a framed proclamation announcing the ascension of Jophob Schlech to the position of Lord Mayor of Greyheim, and a scale model of the oldest part of the city. The model is quite out of date, however, and would be useless as a guide today. There is also a model of the upper works of the castle itself as they appeared under construction, with tiny scaffolds, workers hauling stone, and so forth. Attached to the southern wall there is a locked glassteel case, openable with the key in the goblin's wax head in room #16. Inside the case (which, due to the special magical material from which it is made, cannot be broken by force) is a wooden box, open, with a purple velvet lining and twelve indentations of varying sizes (4"–8" long); the box is obviously intended to hold a set of something. The sixth space from the left holds one of the Magical Mystery Forks (see the Castle of the Mad Archmage™ Adventure Book, Appendix B: New Magic Items for details); the one that sounds the key of F#, which will break conventional glass within 10' when struck.

18. **GALLERY OF MONEY.** The ceiling of this room has the words "Gallery of Money" spelled out in a mosaic. Within the room are fifteen glass display cases, inside which are hundreds of coins of every type and shape, most of which will be completely outside the ken of the PCs. There are traditional copper, silver, electrum, gold, and platinum coins (although even those are unfamiliar, being quite old

and/or having been minted in far-off lands only known by rumor), but there are a bewildering variety of other forms of currency as well. There are hundreds of examples of paper scrip, some from the far West (remembering that "The West" is reminiscent of our own Orient; see room #23) and written in strange ideograms, some from other worlds entirely. Several have images of presumably famous people or buildings, and some actually have moving pictures that show the faces on the bills speaking, or some historical scene playing in a repeating loop. In still other display cases there are natural substances that some savage cultures use for money: shells, feathers, whale teeth, stirge wings, and foil-wrapped chocolate. Finally, there are even more outré offerings, including copper hoops, iron snakes meant to be worn around the arm, silver arm-rings, golden hand axes, glass beads, and a special sort of small musical horn; the notes that are sounded indicate the denomination. The centerpiece of the room is an enormous heptagonal piece of limestone some 6' high with a hole in the middle, one of the famous "money stones" of the Uhlman people far to the south, which is never moved; the ownership simply changes and the stone itself remains in place.

The cases themselves are made of shatterproof glass and steel, and are bolted to the floor. Each is locked (the key ring in the curator's office in area #5 will unlock them), and requires 30 h.p. of smashing damage to break. The first time one is struck for damage, however, a piercing alarm bell will sound, bringing the curator, the staff (in area #4), the tour guide (in area #15) and the night watchman (in area #16). The actual face value of the money is relatively low, only 20 g.p. or so per case, but the value to a collector would be ten times as much.

19. **HORSELESS WAGON.** The ceiling of this room has the words "Horseless Wagon" spelled out in bright colors in a mosaic. The only thing in this room is a shiny bright yellow metal wagon, with oddly angular surfaces, some 14' long and 5' wide. There are four spoked wheels with the rims covered in some sort of toughened rubber, two large glass semi-spheres facing front, and two rows of seats. A large wheel faces the front seat on the right side, and a variety of levers and pedals are found there as well. The front has a small metal plate with unknown runes; if a *comprehend languages* spell is cast, they will be found to say "WHO 1". If the hood is opened, a large and complex machine of some sort can be seen within. Anyone poking around in the engine has a 1 in 6 chance of suffering an electrical shock for 1d4 h.p. of damage. This is, in fact, a Ford Siva Edwardian Tourer, but it is highly unlikely the PCs will ever know that. It has no fuel, but if filled up would work properly.
20. **MOON CURIOSITIES.** The ceiling of this room is a mosaic of stars on a black field, with the words "Moon Curiosities" spelled out subtly by the stars. The lighting in this room will vary according to the phase of the larger of the two moons: bright light when it is full, and only twinkling

pinpoints of light in the ceiling, equivalent to starlight, when it is new.

This room is home to a shadow (HD 3d10; HP 19; AC 7; MV 120'/min.; #AT 1; DAM 1d4+1; Special: +1 or better weapon to harm, 90% undetectable, spell resistance, strength drain, susceptible to holy water). It will lurk in the shadows near the ceiling, and will attack anyone touching any of the exhibits.

Two large (3' diameter) globes dominate the center of the room; one depicts the smaller blue-green moon, and the other depicts the larger moon that appears white in the night sky; both are labeled as such in Common.

The globe depicting the blue-green moon (which looks more like a brilliant blue on the globe) is labeled "Nearside" on one side, and "Farside" on the other. The Nearside is marked by mountains and mountain ranges, while the Farside is pockmarked with hundreds of circular impact craters. The location of cities are marked on both sides, but none are labeled by name. It rotates as a regular globe would.

The other moon globe is somewhat puzzling, because even though it is labeled with the name of the moon that appears white in the sky today, it shows a world of two great seas and a large landmass separating them, forests, deserts, and mountains (including an enormous mountain range that spans the middle of the globe). No cities are marked on the globe. The globe is constructed in such a way that it rotates at a 90° angle to the way a regular globe would.

In addition, along the walls are various artifacts in glass display cases, each with a magical spotlight (like those in room #14, these rely on the light bulbs from room #5). There are:

- A large bronzewood log (this is from the large white moon).
- A suit of *drow chainmail* +3, whose magical properties are still intact, but which will decay in 1d20+30 days if removed from this room, or instantly if exposed to sunlight (this is from the small blue moon).
- A piece of shiny blue stone that resembles coal (this is from the small blue moon).
- A model of a sailing ship, complete with sails, affixed by a glass rod to appear as if it is hovering above a barren landscape pockmarked with craters.
- A full-sized ship's figurehead (careful observers will see that the ship model has a figurehead just like this one) in the shape of a female from the waist up with an ornate helmet. This is, in fact, a *figurehead of protection* (see Appendix B: New Magic Items).
- A small statuette of a figure in very bulky armor with a rounded helmet, leaning over so far it is standing on

one foot, holding a flag shaped like an M. It is gold in color, but this is only gold plating.

21. **TREASURES OF THE SOOL.** The ceiling of this room has the words "Lost Treasures of the Sool" spelled out in a mosaic. Within is a collection of rare artifacts from the long-vanished Sool Imperium, whose destruction set the stage for the tableau of empires and kingdoms that now prevail across the land. There are examples of Soolese glassware, rare tapestries made of unknown fibers, a suit of antiquated plate armor, fragments of parchment in glass display cases bearing writing in the ancient Sool language, a large ornate wooden chest with copper bands (actually a Soolese Walking Chest; see Appendix B: New Magic Items for details), and another display with various scorched and blasted bits of stone, metal, etc., labeled as coming from ruined cities of the ancient Sool Imperium itself.

The centerpiece of the room, however, is a scale model of a large city. This is complete in minute detail, with tiny figures of people, streets and alleyways between curiously-designed buildings and palaces, and temples to half-familiar deities (clerics of deities of Sool origin will recognize them as such, albeit somewhat out of time and of odd design). Explorers venturing to the fabled lost capital of the Sool Imperium, now blasted and covered by desert, will find the layout of streets and buildings depicted here helpful, if they think to make a drawing of the model's layout.

If packed carefully, the four pieces of glassware would be worth 50 g.p. each, and the two tapestries would be worth 100 g.p. each, but weigh 50 pounds apiece. The model would be worth 1,000 g.p. intact, to a collector.

22. **HALL OF VIOLENCE.** The ceiling of this room has the words "Hall of Violence" spelled out in a mosaic. The walls are decorated with a myriad of weapons of all sorts: swords, daggers, maces, morning stars, etc. A fabulous display of pole arms of every type and description takes up an entire wall, each meticulously tagged with its precise name and function. Every round the PCs are in this room, each will be attacked by one of the weapons, which will then return to its place on the wall. Choose the weapon type randomly each round (melee weapons only; there are 57 listed on pp. 89-90 of the **ADVENTURES DARK AND DEEP™** Players Manual, not including improvised weapons; roll d100 and reroll any result above 57). Each weapon will hit as a monster of 1d8 HD the first round, 2d8 HD the second round, etc., The weapons take no damage from physical attacks, so only PCs choosing to flee, defend/parry, or use magic, will be able to do anything other than take damage. This will continue for six rounds, at the end of which time anyone left in the room will find the weapon attacking him dropping to the floor after its attack, rather than returning to the wall. It will have a +1 enchantment and may be taken and used normally (this technique will only result in a magic weapon the first time that each player does it). A *dispel magic* spell will work, but only on

those weapons that happen to be attacking on the round it is cast, and only on a number of weapons equal to the level of the caster, causing those weapons to drop to the ground and become inert (the weapons will not have a +1, though). New weapons will then attack the following round as normal.

23. HALL OF THE MYSTERIOUS WEST. The ceiling of this room appears to have the word "West" written on it, if checked. That is because the rest of the ceiling is covered by a lurker above that has taken up residence here (HD 10d10; HP 66; AC 6; MV 10'/min., 60'/min. (flying); #AT 1; DAM 1d6; Special: enemies get -2 to surprise, smothering). When fully viewable, the ceiling actually has the words "Hall of the Mysterious West" spelled out in a mosaic. This room is filled with familiar objects, but created in an unfamiliar style (the closest analogue in modern-day terms is medieval China). There is a suit of armor made of innumerable small pieces of iron bolted to a leather backing, similar to scale mail but triangular and interlocking. There are paintings of curiously delicate landscapes, and buildings with oddly curved eaves and rooflines. There are weapons of strange design, such as thick single-bladed knives, a sharp metal ring obviously designed to be thrown, and intricately-shaped pole arms, including one that has a clawed hand at the end (despite its exotic appearance, it is not magical). A mannequin displays yellow silken robes, of a quality unmatched in the PCs' experience (worth 1,000 g.p.). One wall sports a large mosaic map of some foreign land, marked with rivers and mountains, and cities bearing strange names. A life-sized statue made of terra cotta stands in one corner, in the form of a warrior holding a spear, next to a painting of a tomb holding hundreds of such statues, formed up in ranks before a black lacquered sarcophagus.

24. HALL OF HEROES. Each statue and tapestry here is lit with the same sort of magical *continual light* spotlight that has been noted in other rooms. There are fourteen life-sized statues here, all of excellent workmanship, and each has a tapestry opposite. There is a wand in room #27 that will activate the tapestries with pink and silver borders, turning them into magical portals to other worlds, times, and dimensions. It is left to the GM to place other wands in his campaign, and determine what happens when the relevant tapestries are activated by them. The tapestries will forever lose their enchantment if they are removed. Starting with the statue in the southwest corner of the room and working eastwards, they are as follows (descriptions in parenthesis should not be read to the players, and are for the GM's benefit only; see Appendix E: Player Handouts for descriptions without GM information):

- Statue: A human male dressed in odd tight-fitting clothing, wearing a broad brimmed hat. (A cowboy) Tapestry opposite with a pink and silver border: A dusty desert town, with wooden buildings of odd design. If activated by being touched by the wand

from room #27, everyone within 20' will be transported to a town in the 1880's Old West.

- Statue: A warrior, not wearing armor except for a helm of some sort, bearing a short pole-arm of unknown make. (A World War II soldier.) Tapestry opposite with blue and black border: A battlefield, with scores of men on both sides, half of them garbed like the statue, the other half garbed in a similar but distinct fashion. Around them are great explosions, horseless metal war-wagons – obviously some sort of magical constructs – and several flying apparatuses of unknown design.
- Statue: A female halfling dressed in peasant farmer garb. Tapestry opposite with yellow and copper border: An idyllic pastoral scene of a halfling village.
- Statue: A beautiful young half-elven girl, dressed in forest leathers, carrying a bow. Tapestry opposite with red and green border: A dark and stormy landscape across which a large hut strides, carried forward by great chicken legs which grow out from it.
- Statue: A being half-flame and half-flesh, with horns and an evil visage. (An efreet.) Tapestry opposite with pink and silver border: A scene of mountains, with one prominent peak in the foreground. Activating this tapestry will transport everyone within 20' to the foot of a large mountain, where the ancient Witch Queen is said to have conquered and ruled an empire a century or so past.
- Statue: An old and bespectacled human, dressed in a flowing robe. (A wizard.) Tapestry opposite with blue and black border: A cityscape, but one in which clever optical illusions have been wrought: stairs end up connecting impossible levels, streets turn into walls as the eye follows them, etc.
- Statue: A hooded human male with two swords. Tapestry opposite with yellow and copper border: A scene showing a duel taking place in a ring of stones while several winged humanoids look on. One of the duelists is the figure represented by the statue, and the other is an ogre mage bearing a trident.
- Statue: A female human wearing a tight-fitting one-piece garment. Tapestry opposite with red and green border: A room made of metal, with a large window showing a night sky. In the room are several people dressed like the statue, seated at various tables that are covered with multiple-colored surfaces. (A spaceship bridge, with a view screen showing outer space.)
- Statue: A beautiful elfin woman, obviously of noble or royal blood. Tapestry opposite with pink and silver border: An idyllic woodland scene, with elves and dryads frolicking in front of a fairytale castle. This is actually animated furniture (rug) that will attack anyone coming within 3' (HD 5d8; HP 30; AC 6; MV 30'/min.; #AT 1; DAM 1d4; Special: smothering, enemies get -5 to surprise rolls). Since this is not actually a tapestry, it is not activated by the wand from room #27.

- Statue: A dwarven cleric, dressed in priestly robes and holding a mace over his head. Tapestry opposite with blue and black border: A mountain scene, where a troop of dwarves is marching through a mountain pass, into an ambush set by goblins.
  - Statue: A muscular human warrior wearing a mask and carrying a round shield with a star on it. Tapestry opposite with yellow and copper border: The warrior depicted by the statue, whose clothing is red, blue, and white, in battle with a lich of some sort, colored red and wearing a black coat.
  - Statue: A halfling relaxing in a high-backed chair, smoking a pipe. Tapestry opposite with red and green border: A smoking volcano surrounded by a blasted landscape.
  - Statue: A human male with a large turban and curled beard. A scimitar is thrust into the sash of his robe. Tapestry opposite with pink and silver border: A crowded cityscape, whose buildings are crowned with odd onion-shaped turrets, in the style of the Baq'luni nations far to the west. Activating this tapestry will transport everyone within 20', into an onion field in the middle of nowhere, the turrets of the city from the tapestry just barely visible in the distance.
  - Statue: A knight in full plate armor with broadsword and shield. (A paladin.) Tapestry opposite with blue and black border: The figure represented by the statue stands on a cliff overlooking an infernal landscape with spikey ground, with an aura surrounding him as he does battle with devils of multiple types.
25. STORAGE. This section of the museum is where items that are not on display are stored. There are ten large crates here, each nailed solidly shut. Two of them each contain four oil paintings in frames (worth 20 g.p. per painting). One contains several alabaster vases packed in straw (eighteen in all, worth 50 g.p. each, but very fragile). Five contain boxes and boxes of arachnids and insects pinned and labeled (worth nothing except to a specialist or a collector, who will give 20 g.p. for the lot). One contains glass bottles of every size, color, and description, many with fanciful artwork or writing on them, packed in straw (worth almost nothing). One contains an enormous ball of string some 5' in diameter (worth even less).
26. STORAGE. A collection of various arms, heads, legs, torsos, etc., all stone and all of the same workmanship as in room #24 above. They would appear to be replacement parts, and are stored in long wooden boxes with straw.
27. STORAGE. This room contains furniture covered with white sheets. This room is also home to a poltergeist (HD 1d4; HP 3; AC 10; MV 60'/min.; #AT 0; Special: invisible, silver or +1 or better weapon to harm, hurl items as 5d8 HD creature to cause *fear*, turn as Type I creature). Rather than actually throwing things at intruders, however, this poltergeist will cause one of the sheets to rise up and approach, as if it were a child pretending to be a ghost. Anyone struck by the sheet-ghost will need to make a saving throw vs. magic or flee in terror for 2-12 rounds, and have a 50% chance of dropping something held. There are a total of eight pieces of finely crafted furniture (table, two stuffed chairs with silken cushions, settee also with silk cushions, four wooden chairs) worth 50 g.p. each. On the table, under the sheet, is a platinum wand tipped with a pink amethyst, worth 600 g.p., which radiates magic if detected for. It can be used to activate the magical tapestries with pink and silver borders, in room #24 (no command word is necessary).
28. OGRES. A pair of ogres, Kock and Moor, have taken up residence here (HD 4d10; HP 25, 28; AC 5; MV 90'/min.; #AT 1; DAM 1d6+2) armed with spears. Each has a large pouch on his belt; Kock has 35 g.p. and 27 s.p., while Moor has 49 g.p. and a ring that's too small for him, worth 10 g.p. They are aware of the derro to the south, and thus far both sides have kept their distance.
29. EMPTY ROOM. A pair of lizards will scurry into a crack in one corner if anyone enters the room, but it is otherwise empty.
30. OPEN SKY. When the door to this room is opened, it will look onto pure sky, with wind blowing and nothing below but clouds and air. This is an *illusion*, however, covering an ordinary room which is immaculately clean, save for a single diamond in the middle of the floor, worth 500 g.p. It is possible to step out into the "sky" and fall to one's death, if a saving throw vs. magic is not made.
- 31-38. TRAPPED ROOM MAZE. Rooms #31-38 together form an elaborate trapped maze. Each room is individually trapped, such that if one or more of the doors to that room is held open for longer than one minute, the ceiling will smash down to the floor like a great piston, inflicting 3d6 h.p. of damage to anyone standing in the room, and then swiftly ascend. Once it ascends, it will not smash down again for another five minutes. In addition, each has a unique hazard, as described below. Any traps that require resetting will be reset in 1d6 days by the GhCC (see the Castle of the Mad Archmage™ Adventure Book).
31. STICKY SITUATION. When the doors to this room are closed, a quick-setting glue will spill out over the floor, trapping anything touching it, such as the party's boots. The glue can only be chipped away very slowly with a sharp metal instrument such as a dagger, taking 30 minutes per foot. The process will be loud, however, requiring random encounter checks every 10 minutes.
32. ACID. When the doors to this room are closed, jets of acid will spray everyone inside the room, causing 2d6 h.p. of damage (save vs. paralyzation to receive half damage). Be sure to make item saving throws for all exposed equipment (cloaks, shields, weapons held in hand, etc.).
33. FALSE FLOOR. There is a 3' wide section of floor, leading straight from the northern door to the southern door, that

- is real stone. Any deviation from a straight line between the doors will result in the character plunging through the very light false floor into a 10' deep pit with poisoned spikes. The spikes do 1d6 h.p. of damage, plus victims must save vs. paralyzation or be impaled by the spikes for an additional 1d6 h.p. of damage. If impaled, victims must make an additional save vs. poison every round they are on the spikes.
34. SCYTHE TRAP. When both doors to this room are closed, an enormous blade will slice across at a height of 3', causing 3d6 h.p. of damage to everyone who fails a DEX check (success indicates the victim was able to fall to the ground in time). Give a +4 bonus to all halflings, dwarves, and gnomes, or other characters of similarly diminutive stature.
  35. SLOW GAS. Once the doors to this room are closed, the room will quickly fill with a white gas; anyone in the room must make a saving throw vs. poison or be affected. Players who fail their saving throw will act as if under the effects of a *slow* spell for the next 1d10+10 rounds.
  36. TELEPORTER. When the doors to this room are closed, everyone within will be teleported (with no inkling that they have been so moved) to room #37. Note that if the PCs are coming from room #37 into this room, and close the door behind them, they may well fall into a "loop" where they keep getting teleported back whence they came, only to move forward, only to be teleported again, and so forth.
  37. FALSE DOOR. This room is empty, and seems to have no special traps other than the piston trap described above. There is, however, a false door on the southern wall. If it is opened, a half-dozen razor-sharp chains will spring out into the room, striking randomly. They strike as 4d10 HD creatures, and will inflict 2d4 h.p. of damage if they hit. The same creature in the room can be hit by more than one chain. Once the chains fly out, they will clank to the floor, and slowly retract into holes in the wall behind the door, trailing blood on the floor. Once they have completely retracted, the trap will be reset as soon as the door is closed.
  38. SPEAR TRAP. When the doors to this room are closed, 1d4+2 spears will shoot out of hidden holes in the walls, attacking as 3d10 HD monsters. They will retract and reset the next round, and shoot out again the next time the door is closed. After they have shot out three times, they will then need a full week before they can be triggered again.
  39. DERRO. Note the derro warrior at the "x" in the corridor (see below). A small expedition of derro has entered the level, having heard rumors of its newfound accessibility and magical treasures. Six warriors (HD 3d8; HP 13 each; AC 6; #AT 1; DAM 1d4; Special: hook fauchard can knock over opponents 20% of the time with a successful hit) armed with hook fauchard and dagger, and two corporals (HD 4d8; HP 18; AC 3; #AT 1; DAM by weapon) armed with aklys, spiked buckler, and dagger. They will fight intelligently, but not suicidally. At least one warrior will be stationed in the corridor at the point marked with an "x" at all times, and will instantly warn of intruders, first by knocking on the door (alerting the guard outside room #40) and then swiftly moving down the hall to warn those within this room. The room itself is empty, and shows signs of temporary habitation; the derro here are sleeping in sleeping bags and eating portable rations.
  40. DERRO LEADERS. There is a derro warrior from room #39 just outside the door to this room, and he can warn them of any intruders (there is another in the main corridor who can warn him of any intruders there; see #39 above). There is one sergeant (HD 5d8; HP 22; AC 3; #AT 1; DAM by weapon) armed with a repeating light crossbow and dagger, and a student savant who is in charge of the expedition as an assignment (4d8 HD; HP 18; AC 1; #AT 1; DAM by weapon; Special: cast *ESP*, *lightning bolt*, *wall of fog* each once per day as a 12th level spellcaster) armed with an aklys, spiked buckler, and dagger, and who also has a *potion of invisibility*. Their room is set up similarly to #39, with bedrolls and rations being the limit of their comforts. All the derro are familiar with the layout of the dungeon between here and the maze (#46), including the working of the one-way door and the secret door near room #31. They know how to get through the trapped room-maze #31-38 as well, and might lead aggressive and more powerful intruders there in an attempt to finish them off or ambush them.
  41. TELEPORTER. Anyone staying in the last 30' of this corridor for more than one minute will be teleported to area #44. This effect will only happen once every six hours. The effect is noiseless.
  42. OUT OF THE WAY ROOM. The PCs will see light spilling into the corridor as they approach this room. The room is lit by a *continual light* spell and contains a rose bush growing through a crack in the flagstone floor. The bush itself is about 6' across, and is filled with fragrant blossoms. Anyone smelling one of the roses will be healed 1 h.p. (this only works once per day per person). Anyone clipping off one of the roses and wearing it (like a boutonniere) will have any damage taken reduced by 1 h.p. This effect will last for 12 hours or until 20 h.p. have been absorbed, whichever comes first, at which point the bloom will wither. Wearing a flower will only work once per month per person.
  43. STORAGE. This used to be a store room, and contains sacks of moldering flour, a couple of casks of sour wine, and a crate of long-decayed vegetables. The air is thick with the smell of rot, and swarms of tiny flies fill the room.
  44. TELEPORTER. Anyone staying in the last 30' of this corridor for more than one minute will be teleported to area #41. This effect will only happen once every six hours. The effect is noiseless.

45. **SECURE ROOM.** The door to this room shows signs of being scratched and otherwise forced, but is securely locked (the key to the door is in room #48). Within are three greater skeletons (HD 3d8; HP 13, 14, 15; MV 120'/min.; AC 7; #AT 1; DAM 1d10; Special: spell immunity, immune to cold-based attacks, non-blunt weapons do half damage, throw skull, *fear* music; see Appendix C: New Monsters for details). The one with the most hit points is wearing a silver collar studded with ruby chips, worth 150 g.p.
46. **MAZE.** There are cobwebs throughout this area, on the walls, ceiling, and sometimes across the corridor. Skitterings can be heard every few seconds, echoing around the corners of the maze. For every 60' traveled, roll 1d4. On a 1, there is a thick web blocking the corridor; it must be cut or burned away to pass through, but doing so will alert nearby creatures and will automatically require a random encounter check. Note that the presence of all these webs allows the spiders and spider-like creatures to move at their web-crawling speed
47. **HUGE SPIDERS.** A colony of 10 huge spiders is based in this chamber (HD 2d10; HP 12 each; AC 6; #AT 1; DAM 1d6; MV 45'/min.; 135'/min. (in webs); Special: enemies get -2 to surprise rolls, venomous bite (if saving throw fails, take an additional 1d8 h.p. damage and lose 1 point of CON for 1d6 days)). Most of the time these spiders will be roaming around in the maze or surrounding areas of the level; only 1d6 of them will be in this chamber at any given time. There are four dried husks wrapped with webbing hanging from the ceiling; one is the remains of an elven mage who has a scroll with the clerical spell *restoration*, another with the mage spells *shield* and *spider climb*, and a *dagger +1*. If fire is used liberally in the room, the scrolls will be destroyed, naturally.
48. **CAMEL SPIDERS.** A pair of huge camel spiders is here (HD 5d10; HP 30, 33; MV 90'/min.; AC 5; #AT 3; DAM 0/0/3d4; Special: attack bonus to enemies that are gripped). There is a pouch on the floor here, containing the key to room #45 and six copper pieces.
49. **LARGE SPIDERS.** Sixteen large hunter-type spiders dwell in this chamber (HD 1d10; HP 6 each; AC 8; #AT 1; DAM 1; Special: enemies get -2 to surprise rolls, venomous bite (if saving throw fails, take an additional 1d6 h.p. of damage and lose 1 point of CHA permanently due to scarring unless a *neutralize poison* or *heal* spell is used within 1d6 days).
50. **DRIDER.** This chamber is home to Merz'zishin, a male drider who was formerly a 4th level fighter/mage (HD 6d10; HP 33; AC 3; #AT 1; DAM per weapon; , MV 120'/min.; Special: magic use, vulnerable to sunlight) armed with falchion and hand crossbow. In addition to his regular drider and drow abilities, he has the following spells memorized: *charm person*, *friends*, *sleep*, *ESP*, *ray of enfeeblement*. He is here investigating rumors of a hidden shrine, which he thinks might hold the key to a new deity for him, since Arachnia has cast him out after failing the test, resulting in his becoming a drider. The presence of so many spiders in the area was also a factor in his choice of location. He has a pouch with five gems, worth 100 g.p. each. He has thus far been unsuccessful in his investigations, but might prove a valuable (if untrustworthy) ally for others who are searching for the same thing.
51. **GIANT SPIDER.** This web-lined chamber is home to the king of spiders: a massive giant tarantula (HD 4d12; HP 45; MV 30'/min., 120'/min. in webs; AC 4; #AT 1; DAM 2d4; Special: enemies get -4 to surprise rolls, save vs. poison or venomous bite causes coma leading to death in 1-8 days). This is a thoroughly evil and cunning creature, who will flee a battle that it seems likely to lose, only to come back and ambush its enemies later. Among the bones and other debris in the chamber is a *long sword +2* (INT 12, EGO 3, LN alignment, detect invisible objects within 10' radius, communicates via empathy). The sword's name, Gloomseer, is inscribed on the blade in elvish.
52. **SAFE ROOM.** This room has a large comfortable bed, a wardrobe (the back of which functions as the secret door in the southeast corner of the room; it must be detected via the standard method, because it is concealed as well as secret, so elves are denied their chance to detect it automatically), a table with six chairs, and a sideboard with fresh provisions (a ham, wine, fruit, and cheese). Torches on the walls will light automatically if the door is opened. The room is exactly as it seems; everything is safe to eat, and the door can be barred from within to protect against dangers from outside. If the room is occupied overnight, however, the inhabitant of room #53 will pay a visit.
53. **SECRET ROOM.** The walls of this room are draped in silk, and a lovely girl reclines on a divan, smiling coquettishly if anyone enters. She is Dasharla, a succubus (HD 6d8; HP 32; AC 0; MV 120'/min., 180'/min. (flying); #AT 2; DAM 1d3/1d3; Special: +1 (or better) or iron weapon to harm, magic use, vulnerable to holy water) who will initially appear as a beautiful human, using her *shape change* ability. She uses her *ESP* power to monitor room #52, and if anyone enters there, she will be aware. If anyone spends the night, she will enter the room via the secret door and will use her *charm person* power to seduce anyone on guard duty, bringing him into her embrace and draining his energy with her amorous kisses (if no guard is set, she will pick a PC to seduce at random).
54. **FIRST CHALLENGE.** This room is covered with frescoes depicting closed doors, at least a dozen of them (not all are life-size, and not all are at floor level). The door to the east is made of ironwood bound with iron, and has a large and stout lock upon it. Any thief attempting to pick it will have a -20% chance to do so. It can be opened with a *knock* spell, but only if cast by a mage of 8th level or above. The door can be destroyed by inflicting 30 h.p. of

damage on it (but no hit of less than 10 h.p. damage will have an impact, and weapons must make saving throws vs. crushing blow or be destroyed).

55. SECOND CHALLENGE. This room is covered with frescoes depicting doors opening, through which can be seen various sorts of bizarre and mundane creatures on the other side (if the PCs specifically ask, the doors in this room align with the doors in room #54). The door to the east is made of steel, and has a large dial with 100 numbers marked upon it. This is a combination lock, obviously, which cannot be picked by any thief of under 8th level, and even then the attempt will be made with a -20% penalty. A *knock* spell will not open it, but a *clairaudience* spell (or some similar magic) could be used to remove the penalty by listening to the tumblers as the dial is turned. The door can be destroyed by inflicting 100 h.p. of damage up it (see room #54 for details about inflicting damage on the doors).
56. THIRD CHALLENGE. This room is covered with frescoes depicting open doors and dozens of creatures monstrous and mundane walking through them (as before, the doors and the creatures coming through them align with the doors in the previous two rooms). The door to the east is made of stone, and is held in place by some ingenious combination of sliding levers; only moving the dozen or so levers in exactly the correct pattern will allow the door to open. Doing so requires three successive INT checks with a -2 penalty. Failure to do so means the attempt cannot be made again until after a full night's rest. The door can be destroyed if 300 h.p. of damage is inflicted upon it (see room #54 for details about inflicting damage on the doors). A *knock* spell will not open this door.
57. SHRINE OF THE OPENER. The walls of this room are made of some weirdly striated green-and-purple stone, as are the pillars that run down the length of the place. Careful examination will show that the walls, although they look to be finished with cyclopean blocks of stone, have actually been hewn from the living rock to give that impression. Carved into those faux blocks are thousands of keyholes of every size and description. None are more than a half-inch deep, and none are actually locks. At the far end of the chamber is a statue of a young man, some 7' high, with almost elfin features visible under the cowl of his robe, on which can be seen various occult symbols, including conspicuously the stylized "F" of the god of travelers and wanderers. The statue's eyes are a pair of matched sapphires of inordinate beauty, worth 5,000 g.p. each. His hand is held out, palm up. This is not a statue of the traveler's god, however (which would be clear to any true follower thereof). Rather, the Opener is a god dedicated to the universal truth that for every key there is a lock, for every riddle a solution, and for every door, one who will open it. The statue radiates neither good nor evil, but does radiate magic. (Note that the Opener is an obscure deity, and those with knowledge of him will believe him to hold to the chaotic good alignment.)

If the gems are removed from the eye sockets, whoever handles either of them for more than a few seconds will suffer a *curse*; his dreams will be haunted by visions centered around the horrible nightmares from the Outer Void that come through portals that were thought to be forever closed. This makes true rest impossible; spells cannot be regained, wounds heal at half the normal rate, and after 1d4 weeks the victim will suffer 1d6 phobias and regular panic attacks, losing 1 point of CON and WIS each week. After an additional 1d4 weeks, there will be hallucinations, increasing in frequency and intensity, lasting 1d4 weeks, during which one point of INT and DEX will be lost per week, in addition to the losses of CON and WIS. Finally, after 1d4 additional weeks the victim will become catatonic and completely unresponsive, seeing nothing but his nightmares from Beyond. The victim will die if any of his statistics is reduced to zero. The *curse* can only be lifted by a 20th level cleric of lawful good alignment, or by having both gems put back in their places. If this is done, all statistics will be regained at a rate of 2 points per week of bed rest.

If the statue is otherwise defiled or destroyed, the individual(s) responsible must make a saving throw vs. death or be drained of two experience levels, being brought to the minimum number of experience points necessary for the previous level. All hit points and other level abilities are lost until the level is regained through regular adventuring. A *restoration* spell will work, but only if cast by a spellcaster of at least 20th level.

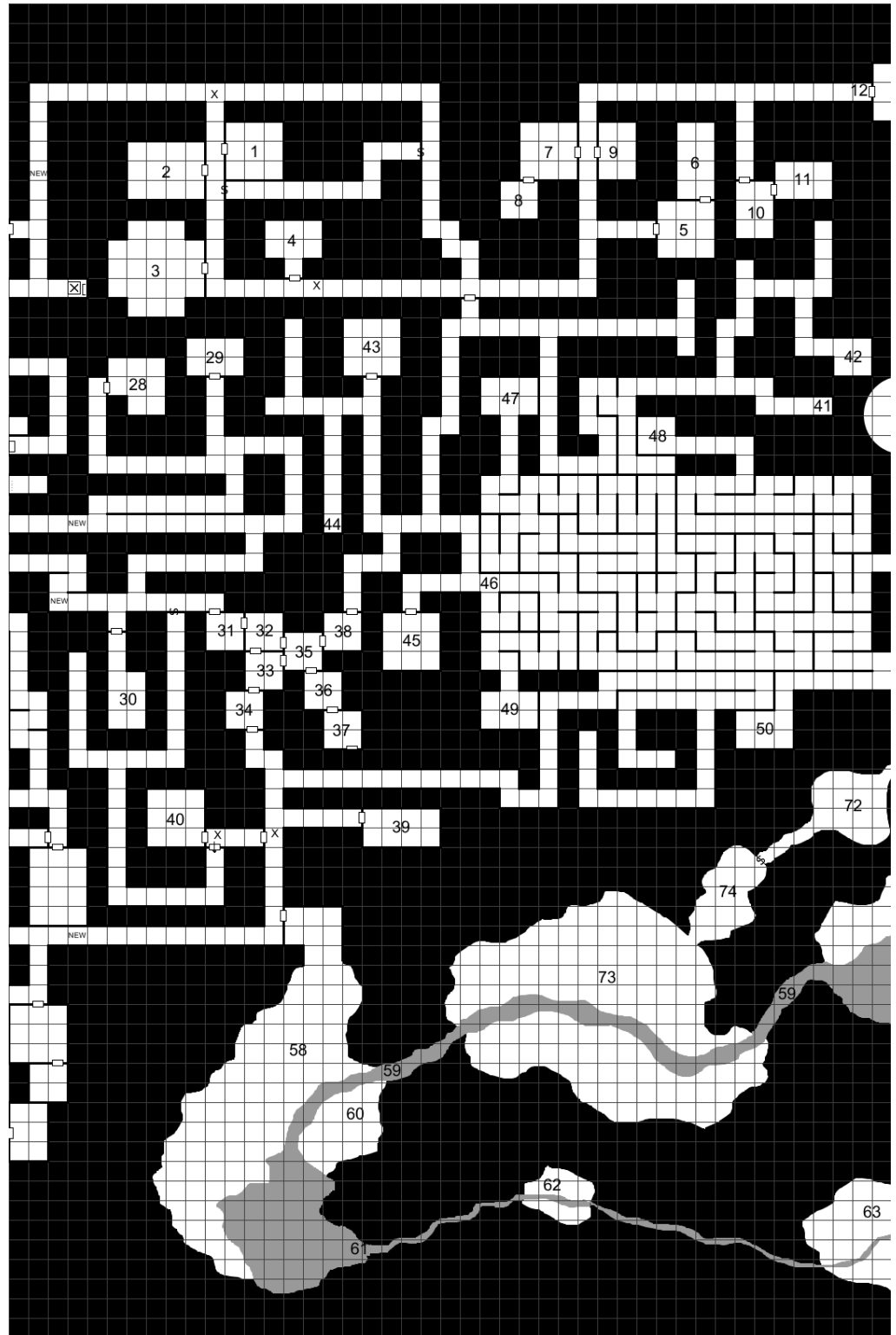
If an offering of a gem or jewelry of at least 5,000 g.p. value is placed in the hand of the statue, the hand will close, the offering will disappear, and will be replaced by a map. The map shows the location of a chapel to the Opener some thirty miles away from the castle, in which is said to be a fabulous treasure for those he favors. Placing one of the eye-gems in the statue's hand will not work; the person doing so will be transformed into a black, sticky liquid and irrevocably dead.

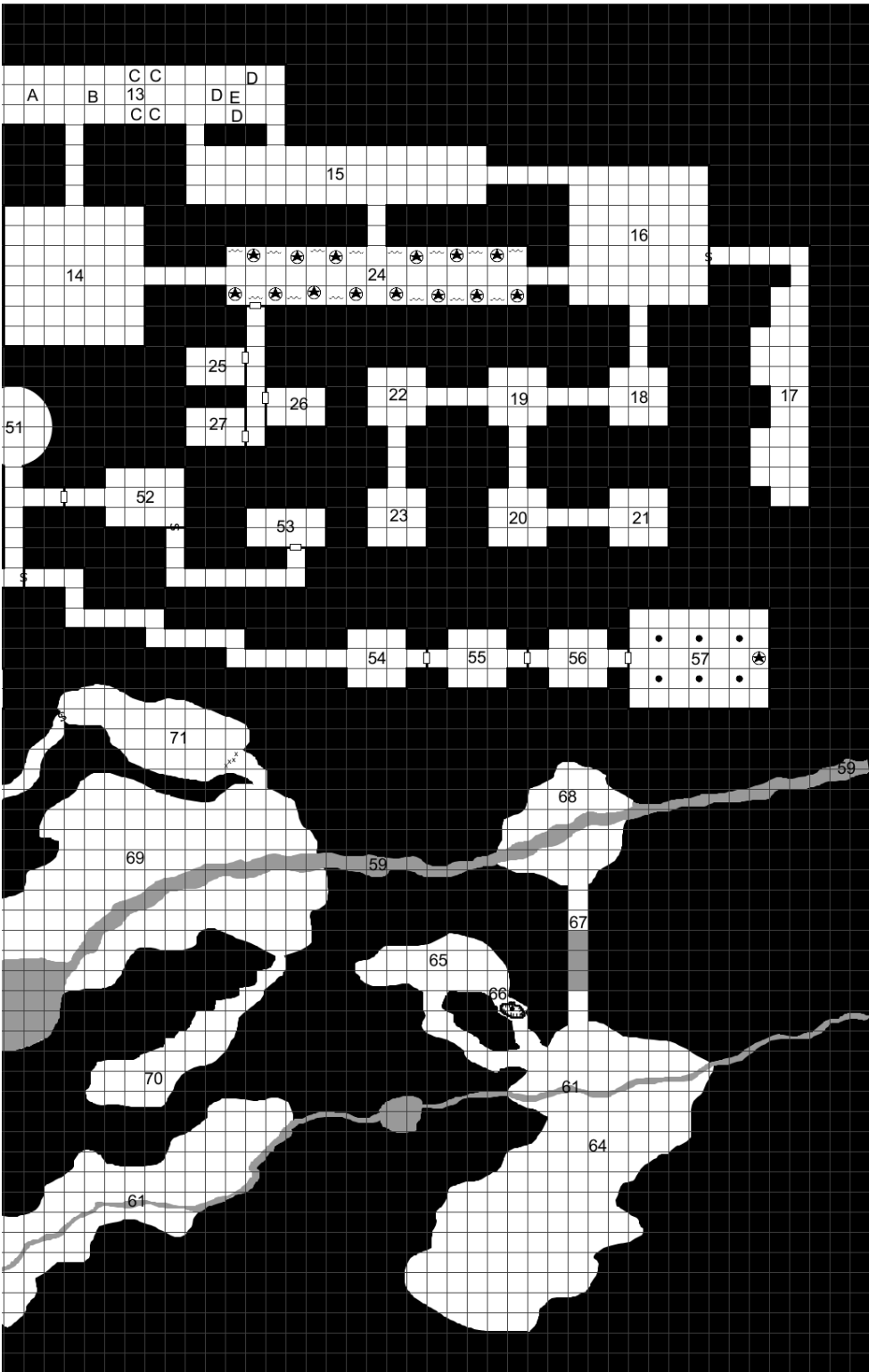
58. LARGE CAVERN. The northernmost portion of this large natural cavern has been worked and finished, but the remainder is rough natural stone, with a stone floor. The ceiling is some 15' high in the middle and studded with stalactites, while stalagmites rise from the floor. There are clumps of miner's lamp fungi throughout the cavern, providing a pale yellow light. The large pool in the southeast corner is 8' deep at its deepest, and there are pale blind cave fish and tiny fingernail clams within.
59. SLOW RIVER. This rather languid river flows into the area from the east (eventually becoming the fast river, #61), and is some 6' deep in most places. The current is not strong and can be swum against by anyone who can swim at all; the current only moves at 20' per minute. Occasionally, pale blind cave fish can be seen in its clear waters.

60. **SHELF.** The floor of this stone shelf is 5' above the rest of the cave, and several large colored gems can be seen embedded in the eastern wall (they are crystal, there are thirteen total, and each is worth 15 g.p.). The shelf is home to a variety of fungi: three shriekers (HD 3d6; HP 9, 10, 12; AC 7; MV 10'/min.; #AT 0; Special: spell immunity, shriek attracts monsters), two violet fungi (HD 3d6; HP 9, 9, 13; AC 7; #AT 1d4; DAM: 1d4 each; Special: spell immunity, rotting), and a spitting jake (HD 3d6; HP 20; AC 7; MV 10'/min.; #AT 3; DAM: 1d6/1d6/1d6; Special: spell immunity, caustic spit; see Appendix C: New Monsters for details). The jake will attack anyone approaching the shelf, and the violet fungi will attack any creatures who assault the jake. The shriekers will naturally make noise if there is light or movement within 10'.
61. **FAST RIVER.** From the point where the river disappears into the southeastern wall of area #58, the slow underground river becomes much faster, owing to the fact that the water is flowing through a smaller passage. The river is now either being channeled through a 4' tube or following a 4' deep trough in the caves through which it flows. The river flows from west to east, and the current is such that swimming against it is quite impossible for any creature not native to the water, and difficult even for those who are. The water is cold but not dangerously so, and any creatures in the river will be swept along at a rate of 60'/min. The river should not be considered a viable means of entrance or egress from the level; anyone without long-term water-breathing magic (such as a *ring of water breathing*) will surely drown after several hours trapped underwater. Those with such magic have a 50% chance of finding themselves deposited in some nearby spring, feeding into an aboveground river or other large body of water (which could be up to 1d12 miles away). The other 50% of the time, they will end up facing some deep-dwelling water monster, which the GM should determine (with a bias towards making the encounter on the deadly side, to discourage such travel through the uncharted waterways).
62. **SMALL CAVE.** The ceiling of this small stone cave is 4' above the surface of the water. It is otherwise empty.
63. **LONG CAVE.** The ceiling of this long stone cave is 8' high in the middle, and some faintly phosphorescent lichen gives the place an eerie blue glow. A trio of giant snails will be found here, slowly munching on the lichen, but more than happy to add some fresh meat to their diet (HD 3d10; HP 20, 22, 23; AC 8 (head), 0 (shell); #AT 1; DAM 1d6; MV 60'/min.; Special: poison bite causes additional 2d4 h.p. damage unless save vs. poison is successful).
64. **LARGE CAVE.** This large natural cave has a sandy floor and a ceiling that reaches 15' in places, lit by some sort of reddish magical light. A platoon of animated skeletons is formed up in four ranks of five (HD 1d8; HP 5 each; MV 120'/min.; AC 7; #AT 1; DAM per weapon; Special: immune to mind-influencing magic, non-blunt weapons do half damage) armed with spears in the southern portion of the cave. They are under the command of a thorned devil (HD 3d10; HP 17; MV 60'/min., 180'/min. flying; #AT 1; DAM per weapon); Special: magic use, thorns, rear claws), armed with a military fork. The thorned devil is guarding the talisman of a barbed devil, who has hidden it here to keep it safe from rivals. The talisman itself is buried 6" deep directly under the spot where the thorned devil is standing when the PCs enter (behind the arrayed ranks of the skeletons). If discovered, the talisman will appear as a golden necklace with a round medallion, upon which is engraved a complex mystical symbol. It radiates magic, and someone with the relevant knowledge or scholarship (occult) skill will recognize it for what it is.
65. **SMALL CAVE.** A gibbering moulder makes this cave its lair (HD 4d10; HP 25; MV 30'/min., 60'/min. over viscous terrain; #AT 6 or more; DAM 1 each; Special: attach on bite, possible additional damage, possible pulling down of victims, gibber, change viscosity of ground). It will investigate any noise in the large cave adjacent.
66. **SINKHOLE.** This natural sinkhole goes down some 20' and opens up in Level Four East. If you do not have Level Four East, it simply goes down ten feet deep, ending with a sandy floor (it can always "collapse" and lead to Level Four East later, if needed).
67. **FLOODED CORRIDOR.** This corridor is made of worked stone, easily distinguishing it from the natural caves in this area. The entire corridor angles down until the middle, where it then ascends back up, forming a very shallow "V" shape 3' deep at its deepest. In the bottom of the "V", water has collected, brackish and metallic-tasting if sampled. Beneath the water lies an ornate steel key, which opens the chest in area #70.
68. **SMALL CAVE.** This small natural cave has a sandy floor, and the ceiling is only 5' high at the center. It is unlit. A skeleton dressed in scale mail, wearing a dented helmet and carrying a broadsword, lies on the floor of the cave, pointing towards the exit of the slow river to the west.
69. **LARGE CAVE.** This large natural cave has a sandy floor and a ceiling 15' high in the middle. It is lit by phosphorescent lichen on the walls and ceiling, and sports a population of many hundreds of large (1' long) cockroaches, which are harmless. Four giant salamanders (HD 5d8; HP 22, 23, 25, 25; AC 5; #AT 1; DAM 1d10; MV 90'/min., 180'/min. (swimming); Special: poison touch causes additional 1d4 h.p. damage unless save vs. poison is successful; See Appendix C: New Monsters for details) live in the large pool in the western portion of the cave, and normally feed on the cockroaches, but which will attack any creatures who they have not encountered before. If they are beaten back a first time, they will avoid a second confrontation, which is how Denn (area #70) has remained safe all this time. There is a *battle axe +2/+3*

- vs. corporeal undead* at the bottom of the pool, which is 10' deep at its deepest point.
70. DENN'S DEN. This is the lair of Denn, an ogre mage who was exiled from his tribe and retreated to this remote locale (HD: 5d10; HP: 38; AC: 4; MV: 90'/min., 150'/min. (flying); AT: 1; DAM: 1d12; Special: regenerate 1 h.p./min., magic). If he becomes aware of intruders, he will use his *polymorph self* power to appear as a wizened old elf, claiming to be a hermit seeking isolation. He is not a savage, and can be bargained with, although he will be suspicious of strangers. The cave is lit by two magical *continual light* stones, which Denn can slip into a pouch if hostile intruders are present. At the back of the cave there is a large iron chest with a built-in lock (the key can be found in area #67). It shows signs of scratches and dents around the lock; since Denn lost the key, he has taken to trying to open his chest with a rock, to no avail. Inside the chest are 300 p.p., two gems worth 100 g.p. each, a diamond worth 5,000 g.p., and a *ring of free action*.
71. LAST REDOUBT. This cave was the site of the last stand of a group of adventurers who never made it out. The row of "x's" near the entrance to this cave marks an impromptu barricade of rocks, backpacks, oil and water kegs, shields, and a wooden chest (open, and quite empty). It is obvious that the barricade didn't hold, but there's no clear indication of whether the salamanders in area #69 were responsible, or something else. Within, lit by a *continual light* spell cast on a stone in a bullseye lantern is a scene of carnage. At least five bodies are here, long since ripped limb from limb and strewn about the cave. If the rotting remains are carefully searched, 123 g.p., a *potion of water breathing*, and a *wand of magic missiles* with ten charges can be found. The poor devils never knew about the secret door in the back of the cave.
72. SECRET CAVE. The walls of this natural cave are covered in magical writing, written in luminous paint. This writing is, in fact, three spells, written as if the walls of the cave were the pages of a spell book (and thus they could be copied into a more conventional spell book, if desired). They are the mage spell *monster summoning III*, the savant spell *explosive runes*, and the illusionist spell *dispel illusion*.
73. LARGE CAVERN. This natural cave has a stone floor, a ceiling some 13' high, and is lit by clumps of miner's lamp fungi. There are dozens of pinpoint blue-white lights slowly moving through the air in this cavern, with no discernable pattern. If a light is touched, it will go out, but another one will instantly take its place in some other portion of the cave. These are actually the trapped souls of everyone who has died on this sub-level. This is not due to any specific magic item, but to a powerful *curse* that has been placed on the whole level by the Opener. A *remove curse* spell will only prove effective if it is cast on someone immediately before their death. An *exorcism* spell will immediately free them to their respective afterlives, or enable them to be *raised*, *resurrected*, and so forth.
74. SMALL CAVE. This natural cave has a stone floor and a ceiling 10' high in the middle. It is home to four corpse creepers, which will attack on sight (HD 3d10; HP 15, 17, 17, 19; MV 120'/min.; AC 3 (head), 7 (body); #AT 8; DAM 1d3 each; Special: tentacles paralyze, inject eggs). A total of 75 s.p., 109 g.p., and seven gems each worth 25 g.p., are spilled across the floor.

# Maps





## Appendix A: Rumors

The following rumors can be used to inspire the PCs, provide (sometimes accurate, often times not) information, etc. They can be used in inns and taverns frequented by explorers of the castle dungeons, by denizens of the dungeon who parley with the PCs, and in old books and scrolls, should the PCs attempt to research known facts about the place. Those rumors which are demonstrably false are marked with an F, while those which are completely true are marked with a T. Those which are marked with a P are partially true.

1. There's a whole section of the dungeons to the east of Level Three that nobody's explored in a long, long time. T
2. There are things in the museum under the Castle from other worlds and planes of existence. T
3. There's a dragon living in the eastern portion of level 3. F
4. There are gods that are unknown to most people, and they're not always what they seem. T
5. There's talk of some new part of the dungeon east of Level Three, but it's nothing but an empty maze. You're more likely to starve to death trying to find your way out than to find any treasure there. P
6. There's a maze in the eastern portion of Level Three of the dungeon. T
7. Every statue in the dungeons beneath the Castle is either a demon, a golem, or some poor soul turned to stone by a medusa or basilisk. P
8. I've heard tell of strange folk investigating the eastern portion of Level Three of the dungeons. T
9. Those magical tuning forks? There's a complete set in the museum on the third level of the dungeons. P
10. Couldn't get me to the third level for all the gold in Greyheim. Can't stand spiders, 'specially when they're big as dogs. T
11. Third level of the dungeons? Good luck to ye. I've heard there's rooms there'll squash a man flat. T
12. There are caves east of the third level of the dungeons. T
13. There's a room made entirely of amber on the third level. Be worth a fortune to the ones who could cart it away. F
14. The museum has portals to other worlds. T
15. Somewhere on Level Three of the dungeons is an ogre mage fleeing some sort of feud. T
16. The hobgoblins of Level Three are moving eastward. T
17. There is a minotaur with eight legs in the maze on Level Three. F
18. They used to give tours of the museum, back when old Jophob Schlech was still a mortal man. T
19. There are underground rivers beneath the Castle. T
20. The Greyheim Construction Company's been busy on Level Three. Just keep going eastwards; you'll see what I mean. T

## Appendix B: New Magic Items

**Circlet of Far Travels:** This intelligent magic item was originally crafted as a container for the soul of a particularly powerful cleric of the god of travelers and wanderers. It is both a blessing and a curse to those upon whose brow it rests. On the one hand, it provides its wearer with the following powers:

- *Comprehend languages* three times per day
- Increase overland traveling speed by 20% (does not apply to any companions)
- *Comfortable refuge* once per week (a magical tent comes into being for an eight-hour period, able to sleep up to 15 people, and maintaining a temperature of 70 degrees Fahrenheit)

However, the circlet itself is intelligent, and will do everything in its power to compel its wearer to visit new lands and see new sights. The circlet has the following abilities, which it may or may not use on behalf of its wearer, as it sees fit:

- Speak common, elvish, orcish, sidhe, Baq'luni, and Old Soolese
- *Read languages* at will

It has an INT of 16 and an ego of 12. Its special purpose is to visit new lands, and its special purpose power, only to be used in furtherance of that purpose, is *air walk* (as per the spell). Note that it is very clever and will not be foxed by arguments that "the village a mile down the road is really a new and different place!" It wants to see new cultures, and new nations, not variations on themes it has already seen.

It will become increasingly restless if it is in one place too long, but once in a new land it will insist on visiting "all the sights" and playing the tourist, even to the extent of not fulfilling some time-sensitive mission or quest. It may also insist that its wearer maintain a collection of souvenirs, which it will dote on and croon over from time to time. It is worth 3,200 x.p.

**Figurehead of Protection:** This is a wooden figurehead like those one might see on the bow of a sailing ship. The figureheads can come in various forms (waist-up, full-body, armless, helmeted, etc.), and each form denotes the specific magical function of the figurehead. Only one such figurehead can be affixed to a single ship at the same time. If struck or burned, the figureheads save as thick wood.

A *helmeted figurehead* will allow any ship to which it is affixed to re-roll a naval combat roll once per battle. This represents the "good luck" such a figurehead brings. It is worth 1,200 x.p.

**Soolese Walking Chest:** This magical device from the lost Sool Imperium appears as a large wooden chest with copper bands, ornate woodwork, and a large built-in lock. There are three command words for the chest.

Speaking the first command word causes four muscular legs with dog-like paws to unfold from the corners of the chest. It will

then follow the speaker at a distance of 10', moving at 60' per minute. While following its operator, it can navigate corners, stairs, etc., but will be stymied by obstacles such as walls, drops more than 1' deep, ladders, and any type of water.

Speaking the second command word, or moving more than 180' away from the chest, will cause it, to sit wherever it happens to be, folding its legs back into its corners, awaiting a new command.

Speaking the third command word will cause it to open, revealing whatever is inside, and allowing access to its contents. The Walking Chest has a carrying capacity of 12 cubic feet, enough to carry 1,500 coins or 150 lbs.

The only way to open the chest is by use of the command word or by inflicting 80 h.p. of damage upon it, which will ruin the chest. Anyone attempting to pick the lock will find his lock-picking tools ruined by a bladder of acid that is inside the lock. It is worth 2,000 x.p.

## Appendix C: New Monsters

### Animated Statue, Wax

Number	1
Morale	n/a
Hit Dice	2d10
Armor Class	7
Move	120'/min.
Magic Resistance	A
No. of Attacks	2
Damage	1d4/1d4
Defenses	Half damage from blunt weapons
Attacks	None
Weaknesses	Heat
Size	M
Intelligence	6
Alignment	Neutral
Treasure Type	None
Treasure Value	n/a
Magical Treasure	None
X.P. Value	35 + 3/h.p.

General: Animated wax statues are magical constructs similar to golems, but not nearly as powerful or difficult to construct. An animated statue will follow the orders of its master (usually the one who created it in the first place), but these instructions must be simple and not longer than 20 words.

Animated wax statues are created by mages of 14th level, savants of 16th level, or those with access to the proper type of magical *workbook of animated statues* (workbooks relating to wax statues are exceedingly rare). Without such a workbook, creation of an animated wax statue requires the following:

- 5,000 g.p. for materials
- Casting an *animate object* spell
- Casting a *limited wish* spell

Both of the spells must be cast in succession after the animated statue itself has been constructed (a process that itself takes 1 week). Other types of animated statues exist; see the **ADVENTURES DARK AND DEEP™** Bestiary for more details.

Combat: Animated statues attack with their fists. Blunt weapons only do half damage against animated wax statues. They are vulnerable to heat, and take double damage when subjected to heat-based attacks.

Appearance: An animated wax statue can look like just about anything, as long as it is roughly the size of a human. They are completely still until activated, either at the command of their master or because some pre-determined condition has been met. They will radiate magic if detected for.

### Ghost, Dinosaur (Tyrannosaurus)

Number	1d2
Morale	+13
Hit Dice	18d8
Armor Class	0 (materialized) / 5 (ethereal plane)
Move	180'/min.
Magic Resistance	Standard
No. of Attacks	3
Damage	n/a
Defenses	Etherealness, +1 (or better) or silver weapon to harm
Attacks	Aging, fossilization
Weaknesses	Holy water
Size	L (20' high, 50' long)
Intelligence	0
Alignment	Neutral
Treasure Type	None
Treasure Value	n/a
Magical Treasure	None
X.P. Value	6,550 + 25/h.p.
Turn as Type	XIII

General: Ghost dinosaurs are non-corporeal undead, existing on the ethereal plane most of the time. They are incredibly rare today, although they might be more common in other planes or time periods, perhaps created by strange pre-human necromancers or the like. They are never generated spontaneously.

Note that the statistics herein refer to the tyrannosaurus ghost. Any type of dinosaur could conceivably be encountered in ghost form; typically it would have its hit die type decreased by 2 (if possible), and its other abilities altered as described here.

Combat: The very sight of a ghost dinosaur requires a saving throw vs. magic. Failure indicates the victim will age 10 years and flee in terror for 3d6 rounds. Clerics of 14th level or higher are immune. Ghost dinosaurs can be seen by material creatures even when in their ethereal state.

Ghost dinosaurs will usually materialize and attack living creatures on sight, unless they are under the thrall of a particularly powerful cleric or necromancer who has instructed them otherwise. Ghost tyrannosaurs attack with their massive jaws and claws, but rather than inflicting material damage, each successful attack will cause the limb or other body part struck to become fossilized unless a saving throw vs. petrification is successful. Determine the area hit randomly:

Die Roll (d20)	Area Hit (Effect)
1-7	Weapon arm (can only attack with "off" arm, -4 to all attacks)
8-14	Shield arm (cannot use shield)
15-16	Right leg (half movement)
17-18	Left leg (half movement)
19	Torso (instant incapacitation, death in 1d3 rounds)
20	Head (instant death)

Each limb that is fossilized also lowers the victim's CON score by 2. If CON ever reaches 0, the character is dead. Only a *stone to flesh* spell will be able to restore fossilized limbs; a victim of a head wound will not be restored to life by such a spell, but the *stone to flesh* must be cast before another spell, such as *raise dead*, can be. If *stone to flesh* is cast on someone who suffers a torso hit before the 1-3 rounds are up, that person will be restored to health. Casting the spell on fossilized limbs will restore the lost points of CON.

Appearance: Ghost dinosaurs appear as spectral, semi-translucent versions of their living selves. The tyrannosaurus is bipedal with a large head, small arms, and long tail.

## Salamander, Monstrous

	Large	Huge	Giant
Number	2d8	2d6	2d4
Morale	-1	-1	-1
Hit Dice	3d8	4d8	5d8
Armor Class	7	6	5
Move	90'/min., 180'/min. (swimming)		
Magic Resistance	Standard	Standard	Standard
No. of Attacks	1	1	1
Damage	1d6	1d8	1d10
Defenses	None	None	None
Attacks	Poison	Poison	Poison
Weaknesses	None	None	None
Size	L (8' long)	L (10' long)	L (12' long)
Intelligence	0	0	0
Alignment	Neutral	Neutral	Neutral
Treasure Type	None	None	None
Treasure Value	n/a	n/a	n/a
Magical Treasure	None	None	None
X.P. Value	80 + 3/h.p.	125 + 4/h.p.	165 + 5/h.p.

General: Monstrous salamanders can be found in wet locations such as jungles, living caves, etc. They dwell in water, but are amphibious and can exist either in air or underwater.

Combat: Monstrous salamanders attack with their bite. Their skin also secretes a poison, so any contact (including being bitten) will require a saving throw vs. poison. Failure indicates the victim takes damage as follows (the smaller varieties actually secrete deadlier poison than their larger cousins):

Size	Poison Damage
Large	2d4
Huge	1d4+2
Giant	1d4

Appearance: Monstrous salamanders appear as enormous versions of their ordinary cousins. They are usually brightly colored, often with spots of some sort. Their skin is smooth and wet.

## Skeleton, Fossilized Dinosaur

Number	1d3
Morale	n/a
Hit Dice	6d12
Armor Class	2
Move	90'/min
Magic Resistance	Standard
No. of Attacks	Per original dinosaur
Damage	Per original dinosaur
Defenses	Spell immunity, only blunt weapons do full damage, weapon breakage
Attacks	None
Weaknesses	Holy water
Size	L
Intelligence	0
Alignment	Neutral
Treasure Type	None
Treasure Value	n/a
Magical Treasure	None
X.P. Value	525 + 10/h.p.
Turn as Type	VIII

General: Fossilized dinosaur skeletons are rare indeed, because they are created from the fossilized bones of one of the large dinosaurs, such as a tyrannosaurus or stegosaurus. They are a form of corporeal undead, created by a combination of the spells *animate dead* and *stone shape*. They function as normal animated skeletons in terms of obeying orders.

Combat: Fossilized dinosaur skeletons have the same attacks as the dinosaurs they were created from. In addition, they are immune to mind-affecting spells of all sorts, take only half damage from all edged and piercing weapons, and cause any weapon striking them to make a saving throw vs. crushing blow or be broken. Holy water will cause 2d4 h.p. of damage to a fossilized dinosaur skeleton.

Appearance: Fossilized dinosaur skeletons appear as the skeletal remains of dinosaurs, with a dim glow in their eye sockets. They are made of stone rather than actual bone, however, giving them an old and brownish appearance.

## Skeleton, Greater

Number	1d4
Morale	n/a
Hit Dice	3d8
Armor Class	7
Move	120'/min.
Magic Resistance	Standard
No. of Attacks	1
Damage	1d10 or per weapon type
Defenses	Spell immunity, immune to cold-based attacks, non-blunt weapons do half damage
Attacks	Throw skull, fear music
Weaknesses	Holy water
Size	M
Intelligence	0
Alignment	Neutral
Treasure Type	None
Treasure Value	n/a
Magical Treasure	None
X.P. Value	65 + 3/h.p.
Turn as Type	III

General: Greater skeletons are created by the spell *animate dead*, but only a spellcaster of 7th level or higher may use the spell to create one. The process is identical to that of creating a regular animated skeleton, but requires powdered ruby of at least 100 g.p. value, which is sprinkled over the bones and lost as the spell is cast. Greater skeletons can be ordered about like ordinary skeletons, but can retain instructions up to 200 words in length. They seldom arise spontaneously, but when they do, they invariably form from the bones of someone who was at least 6th level in life.

Combat: Greater skeletons attack with a weapon or with their bony fingers. Like all mindless undead, they are immune to mind-affecting spells and magical effects such as *sleep*, *charm*, *illusion*, etc. Cold does them no harm. Because they lack flesh, only blunt weapons such as maces and clubs will do full damage to them - all others will only do half damage (round down). A vial of holy water inflicts 2d4 h.p. on a greater skeleton.

Greater skeletons also have the ability to detach their skull and hurl it at an enemy up to 30' away, causing a blast that does 2d8 h.p. to the target and 1d6 h.p. to anyone within 5'. The skull is not destroyed in the blast, and will roll back to the skeleton in the next round, where it will be picked up and reattached. The skull can be hurled once every ten minutes.

In addition, if more than one greater skeleton is encountered, they can act in tandem to create an eerie music. This instills *fear* in any living creature within 60' that fails a saving throw vs. magic. They accomplish this by having one of the skeletons remove the bones from one of its legs and play the ribs of the other skeleton like a xylophone. While they are doing this, they cannot attack. If one or both take damage while creating the fear music, they will stop and attack. Creatures struck by the fear will flee in terror in a random direction for 1d3 rounds, and

must make a wisdom check to keep from dropping anything held in their hands.

Appearance: Greater skeletons appear as animated skeletons with a cold light burning in their eye sockets. They are indistinguishable from regular animated skeletons until they use their special powers.

## Spitting Jake

Number	1d4
Morale	n/a
Hit Dice	3d6
Armor Class	7
Move	10'/min.
Magic Resistance	Standard
No. of Attacks	3
Damage	1d6/1d6/1d6
Defenses	Spell immunity
Attacks	Caustic spit
Weaknesses	None
Size	S (4') – L (7')
Intelligence	0
Alignment	Neutral
Treasure Type	None
Treasure Value	n/a
Magical Treasure	None
X.P. Value	28 + 2/h.p.

General: Spitting jakes are a type of mobile fungus closely related to both shriekers and violet fungi, and are often found with either or both.

Combat: Any movement within 10', or any light brighter than starlight (i.e., a torch, *light* spell, etc.), will cause them to reflexively convulse, spraying a caustic alkaloid from three of the many nodules on their caps. The spray has a range of 30', and will strike three random individuals within that radius, though any given individual can only be struck once per round. In addition to taking damage, those struck by the alkaloid spray must make saving throws for any exposed equipment such as armor, weapons, cloaks, etc. These saving throws are made against acid, even though the spray itself is a base. Other forms of fungal life are unaffected by the spray.

Appearance: Spitting jakes are tall mushrooms with a purple, red, or maroon hue. They are often mistaken for shriekers or violet fungi.

## Appendix D: Random Museum Items

The game master is encouraged to use the following tables to come up with interesting descriptions of random objects that may be found in the various rooms of the Museum, as needed. The tables are so organized that the GM can roll a d8, d10, d12, and d20 all at once and so generate a unique item. They can be used as-is, used for inspiration, or embellished as the GM sees fit.

Table 1: What color is it?

Die Roll (d8)	Result
1	A black...
2	A blue...
3	A green...
4	A multi-colored...
5	A purple...
6	A red...
7	A white...
8	A yellow...

Table 2: What is it?

Die Roll (d20)	Result
1	...animal...
2	...carving...
3	...child's toy...
4	...collection of insects...
5	...cup...
6	...fetish...
7	...garment...
8	...instrument...
9	...mask...
10	...piece of jewelry...
11	...plant...
12	...prosthesis...
13	...rock...
14	...seashell...
15	...statuette...
16	...timepiece...
17	...tool...
18	...vase...
19	...vehicle...
20	...weapon...

Table 3: When or where is it from?

Die Roll (d10)	Result
1	...from another world...
2	...from thousands of leagues away...
3	...from a land hundreds of miles distant...
4	...from right around here...
5	...from some pre-human era...
6	...from the distant past...
7	...from thousands of years ago...
8	...from a century ago...
9	...from the present day...
10	...from some future era...

Table 4: What's special about it?

Die Roll (d12)	Result
1	...that seems to change slightly when you take your eyes off it.
2	...that hums slightly when touched.
3	...that is tied to a famous historical figure.
4	...that seems very fragile.
5	...that seems to be quite ordinary.
6	...that is cracked.
7	...that seems to have been deliberately broken at some point.
8	...that is kept in a special container.
9	...that is monogrammed.
10	...that was featured in a popular folk-tale.
11	...that seems to have been exposed to high heat at some point.
12	...that faintly glows in the dark.

## Appendix E: Player Handouts

Some of the descriptions of rooms in the museum section have a great deal of detail, and it may be tedious for the GM to constantly be answering questions from the players after a first read-through of what they contain. The following are designed to be printed out and handed to the players as needed. GM-specific information has been excised. Permission is granted to photocopy or print the pages of this appendix for personal use only.

### The Art Gallery

#### Paintings:

An underwater scene depicting a ruined city that once was covered by a vast dome, now shattered by some cataclysm.

A canvas that appears entirely black.

A scene of halfling peasants making wine.

A surreal landscape with suits of armor that appear to be melted across various objects like tree limbs and rocks.

A seemingly-random collection of perpendicular black lines. The boxes they form are filled in with reds and yellows.

A still life of alchemical equipment on a table.

A portrait of a refined elven dowager in a purple brocade coat and enormous feathered purple hat.

A picture of a gladiatorial combat featuring unfamiliar arms and armor. All four of the participants are red-skinned humans, as are the spectators, who wear togas and tunics.

A portrait of a brass dragon in a cave, stuffed with treasure, playing with six hatchlings.

A landscape showing pastures, gentle hills, and a manor house in the distance.

Regularly spaced dots of various colors.

A songbird with a regular head but a body made out of a wire birdcage, in which is a human with a body made out of a loose wicker basket, in which is a bird with a body made out of a birdcage, etc.

A portrait of a jolly figure, somewhat portly and with wiry white hair shooting out from beneath his pointed hat in two great "swooshes" to either side of his round face. While he is wearing a nondescript robe of dark blue with silver moons, stars, and planets embroidered thereupon (matching his pointed hat), the feature that most dominates his visage is his great grin, turning his cheeks rosy and giving his eyes a delighted and delightful gleam.

#### Busts, each on a 4' high stone pedestal:

A female elf of indeterminate age and evil visage.

An old balding human with a stern countenance wearing a golden circlet.

A male human with a goatee and a widow's peak; the bust itself is not made of stone, but of some sort of translucent material.

A human female with enormous hoop earrings.

A grizzled orc with a scarred face and a patch over one eye.

A dwarf with an elaborately braided beard.

A human male with a hawkish nose, wearing a close-fitting hood and a shirt with a ladder-like design on the front; the name "Mendez XIX" is on a brass plate on the pedestal.

#### Statues:

A gorilla wearing the robes of a wizard and carrying a staff.

A pair of halflings, one standing on the shoulders of another, with his hand above his eyes, as if looking off into the distance.

A statue of a human male cringing in fear with his hands before his face.

#### Sculptures:

Two completely abstract sculptures made of an unknown silvery metal.

## The Hall of Human(ish) Curiosities

### Taxidermy:

A human male with three legs, with a jeweled dagger strapped to each calf.

An orangutan's upper body cleverly sewn to the lower body of a dolphin.

A (real) mermaid, wearing a necklace of pearls.

A 7' tall halfling, wearing a girdle of fine embossed leather with silver inlay.

Conjoined twin male elves, with a pair of matched silver circlets on their heads.

A mummified humanoid (type and gender indeterminate).

A human female with the head of a dog, dressed in unfamiliar but unmistakably fine Oriental clothing of gaily-colored silks.

A human male with webbed appendages and gills.

A legless and armless gnome wearing motley and many bells.

### Waxworks:

The first Emperor being crowned at Rawkiz by the High Prelate, complete with a reproduction of the Azurite Throne.

The birth of the Cambion King Eye-Ooze, with the monstrous babe in arms held by a delighted Witch Queen as the demon lord Obsidiar looks on.

A human in an odd bulky white cloth suit with a round glass helmet and large rectangular backpack.

A northern barbarian warrior.

A southern Uhlman shaman wearing a feathered headdress.

An elf wearing a blue-gray uniform, carrying a large satchel stuffed with papers; on his shoulder is a coat of arms depicting a blue eagle on a field of red and white stripes. He wears a high peaked hat.

A whiteface clown with yellow tunic, red and white striped sleeves and pants, and red hair. The tunic has a stylized "M" rune on it.

The dwarven prince of Ulich standing above the decapitated body of his arch-enemy, the goblin king.

### Statue:

A single larger-than-life statue of blue-glazed clay, wearing a tall round helmet and carrying a short club.

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## Moon Curiosities

### Globes:

Two large (3' diameter) globes dominate the center of the room; one depicts the smaller blue-green moon, and the other depicts the larger moon that appears white in the night sky; both are labeled as such in Common.

The globe depicting the blue-green moon (which looks more like a brilliant blue on the globe) is labeled "Nearside" on one side, and "Farside" on the other. The Nearside is marked by mountains and mountain ranges, while the Farside is pockmarked with hundreds of circular impact craters. The location of cities are marked on both sides, but none are labeled by name. It rotates as a regular globe would.

The other moon globe is somewhat puzzling, because even though it is labeled with the name of the moon that appears white in the sky today, it shows a world of two great seas and a large landmass separating them, forests, deserts, and mountains (including an enormous mountain range that spans the middle of the globe). No cities are marked on the globe. The globe is constructed in such a way that it rotates at a 90° angle to the way a regular globe would.

### Items in glass display cases:

A large bronzed wood log.

A suit of drow chainmail.

A piece of shiny blue stone that resembles coal.

A model of a sailing ship, complete with sails, affixed by a glass rod to appear as if it is hovering above a barren landscape pockmarked with craters.

A full-sized ship's figurehead in the shape of a female from the waist up with an ornate helmet.

A small statuette of a figure in very bulky armor with a rounded helmet, leaning over so far it is standing on one foot, holding a flag shaped like an M. It is gold in color.

## Hall of Heroes

### From west to east:

Statue: A human male dressed in odd tight-fitting clothing, wearing a broad brimmed hat.

Tapestry opposite with a pink and silver border: A dusty desert town, with wooden buildings of odd design.

Statue: A warrior, not wearing armor except for a helm of some sort, bearing a short pole-arm of unknown make.

Tapestry opposite with blue and black border: A battlefield, with scores of men on both sides, half of them garbed like the statue, the other half garbed in a similar but distinct fashion. Around them are great explosions, horseless metal war-wagons – obviously some sort of magical constructs – and several flying apparatuses of unknown design.

Statue: A female halfling dressed in peasant farmer garb.

Tapestry opposite with yellow and copper border: An idyllic pastoral scene of a halfling village.

Statue: A beautiful young half-elven girl, dressed in forest leathers, carrying a bow.

Tapestry opposite with red and green border: A dark and stormy landscape across which a large hut strides, carried forward by great chicken legs which grow out from it.

Statue: A being half-flame and half-flesh, with horns and an evil visage.

Tapestry opposite with pink and silver border: A scene of mountains, with one prominent peak in the foreground.

Statue: An old and bespectacled human, dressed in a flowing robe.

Tapestry opposite with blue and black border: A cityscape, but one in which clever optical illusions have been wrought: stairs end up connecting impossible levels, streets turn into walls as the eye follows them, etc.

Statue: A hooded human male with two swords.

Tapestry opposite with yellow and copper border: A scene showing a duel taking place in a ring of stones while several winged humanoids look on. One of the duelists is the figure represented by the statue, and the other is an ogre mage bearing a trident.

Statue: A female human wearing a tight-fitting one-piece garment.

Tapestry opposite with red and green border: A room made of metal, with a large window showing a night sky. In the room are several people dressed like the statue, seated at various tables that are covered with multiple-colored surfaces.

Statue: A beautiful elfin woman, obviously of noble or royal blood.

Tapestry opposite with pink and silver border: An idyllic woodland scene, with elves and dryads frolicking in front of a fairytale castle.

Statue: A dwarven cleric, dressed in priestly robes and holding a mace over his head.

Tapestry opposite with blue and black border: A mountain scene, where a troop of dwarves is marching through a mountain pass, into an ambush set by goblins.

Statue: A muscular human warrior wearing a mask and carrying a round shield with a star on it.

Tapestry opposite with yellow and copper border: The warrior depicted by the statue, whose clothing is red, blue, and white, in battle with a lich of some sort, colored red and wearing a black coat.

Statue: A halfling relaxing in a high-backed chair, smoking a pipe.

Tapestry opposite with red and green border: A smoking volcano surrounded by a blasted landscape.

Statue: A human male with a large turban and curled beard. A scimitar is thrust into the sash of his robe.

Tapestry opposite with pink and silver border: A crowded cityscape, whose buildings are crowned with odd onion-shaped turrets, in the style of the Baq'luni nations far to the west.

Statue: A knight in full plate armor with broadsword and shield.

Tapestry opposite with blue and black border: The figure represented by the statue stands on a cliff overlooking an infernal landscape with spikey ground, with an aura surrounding him as he does battle with devils of multiple types.

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# Castle of the Mad Archmage™ Expansion Module

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The first fourteen levels were only the beginning!

Confound your players with a whole new level to add to your Castle of the Mad Archmage™ adventure. Level Three East describes the wonders of the Mad Archmage's own museum, which contains curiosities and treasures from all over the multiverse, and the challenges of the Watery Caves, which are a series of living caves connected by an underground river.

This module features 74 new encounter areas and 6 new monsters, a full two-page map, plus new magic items, new rumors, and an explanation of how this module fits into the whole Castle structure, and the impact it will have on the inhabitants of the central third level of the dungeon. There are also tips for game masters who would like to run this level as a stand-alone adventure.

*Note: This is an expansion of the original Castle of the Mad Archmage™ megadungeon adventure. Although it can be run on its own, you will greatly add to your enjoyment of the module if you also have the original Castle.*