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# DUNGEON DRESSING: DOOM PAINTINGS



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# DUNGEON DRESSING: DOOM PAINTINGS

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A Pathfinder Roleplaying Game GM's RESOURCE supplement by Mike Welham

Tired of dungeons lacking in verisimilitude? Want to add cool little features of interest to your creations but don't have the time to come up with nonessential details? Want to make your dungeons feel more realistic?

Then Dungeon Dressing is for you! Each instalment in the line focuses on a different common dungeon fixture such as stairs, pillars or pools and gives the harried GM the tools to bring such features to life with interesting and cool noteworthy features.

This instalment of Dungeon Dressing presents loads of great features to add to the doom paintings in your dungeon. Designed to be used both during preparation or actual play, *Dungeon Dressing: Doom Paintings* is an invaluable addition to any GM's armoury!



## CREDITS

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**Design:** Mike Welham  
**Development:** Creighton Broadhurst  
**Editing:** Creighton Broadhurst  
**Cover Design:** Creighton Broadhurst  
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**Interior Artists:** Matt Morrow

Thank you for purchasing *Dungeon Dressing: Doom Paintings*; we hope you enjoy it and that you check out our other fine print and PDF products.

## CONTACT US

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Email us at [gatekeeper@ragingswan.com](mailto:gatekeeper@ragingswan.com).

## ERRATA

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We like to think *Dungeon Dressing: Doom Paintings* is completely error free, but we are realists. So in that spirit, we shall post errata three months after release on [ragingswan.com](http://ragingswan.com). We aren't going to be correcting typos and spelling errors, but we will correct any game mechanic or balance issues that come to light.

## ABOUT THE DESIGNER

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Mike Welham has been gaming off-and-on for over 30 years. While he has played using numerous game systems, he has always had a fondness for Dungeons & Dragons and its offshoots. The third edition of Dungeons & Dragons renewed a flagging interest in roleplaying games, but the introduction of Pathfinder sparked a long-dormant desire to write for roleplaying games. Mike has written for Clockwork Gnome Publishing, Open Design, Paizo, and Rite Publishing, and (much to his surprise) he won Paizo's RPG Superstar contest in 2012. He is quite happy with the prospect of his first publication with Raging Swan Press.

Mike lives in Kernersville, North Carolina, with his ever-patient wife, two roleplaying game-savvy children (one has started his university career, however), a puggle, three cats and a turtle. He believes the solution to the impending empty nest syndrome will be to allow more creatures of his imagination to make themselves at home.

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## FOREWORD

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### WHAT IS A DOOM PAINTING?

A doom painting is a traditional English religious painting that depicts the Last Judgement of the Christian faith.

This style of painting was a very common theme of churches and many were painted in the 12th and 13th centuries. (In real life, most doom paintings were painted directly onto whitewashed walls, but the paintings herein assume both that style and that of a normal painting). Many real life paintings were massive affairs and showed their subject in exquisite detail.

Although doom paintings vary in their fine details, the basic composition stays the same. One side of the painting (normally the left) depicts heaven while the other depicts hell. Worthy folk are shown going to heaven while sinners are cast down into hell. Doom paintings were commissioned in churches to highlight the contract between the reward of heaven and the agony of hell and to guide worshippers away from misbehaviour and sin.

### IN YOUR DUNGEON

Obviously, real life doom paintings feature many Christian features – Christ, the Virgin Mary and so on – and so a GM should replace these personalities with deities and powers from his own campaign world.

Such dungeon features are a terrific way of foreshadowing terrible traps (and giving the PCs a fighting chance of using their cunning and intelligence to avoid them), particularly tricky moral choices they may be forced to make and so on. Such features, however, often require a vast expenditure of wealth – particularly if magic is woven into their construction (as they might form part of the trap themselves) and so they should not be placed lightly. With doom paintings, less is definitely more and a GM should consider carefully where to place them. Of equal importance is the subject matter of the painting itself; keying a painting to a particular religion, cult or otherworldly power adds depth to the campaign and gives the PCs a chance to learn more about their world.

Proving once again that you can find inspiration for gaming in the strangest places, my mother gave me the idea for this supplement when she made an off-hand comment about her local church. I'd previously never heard of doom paintings, but knew immediately that GMs everywhere really deserved to have fun with the concept as it seemed a perfect feature for a dank dungeon or murderous death-trap.

I'm sure lots of players as well will enjoy encountering the paintings and working out what they depict and (if they are trapped) how to avoid the trap! To me, they seem much more engaging and interesting than the simple and classic (but colossally boring) camouflaged pit trap or poison needle protected lock.

This is Mike's first foray into the dungeon for Raging Swan Press as previously he has confined himself to mounts and the wilderness. I think, though, that you'll be rather impressed with what he's come up with. Herein, you'll find loads of information to help you add doom paintings into your dungeon today!

I hope you find this instalment of *Dungeon Dressing* useful. It would be great to hear how you've used it in your game – drop me a line at [creighton@ragingswan.com](mailto:creighton@ragingswan.com). I'd also be keen to know if you'd be interested in a series of *Dungeon Dressing* supplements focused on classic dungeon traps. We've already done pits, but there are lots of other subjects to focus on! Let me know at the above address.

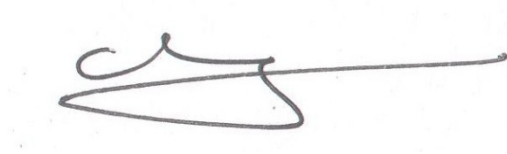


TABLE A: CHARACTERISTICS & APPEARANCE

Use this table to generate interesting characteristics for your doom paintings. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%			group walks away.
1-3	This painting depicts two scenes: on the left, a giant has its mouth propped open with a number of sturdy logs, while people travel into the giant's mouth; on the right, the giant's teeth are bared, and a number of headless corpses litter the ground around it.	28-30	A fire-filled pit dominates this piece; several humanoids cross, seemingly walking on air, from the left and look on in horror as a group on the right tumbles into the flames.
4	A bas relief bears the image of a colossal Janus-like being. One side shows the figure's outstretched welcoming approaching unarmed pilgrims; the other displays the figure wielding a sword in one hand while firing rays of energy from the other as armed warriors approach.	31-33	A capering jester works to entertain two crowds; one crowd wears blindfolds but appears to be otherwise normal, while everyone in the other crowd appears to be paralyzed and wearing a fixed, painful grin.
5-7	A mural hangs over a fork in the dungeon hallway. Over the left path, the mural shows a blasted landscape with still-burning fires dotting the landscape; over the right path, it shows a tunnel covered in several inches of snow and featuring dozens of dagger-like icicles.	34-36	This painting depicts a spiral staircase leading up and down. Going down, the staircase appears to be made of iron and angels wait at the bottom; going up, the staircase is made of gold and devils sit idly by the landing.
8-10	This otherwise featureless painting shows two globes; a haze of smoke covers one while hundreds of flying insects pour from the other.	37-39	A large blade has beheaded an elf on the left side of the picture, but has merely clipped some hair on the halfling on the right side.
11	One side of this painting depicts several humanoid creatures standing on a chessboards black tiles; the other is featureless and grey.	40	This work is split into quadrants, each featuring a different element and its impact on hapless victims. A DC 25 Perception check reveals a faint path tracing its way through the quadrants and apparently showing a safe route.
12-14	A cleric presenting her holy symbol features at the left edge of this piece, and light shines to the halfway point; outside the light, one can make out the faint shapes of skeletons and ghosts.	41-43	This painting has a white globe on one side and a black globe on the other; those touching the white globe are refreshed, while those touching the black globe have lost all the flesh on the hand touching the globe.
15-17	The left side of this stone etching shows several adventurers running away from a screaming idol, while darts fly at them from all directions; the right side shows a group walking by a smiling version of the same idol.	44-46	Two scenes of people passing through a portal adorn this painting. On one side, those passing through have been transformed into frogs; on the other side, people who walk through with their left hand raised remain unchanged.
18-20	On the left side of this painting, a pair of humans carries a roasted pig between them towards a towering manticore; on the right side, the same two humans have each been impaled by dozens of spikes while the creature roars.	47-50	Colourful birds alight on the shoulders of those who pass unmolested by a series of stone heads; meanwhile, another scene shows the stone heads biting those without birds.
21	A strange green haze covers the entirety of this work, which features an unfurnished stone room; on the right side, a group of people, faces covered in cloth traverse the room, while corpses populate the left side.	51	A pair of chandeliers hangs over a spike-filled pit in this piece; a person swings over the pit on one chandelier, but the other chandelier seems to be coming loose from the ceiling.
22-24	A thin stone beam crosses a pit in this triptych. The sun is depicted above a creature falling off the beam to the left, scales in balance are displayed above a creature maintaining its balance, and a dagger dripping with blood points at a creature falling off the beam to the right.	52-54	These two scenes depict rolling boulders bearing down on running adventurers; one side shows the group flattened by its pursuing boulder, while the other side shows the group safely out of the way in a hidden alcove.
		55-57	A river rushes through the centre of this work; the bank on the left side is crumbling away into the torrent, while the right bank remains high and stable.

58-60	A beggar sits on either side of this painting. The beggar on the left holds a few silver coins in his hands, while the one on the right is empty-handed; people passing by the one on the left have a glow about them, while those on the right emanate darkness.
61-63	This triptych devotes itself to different settings for a lever; the first scene shows the lever in the “up” position as its room fills with water, the second scene shows the lever in the “down” position as the room appears to have a significantly lowered ceiling, and the final scene shows the lever in the neutral position while the room is perfectly normal.
64	A hooded assassin impales his victim on his sabre on the right side of this painting, while the assassin on the left has trouble with his target who has wrapped the assassin’s blade in his cloak.
65-67	A mural hanging over two arched passageways shows collapsing pillars on the left side, while the right side’s pillars remain standing.
68-70	The ceiling tiles in this painting drop on those below them. On the left side, the tiles harmlessly bounce off those they strike; but, on the right side, jets of flame uncovered by the falling tiles incinerate their targets.
71-73	This painting shows one room filled with electricity that strikes all those who enter. Another room – in which a person has a hand on a certain floor tile – is clear of electricity and the other people pass through unscathed.
74-76	This painting features a capering jester, one side dressed in colourful motley and the other side dressed in drab grey rags. If any character spends a round studying the painting, a <i>hideous laughter or scare</i> (DC 13 Will resists) targets him.
77-79	This dreary painting shows a graveyard with gaunt humanoids covered in mud emerging from graves. After a few rounds of study, the characters’ names appear on the headstones on the painting’s right side.
80	Giant flying monkeys course throughout this painting. On its upper half, the monkeys carry victims to their apparent death; on the lower half, potential targets ward off the monkeys with sticks dripping with sticky, amber liquid.
81-83	Two rooms appear to be separated by the void of space in this odd painting. Those travelling through portals from right to left emerge unscathed, but those travelling the opposite way look like they passed through a grinder.
84-86	A king and queen are seated in this painting. All those who have approached the king have been decapitated, while those who have approached the queen are showered with fine gifts.

87	A cheerily decorated pair of rooms graces this colourful painting, with a series of mouse holes separating the rooms. On the left side, emptied, bright-blue flasks dwarf people on a table who appear to shimmy down the tablecloth and head towards the mouse holes. On the right side, a half-eaten cake sits on a platter, and a couple of people must bend over to fit in the room.
88-90	This engraving is split horizontally. Below the midline, tentacles drag humanoids to awaiting maws; some tentacles peek through tiny holes but are unable to grab the people treading unaware on the top part of the engraving.
91-92	This strange painting appears to be of a book’s two facing pages, the right side full of Common words, and the left side containing but one word. The words are inscribed in reverse, as if the book were held up in a mirror (DC 10 Intelligence check realises); if a character uses a mirror, he can easily read the text, but when he reaches the left side, the single word resolves into an <i>explosive runes</i> (DC 14 Reflex halves).
93-94	The engraving on this wall features two archways. The left archway shows a veritable army of badgers pouring through it, and the right archway shows a handful of large deer passing through. If a character makes a DC 12 Perception check, he notes a series of seven tiny digits etched above each archway; the digits reverse each other.
95-96	This mural depicts two identical rooms (a DC 20 Perception check confirms this)—at least as far as the decor goes. In one, people are hale and lively; in the other room, the same people lie dead. If a character looks very closely at the mural, she detects a strange odour from the side showing the dead people. This character must make a DC 15 Fortitude save or become sickened for 1d6 minutes.
97-98	In this triptych, the left side shows a group of people walking along the left-hand side of the room while the floor tilts to the right, threatening to dump them into a yawning pit. The right side shows a group of people traversing the right-hand side of a similar room while the floor tilts to the left. The middle portion shows a group walking through the dead centre of the room, and the floor remains flat.
99-100	A beautiful painting depicts a shaded glen with a pond. The pond’s left bank shows a group of nymphs who cower in fear at an approaching group of people brandishing weapons; the right bank shows a group of satyrs devouring a separate group of people who carried flowers.

TABLE B: DRESSING & FEATURES

Use this table to generate interesting features for your doom paintings. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-02	The painting hides a switch that does not have any obvious effect when toggled.
03	One of the doom painting's depictions is on the painting's face, and the other faces the wall.
04-05	A crude rendition of the doom painting precedes the actual doom painting by a couple hundred feet.
06	A chalk arrow points to a detail in the painting that seems to have no real significance to the painting's theme.
07-08	The painting is fresh, apparently completed very recently.
09	The doom painting is made up of tiles which are currently jumbled. It takes 10 minutes of work and requires a DC 20 Intelligence check to solve. For every 10 minutes of work, the characters receive a +2 bonus to the check.
10-11	The painting has been bricked over. It requires an hour's worth of work to uncover the painting.
12	A piece of otherwise normal scenery in the painting has hidden words inscribed in it. The inscription indicates the location of the trap portrayed by the doom painting.
13-14	The doom painting rests on the floor and leans against a wall; if this is a carving, it appears that someone chiselled it out of its setting.
15	Half of the work is missing; for pieces with two sides, choose the most appropriate one to remove. For triptychs, the middle scene is cut in half.
16-17	Part of the painting is incomplete, as if the creator died before finishing it. The incomplete portion has been left uncoloured, and has a sketch-like quality to it.
18	During examination, an object that appeared to be an integral component of the painting falls out.
19-20	A black shroud covers part of the painting, concealing the side showing bad consequences.
21	A heavy wooden frame covered in gold leaf holds the painting.
22-23	While the rest of the corridor or room where the painting hangs appears to match the typical state of the adjoining areas, the doom painting is covered in dust and cobwebs as if it predated its location by decades.
24	The painting's frame shows birds flying along the top and insects crawling along the bottom. The creatures on the frame seem to actually move.

25-26	The doom painting has been installed upside-down.
27	The work is actually split into individual works depicting one scene. Only one scene faces the characters at a time, but the work sits on a contraption that allows them to rotate each scene into view.
28-29	Singe marks cover part of the painting, indicating that something tried to set the painting on fire or that it has been rescued from a blaze.
30	Adventurers' clothing and weapons are piled on the floor just under the painting. Other denizens have apparently looted the valuable items.
31-32	When a character comes within 30 feet of the painting, a <i>magic mouth</i> describes the painting and trivial information about the artist.
33	On the painting's lower right corner the artist has inscribed her signature or other identifying mark. Below that is a line reading, "Commissioned by:" followed by a name.
34-35	A white shroud – that has been tacked in place – conceals the side of the painting showing an action's good consequences.
36	A DC 15 Perception check uncovers a sheet of paper behind the painting (or in some nook of a carving); the paper contains a short fable related to the painting's subject.
37-38	The work hangs suspended from the ceiling; it is otherwise unattached to anything.
39	The characters find a kaleidoscope which contains the painting; by turning the kaleidoscope's lens, a viewer sees the various scenes in the painting, and weird combinations and distortions as well.
40-41	The painting lists to one side; no matter how much someone works to balance the painting, it still tilts to the side.
42	Someone has painted a large red "X" over one of the painting's scenes; this is an obvious addition to the original work.
43-44	A thick sheet of glass protects the painting, but a DC 20 Appraise check reveals the painting has virtually no value.
45	Two copies of the painting sit side by side; they show similar scenes, but the reward/punishment circumstances are reversed.
46-47	The painting is decaying; a painting is moth-eaten while stone work has partially crumbled.
48	The work fits on a 1-inch by 1-inch square; to gain any information from the work, a character must obtain something to magnify it.
49-50	The painting has tiny silver bells affixed to the bottom; the bells under the reward side sound pleasing, while the bells under the punishment side are discordant.



51	The scenes depicted by the painting are photorealistic; either magic captured the scenes or the artist was preternaturally talent.
52-53	Appropriate tools and scaffolding remain near the work, as though the person who positioned the work left immediately after mounting it.
54	The doom painting sits prominently in a gallery of otherwise mundane paintings; a globe of <i>continual flame</i> illuminates the painting.
55-56	A sheet of parchment is nailed next to the painting; the parchment contains quotes, in various languages, from critics who equally praise and pan the work.
57	Dozens of clockwork butterflies hold the work aloft. Each butterfly has AC 14, hardness 5 and 7 hp; if at least half the butterflies are destroyed, the work falls to the ground and the remaining butterflies flutter away.
58-59	Two minutes after someone views the doom painting, it spontaneously bursts into flames, which destroys the painting. It reforms in two days.
60	Ten humanoid skeletons lie in a heap underneath the painting; a DC 10 Heal check reveals they have been there for several years.
61-62	The work's creator has rendered it in an abstract style. To decipher the work's meaning, a character must make a DC 15 Intelligence or Craft (paintings) check.
63	The scenes play out in real time on the painting, with each side reaching its respective fate before beginning again.
64-65	The painting sits underneath a table leg and provides balance to the table.
66	Light sources within the painting give off a faint glow; the light only reaches 5 feet from the painting and someone can cover the painting to extinguish the illumination.
67-68	Each scene in the painting features another doom painting (DC 15 Perception notices). Most likely, the characters would require something to magnify the nested paintings.
69	The doom painting faces the wall; a note scrawled on the back decries the painting's offensiveness.
70-71	The painting covers up another, more valuable painting (worth 500 gp); a DC 20 Perception check discovers the second work.
72	Scrawled below the painting in blood is the message, "Do not believe this. It lies!"
73-74	The doom painting has been signed and numbered; this particular painting is the first in a set of five works.
75	Various brushes and pigments litter the floor below the painting, as if the creator painted it there and left suddenly.

76-77	Nails radiating abjuration magic hold the painting in place. While the nails remain the peril indicated by the painting cannot happen; removing the nails permanently dispels this protection.
78	A cloud of gnats buzzes about the painting; they are easily shooed off and there is no obvious reason for the insects' attraction to the painting.
79-80	If the characters leave the painting where it is, randomly select a character as the group passes by. The painting falls on the character (+5 melee, 1d2 bludgeoning damage).
81	Cries of anguish and imploring for help emanate from the punishment side of the painting (DC 14 Perception check notices).
82-83	A bill of sale from a recent auction is attached to the painting; a character who makes a DC 15 Appraise check knows the painting sold for at least ten times its actual worth.
84	The type of paint differs from scene to scene in the doom painting. One scene has been painted with manufactured paint, and the other scene has been painted with natural pigments.
85-86	If the painting contains humanoids in it, the PCs recognize some friends and relatives among them.
87	The painting has a metal frame; cherubs are etched on the frame, and they show delight at the reward side of the painting and horror or disgust at the punishment side of the painting.
88-89	If a character touches the doom painting's punishment side, she gains a +4 luck bonus to any saves for any trap or event tied to the painting; touching the reward side results in a -4 penalty to saves for the trap.
90	The doom painting is mounted on a cylinder that revolves quickly enough to display the entire painting over the course of a minute.
91-92	Soot and grime cover the painting's face, completely obscuring the painting. It takes five minutes to reveal the image, but using anything other than water destroys it (DC 12 Perception or DC 15 Appraise notices).
93	The colours on the painting are so vibrant and unusual they fascinate viewers for 1d6x10 minutes (DC 15 Will save resists).
94-95	The doom painting conceals a secret panel, which the characters cannot see unless they move the painting. The panel still requires a DC 20 Perception check to find; a key sits in the hole behind the panel.
96-100	Semi-precious gems encrust the painting's frame; they are worth a total of 10d6 x 10 gp.

## TABLE C: TRAPS & TRICKS

Of course, doom paintings are not always safe. Occasionally, the dungeon's designer hides clever traps and tricks in key locations throughout the complex. The traps and tricks here are examples of such features that can be used to protect doom paintings or that doom paintings can provide clues about to canny adventurers.

### ELEMENTAL PATH

This painting hangs in the room it portrays. One side of the painting shows the safe way through the room while the other leads the explorer into a series of horrific magical traps. Sadistic GMs may have vital parts of the picture vandalised or obscured so explorers cannot benefit from its clues.

#### ELEMENTAL PATH CR 9 (6,400 XP)

*This room measures 10 feet tall and 60 feet to a side and is split into four 15-foot wide sections; each section shows signs of damage from a specific element (scorch marks, pitting due to acid, lingering frost and the tang of ozone hanging in the air).*

**Search** DC 29 Perception for each section; **Type** Magic (*cone of cold, fireball, lightning bolt, acid fog*)

**Disarm** DC 29 Disable Device (2d4 rounds) for each zone; activates on DC 24 or less; **Bypass** *find the path* (or a similar spell) points out the best path to traverse this room safely.

**Trigger** Visual (*true seeing*); **Reset** Automatic (10 minutes, if all traps have been triggered; otherwise, 1 round)

**Effect** When triggered, each zone has the following effects:

**Effect** Spell effect (*cone of cold*, 9d6 cold damage, DC 17 Reflex save halves); multiple targets (all targets in the water "zone").

**Effect** Spell effect (*fireball*, 9d6 fire damage, DC 14 Reflex save halves); multiple targets (all targets in the fire "zone").

**Effect** Spell effect (*lightning bolt*, 9d6 electricity damage, DC 14 Reflex save halves); multiple targets (two 60-foot lines at the edges of the air "zone").

**Effect** Spell effect (*acid fog*, 2d6 points of acid damage per round for 11 rounds); multiple targets (initially, the centre 20 feet of the earth "zone," but the cloud spreads 10 feet on either side each round until it fills the zone).

### JOIN US

This painting depicts a large maze. On one side, several lone explorers appear hopelessly lost while the other shows the same group triumphantly reaching the exit.

#### JOIN US CR 13 (25,600 XP)

*The figures in the painting seem to beckon to you and you feel a strong pull to join them.*

**Search** DC 33 Perception; **Type** Magic (*confusion, irresistible dance, mass suggestion, maze*)

**Disarm** DC 33 Disable Device (2d4 rounds); activates on DC 28 or less; **Bypass** DC 28 Knowledge (arcana) Do not look at the painting to avoid its effects.

**Destroy** Destroying the painting (AC 8, 20 hp, hardness 10) defeats the trap.

**Trigger** Visual (*arcane eye*, also requires the victim to look at the painting); **Reset** Automatic (1 minute)

**Effect** When triggered, this trap has the following effects:

**Effect (Round 1)** Spell effect (*maze*, DC 22 Will avoids); targets first victim to look at the painting. Failure indicates the victim is drawn into the painting.

**Effect (Round var.)** Spell effect (*irresistible dance*, 5 rounds, DC 22 Will negates), targets a victim trapped by the *maze* effect; victim cannot attempt Intelligence check to escape *maze* while affected by *irresistible dance*.

**Effect (Round var.)** Spell effect (*confusion*, 8 rounds, DC 16 Will negates, triggers when *irresistible dance* ends; victim cannot attempt Intelligence check to escape *maze* while confused).

**Effect (Round var.)** Spell effect (*mass suggestion*, DC 19 Will save negates), triggers when *irresistible dance* ends; targets victims outside the painting, suggesting they study the painting to rescue the trapped character.

### MUTE BEGGAR

This painting depicts a beggar. On one side of the picture several travellers are placing coins in his begging cup and the beggar is shown offering them his blessing. On the other, the travellers walk past while pointedly ignoring the beggar (who is cursing them).

#### MUTE BEGGAR CR 2 (600 XP)

*A man in rags suddenly appears before the characters, blocking their way to the next room; his lips move, but he makes no sound. He gestures at a tin bowl sitting in front of him.*

**Search** DC 21 Perception; **Type** Magic

**Disarm** DC 21 Disable Device (2d4 rounds); activates on DC 16 or less

**Trigger** Visual (*true seeing*); **Reset** Automatic (1 day)

**Effect** When triggered, this trap has the following effects:

**Effect (Round 1)** Spell effect (*silent image*, DC 11 Will save to disbelieve); creates illusion of the beggar when a character moves within 20 feet of the painting.

**Effect (Round var.)** Spell effect (*bane*, DC 11 Will save negates); multiple targets (50-foot radius burst centred on the "beggar"); the spell only triggers if the characters pass by the painting without putting at least 5 gp (or the equivalent in other coins, gems or jewels) in the tin bowl.

**Effect (Round var.)** Spell effect (*bless*); multiple targets (50-foot radius burst centred on the "beggar"); the spell triggers when at least 50 gp (in gold or equivalent wealth) is placed in the tin bowl.

**Effect (Round var.)** Spell effect (*dimension door*, DC 16 Will save to avoid, if someone holds the tin bowl); targets tin bowl only and relocates to a nearby room in the complex.

## ONE-WAY ABATTOIR

In this painting, a flock of sheep are shown walking down two similar corridors. On one side of the painting, a great mound of slashed and torn carcasses all but blocks the corridor, while on the other the sheep proceed without incident.

**ONE-WAY ABATTOIR** CR 11 (12,800 XP)

*This section of the passage is eerily quiet; the only indicator of something out of the ordinary is the painting that depicts sheep going to slaughter.*

**Search** DC 31 Perception; **Type** Magic

**Disarm** DC 31 Disable Device; activates on DC 26 or less; **Bypass** DC 31 Knowledge (arcana) Moving backwards through the trap does not trigger the sensor.

**Trigger** Visual (*arcane eye*); **Reset** Automatic (1 hour)

**Effect** When triggered, this trap has the following effects:

**Effect (Round 1)** Spell effect (*blade barrier*, 11d6 slashing damage, DC 19 Reflex halves); multiple targets (all targets in a 10-ft. square area).

**Effect (Round 2)** Spell effect (*telekinesis*, bull rush attempt [CMB +11]); multiple targets (all targets in the 10-ft. square area before the *blade barrier*).

**Effect (Round 3)** Spell effect (*invisibility sphere*); targets the blades in the *blade barrier*.

**Effect (Round 3)** Spell effect (*silence*); targets the *blade barrier*.

## WASP GLOBES

This trap can be used to shed light on a doom painting or other interesting dungeon feature. When the PCs get close enough to investigate the feature, the trap activates.

**WASP GLOBES** CR 6 (2,400 XP)

*Four magical globes shed soft light in this large room; two globes appear to have shadows that flicker within.*

**Search** DC 29 Perception; **Type** Magic

**Disarm** DC 29 Disable Device; activates on DC 24 or less; **Bypass** DC 25 Perception Find a stick of incense that pacifies the summoned wasps so they do not attack while the incense burns.

**Trigger** Visual (*arcane eye*); **Reset** None

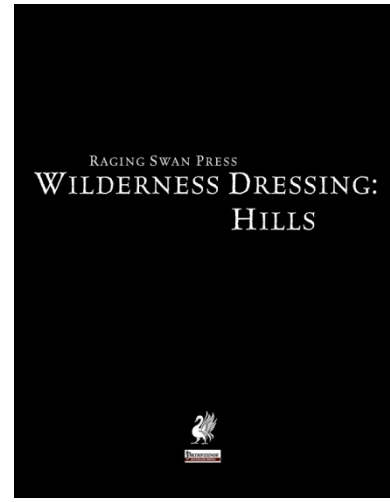
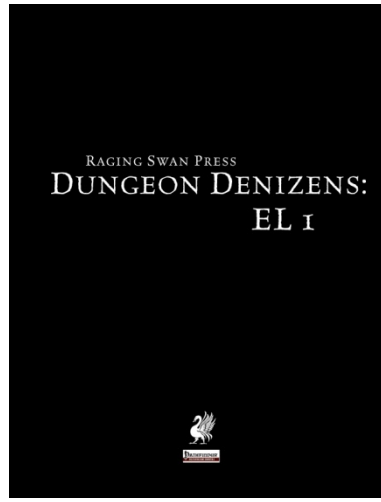
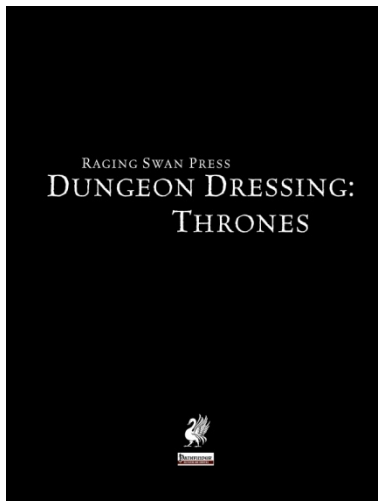
**Effect** When triggered, this trap has the following effects:

**Effect** Spell effect (*summon monster IV*, summons 1 wasp swarm); globe shatters harmlessly.



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