

MIRROR OF THE ZEALOT

v2.0

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Introduction

It lies nestled deep in the wooded hills surrounding Craeger's Crossing, carved from the living rock of the outcroppings which dot the landscape. Evil may not enter. The living may not enter. None who have sought the remains of Sir Dunraven and the Mirror of the Zealot have ever returned. Now it is your chance to perish.

Mirror of the Zealot is a self-contained role-playing puzzle adventure for three players. Heavily influenced by Dungeon & Dragons and the Tomb of Horrors, this adventure is specifically designed to strip away all of the extra fluff and focus on puzzle solving and sweet, sweet, horror.

Preparation

This role-playing puzzle adventure requires access to a few twenty-sided dice and it is recommended that everyone bring paper and writing instruments. Rulebooks, however, are not required. Players need not roll stats or create characters in advance. Role-playing common sense is advised.

To get started, print out the adventure and the additional materials in the accompanying PDF. Read through the scenario to familiarize yourself with the plot, threats, and puzzles. Many of the challenges are interlinked between chambers and require lateral thinking. Some text is designated as player information which can be read aloud or paraphrased at appropriate times.

Each chamber has been rendered on its own page in 1" to 5' scale, perfect for standard miniatures. It is recommended that these be cut out ahead of time and used to build the map incrementally as the players discover chambers. Tape is recommended for holding the chambers in place.

One chamber contains a potion puzzle. It is a great opportunity to run the puzzle "for real" by mixing six dubious looking (but harmless) beverages in suitable containers.

Adventure Background

What follows is the adventure hook, to be sent out to players in advance of the gaming session.

Blood fell like rain the night that Marghest Blaire came to Craenger's Crossing. The small village had welcomed them with open arms; the choice had been natural. Four travelers bedecked in the unmistakable vestments of the adventurer, well-to-do ones at that, with fancy heavy armor and fearsome arcane equipment. And as every villager knows, with great power come great purses of gold.

The shops and stalls had already been roused by the telling of their arrival, and every villager became a businessman, ready to sell what they had to offer in the hopes of netting a tidy profit. The fifty or so villagers were bustling around their hovels like ants in a nest, caught up in their own fervor, when the first volley of fire struck the church and set the hamlet ablaze. Cinders flew up around the destriers hooves as Marghest Blaires party thundered through, cutting down and trampling anyone in their path.

It did not take long for the town to be reduced to a handful of ruined villagers, corralled within the inn, which remarkably still stands. All four of Marghest's party collect; Sigmund Itchler with his pale, sunken face and festering augmentations; Régar Orinson, the dwarf, staunch and solid in black plate; Blackrobe, aloof and bedecked in the rune-covered garment which was their namesake; and Marghest Blaire herself, clad in silver armor bearing the mark of the blood-weeping eye. Itchler is already crawling over the remaining villagers like a maggot, sniffing and inspecting them. The smell of those he disapproves of hangs thick in the air.

He disapproves of many.

An elderly villager cries out to Marghest just as Itchler blubbers disapproval towards a lanky lad. "Why are you doing this?" the old man stammers. His face is a morass of wrinkles, blood stains, and tears. His opaque white eyes are heavy with pain and fear.

Marghest pays no mind to his anger, but calmly motions for Régar to drag him to her table. She proceeds to calmly unroll and smooth out a canvas map. Black ink strewn in elegant lines depicts the hills and vales of the surrounding countryside. A prominent feature in the center has been circled in red.

The old man sputters, "The Tomb of Dunraven!"

Marghest's mouth gives a sly half-grin. "The tomb of Sir Dunraven, the Zealous."

Every villager in Craeger's Crossing knows the story of the tomb. Sir Stedmund Dunraven, it is said, was not named The Zealous without good reason, having relentlessly vanquished evil in all forms during his long and glorious years of mortal life. The village pastor would preach of his steadfast courage and his legendary refusal to negotiate with the enemy, and that the tomb, if anything, stood as a reminder of his resolute demeanor and everlasting devotion to good.

It was known that Sir Dunraven was a stringently chaste individual, having forsaken material wealth outside of its immediate necessity to vanquishing the evils of this world. It was also known that he had been a man of great power, wielding powerful holy weapons and enchanted armor. Of even greater significance were the rumors of his magical artifact, the Mirror of the Zealot, which was said to allow him to travel anywhere in the world at will, and possibly to places beyond the mortal plane. Word of the mirror had attracted quite a few adventuring parties, but none who had entered the tomb had ever lived to tell the tale.

The old man became frantic, "The Mirror of the Zealot is protected from your kind! Evil cannot enter. The living cannot enter. Such it has been and will always be!"

Marghest looks at him with eyes of cold steel, then raises one lobstered gauntlet at the scant few remaining villagers Itchler had left. Her voice burns like an iron furnace.

“That shall not be a problem.”

Notes for the Dungeon Master

The Mirror of the Zealot takes everything I love in puzzle dungeoneering and distills it into one self-contained experience. Please enjoy!

Playtime for the Mirror of the Zealot is around six hours. It is recommended to do it all in one go.

While the goal is that this adventure can be run without player stats, it still relies on a good grasp of the d20 system. This is especially the case for the Dungeon Master, who may have to adjust skill check DCs in response to clever players' actions.

Most chambers include a set of text to be read aloud. Read the corresponding text to the players, but try not to give additional information unless their characters appropriately investigate. Death is built into this game and is part of the experience.

The dungeon was designed with the commoners' power level in mind. If you try to use characters with magical abilities, fighting prowess, etc., it will have a huge impact on the dungeon and make much of it meaningless. Alter at your own risk.

The Beginning

What follows is the set of introductory text to be read to the players when they begin the game.

The tomb of Dunraven lies nestled deep in the wooded hills surrounding Craeger's Crossing, carved from the living rock of the outcroppings which dot the landscape. It is in one of the deepest natural crevices particularly pitted by the wind and weather that the entrance can be found.

From the exterior it looks like any other slotted canyon, amply wide for one warrior in full plate. A few paces back the natural sandstone has been worked by skilled hands, shaping the rock into a smooth corridor which opens into a circular chamber.

The structure was clearly built in a style the Zealot would have approved of, or perhaps even have personally specified. The surfaces are all smooth and bare of unnecessary decoration, and the door set into the back wall is similarly flat and undecorated. One can still make out the large block letters beneath the chunks of moss: VADE RETRO SATANA. It is easy to miss the additional script engraved in the door itself, for time has smoothed the surface to the point where the words are nearly gone. Marghest Blaire, however, is prepared, and finds the familiar passage in the black book she always carries at her side. The script reads: “The tomb of Sir Stedmund Dunraven the Zealous. May he rest in peace for all eternity.” Below this is written, in slightly larger lettering, as though to drive home a point, “Beware those who seek entrance. Evil cannot enter. The mortal cannot enter. The guardian does not sleep.”

Marghest's party sets up at the entrance. Blackrobe moves to inspect the door while Régar pushes twelve haphazard villagers in, three of which have already begun the transformation process under Itchler. It takes a few hours for



The Mark of the Undying

stakes to be set into the sandstone walls. Soon the villagers hang in iron shackles suspended from the stakes, nine hung and three for whom Itchler has special things in store.

At a wave from Marghest, Itchler pulls out his sacrificial blade and completes the ritual of the undying. The chosen had already been hog-tied back in the village where the first half of the ritual was conducted, followed by the painful arcane etching of the base symbols using a fine-tipped blade hot from the coals. None had survived the first half of the ritual. Indeed, that was the point. Itchler had teased their bodies to relinquish their hold on the mortal soul, only to prevent the escape of the same, leaving each a corpse, albeit a corpse with the soul trapped within.

He stokes a fire in the center of the chamber, ignoring the cries of the nine living villagers who bear witness. Calmly, and giggling all the while, the Maggot Man practices his work, finalizing the symbol of the undying on each of the chosen's skin.

Dark energies rise and swirl in the flickering of the fire, the cackling of the Maggot Man intermingling with the fear and screams of the observing villagers. He cuts with surprising precision, completing each mark with deft strokes before moving on to the next. As he completes the chosen he moves to those hanging on the walls; to their dismay. One at a time he cuts them too, engraving a separate sign, smaller than the first, incorporating a single symbol from the three circles. Each of the chosen have three living villagers.

Finally the Maggot Man's cackling gives way to a half-mad chanting. All of the hung villagers are wailing and flailing about at their chains, but slowly begin to subside as his power numbs and subdues them. Shadows dance on the walls in a maelstrom of writhing darkness, there is a flash of light as the fireplace seems to erupt, and then... darkness.

The nine villagers, childhood friends and family members of the chosen, hang on the wall. Their blank white eyes stare unseeing into empty space, even as they moan and shiver. They still breath, for now.

The three chosen lie on the ground, their fresh wounds already scarred over in arcane fashion. Their chests do not rise and fall, but unlike the villagers on the wall, their eyes open and focus on their surroundings. Slowly, cautiously, the Maggot Man crawls forward and unbinds them. Marghest Blaire looks on through eyes not unlike the glowing

coals of the dying fire. She raises a lobstered gauntlet.

“Rise, my undying.”

Marghest gives a half-smile, then forces them towards the door.

“You are sure the ritual is complete?” she asks Itchler. The maggot man nods, the folds in his skin bobbing up and down. “Good.” She motions to the dwarf, who pulls the undying to their feet. Régar guffaws, “Try not ter die again. Now git.”

At Blackrobe’s command the doors open unnaturally smoothly, gliding open without a sound. One would dread the sound of grating stone on stone, but the absolute absence of all noise is somehow altogether less pleasant. The back wall is now a gaping hole of darkness and despair.

Régar kicks one of the undying in the rear, sending it stumbling towards the opening. They slowly step in. Marghest places a lobstered gauntlet on Itchler’s shoulder, clenches, and pulls him forward as she steps into the entrance as well.

Entrance

A circular cleft in a sandstone canyon with a narrow path leading out to the foothills of Craeger’s Crossing. Set into the back wall is the gaping entrance to the tomb. The two large doors have been magically opened. Villagers are hung around the perimeter by shackles staked to the sandstone walls. Each is branded by a symbol similar to, but different from, that of the undying.

The party of Marghest Blaire remains in this chamber:

- Blackrobe: elven wizard, agender
- Régar dwarf warrior, female
- Marghest Blaire: human deathknight, female
- Sigmund Itchler: human witchdoctor, male (deceased once play begins)

They await for the undying to either return with the Mirror of the Zealot or make it such that they themselves can gain entry.

Roleplaying Interactions: The players may attempt to interact with Marghests party. Some tips:

Margest: She oozes charisma and to the eyes of the villagers is more fearsome demon than human. She cares little for the well-being of others as long as she gets her way. Margest will use *rebuke undead* if the undying attempt to defy her. She will listen to reasonable requests, especially if the approach is practical. Trying to be a bootlicker will only get you thrown down the stairs, or worse.

Régar Speaking to Régar is like speaking to a brick wall. A scottish brick wall. She is stubborn and betrays little facial emotion to anyone as insignificant as the undying. Régar will carry out any order from Margest with efficiency, and wont hesitate to kick the undying around. She enjoys compliments of her magnificent beard.

Blackrobe: A towering elf who looks down on the unworthy from beneath dark cowls. Blackrobe finds the dark magic of Itchler distasteful, and overall finds this Mirror of the Zealot thing risky and ill-advised. Blackrobe speaks with the air of a pompus learned professor and hates physical proximity or contact of any kind.

Interior Features: The tomb was carved from sandstone. The stone is magically bolstered to be impervious to assault. The floors, walls, and ceilings are all smooth. The entire map was made on a 5 by 5 foot grid. Chamber height varies, but in most places is 15 feet high.

The Undying

The tomb may not be entered by the evil, nor the mortal. To get around this, Itchler conducts the Ritual of the Undying on three of the villagers. He kills them and traps their souls, and ties to each of them the souls of three additional villagers.

The Undying have roughly the same hp as a commoner. All checks in the dungeon are given as straight d20 rolls. Any bonuses or penalties they would receive have already been accounted for. Should special circumstances arise, do your best to set a fair DC for it and a fair penalty. Maiming characters for, say, sticking their hands in the lava, is often preferable to outright death for minor infringements. (I would give a character without an arm -8 on climb checks).

The Undying retain their intelligence, have no constitution score, can see in the dark out to 60 ft, and do not eat, breath, or sleep. They still feel pain. Their bodies are whole, but no longer living.

Each undying has three extra lives and can respawn upon death.

Respawning: Any time that an undying perishes, their body rapidly decays into ash over the course of a few seconds. Then, one of the remaining villagers connected to that undying gasps in pain as their brand lights up, sucking out their life energy. In a few moments their form is replaced by that of the undying. At this moment Blackrobe stalks over and opens the lock on their manacles before sending the undying back into the tomb.

Upon every death one of the circular symbols of the undying's brand lights up red, marking their loss. On their fourth death they are gone for good.

Undying maintain a constant stream of consciousness and are the same individual as they were before death.

Loss of Items: Items in possession of an undying remain where they are at the time of death and can be gathered again by others or the original character upon return.

A few items are critical to the completion of the dungeon. As such they are especially resilient to destruction. Others are not critical and can be destroyed if care is not taken, such as if dropped in the acid vat of the Glutton or into the lava pool. Resilient items will not lose functionality and can always be retrieved, though the method of retrieval may require protection, such as when retrieving items dropped into the lava pool.

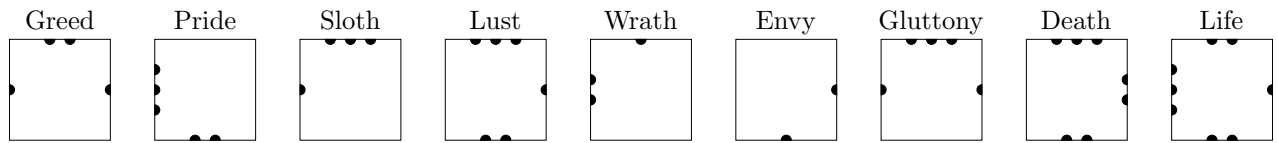
Item	Location	Resilient
Sin Statuettes	Varied	Yes
Greed Gold	Chamber 2	No
Spiked Chain	Chamber 3	No
Hooked Polearm	Chamber 3	No
Obsidian Dagger	Chamber 3	Yes
Titan Hammer	Chamber 3	Yes
Sloth Corpse	Chamber 4	No
Queen Puzzle Pieces	Chamber 10	Yes
Potions	Chamber 11	Yes
Fake Mirrors	Chamber 14	No
Items of the Zealot	Chamber 15	No

Sin Statuettes

A set of nine statuettes are spread across the dungeon and must be collected in order to reach the end. They take the form of the seven deadly sins, Death, and Life. Each figure is made of cast bronze, is roughly two feet tall, and has a blocky square base. Each statuette has a number etched under its base in roman numerals. These numbers relate to a puzzle with the sin table in chamber 1. Present the appropriate statuette image every time one is obtained.

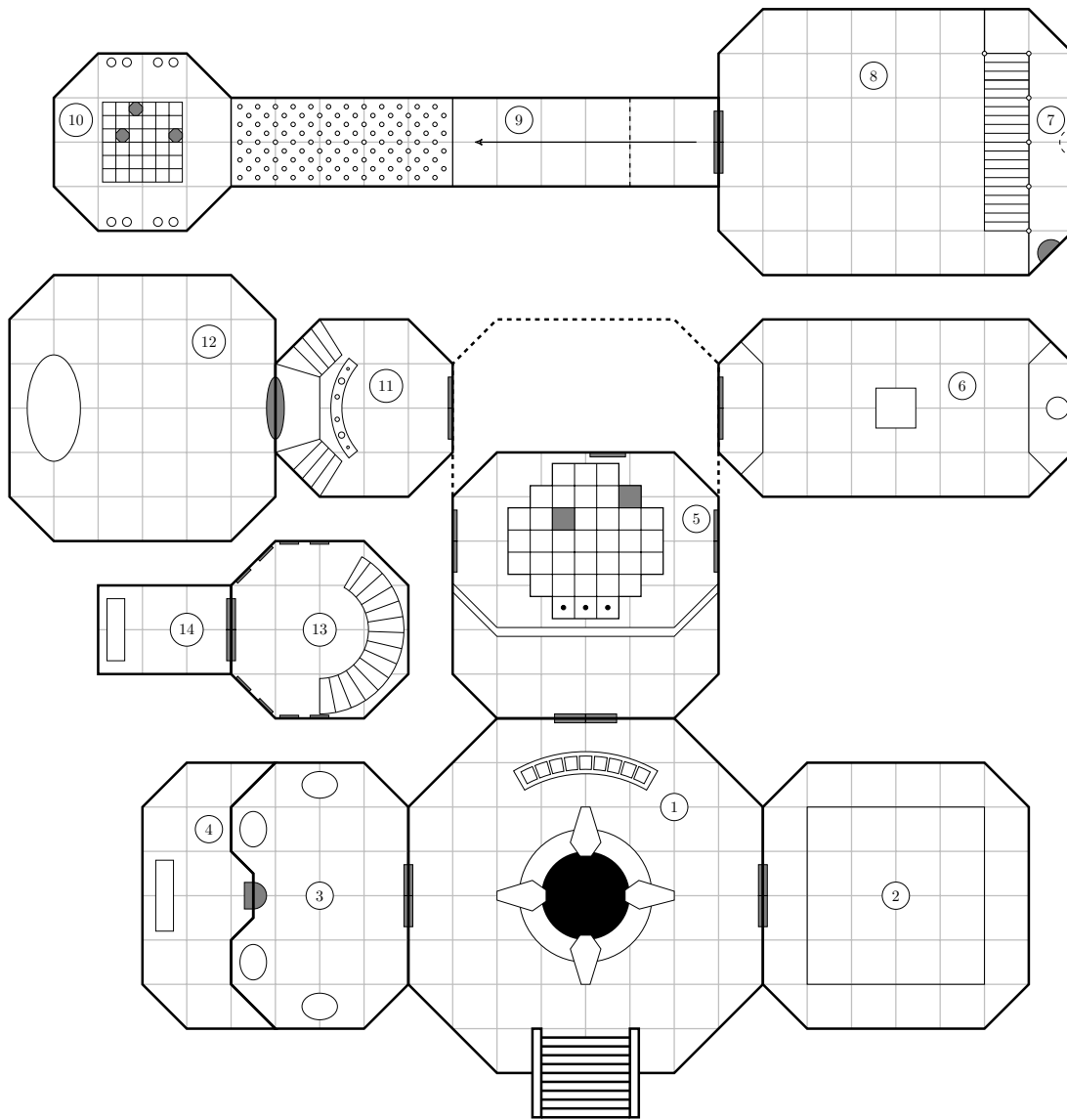
NEED STATUETTE IMAGE

The statuettes and the markings on their bases:



Attempting to remove any sin statuette out of the dungeon is met by failure. The statuette simply stops at the entrance as though hitting a wall of force.

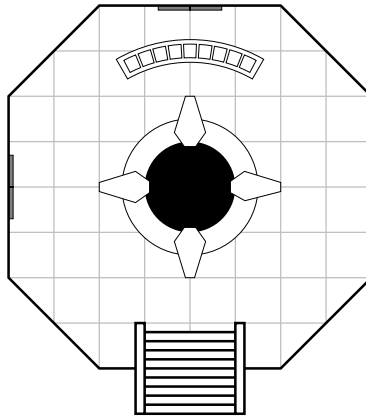
Dungeon Map



Keyed Locations

The following entries are keyed to the map. Areas and items of note are also keyed to a series of illustrations that you, the Dungeon Master, should show to the players as they adventure. Text in boxes can be read aloud to the players as the section is first discovered or a particular component is examined.

1 - Central Chamber



A set of stairs jut deep into the mountain before opening into a circular chamber. The center of the room contains a well wreathed in flames. Its perimeter is edged in heavy white marble stones etched with runes. Four larger stones are set at even intervals to each other, also bearing distinct arcane markings. Every so often the unnatural green flames of the well lick out to taste the floor. Three sets of double doors are set in the walls, each relatively plain and smooth. An arched dais stands behind the well, and appears to be carved out of the same sandstone.

First Entry: *Your footsteps echo softly as you descend down into the chilled depths. The air hangs still and presses close, begrudging your intrusion. You stir the dust of ages with your passing, but it settles quickly, as though these hallowed halls seek only to return to their eternal respite. You should not be here.*

Marghest pays no heed, one hand placed firmly on Itchler's shoulder, guiding him down ever deeper. The fear in Itcher's eyes is met with callousness. The undying spread before the two like sheep, channeling down the steps and into the chamber beyond. Itchler and Marghest pause at the threshold.

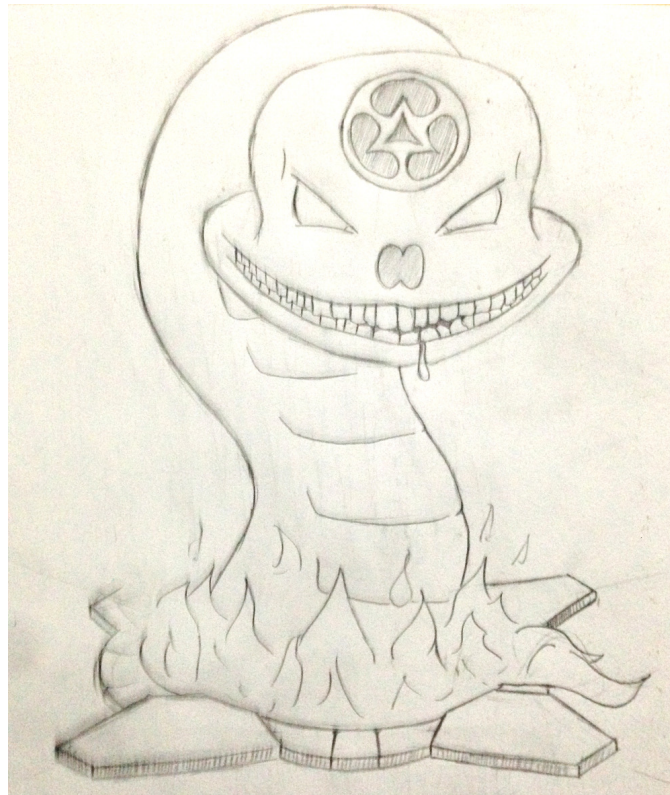
"The Tomb of Sir Dunraven," Marghest bellows, "The last resting place of the Mirror of the Zealot." She pauses, lifting her faded black book. "Some work is to be done before the vault can be entered. Make it quick."

She gives Itchler a slight push, who falls forward and places a single foot onto the chamber floor. Nothing. Then, a maelstrom of green flame surges forth from the well, accompanied by a demonic howling which reverberates through the mind and soul, swarming over Itchler and bathing him in its seething fury. And then... silence. Itchler is gone.

Marghest chuckles, low and deep. "Watch your step."

The sounds of her footsteps slowly fade as she marches back up the stairs.

Væchter eats Itchler, who is living and was forced into the dungeon with the party. Marghest does not enter the dungeon far enough to be reached.



Væchter The central well of flames houses a celestial fire elemental, a spirit whose true name is not mentioned, but calls itself Væchter. It has the honor of guarding the tomb and consuming the souls of the evil mortals who dare enter. Væchter is tied to the pit, but can reach any location in the main chamber. It possesses tremorsense, darkvision, detect evil, detect living, and detect celestial. Væchter will attack anything evil, and anything living that is not celestial. Væchter is not above speaking with the undying, but offers little advice. Its mind is warped from long years of imprisonment, and its wide grin easily gives way to fiery cackling.

Væchter is open to trading lives for hints. Multiple sample hints are given in the text.

Væchter can be released by removing any of the stones which adorn the well. This takes some prying. Upon completion, Væchter is free from the compulsions set upon it and destroys everything, undead and living alike, before returning to his home plane. Game Over.

Roleplaying: Væchter is a witty demon who was tricked by Sir Stedmund Dunraven into its present role as dungeon guardian. It is bound by magic to attack anything evil or anything non-mortal which enters the dungeon.

Roleplay Væchter with a permanent wide cheshire-cat grin, and look down upon the players from below, with your upper body slowly swinging side to side like a snake. Væchter likes making clever backhanded compliments, “*Oh - it was so clever how you got your friend killed,*” and will not-so-subtly remind players that it hasn't eaten much in the last half century and “*wouldnt mind some delicious morsels such as yourselves to wander into the well.*” “*Perhaps a deal could be made. . . a life offered and advice given.*” “*It is too bad that you three arent still living. Ah well, one does the best with what one has.*”

Sin Table: *This long arched dais of rough sandstone stands roughly waist high. Nine square indentations, each roughly six inches per side, are spaced evenly across its surface.*

There are nine statuettes hidden in the dungeon. They must be placed on the dais, in any order, to unlock the seal on the tomb of Sir Dunraven.

Upon 9th Statue Correctly Placed: *The green flames of the central well surge in a dizzying maelstrom, careening higher and higher in a vortex of twisting fury. Væchter is enveloped by the blaze, his grinning maw and deep-throated laughter swallowed in the torrent. The inferno reaches the ceiling, thickens, and then falls back, down into the well. The roaring ceases, and all is still.*

It does not take long for Marghest to appear at the chamber entrance, Régarthe dwarf at her side. They cross the threshold.

“Well done, my undying,” Marghest says as she surveys the room, her eyes settling at last on the empty well and the narrow staircase winding down to greater depths. “Well done indeed.”

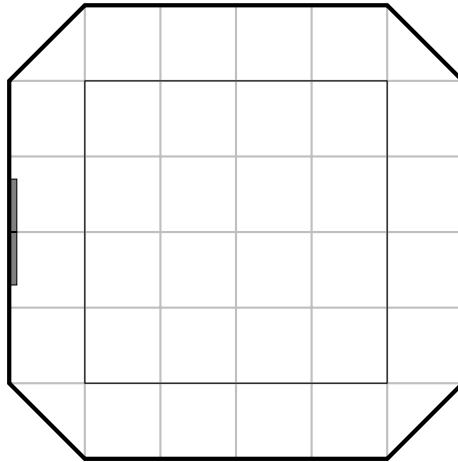
She peers over the edge into the darkness, then pulls out her sword. She speaks to it in hushed tones, and red, sickly light begins to emanate from the blade. She holds it aloft.

“After you.”

Downward Passage: Once the sin table has been completely populated and Væchter is gone, the staircase to the tomb is revealed in the sides of the well and can be traversed.

No Disposal: The green flames and tempestuous energies prevent items from being tossed into the well before Væchter is gone and the downward passage has been opened.

2 - Blocked



A large square section of the room's floor is sunk down roughly five feet. Large blocks of varying materials rest within, fitting together like puzzle-blocks. A square section of the space is unoccupied, leaving a ten-foot by ten foot hole. In the ceiling is a circular stone seal. Four clamps appear to hold it in place.

Blocks: This chamber has a block pushing puzzle. The chamber walls are made of the standard dungeon sandstone whereas the blocks are purple, green, red, and blue marble. The blocks have cherubs and angels carved into their surfaces, giving some ability to grip them.

Blocks can be moved as long as they stay in alignment with the grid. Some sort of magic prevents rotation and other “weird” movement. They cannot be lifted.

Every time a full corner is created in the correct location, the corresponding clamp pulls back on the greed vent seal.

Væchter Hint: *Push to square the corners but mind that you don't end up in the wrong place.*

Greed Vent: The stone seal is a circle ten-feet in diameter centered in the ceiling. It opens when all four clamps are pulled back (when the blocks are in the correct arrangement). Hopefully a player or two are standing in the empty square underneath the seal at this point in time.

The last block slides into place. With a dull clank the final clamp releases and the seal splits into four hinged segments, releasing a torrent of metal. Gold, jewels, and precious trinkets spill out of the opening. Heaps of coins of all denominations intermixed with gemstones and sundries begin to fill the chamber. The heavy scent of metal causes a dull aftertaste in your mouth.

Any players in the square area in the center of the room (under the seal) die as they are pummeled in gold.

Searching the gold turns up several things: a roll of parchment forgotten in a golden vase and Fat Albert. In addition, several sundries can be found and some fun uses:

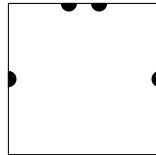
- 6 vials that can be filled with potion in [chamber 12](#)
- Gold coins make excellent throwables for getting Wraths attention
- Sharp, tough-ish objects you can use to slow your descent in [chamber 9](#)

Fat Albert: A search of the chamber finds a full-size pure-golden statue of a man buried beneath the gold. It is exquisitely crafted in perfect detail, as if his body was directly turned to gold. The statue is made of pure gold, and is thus rather heavy.

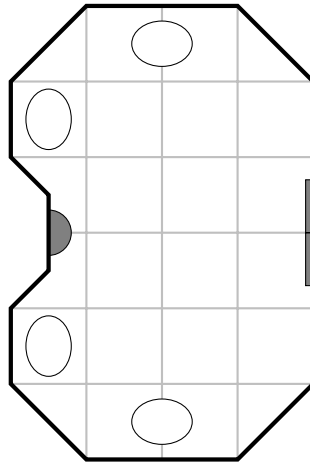
The golden statue cannot be carried by the three undying, but must instead be carried by the Titan.

Væchter Hint: *Such wealth - you cant take it with you when you die. I mean dead - dead, not undead - dead. You three are an abomination. Anyway. Its not what is on the outside that counts, but what is inside.*

Greed Statuette: The greed statuette has the following half-dots etched into its base. Note that the greed statuette is embedded within the golden statue and must be dissolved using the acid in Gluttonys bath.



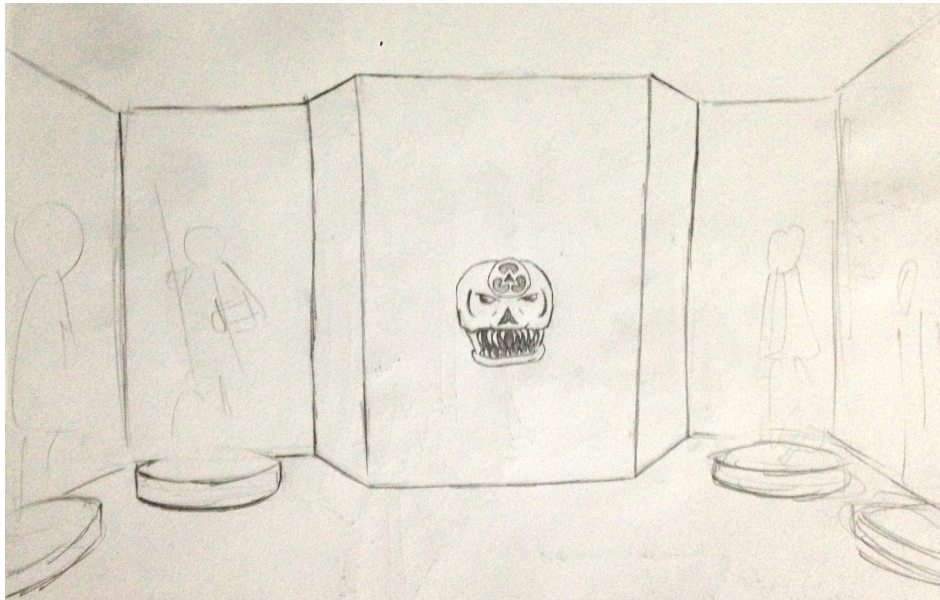
3 - Chamber of Pride

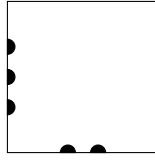


Four larger-than-life white marble statues stand prominently spread about the chamber, facing the entryway. All appear to be of figures of great self-confidence, dressed in fine clothing, and bearing expressions of utmost self-confidence. Engraved in the floor is the statement:

“The false emperor, who speaks truly but once, shall be slain by their own devices.”

Pride Puzzle: There are four white marble statues, each with a name inscribed in their base, a stone tablet in one hand, and a weapon in the other. The statues are: Aurelia wielding the Titan Hammer, Balbinus wielding a hooked polearm, Caligula wielding an obsidian dagger, and Decidiana wielding a spiked chain. The weapons are not made of white marble and can actually be removed from the grips of the statues. The tablets each bear three statements, forming a logic puzzle.





Tablet Inscriptions:

Aurelia:

- Decidiana is not Emperor
- I am not Emperor
- The Emperor is Emperor

Balbinus:

- Caligula is not Emperor
- Aurelias second statement is true
- Not all I say is true

Caligula:

- I am not Emperor
- Decidiana is Emperor
- I am Emperor

Decidiana:

- Aurelia tells all lies
- Caligula speaks truly more than once
- I am Emperor

Solution: Caligula is the only entity for which only one statement can be true. The solution is thus to ‘kill Caligula, typically by stabbing the statue with its own blade. Attacking it finds that the statue has a thin skin like an eggshell, and is otherwise hollow and filled with a thick, viscous black fluid. It oozes this viscous black ink and releases a foul smell but is otherwise harmless. The statuette can be collected from within the husk.

Attacking the incorrect statue finds that it is pure marble, and thus resilient. Doing so with a metal object causes a shock of electricity to be sent to the attacker, killing them instantly, unless they are protected by mucus from the potion of resist acid.

Væchter Hint: *Hmmm. Yessss. A most difficult puzzle indeed. Certainly Aurelia is not emperor, as truer words than her third statement have never been spoken, and if she were emperor, one of her other statements would have to be true.*

Pride Statuette:

Titan Hammer: This is a very large warhammer with a special symbol etched into both sides. It can be awkwardly carried by three people or properly wielded by the titan of chamber 5.

Hooked Polearm: A 10ft pole with a hook on its end. The shaft is made of wood. The characters lack the proficiency to wield it as a weapon.

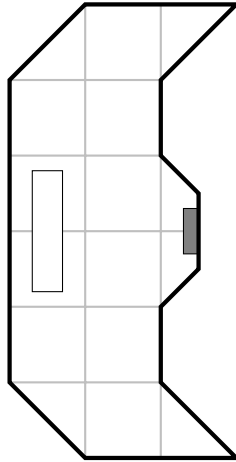
Spiked Chain: A 30ft chain, one end of which has a series of connected blades. The characters lack the proficiency to wield it as a weapon but can use it as a chain.

Dagger: A short obsidian dagger, wickedly sharp. Can be wielded as a weapon and can be used to cut things.

Demon Maw: A large demon maw is set into the stone oppose the entryway, as depicted in the chamber image. Its face bears a striking visage, and upon its brow is engraved the same symbol as on the Titan Hammer. Striking the seal with the Titan Hammer (via the Titan), causes the lower jaw of the demon maw to drop open, and a narrow passage can be found to lead to a dark space behind the wall. It is large enough that a player with reduced size can fit through, granting admission to the chamber of Sloth. It is also large enough for a statuette to be handed through.

Væchter Hint: *(Rhyming) A demon head matching the large hammers seal? Bring them together; what do you reveal?*

4 - Chamber of Sloth



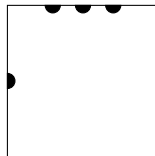
The throat of the metal maw opens into a dank and musty chamber. It seems that it has not been visited in ages; the scent of decay permeates the air. Dust has long settled on the flagstones and over the corpse in the center of the room. At the rear of the chamber is what appears to be a statuette.

Sloth Corpse: Upon very close inspection one can find that Sloth is still alive. Extremely close to death, but nonetheless still living. Sloth could potentially be used as a sacrifice to Væchter for information, if he can be brought out of the chamber (potion of reduce size).

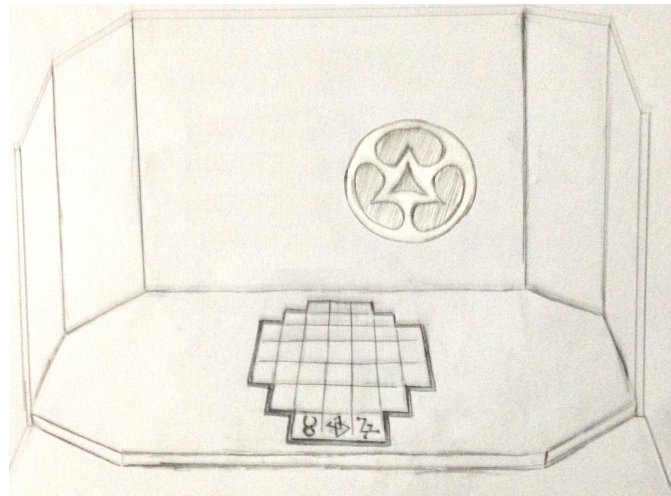
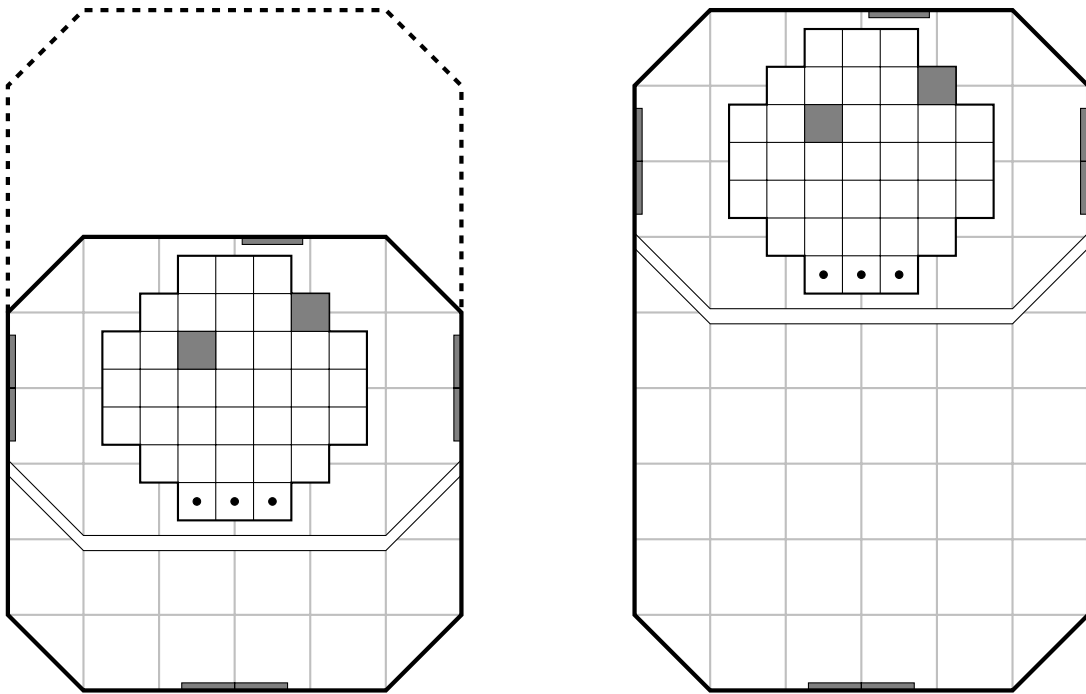
Roleplaying Opportunity: Sloth is still alive, or rather not-dead, and can be communicated with. Technically in a similar state of undeath as the undying, Sloth was once a proficient pyromancer by the name of Brightflame who adventured in a party including a forest troll. This attracted the attention of Sir Dunraven, for clearly all trolls are evil and must be destroyed. After petrifying the beast, Dunraven made sure that Brightflame was to be imprisoned for all eternity.

Sloth speaks in slow gasps with breaths between words or pairs of words. He is quite frail.

Sloth Statuette: The sloth statuette has the following half-dots etched into its base. One strong miniaturized person can carry the statue.



5 - Phantoms, Titan, and Death

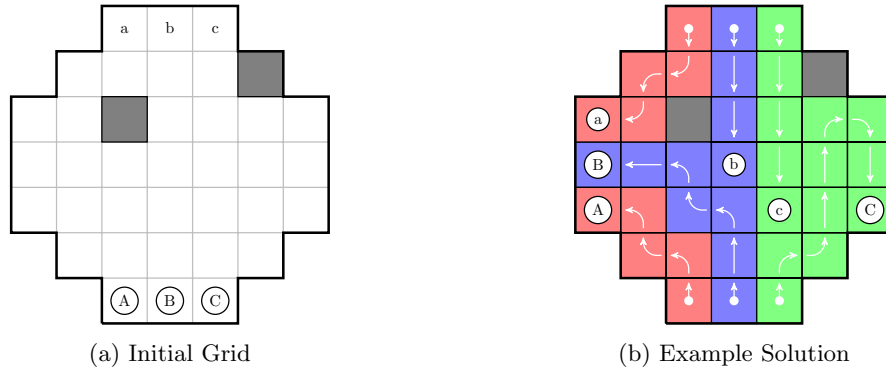


This chamber ends in raised flooring, whereupon lies a tiled etching. Three symbols are engraved in the end closest to the doorway. What look like square brass plaques are spaced in regular intervals along the walls, each plaque bearing a distinct roman numeral. Two doors are located on either side of the chamber.

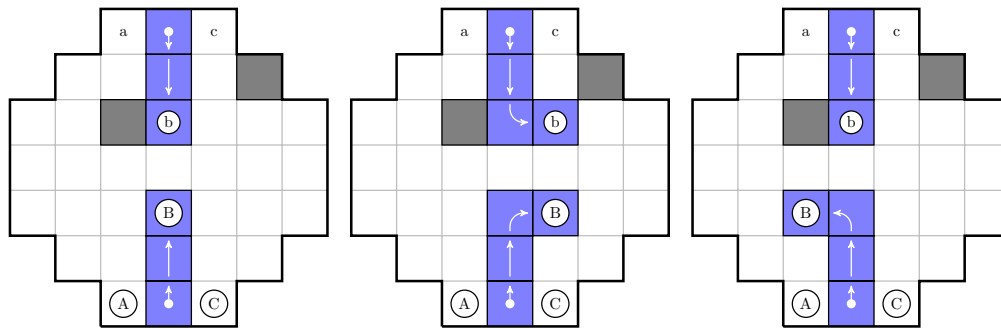
Phantom Paths: Standing on a marking causes it to glow with an inner light. An ethereal humanoid form appears in the opposing space, and the tiles under both the player and their corresponding phantom begin to glow.

Two grid spaces are permanently activated; these begin to glow whenever the puzzle is started.

A player may navigate the grid by moving forward, back, left or right to a neighboring unactivated tile. The players phantom mirrors their movement, moving left and right with the player and towards the player if the player moves forward and away if the player moves back. A phantom will remain in its space if its motion would cause it to leave the grid or enter an activated space.



If the player enters an active space or leaves the grid the puzzle deactivates. If the phantom and the player would enter the same, unactivated space, the move is invalid and the puzzle deactivates. When the puzzle deactivates, all phantoms vanish and all tiles cease to be lit. Players must restart by stepping on the start spaces once more.



The puzzle is completed by reaching a state where all tiles are lit. A solution (non-unique) is shown above. When all the tiles are lit the phantoms burst and their energy recolects in the three players who activated the puzzle. The tiles all remain lit with a bright white light.

Væchter Hint: *Capitalize on the advantage of asymmetry. Where one goes another cannot.*

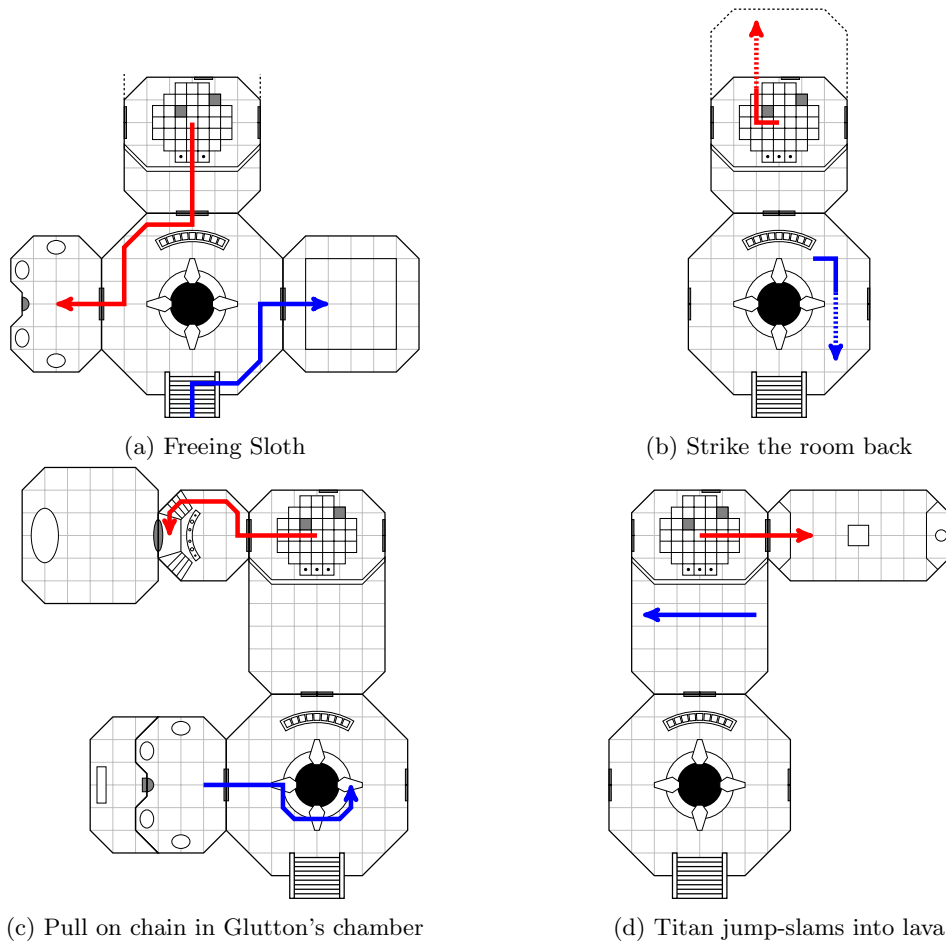
Titan: Once Phantom Paths is solved, the Titan can be controlled by having all three players, no matter where they are in the dungeon, concentrate on the white light. This causes divine energy to be released from the lit tiled space, forming a 10ft tall anthropomorphic humanoid of white light: the Titan.

need image

The players all simultaneously control the Titan. The Titan moves in the opposite direction of the players group motion. To get the Titan to move east, the players must, as a group, move west.

The Titan can wield the Titan Hammer, and benefits from an increased reach of 5 ft. The Titan can fit through doorways but cannot drink potions and cannot jump. Once any player stops concentrating the Titans energy is

released, anything it was holding drops, and it must be re-summoned from the start point. The Titan also vanishes if it enters the lava in chamber 6 or attempts to pass through the ethereal green flames in chamber 12.



Knock It Back: There is a large brass seal in the back wall depicting the symbol of the Titan Hammer. Maneuvering the Titan such that it picks up the hammer, moves next to the seal, and then strikes it causes the raised section of the chamber to slide northwards. Repeating for several strikes allows the room to slide a total of fifteen feet, causing the doorways to match up with a new section of the tomb.

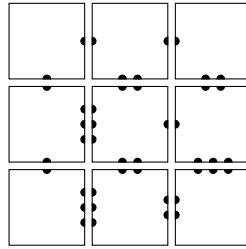
Doorways: The doorways initially open up to flat sandstone and additional brass squares. It is only once the chamber has been knocked back that they open to new chambers.

Statuette Puzzle:

The walls contain brass squares etched with half-dots. The side of any given tile can contain between zero and three half-dots, inclusive. When the room is still compressed there appears to be a big gap in the tiles, but once it is extended all possible combinations are found to be present.

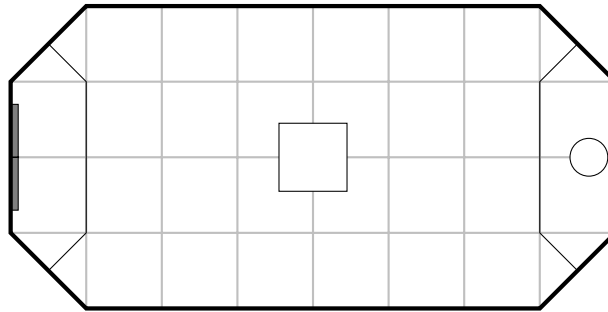
Investigation of any of these squares finds that they can be pulled from the wall with a bit of prying. The dagger from chamber 3 is useful here. They are actually the bases of statuettes of death, each identical save for the half-dots etched in their base. The one with the inscription is correct, the rest are fake hunks of brass.

The correct statue of Death can be inferred from the half-dots on each of the other sin statuettes. There are nine total statuettes, and they can be rearranged into a 3×3 grid such that each tile's edges match with its neighbors, and there are no half-dots on the outer edge.



If the wrong death statuette is placed in the dais, or the last statuette is placed with them in an incorrect order, the green flames of chamber 2 flare up and Vaechter eats the placer.

6 - Lava Heat



The walls glow red with heat. The floor ends a few feet past the door into a large roughly-hewn chamber with a pool of bubbling lava, half crusted over. The crust is thin, however, and thick bubbles gurgle and cause the surface to continuously roil and shift around. A metal platform hangs from the ceiling at the same height as the entry floor. The chains are attached to the ceiling some thirty feet up. On the far side of the lava pool is another small outcropping.

Lava: If a player falls into the lava they die. Resilient items like the Titan Hammer can be retrieved with the use of the fire resistance potion from chamber 10. The lava is waist deep. The ground floor is two feet above the surface of the lava. One can feel the rims of the embedded titan seals in the floor if one feels around the bottom of the pool.

Bringing Down the House: The Titan can be maneuvered with the Titan Hammer to do a drop-slam into the lava pool, striking a titan seal on the floor and causing the floor to collapse into the lava chamber. This will kill Wrath, and the statuette can be chipped out of the cooling lava. The Titan hammer may have to be retrieved as well, and perhaps by tying a chain to hit and pulling it up to the chamber from above.

The lava will also run down the slippery slope into the perilous pit, partially filling it and rendering the spikes harmless. This will allow the players to easily cross and climb to the chamber of Envy.

Platform: The hanging platform can be used to cross the lava. There are three primary ways of crossing: jumping naively, using the hooked pole arm from chamber 3, or wading through the lava while under the influence of a resist fire potion.

Jumping: To jump to the platform from the west side requires a DC 12 roll. Once a player lands on it the platform begins to swing. If the player tries to continue to run they must make a DC 12 roll to reflect the difficulty of the swinging platform. If they wait, the platform does settle down, but they no longer have a running start. Jumping the second distance is DC 16 when the platform is settled.

Pole arm: The pole arm can be used to pull the platform closer. If a player is on the platform then two players must use the pole arm together to pull the platform. Getting on the retracted platform does not require a check. When it is released, the platform swings. Jumping off on the far side requires a DC 6 roll. The chain from chamber 3 could also be secured to the platform and used to pull it back. Dropping the chain into the lava, however, may make it difficult to retrieve.

Resist Fire: Use of the resist fire potion from the potion puzzle room allows the user to wade across unharmed. Note that any held items are destroyed if they come in contact with the lava.

Easy Access: Upon reaching the other side, players can look up and see a metal loop in a depression in the ceiling above them. Using the hooked pole arm to yank down on this lever causes two additional square platforms to lower from the ceiling, making crossing easy.

The Hatch: A circular hatch is set into the floor on the far side of the door. Words are inscribed around its perimeter:

Let the one with understanding count the number of the beast.

Several numbers are etched into the face of the plate:

111 = 0	637 = 1	280 = 3
768 = 3	123 = 0	599 = 2

The center of the plate contains four rotary digits - like the numbers on a combination lock. One can rotate any of the digits for form an arbitrary sequence $[x][y][z] = [t]$.

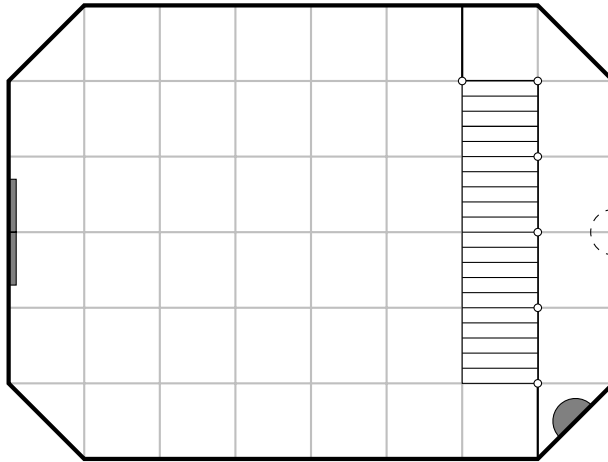
The solution is to count the number of enclosed regions in each digit. For example, 0 has one closed region, 8 has two, and 1 has none. Thus $081 = 1 + 2 + 0 = 3$. The number of the beast is 666. Setting the rotary dials to $[6][6][6] = [3]$ causes it to unbolt from below, allowing one to lift it and push it to the side.

Direct enumeration is possible, but try to encourage players to solve it before just letting them skip the puzzle.

A deep, dark shaft is below.

Væchter Hint: *The number of The Beast is six-hundred and sixty-six. We used to be chums - before I was tricked into eternal service in this hell-hole.*

7 - Dias of Lust



Shallow pockets have been carved into the sandstone walls, forming a sort of ladder. The shaft plummets down into the depths.

Note that the undying have darkvision.

Attentive players can listen and hear the deep breathing of the beast in the chamber of wrath.

At the base of the shaft is a large chamber, more fully described in the Chamber of Wrath entry. Directly to the south at the base of the shaft is a raised dais. On this dais is a single statuette of a lustful woman.

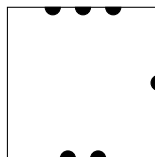
Lodestone: Picking up the statuette with ones bare hands causes its curse to activate. It acts as a lodestone, forcing the one carrying it to become encumbered. Setting the hefty statue down only causes it to vanish and reappear elsewhere on one's person. The curse is removed on death, in which case it reappears on its pedestal. An encumbered character cannot make the jump in the lava chamber.

Methods for removal:

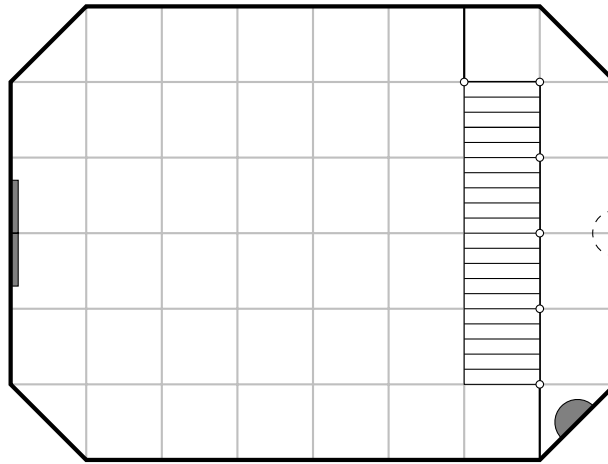
- cutting off the appendage it clutches (lose the appendage until you die and respawn)
- convince Marghest to cast remove curse. Note that no statuette can leave the dungeon.
- use the potion of anti-acid to become slippery, and slide the statuette off

The lodestone ability does not activate if flesh does not make contact with it. One can thus pick it up by wrapping it in one's shirt or similar.

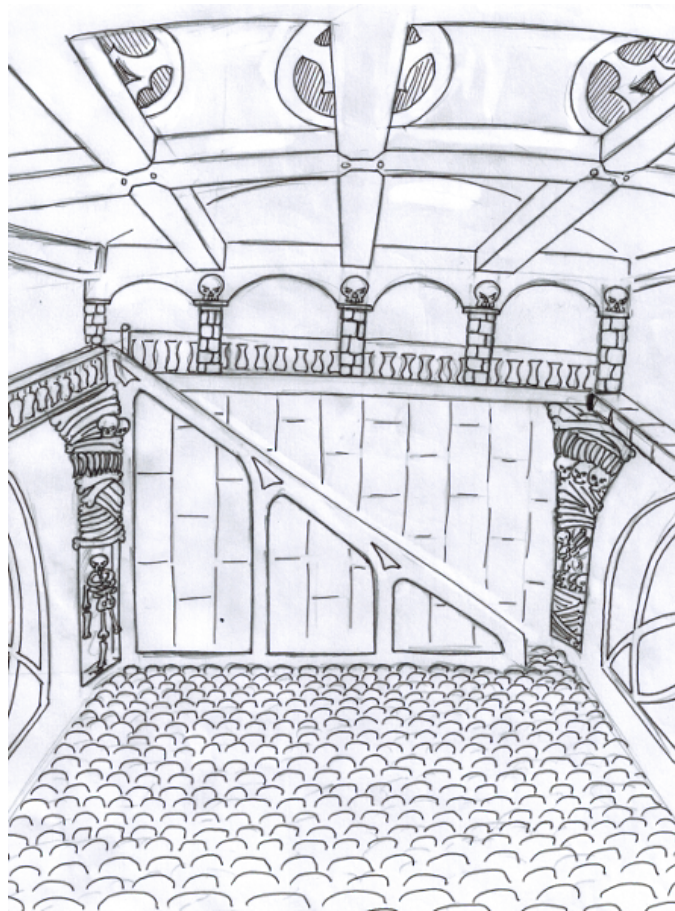
Lust Statuette: The lust statuette has the following half-dots etched into its base. One strong miniaturized person can carry the statue.



8 - Chamber of Wrath



You stand at a balcony overlooking a large chamber. A steep staircase thrusts downwards from the north to the south, leading to a floor covered in human skulls and old bones. Lying at the base is a Cerberus-like monstrosity, the form of a massive three-headed canine shaped from amalgamated human flesh. The great beast, appears, thankfully, to be asleep.



Cerberus: Cerberus is a monstrosity made of the amalgamated bodies of tortured sinners. If awakened, it quickly devours those it can reach. Cerberus takes up 10×15 ft of space and has 360 degree vision, as it uses the eyes of the bodies it is made up of to see all around itself.

If awakened, Cerberus attacks the nearest undying. The undying can survive if they pass a contested check based on their distance from Cerberus. The DM and the player each made a d20 roll, and if Cerberus rolls higher it catches and devours the player. As the DM please interpolate/modify the rolls as needed for special circumstances. Cerberus pauses to eat slower / closer characters along the way, affording some time for others to escape.

Circumstance / Player Location	Contested Check
Within 10 ft. of Cerberus	Player dies unless a natural 20
At the base of the staircase	+0, must retreat up staircase
Halfway up the staircase	+5, must retreat up staircase
Top of staircase	Mostly safe; see below
Scaffolding or Shaft Ladder	Safe
At the double doors	+5, must retreat through the doors
Along the west wall above or below the doors	+0, must retreat through the doors
Carrying statuette	-1 but may choose to drop it
Carrying Titan Hammer (with 2 others)	-4 but may choose to drop it
Reduced size	-4
Encumbered by Lust statuette	-8



Staircase: Cerberus can reach the area above the stairs, through it does take some difficulty. Players who immediately run (assuming they start above the stairs) following his awakening can get up the shaft before it is too late.

Scaffolding: Scaffolding extends over the room, accessible from the columns forming the side of the upper hall. A character can climb to get up, and from there carefully inch over. Players can then down/upclimb the opposite walls near the double doors with a DC 14 check. A failure causes the player to fall and land on their feet, waking Cerberus. A roll below 10 causes the player to fall and land on their back, also waking Cerberus.

If Cerberus is awakened while a player is on the scaffolding, and Cerberus is not chasing other players, it will circle around, growling, and eventually leap up and strike the ceiling. This will cause the ceiling to break and all the lava from room 7 to flood in. Cerberus dies and any individual in the lower part of the chamber or on the scaffolding dies too.

Skull Tiling: The floor of the chamber is covered in human skulls. Players walking on the surface to get around Cerberus must make a DC 13 roll to avoid waking him up. They must do this once each time they cross the chamber, each way.

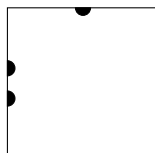
Those under the influence of the potion of reduce size do not need to make this check.

Ingestion: The living body of the Sloth, or an undying, can be soaked with potion of reduce size. If the body is

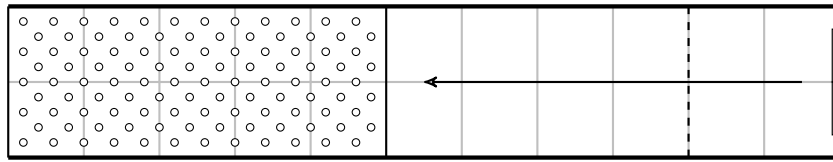
then fed to Cerberus, the great best shrinks to 2 feet in size. Any character may attack it with the dagger. Roll contesting d20s, with the player getting a +2 advantage. The higher roll kills the other.

Væchter Hint: *Ah yes, Cerberus. The canine is getting you down? Bad dog. Cant really blame it - living in stone tomb beneath a boiling lake of lava.*

Wrath Statuette: The statuette is located in the center of the chamber, underneath where Wrath was originally curled up. If the chamber is flooded by lava it will have to be chipped out. The wrath statuette has the following half-dots etched into its base.



9 - The Great Grate and Perilous Pit



The double doors fly open into a stone hallway. The floor slopes downwards at a steep angle, and your limbs slip on the slick surface.

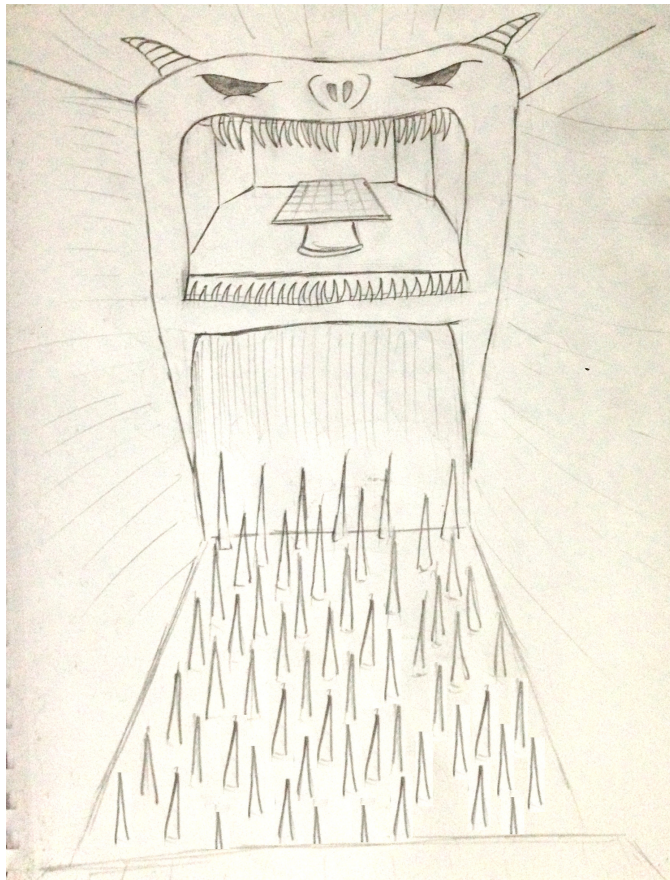
Great Grate: A large iron grate blocks off the sloped hallway to prevent Cerberus from accidentally sliding down. The bars are spaced with plenty of room for characters to slip through. A player will slide past the bars unless they specifically try to halt themselves. This requires a DC 8 check.

Cerberus can climb back up to its chamber from the grate without difficulty. The ground is too slippery for characters to climb back up to chamber 8 from the grate. The chain can be used if a player in chamber 8 is there to lend assistance.

Slow Down: One can attempt to slow ones descent using a sharp spiked object, such as the spiked chain, obsidian dagger, or sundries chosen from Greeds gold pile.

A player must succeed in a Make a DC 6 check to stop themselves before the lip of the pit if they start moving from the great grate, DC 10 if they slid past the great grate from chamber 8, and DC 15 if they took a running start.

Væchter Hint: *(rhyming) Slippery slopes and deadly drops await beyond the grate, slow yourself with spike and claw or death shall be your fate.*



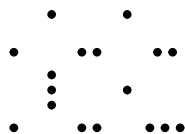
Perilous Pit: The floor drops away at the base of the chute into a twenty-foot deep hallway-pit, at the base of which lie wicked iron spikes. At the far side of the chute is another chamber, at the same level as the chute.

Spikes: Falling from the chute into the pit results in death as the character is impaled.

Downclimb: A character may attempt to downclimb the wall if they slowed themselves down before the lip. Climbing is at DC 14. Failing by more than 5 results in death, whereas failing by less results in falling and losing a limb to impalement (climb at -8, other misc penalties as appropriate). Climbing out of the pit on the other side requires the same checks.

Climbing with a statuette in one hand results in a -4 penalty. One can safely secure a statuette with rags or something to avoid this.

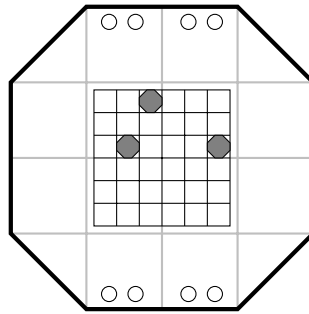
Goodies Below: The base of the pit, if it can be reached, can be searched to find the following enscription hapazardly scatched into the floor:



Glutton Vent: The liquid from glutton's chamber can be vented into the spike pit chamber, causing it to fill and

become swimmable. Note that protection from acid is still required, and that the undying do not need to breath. Swimming does not require a DC check. A character affected by the statuette of Lust sinks beneath the surface.

10 - Chamber of Envy

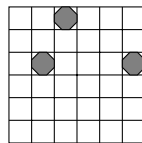


The hall ends in this octagonal chamber. At the center stands a table. Script is engraved in the wall beyond.

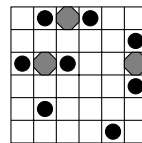
Queen Puzzle: The raised table is tiled in black and white, forming a six-by-six grid. A quick inspection finds that the central column which supports the table holds eight statuette of elegant women. There is an additional inscription in the rear wall:

*The Duke of Lain had to his name
Eight beautiful daughters chaste
Who would have known that soon was sown
The seedling of grave distaste*

*Theyd start to fight if they caught sight
Of anothers envious stare
So have heart, spread them apart
And put an end to this horrid affair*



Problem

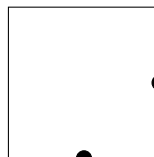


Solution

Placing the eight statues on the grid such that no two queens threaten one another causes a clunking sound to be heard. The pedestal has a small hidden compartment from which the statue of envy can be collected. Note that queens can see along rows, columns, and diagonals.

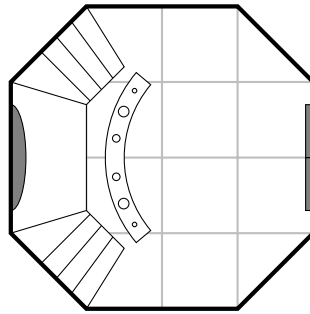
Passage: Successfully completing the queen puzzle causes the table to crack open, revealing the statuette of envy within its supporting column.

Envy Statuette: The envy statuette has the following half-dots etched into its base.

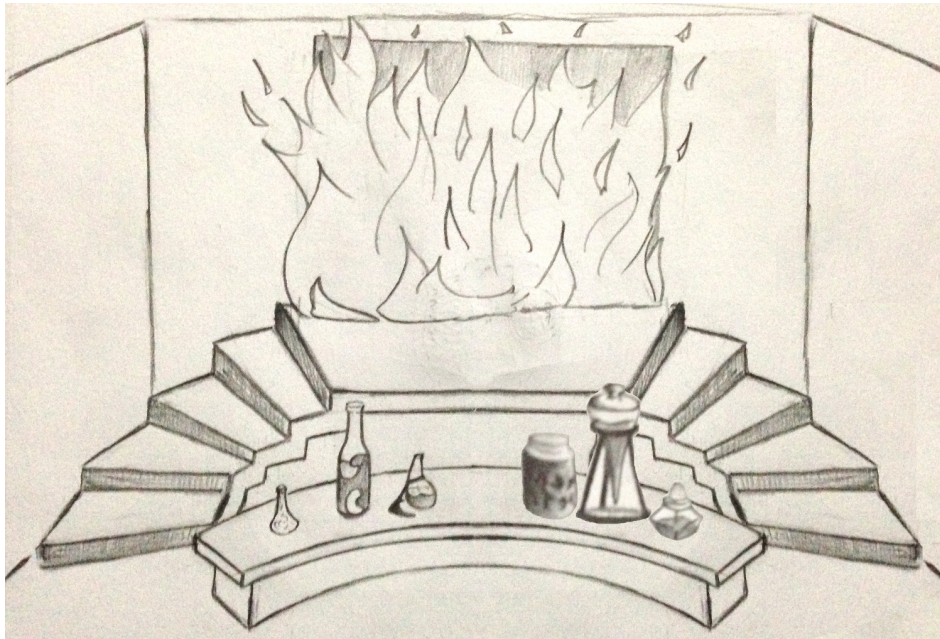


Væchter Hint: *Interesting - I didnt know what was back there. Youre the only ones who have ever made it that far. Maybe you will get me out of this place after all.
It sounds as though you must leverage the occlusion granted by the filled in tiles. Try placing the envious daughters on opposing sides of those squares first.*

11 - Potion Puzzle



Directly opposite the door is a long counter on which are placed, evenly spaced, six glass vessels of varying size and shape. To the north is what looks like a fiery portal at the top of a set of stairs. Heavy etheric flames of blue and green froth between the two supporting pillars, forming a solitary wall through which you can neither see nor safely cross.



Northern Door: Those trying to get through the northern passage while the flames are there are instantly immolated. The flames spread, so even pushing only one's hand in will cause complete immolation. The flames must be passed using the potion of fire protection. Note that the Titan is disrupted if it attempts to pass through the flames.

Potion Riddle: Those trying to get through the northern passage while the flames are there are instantly immolated. The flames spread, so even pushing only one's hand in will still cause complete immolation. The flames must be passed using the potion of fire protection.

From left to right, the potions are:

- Small Bottle: Poison which kills instantly. Ingestion causes the flesh to melt off your bones mere moments after swallowing.
- Large Bottle: A special antidote which should be imbibed with the potion of fire resistance.
- Medium Bottle: Potion of acid protection. Ingestion causes pustules to break out over one's body which then erupt, covering one in protective mucus. The effect lasts for five minutes.
- Medium Bottle: Potion of reduce size. Ingestion causes rapid decrease in body size. A medium sized creature becomes roughly five inches tall. The effect lasts for around fifteen minutes.
- Large Bottle: Potion of fire protection. Ingestion causes rough calluses to form all over one's skin. The effect lasts for five minutes.
- Small Bottle: Straight holy water; poison for any undead.

The riddle does not completely specify the solution, which is intentional. The clues do not allow one to determine whether the innermost potions are swapped. This is acceptable, however, since one can simply sample these non-toxic potions to determine which is which.

The potion containers never empty, so there is no limit to their use. They can be carried around the dungeon. The DM does not need to be a stickler for correct drinking order once the puzzle has been solved. Allow the players to just "get fire resistance", provided they have the potions available.

Mixing potions together before drinking them causes a violent reaction and a noxious gas cloud. This shouldn't kill players but rather act as a deterrent.

*Brave traveler who hasn't yet died
Stay on your toes if you value your hide
Six bottles before you aligned in a row
Drink the wrong one and life you'll forego*

*Of safe drinks tis good to know there are two
One Counters acid, one changes Size too
A third grants Reprieve from hot fires touch,
Sans its Antidote, it does not help much*

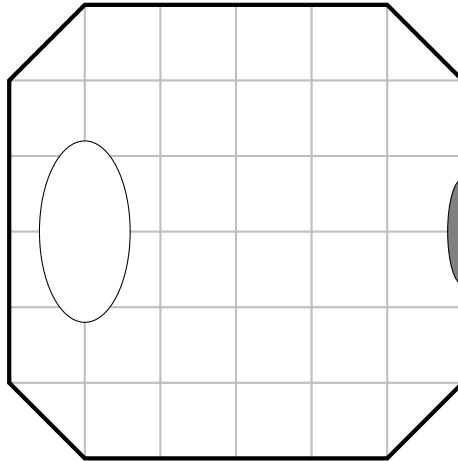
*Alas Antidote is not all too pure
Death if drank apart from which it does cure
Two Poisons remain to make samplers pout
Death may be quite quick or somewhat drawn out*

*Know that Antidote is left of Counter
<-----This line is missing----->
The large ones can kill, though may be the cure
Counter is bigger than both Poisons pure*

*Make up your mind and try to choose well
An incorrect choice leads straight to hell*

Væchter Hint: *Aww yisssss. Potions. Theyve got your down? That is rather unfortunate. Alas, I am bound to give a clue; Six potions and six names, four that will kill, two that will not, and relationships between them. Write out the rules and right out the puzzle. <Big evil smile> Good luck.*

12 - Chamber of Gluttony



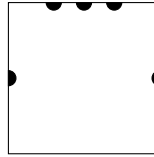
The rear alcove of this chamber is occupied by a hulking form. Rolls of fat drape over its massive bulk, and great globs of fatty skin hang from its face like bags of sand. It may at once have been human, but enlarged and somehow fattened to such an obscene degree to become this decrepit monstrosity before you. Short, pitiful hands stick out from beneath the rolls of fat, pulling a rubber feeding hose which drapes from a hole in the ceiling and with learned practice re-insert it past metal mandibles down its throat. It gulps down some sort of horrid protein slush, its beady eyes closing in satisfaction. The gelatinous hulk appears to be permanently set in place; its feet probably havent poked out from beneath the drapes of its own flesh in ages.



Protein Slush: The entire chamber is filled about a foot deep with a horrid protein slush with the consistency of buttermilk. The slush is acidic, causing characters who have not ingested the potion of acid resistance to painfully die if fully immersed, or gain painful chemical burns if any limbs are immersed.

This slush is released from a thick feeding hose which hangs roughly ten feet above the ground. It can be readily reached using the hooked pole arm or by forming a human pyramid. Pulling on the tube releases more of the slush.

Gluttony Statuette: The statuette is within the gut of the glutton, as can be seen by the bulge in the image. The gluttony statuette has the following half-dots etched into its base.



Glutton: The Glutton is a static monster taking up the rear 10x10 ft space of the chamber. The Glutton has acid immunity. It has a reach of 5 feet, but is capable of seizing individuals and forcing them down its throat. Medium sized-creatures must be bitten in half, killing them in one round and swallowing the other half the following round.

Attacking the Glutton with the dagger only succeeds on a natural 20. Otherwise the Glutton seizes the character, ignores whatever wounds are inflicted, and eats them.

The living body of the Sloth, or an undying, can be soaked with potion of reduce size. If the body is then fed to the Glutton, it shrinks, but the statuette within does not. This causes the Gluttons stomach to rupture, killing it in a horrible rupturing of flesh.

The glutton dies if it eats the poison from chamber 10 in a similar manner.

Glutton Vent: The floor of the chamber contains a closed stone vent. The rotary vanes are stuck shut, and attempting to move the broken shaft of the lever mechanism, located to the side and also hidden under the protein slush, is fruitless.

The players can attach the spiked chain to the lever mechanism, feed the other end of the chain into the potion chamber, and use the Titan to pull open the vent from there.

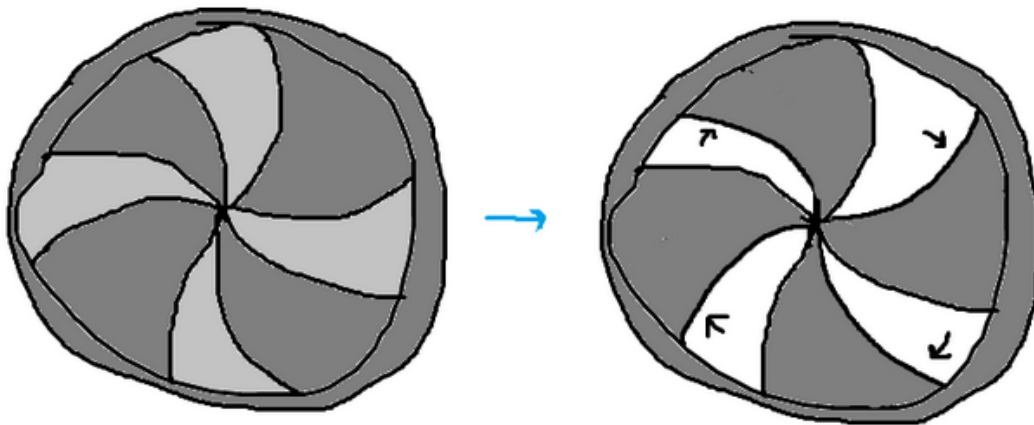


Figure 3: Rotary vents moved from closed → open. The broken lever is not shown.

If the vent is opened the protein slush spews into the spike pit chamber below, pouring out from carved demon-maws

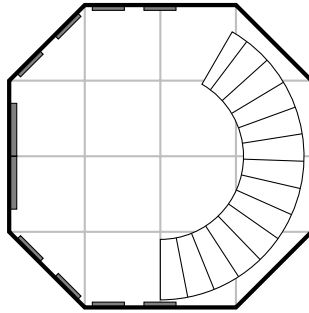
in the archway above the chamber. The feed tube can be used to obtain enough protein slush to fill the pit chamber, but at that point it runs out.

A player with reduced size can be slid down the chute as well, or lowered down the chute with the chain. If the envy statuette is obtained it can be fastened to the chain and pulled back up as well, along with the player of reduced size. Note the time limit on the potions effect.

Væchter Hint: *(rhyming) Hidden vanes beneath the muck? Stupid thing is broke and stuck? Either sit back and curse your luck, Or find a way to use more pluck.*

Dissolving Greed: The gold statue from Greed's chamber must be brought into this chamber to dissolve it down.

13 - Sepulcher



The staircase winds into the depths. The steps are high and short, making progress difficult and treacherous. You are soon covered from head to toe in slick black soot. At long last the stairs open in a small octagonal chamber. One wall contains a massive gate, standing nearly fifteen feet tall and ten feet wide. In the deep gloom its form is imposing and utterly frightening, a myriad of devilish shapes forever captured in unrelenting bronze.

The remaining walls contain eight white crystalline quartz slabs, each roughly four feet high and one across. Their milky interiors appear to slowly roil.

Upon reaching the base of the stairs the air thickens and the green flames of the well appear once again in the shaft above. Leaving, it appears, requires the use of the Mirror of the Zealot.

The Bronze Gate: The Bronze Gate lacks doorknobs or handles and appears devoid of any helpful description. Each door begins to glow with an inner red light if a creature of evil places a hand on its surface. This glowing increases when two hands are placed on the door. They glow with a pure white light if a creature of good places a hand on its surface.

It opens when both doors each have two hands belonging to good people pressed on them.

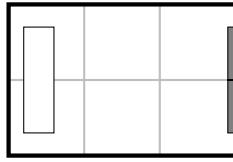
Marghest Blaire and Regar likely attempt to open the door but find that they cannot.

Soul Gems: The milky quartz slabs are large gems containing the tortured souls corresponding to the eight statuettes. That is, for each of the seven deadly sins plus Death there is a quartz slab containing a soul which suffers for its misdeeds. Staring into the milky depths of the soul gems finds the wispy forms of said souls, but these are unresponsive, unaware of their surroundings, and in constant torment.

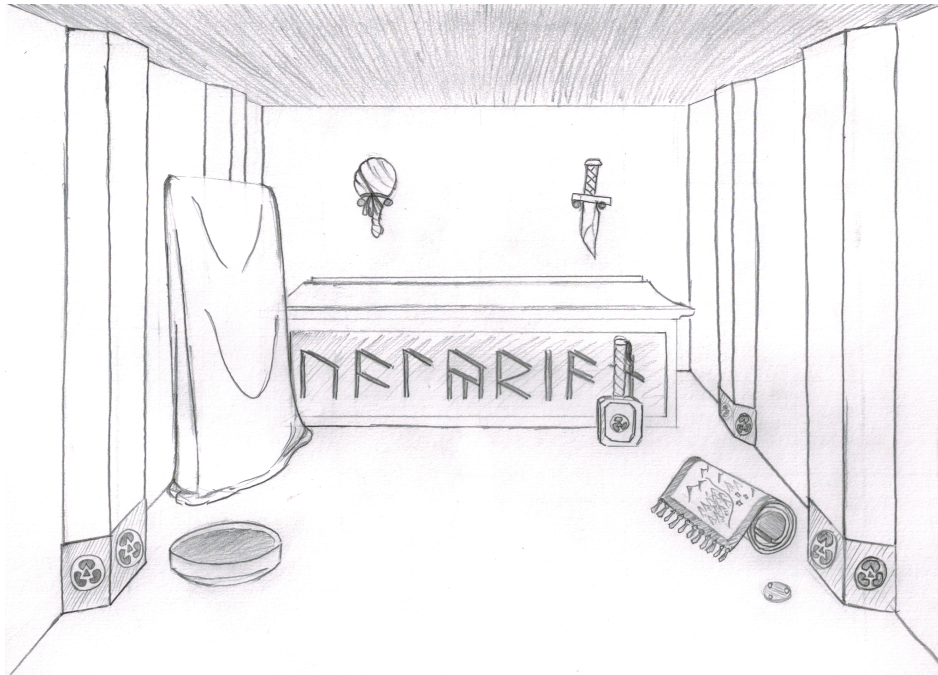
The soul gems are immune to physical attack and any attempts to pry them from the walls.

As is described in the Fake Tomb, the soul gems can receive new hosts and release their current ones to the afterlife. If a character is sucked into a gem its form can be recognized as the swirling soul within, as it looked when last whole and alive.

14 - Fake Tomb



*Revealed is a ten foot by fifteen foot cavity with flat stone walls and a flat mithril ceiling. A single granite sarcophagus stands at the rear, plainly embossed with the name, **DUNRAVEN**. Spread around the room are various distinct objects.*



The resurrection effect of the undying has ceased to function since the sin table was completed. Any deaths here are final.

- Marghest commands Regar to choose the true Mirror of the Zealot
- Regar chooses the full-length mirror. At Marghests command, she uses it.
- Regar demands to travel to the entryway. The image of the entry chamber fills the mirror's surface, but the bodies hanging on the walls are all black and shriveled from magical flames, and Blackrobe can be seen immolating the final villager with arcane arts. Then the image is gone, and Regar transforms into a pride statuette as described in the entry below.
- Marghest angrily retreats for a while, letting the characters search
- If a long time passes with nothing happening, Marghest forces the players away and uses the obsidian dagger, cutting a portal and suffering the consequences

Antimagic Chamber: The room is lined in lead and exists within an antimagic field. Only the spells and spell-like abilities outlined for this chamber continue to function within, with the exception of the durability of the limestone walls.

Fake Artifacts: Eight fake artifacts are contained within this chamber, seven of which are immediately visible and correspond to the seven deadly sins, and the Bronze Maw hidden within the sarcophagus which corresponds to Death. Their use (or misuse) results in the wielder's soul being trapped in the corresponding soul gem in chamber 13.

Stone Bowl, Gluttony: This stone filigreed bowl is wide and shallow, with steep edges. Its exterior surface is covered in scroll work, but its interior is sanded to a crisp smoothness. It appears to be made of a heavy gray stone and is filled near to the brim with a silvery liquid.

A person staring into the bowl's reflection who audibly expresses the desire to travel to a particular location will cause that location to be pictured in the liquid's perfectly smooth surface. The water then coalesces upwards, forming a silvery tree. This tree blossoms, then grows fruit. Finally, the silver peels back over ripe apricots. Ingesting any of this causes the partaker's soul to be sucked into to glutton's soul gem in chamber 13.

Velvet Carpet, Sloth: This velvet rug is exquisitely made, with rich red colors depicting vast landscapes. If unrolled and spread out it is found to be 5 ft. by 5 ft, large enough for one person to sit comfortably or up to four to squeeze side by side.

A person sitting on the carpet can cause it to levitate a few inches off the floor by concentrating. Audibly expressing the desire to travel to a particular location will cause red light to shine from its top surface, projecting shadows of the intended destination onto the chamber walls. Maintaining concentration will cause the carpet to shine brighter, and then the red light begins to dissolve those it bears, burning away their exterior and aging the activator to the shriveled corpse of the Sloth. Any others on the rug simply perish. The activator then dissolves as well, and their soul replaces the previous soul in the sloth's soul gem in chamber 13 and they will suffer until another unfortunate soul makes the same mistake and replaces them.

Silver Full Length Mirror, Pride: A five by eight foot flat object covered in a white cloth leans against one wall. Pulling off the cloth reveals a full length mirror with an elegantly wrought silver frame. A cursory glance at the mirror's surface shows exactly the reflection one would expect.

Longer observations into the mirror find that the mirror's image has slight alterations. The faults in the bodies of others are slightly exaggerated, their clothes more dull, the bearing less impressive. At the same time, the mirror improves the image of the observer. Waiting only increases the effect.

A person staring into the mirror and audibly expressing the desire to travel to a particular location will cause that location to be pictured in the reflection. The observer suddenly begins to transform, its features matching the aforementioned positive exaggerations. Simultaneously their skin becomes pale and white as they turn into a marble statue and at last become pride statues similar to those in chamber 10. The statue then dissolves, and the activator's soul replaces the previous soul in pride's soul gem in chamber 13.

Ebony Hand Mirror, Lust: A small, ornate hand mirror, as used by the upper crust of society, is wrapped in delicate white silk. Lifting it and staring at one's reflection finds one's own reflection replaced with that of a beautiful stranger. The observer is completely entranced by this attractive other and submits to the magical trap unless they pass a DC 16 save. On success the observer is able to tear away. On failure, the observer becomes so gripped with lust and love that they lose control over themselves, frantically pressing their face against the mirror and tearing away at their own clothing. In a few moments they have torn themselves to shreds and lie dead. Their form vanishes and their soul replaces the previous soul in the gem of lust in chamber 13.

Obsidian Dagger, Envy: A black obsidian dagger sits in a cold forged steel stand. Its handle is wrapped in supple leather, but its blade is crude and wickedly sharp. Lifting the dagger causes its wielder to become overwhelmed by

a sense of envy for the nearest creature within sensing range. The wielder must pass a DC 16 save or fully submit and hurl themselves at the object of their envy.

The attacker and defender must each roll a d20, the attacker gaining a +2 bonus. If the attacker has a greater result he succeeds in killing the target, and a new save is required or they become envious again of the next-closest creature. If the defender has a greater result they manage to subdue their attacker and cause them to drop the dagger.

A wielder of the dagger who makes their save can use the dagger to feel for nicks in the fabric of the space-time-continuum. With a slice of the dagger they can tear open a hole to nothingness, and are instantly sucked in and lost, the tear falling in upon itself behind them, leaving the dagger to fall on the floor.

Iron Hammer, Wrath: A stout iron warhammer, medium size, rests on its head. Its handle is wrapped in leather chords. The metal surface is polished to a fine sheen. Observant players will notice it bears the same markings as that of the Titan Hammer.

Wielding the hammer does not immediately produce any ill effects. It can be used to knock down the supporting columns of this chamber. See below.

Using the hammer against another causes the wielder to become enraged. Treat the effect similarly to the obsidian dagger, with the same chain reaction and the end result being the wielder replacing the soul of wrath in chamber 13.

Gold Coin, Greed: A large golden coin, one side engraved with the markings of a long forgotten king, the other side smooth but covered in dust. Its edges are set with three shining orange gems.

If the coin is held and one polishes its smooth side the coin takes on a mirror-like finish. Holding it and staring into its reflection shows one the form of a Ginni, trapped behind the coin's surface. It cannot communicate with the outside world but appears to listen to the words of the one holding the coin.

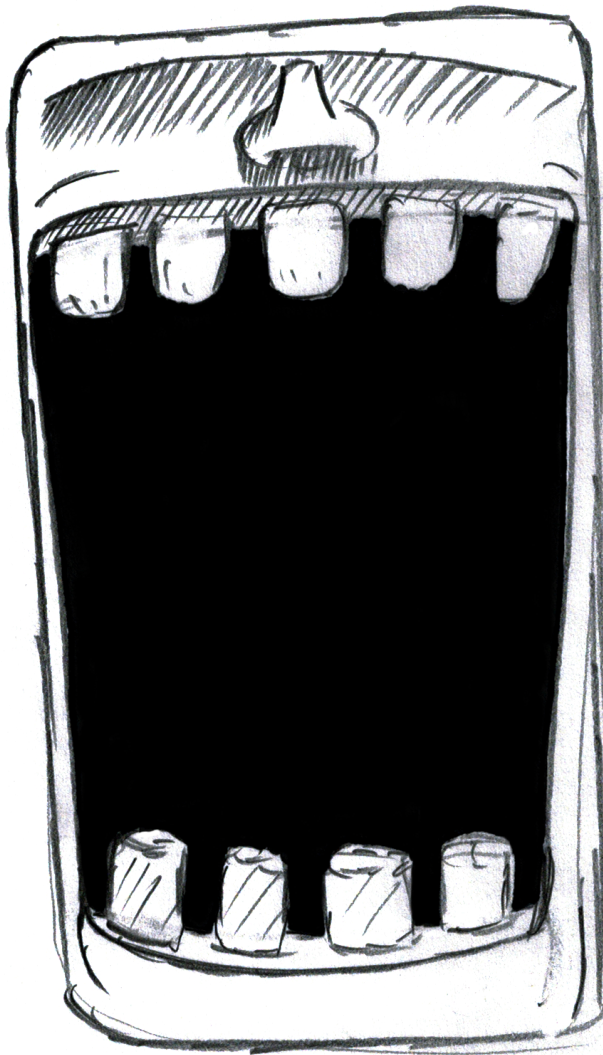
The gold coin grants a wish, but it perverts it so that no matter the wish, the desire of the holder is twisted, reversed, or otherwise fouled such that anyone hoping to benefit from it is harmed. The actual effect is up to the DM. Once the wish is made the gems pulse a searing, hellish red, and the bearer must make a DC 16 save or turn to gold and then vanish, their soul replacing the soul of greed in chamber 13.

Granite Sarcophagus: The huge outer shell of this stone container is scribed with the name VALYRIAN. The sarcophagus opens with some effort and contains the rotten remnants of an inner wooden coffin-like shell, a few bones, rusted armor (precious stones pried out), torn bits of clothing and windings, dust, and a carved stone cylinder (containing the Bronze Maw). Among the remnants is a shattered skull.

Bronze Maw, Death: A carved stone cylinder, about three feet long and four inches in diameter, is covered in skeletal carvings and an assortment of faces and runes. The end cap can be unscrewed, revealing a rolled up piece of cloth. The cloth is thick, heavy, and dark as night. If unrolled it is about seven feet long and three feet wide, with beveled edges. The material becomes rigid when set flat on a surface, horizontal or otherwise. A sucking noise can be heard as its surface becomes a door to the void, and from the depths of the void comes a great stone face, which protrudes from the Mirror of the Void to form a vile grinning doorway. A draft fills the immediate area as the air becomes sucked through.

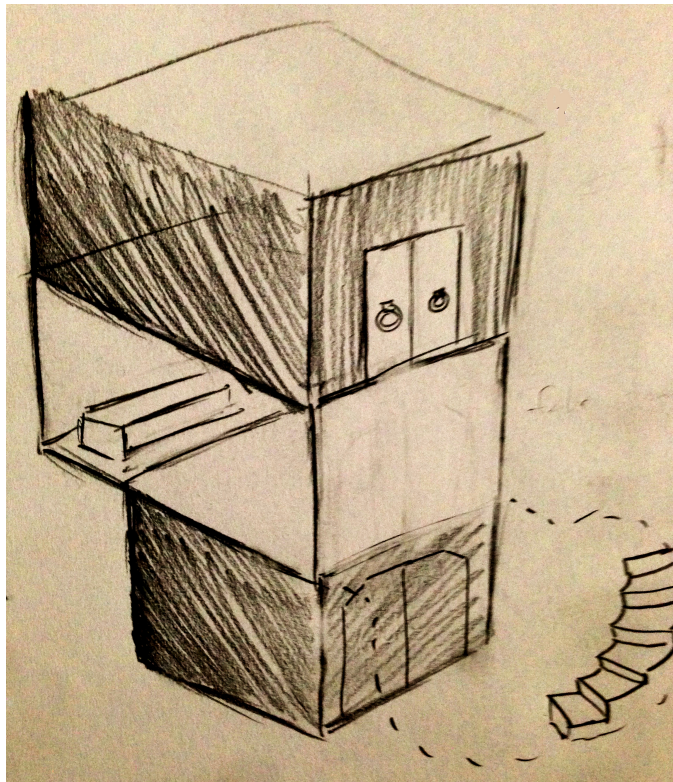
The bronze maw acts as a sphere of annihilation. Anything that enters is completely and forever destroyed. The mirror can be rolled back up by pulling up its sides. This causes the great face to pull back, and the surface quickly turns back into heavy cloth.

A person standing before the open maw and audibly expressing the desire to travel to a particular location causes the maw to close and then reopen, that location now visible within. Passing through the portal causes the passer's flesh to dissolve away, leaving a skeleton to fall to the ground. This then dissolves and the person's soul replaces the previous soul in the death soul gem in chamber 13.



Supporting Columns: Four supporting columns can be seen in the accompanying chamber image. These can be struck down with the use of the Iron Hammer. Note that the hammer can be thrown from outside the room to down the last column, avoiding the ensuing trap.

The mithril ceiling collapses as the last column is toppled. It is actually a large mithril block containing an entirely separate chamber, the true tomb. Anything in the fake tomb is crushed. The true tomb can now be accessed from room 13.



15 - True Tomb



The solid mithral vault of the Zealot has replaced the lesser tomb. The chamber appears to have been carved from a solid block of mithral. Cut out of the floor is a flat bier, on which is a thick layer of bone shards and dust mixed within a hollow suit of armor. The steel gauntlets still clasp the hilt of a long sword, its sheath molded away, but the blade appearing sharp and fresh. A shield leans against the bier.

Zealots Protection: Only good creatures can enter the true tomb. Neutral or evil creatures which attempt entry are inflicted with divine energy and perish.

Overwhelming Zealousness: Wielding the sword, shield, or armor causes the bearer to adopt some of the Zealot's power and demeanor. They gain an overbearing sense of zealousness and adversity towards evil. Their alignment instantly becomes lawful good and they henceforth have a great distrust in everyone else and seek to vanquish evil anywhere and everywhere, by whatever means necessary.

Shield of the Zealot: The shield is perfectly round and can be quickly polished to an extreme sheen. The metal is lustrous and pure, and reflects light very well. The shield has uses beyond mere protection. If turned over and filled with water, it forms a perfectly smooth mirrored surface which can be used as a portal to any location on the material plane. Any creature in possession of the shield can concentrate on a location. The shield's surface reflects the desired place and can be stepped through as a portal to said location.

Decanter of Endless Water: A silver vessel stands behind the bier. It is only a few inches tall and is filled with water. If water is poured out it miraculously continues to refill.

End of Game (suggested):

- The surviving player(s) don the armor and wield the weapons, and become overcome by righteous zealousness.
- One typical ending is to exact vengeance on Blackrobe, who is likely the only surviving member of Marghests party. Use the mirror to warp behind Blackrobe and obtain revenge. This is a good place to end the game.
- Alternatively the characters can attempt to warp to the plane of hell to recover their family and friends. In their zealousness, this is not considered a bad idea. The game should probably end on the cliffhanger of them opening the portal and crossing through.
- Clearly other endings exist.