

Ravenloft®

Official Game Adventure

The Forgotten Terror



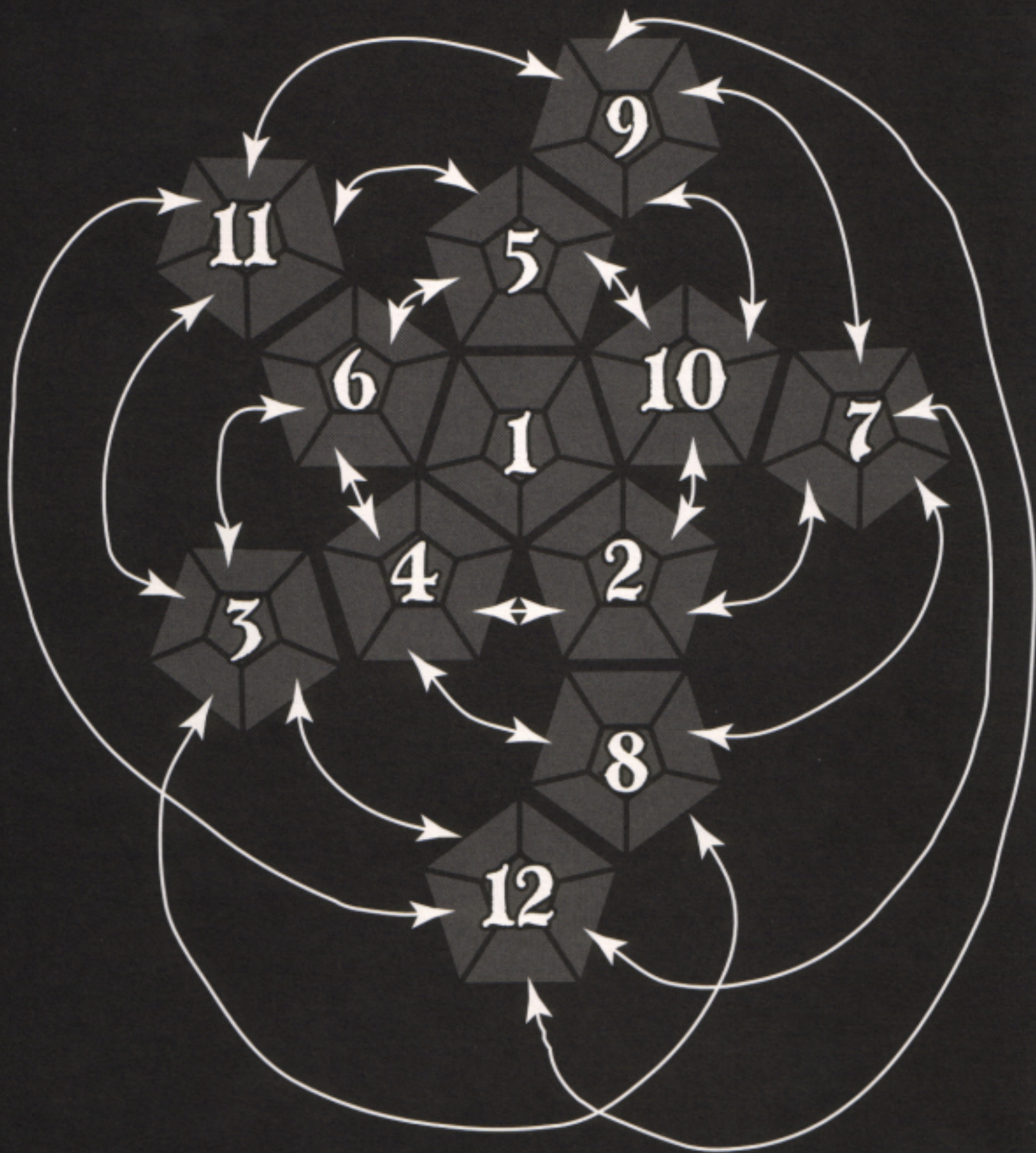
by William W. Connors

This product may be used with the



Castle Spalzeen
game adventure.

The Domain of Aggarath





The Forgotten Terror

by

William W. Connors

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This adventure is designed for play in conjunction with *Castle Spulzeer*, an adventure for the FORGOTTEN REALMS® campaign setting. It can, however, also be played as a stand-alone adventure, so that Dungeon Masters (DMs) may run it without playing the Realms scenario.

Playing This Adventure



The *Forgotten Terror* is a unique crossover adventure for the RAVENLOFT® and FORGOTTEN REALMS campaign settings, designed for a party of four to six player characters of 10th through 12th level. The party should contain at least one character capable of employing wizardry and one character skilled in the use of priestly magic. These characters may be anchorites and arcanists or spellcasters from other worlds.

Adventure Summary

At the start of this adventure, the characters are all imprisoned within a gemstone set into the hilt of a magical dagger. Exactly how they came to be in this place depends upon whether the Dungeon Master has chosen to run this adventure as the sequel to the FORGOTTEN REALMS adventure *Castle Spulzeer*.

The events that took place in *Castle Spulzeer* are summarized in Appendix Two of this book under Chardath Spulzeer's character description. (Those events brought both him and the player characters to Ravenloft simultaneously.) For those Dungeon Masters using *The Forgotten Terror* as a stand-alone adventure, a suggested alternate beginning appears below.

Aggarath, the magical dagger in which the player characters are trapped, functions very much like a *mirror of life trapping*. Those who die by this blade find their spirits trapped within its ruby hiltstone—a floating domain in Ravenloft. The domain of *Aggarath* is a hostile one, however. As its occupants move around within the domain, the crystalline prison drains away their life energy. If the player characters do not escape quickly, they will lose the ability to do so.

As if that situation were not bad enough, the Mists have embraced the mad Chardath Spulzeer and made him into the lord of this domain. All the facets of that madman's shattered psyche are reflected in the faces of the gem.





Introduction

The gemstone universe over which Chardath rules has no physical reality. In game terms, it can be considered a nondimensional space similar to that found within a *bag of holding*. As far as the heroes are concerned, however, they experience the place as a series of “facets,” or levels. Each of these regions is a distinct universe which mirrors various aspects of Chardath’s mind. As this is an insane mind, some of the facets are most torturous.

The heroes begin the adventure in the First Facet. As they travel through the facets of Chardath’s madness, they gather the knowledge and power that they need to escape from the stone (see “The Enchanted Rubies,” below). The adventurers must be quick, however, so as to escape before being reduced to level 0 and consumed by the gemstone universe.

Along the way, the party is aided by a mystical presence who offers advice in exchange for a promise of aid: The heroes must take him out of Aggarath when they exit. In truth, this adviser is the telepathic voice of *Maleffluent*, the evil intelligent weapon that Chardath Spulzeer carries with him. In the Forgotten Realms, he all but dominated Chardath. Here, however, he is unable to bend the demilord’s will. To a powerful spirit like *Maleffluent*, this state of affairs is unacceptable. He will do everything he can to see his master destroyed and himself released from Aggarath.

Of course, *Maleffluent* has every intention of dominating the heroes if they are foolish enough to bring him into the outside world. Still, they may have no choice but to strike a devil’s bargain with this potential ally.

The Enchanted Rubies

The majority of this adventure details the efforts of the characters to explore the gemstone domain of Aggarath. As they do this, they gather the tools and clues that should enable them to escape before the parasitic land completely absorbs their life essences.

Scattered throughout the domain of Aggarath are a number of rubies. These look more or less like normal gems, each an inch or so in size. They glow softly with magical power; a *detect magic* spell will confirm their nature. No two rubies are the same shape, however, making it possible to tell them apart easily.

Only by gathering at least three of these rubies will the heroes be able to escape from the

gemstone universe at the end of the adventure. The means of recovering particular stones is presented in each facet description. “The Twelfth Facet” section details how to use the rubies to escape Aggarath. In addition to the rubies, the heroes also need a key that Chardath holds.

Once the heroes escape Aggarath, their bodies are magically reconstituted. Any levels they may have lost during the adventure are restored.

Getting Started

Before beginning play, Dungeon Masters are advised to read the appendices of this product, which relate important background information about the domain of Aggarath, movement between facets, the demilord Chardath Spulzeer, the evil axe *Maleffluent*, and other key characters and concepts.

Alternative Beginnings

If this adventure is not being played in follow-up to *Castle Spulzeer*, the Dungeon Master needs to make a few minor adjustments. The most important of these is finding a means of trapping the characters in the gemstone universe of Aggarath.

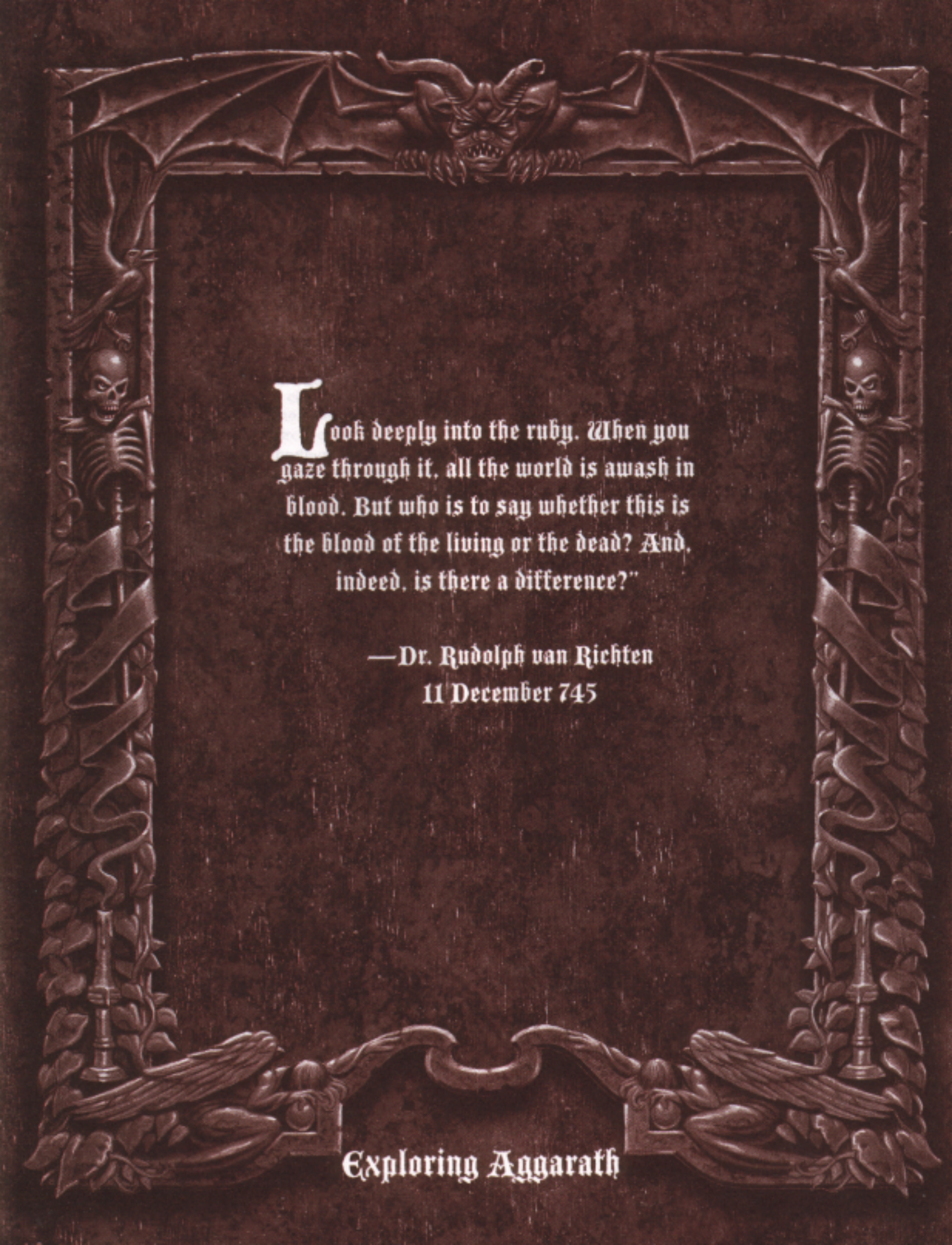
The easiest way of accomplishing this is for the heroes to be murdered by someone wielding the weapon *Aggarath* (described in Appendix One of this book). The Dungeon Master can begin the adventure by having the characters hired to investigate a series of brutal killings. In every case, the body of the victim is nothing more than a withered husk. This is a side-effect of the life-draining ability of the dagger.

As the characters investigate events, the trail leads them to what appears at first to be the hidden lair of a dangerous madman. In truth, however, the heroes have stumbled upon a deadly cult of dangerous fanatics. The cultists have been carrying out these murders as part of a terrible ritual which will, they believe, free the powerful spirit trapped in the knife. Clearly, they understand only a fraction of the truth about the weapon that they hold.

The heroes are then taken unawares and become the next victims of the deadly *Aggarath*. These events lead directly to the arrival of the party in the First Facet.

Note: This lead-in requires tinkering with a few rules and assumptions elsewhere in the adventure. These are minimal, however, and can be easily dealt with or even ignored during play.





Look deeply into the ruby. When you gaze through it, all the world is awash in blood. But who is to say whether this is the blood of the living or the dead? And, indeed, is there a difference?"

—Dr. Rudolph van Richten
11 December 745

Exploring Aggarath



The First Facet

The First Facet

*Pleasure is oft a visitant; but pain
Clings cruelly to us.*

—John Keats, “Endymion” (1817)



The First Facet is a land of shimmering ruby crystal. It is by far the most passive of the twelve regions that make up the domain of Aggarath. The boxed text, however, does not necessarily reveal this relatively benign state. The heroes may well believe themselves to be in great danger the moment that they appear in Aggarath.

In game terms, this facet serves to introduce the characters to their new surroundings and allows them to learn a thing or two about the domain before they truly begin the adventure. They could see the ghost Marble, whom they may recognize from Castle Spulzeer. Further, the heroes very likely will hear the voice of *Maleffluent*, Chardath’s magical battle axe.

Entering the Facet

Exploration of the First Facet can begin with the Dungeon Master reading the following text to the players:

One by one, you come to your senses in a place unlike any you have ever seen before. The surface beneath you is a sheet of red glass or crystal which glows with a diffuse, rippling light. It stretches out of sight in all directions with no visible edge or border.

Above you, a black sky devoid of stars, clouds, or other features spreads from horizon to horizon. Vast arcs of crimson lightning periodically lance across this void, followed swiftly by tremendous claps of thunder. These mighty reports cause the ground beneath your feet to tremble, yet no echo is ever heard in their wake.

The air here feels neither cold nor warm and is without scent or motion. This condition creates a stifling effect that makes this vast openness seem somehow close and confining.

Mood and Atmosphere

In this scene, the Dungeon Master should play up

the sheer strangeness of the region. The heroes are in a realm which is, at the very least, exceedingly unusual. Ruby plains, crimson lightning in a black sky, and a complete lack of geographical features ought to be disorienting and frightening. This is especially true for characters who have agoraphobia (the fear of open spaces) or a similar handicap.

Exploring the Facet

Although this place appears very static, a number of events can trigger activity here. For the most part, the results depend upon the actions of the heroes.

Standing Around

A tried and true method of investigation among player characters is to stand around and do nothing. In general, the theory behind this approach is that whatever comes next in the adventure will happen soon enough.

If the players opt to do this, the adventure grinds to a standstill. So long as they remain patiently standing around waiting for something to happen, nothing does.

Still, this fact does not mean that such inactivity fails to reveal the nature of this place. After the heroes have wasted a turn or two, the Dungeon Master may read them the following text:

The passing of minutes seems to have no change on this place. It grows neither hotter nor colder, and no sign of life or other visitors becomes apparent. There is no respite from the endless cascade of lightning and no reprieve from the cacophony of thunder.

Still, not everything remains the same. As you linger in this place, you become aware of a distinct feeling of lethargy and weakness. Is this the result of some outside force or only the lingering effects of your arrival in this strange land? At the moment, it is impossible to tell.

This lethargy is, of course, the first traces of Aggarath’s energy-draining essence taking its toll on the characters. In game terms, it has no effect. It should, however, alert the characters that something is amiss in this place.





Breaking Things

Another popular way for player characters to find out about things is to start breaking them. This might mean trying to chip away at the surface of one of the monoliths (described in the "Using Magic" section, below) or attempting to dig a hole in the crystalline ground.

Attempts to damage the monoliths fail. Should the heroes attempt to break the crystalline ground at their feet, however, they may be in for something of a surprise. Minor blows, scratches, and the like produce no visible effect. But the first person who makes a serious attempt to break the ground (by hitting it with a war hammer or pick axe, for instance) sets off a macabre chain of events. The Dungeon Master may read the following text aloud to describe what the adventurers experience:

As your blow lands, the light radiating from this strange crystalline landscape ripples like a pond hit by a pebble. For a second, you see nothing more, but then a face appears below the surface: a haunting, beautiful image of a slender, sable-haired woman. You cannot tell whether this is merely an image or whether the woman can see you as clearly as you see her.

For several seconds, the woman presses at the ruby barrier that separates you. Her eyes show panic and fear contorts her features as she tries to claw her way through the apparently unbreakable sheet of crimson. She looks like a swimmer who has suddenly found herself trapped beneath a sheet of ice.

Then, without ever having made a sound, this strange image fades away. Less than a minute after your blow fell, all is as it was before.

Those characters who participated in the adventure *Castle Spulzeer* should recognize this woman as Marble, the sister of Aggarath's demilord, Chardath. Because of her special ties to the creation of the gemstone universe, her spirit has become imprisoned in the very fabric of the place.

Whenever characters in the First Facet strike the surface with considerable force, they see the image of Marble. She is, as the narrative suggests, utterly unable to see or otherwise interact with characters caught in the First Facet. Later, as they explore other regions of Aggarath, the adventurers may indeed have an opportunity to speak with her.

Wandering

At some point, the heroes likely decide to walk around a bit.

Although one area is the same as another in the First Facet, the act of traveling actually brings about an encounter of sorts. After the heroes have put a few hundred yards behind them, the Dungeon Master should read the following text aloud:

It is difficult to say how long you have been walking, as one place appears to be the same as another in this strange land. Always there is the crimson glow beneath your feet, the black expanse above you, and the eternal cascade of thunder and lightning around you.

Only gradually do you begin to hear a voice in the air. At first, you mistake the faint whispers as nothing more than the fading rumble of thunder. With each passing second, however, it becomes clear that this murmuring holds something more. Someone—or something—is trying to talk to you.

In order to discern the words of this mysterious speaker, the heroes must make successful detect noise checks (per the thieving skill).

If no one in the party has this ability, the Dungeon Master should assign a chance to hear it based upon the nature of the characters and their actions. Rangers, for example, who are assumed to have the keen senses of hunters, would have a good chance of being able to make out the message.

Once someone manages to pick out the words from the background of thunder, the Dungeon Master should read the following narrative aloud. These words should be spoken slowly with a shallow, whispering voice to give them feeling and mood.

"We are all prisoners of this place. I must serve one who should obey me. You shall be consumed by the land itself.

"Survival is our common goal. We are both in need of allies. As a sign of my good faith, I offer the following advice: Gather the glowing stones of the land. They are the key to both our salvations. I give you the first so you may know what to look for."





The First Facet

At this statement, a ruby in the form of a perfect one-inch sphere drops into one of the player characters' palms. The voice continues:

"In addition to this counsel, I make you all a gift. Consider the matter; we shall speak again."

This message comes from *Maleffluent*, the intelligent magical battle axe wielded by Chardath (see description, page 60). *Maleffluent* longs to be free of Aggarath, for here he cannot overcome the will of the domain lord. As the adventure progresses, the characters receive other messages from the battle axe. For the time being, however, this is all that he has to say.

Maleffluent's advice refers to the collection of magical rubies (see page 4) that can enable the heroes to escape from this place; the sphere is the enchanted ruby from this facet. The gift of which he speaks is described under "Shepherd Rings," below.

Shepherd Rings: As the message from *Maleffluent* fades away, a ring of white metal appears on each character's hand. These rings are magical, although their nature may not at first be apparent. The *shepherd rings* are so named because they will help keep the party together.

Whenever one of the heroes finds himself separated from the rest of the party, the ring guides him back to his allies. It does this through a faint pressure that feels almost like a tug. If a character relaxes his arm, the ring gradually (over the course of about one minute) lifts his hand to point toward the rest of the party.

For those who remain together, the rings function in reverse. That is, they try to point the direction of strays.

If the party splits into more than two groups, the rings point toward a position equidistant from the scattered members. If every individual follows his ring's guidance, they all end up together again.

These devices actually have been included in the adventure to help the Dungeon Master. Because of the nature of travel in this realm, a party of adventurers can easily get separated. The Dungeon Master can use the *shepherd rings* to keep them together. In order to serve this purpose, they need not be used only as described above. If a hero does not know which portal his companions have gone through, for example, the ring can nudge him toward the correct one.

The rings can be removed and even discarded by the heroes. If they do so, however, the Dungeon Master should have no sympathy for a character who get himself hopelessly lost.

Using Magic

The first time that the characters cast a spell or employ a magical item while exploring the First Facet, it fails to operate. Instead, the realm absorbs the energy of the effect (so the spell or charge is expended just as if it had functioned normally). The following narrative describes what happens next:

Suddenly, a great stroke of lightning flashes down from the sky and strikes the ruby ground not fifty feet from you. The deafening thunder that accompanies it hurls you to the ground and leaves your ears ringing. In rapid succession, four more crimson bolts zap the ground around you, tossing you to and fro like a toy boat in a ferocious gale. Where each bolt struck the ground, the crystal glows hotly like molten glass. Gradually, these rise up to form pointed crystalline monoliths some fifteen feet tall and five feet thick. These stand at equal points around you, forming a loose pentagonal rampart. They appear to be mere outgrowths of the floor with no visible seam or demarcation.

Attempts to chip, break, or otherwise mark the monoliths fail. These monoliths are the gateways that allow characters to travel to neighboring facets. Details of using the portals appear below.

Exiting the Facet

Although the monoliths are identical in appearance, each leads to a different place in the domain of Aggarath.

In order to open one of the gates, a magical spell must be cast upon it (from a spellcasting character or magical item). As before, the spell is expended but does not have its desired effect. Instead, it causes the red crystal to glow warmly. In this activated state, the crystal opens into a conduit.





The Conduits

Traveling from one facet to another is difficult and sometimes dangerous. Each facet connects to exactly five others by a series of magical conduits. How and where one finds these portals varies from facet to facet, as does the process by which they are opened.

Entering a Conduit: Those who touch an activated monolith discover that it is unsolid. An arm thrust into it tingles until it is withdrawn. Someone who steps into the monolith (or sticks his head into it) finds a scintillating prismatic corridor beyond it. The following narrative should be read aloud to the first player whose character looks beyond the glowing veil of crimson:

Beyond the surface of the ruby monolith is a gleaming corridor that burns brightly with all the colors of the rainbow. Unimaginable energies crackle through the air, raising the hair on your arms and down the back of your neck. The bitter smell of electricity tickles your nostrils and burns your eyes. Some twenty yards away, the corridor ends in a shimmering wall of white light. It looks incorporeal, but you can see nothing beyond it.

Entering one of these conduits is impossible for reflections (those people native to this domain). Only captives of Aggarath, like the player characters, may move into and through a conduit.

Moving Through a Conduit: The corridor feels like glass, although it is impervious to harm. Any character exploring this region experiences a tingle of energy across his entire body until he leaves. Such transits have a detrimental effect on living things, however.

Each character must make a saving throw vs. spell. A failed saving throw indicates that the character loses one level for the duration of the adventure. This effect is treated exactly as the level-draining ability of a vampire or other undead creature. Thus, a 10th-level gypsy who enters one of the conduits emerges from the other end as 9th-level. When a character is reduced to 0-level, his form breaks up and he is absorbed by the domain. Such a character is now an integral part of Aggarath and cannot be rescued by any means short of a wish spell.

Because the level drain is temporary, Dungeon Masters may want to keep copies of players' original character sheets on hand, or discourage players from erasing (and therefore losing all record of) spells, hit points, etc. lost with the level drain.

Lost levels are restored when the characters escape Aggarath and their bodies are magically reconstituted.

A successful saving throw indicates that the hero survived his conduit journey unscathed-this time.

Exiting the Conduit: When someone reaches the wall of light at the far side of the corridor, he discovers that it is indeed ethereal. A hand can easily pass through it. Should someone step through this wall of light, he is instantly transported to one of the other facets.

Because all of the monoliths and conduits are exactly the same (in appearance, at any rate), a character cannot possibly know one from another. As there is no way to determine north or south in this place, the Dungeon Master should assign one of the monoliths to be "number one." Once that is done, the destinations of the others can be determined by counting clockwise around the pentagonal perimeter they form.

Monolith Number	Destination Facet
1	Facet 5
2	Facet 10
3	Facet 2
4	Facet 4
5	Facet 6

When someone steps through the wall of light at the end of the corridor, he is instantly transported to the indicated facet. The events that transpire there are described in that facet's section of this book.

Loose Ends


It is very important that the player characters hear *Maleffluent's* message (and receive the *shepherd rings*) before they leave the First Facet. If they manage to open the conduits before they have done this, the Dungeon Master needs to make a quick alteration to the flow of the adventure. The easiest way to tie up this loose end is to have the message heard by the heroes the first time that they pass through one of the conduits.



The Second Facet

Not joy but joylessness is the mother of debauchery.

—Friedrich Nietzsche,
Miscellaneous Maims and Opinions (1879)

 The Second Facet evolved around a memory from Chardath's childhood. It appears to depict one of the first times the young lord witnessed the debauchery of the gambling and other "entertainments" his mother offered at Castle Spulzeer to line the family coffers. Travelers who explore this facet see the darker side of life, one in which everything appears evil and threatening. All the fear and apprehension that the young Chardath felt before he embraced this dissipated existence falls upon the heroes.

Entering the Facet

Physically, this place looks like a great gambling hall. Though the heroes simply appear in the middle of the room after their journey through the conduit, no one takes note of their arrival.

As the characters mill about, they find any number of activities, ranging from roulette wheels and dice tables to card games and tests of skill. The reflections who inhabit this facet are exaggerated representations of the folk who commonly frequent such places. These include lascivious women, violent men, and all manner of real and imagined dangers.

The following narrative can be read aloud to the players when their characters first arrive in the Second Facet:

You stand in the midst of what appears to be a large gambling hall. Thick pillars rise out of a smooth stone floor to support a white plaster ceiling. Dozens of elegant crystal chandeliers, each worth a small fortune, spread bright light to every corner of the place. Everything else is an expanse of brightly polished wood, glittering metal, and gleaming glass.

A great press of people moves to and fro, seeming to divide their attention between games of chance and the dazzling array of refreshments being offered by wandering servers. The clatter of dice, the ringing of coins, and the shouts of success and failure fill the air with a deafening storm of disorienting sounds.

Although the gambling hall is huge—several hundred feet across—it is not boundless. Anyone who takes the time to explore the dimensions of the room discovers that it is pentagonal, with each side measuring some seven hundred fifty feet in length.

At the center of each wall is a door made of dark wood. Beyond each of these portals is a conduit. Details of how to open the doors and leave this facet appear at the end of this section.

Exploring the Facet

Despite its appearance, this place is not a normal casino, but rather the impression of such a place through the eyes of a child. As such, there are a number of bizarre twists that become apparent as the characters look around.

Shortly after one of the heroes decides to begin gambling or exploring the casino, *Maleffluent* contacts the party again. Details of his message appear toward the end of this section.

Mood and Atmosphere

The gambling hall, like all the facets of Aggarath, is not a real world. Rather, it is a composite of the impressions that Chardath had as a child of the casino that his mother operated within the walls of Castle Spulzeer.

Crowds: The Dungeon Master can play up the strange nature of this place by emphasizing certain aspects. The most obvious of these is the crush of people in the hall. Every movement the heroes make should be described in terms that require them to "push through the press of bodies" or "force your way through a knot of people." There is no privacy in the Second Facet, something that can quickly get on the adventurers' nerves.

Chaos: The Second Facet is never still or quiet, but a constant sea of noise and chaos. The rumble of background conversation is like the continuous roar of surf on a rocky coast. Glasses clink together, chips rattle on tables, dice clatter to a stop, and dealers or croupiers constantly call out odds, card values, and the like.

A creative Dungeon Master can make this an important part of exploring the gambling hall by forbidding the players to speak in hushed tones. This reflects the fact that their characters cannot whisper to each other in so noisy a place.

Distortions: All of the nonplayer characters encountered in the Second Facet are reflections.



As such, they are drawn from Chardath's memories more than from the real world. Their nature is not apparent at the start of the encounter, but it grows more pronounced with the passage of time.

For example, a courtesan encountering one of the heroes might be presented as beautiful and graceful woman when first met. Over the course of the game, she might become more and more wanton and slovenly. In the end, she evolves into a predatory harlot.

Patrons: The myriad people who fill the Second Facet are automatons whose only purpose for existence is to give life to this gambling hall. They cannot be persuaded, either with or without force, to break this pattern. They are interested only in gambling and carousing.

On the same note, the enforcers are programmed only to break heads and keep order in the gambling hall. They can be defeated or driven off for a time, but more of them will appear almost at once.

Gambling

Should the heroes opt to play a game of chance, they are more than welcome to do so. As long as they have coins to toss on the table, the dealers and croupiers are glad to serve them. Credit is not accepted at the gambling tables of Castle Spulzeer.

Adventurers can find any number of entertainments offered here. The most popular three are described in some detail below. Dungeon Masters may also wish to introduce other, more familiar, games of chance.

It is essential that the Dungeon Master keep in mind one very important fact while refereeing this part of the adventure. Put simply, there is no way that the heroes are going to win any money at these tables. The games are all rigged against them. As a child, Chardath was well aware that the odds were always in the house's favor. He did not understand that this was a subtle thing, however, and assumed that everybody lost their money all the time.

Cards: The game of cards played here is called "Three Card Run." In order to play, a character need only seat himself at a table and ante-up one gold piece. Each table has five players and one dealer. A posted sign indicates that a winning hand pays off with odds of 50 to 1. Clearly, a little luck can win a lot of money at this table.

In order to resolve this game, the Dungeon

Master should use a normal deck of playing cards. Other types of cards can be used as well, like the Tarokka deck from earlier RAVENLOFT game products or even the Fate Deck from the DRAGONLANCE®: FIFTH AGE® game.

The rules to Three Card Run are quite simple and very unfair. The object of the game is to end up holding three cards which are in sequence. In a standard deck of playing cards, with aces being low, this might be a two, three, and four, for example. Runs do not wrap around, so a collection of king, ace, and two is not a winning hand.

The game begins with the dealing of a single card face-up to each player. At that point, a player may either drop out or stay in the game. Staying in the game requires the betting of an additional gold piece.

Once these second bets have been placed, those who remain in the game are dealt a second card. At this point, the same choice is offered to them: Drop out or bet a gold piece to stay in the game. Since only three cards are dealt in this game, anyone whose cards are more than one number apart has no real choice but to drop.

Lastly, a third card is dealt to anyone who remains in the game. At this point, any character who holds three sequential cards has a winning hand.

At least, that is how it worked in the real world. In the domain of Aggarath, things run a little bit differently.

No matter what cards the character has, the dealer will always find some flaw in the hand. For example, he might note that the run consists of two black cards and a red one. As such, it is a loser. Of course, the reverse (two reds and a black) would also be true. Similarly, a hand with three sequential cards of the same suit would be disqualified because it lacks diversity.

There is no such thing as a winning hand at this table (or any of the others, for that matter).

Dice: The most common game of dice in the gambling hall, "Double Up" is played with an ordinary pair of twelve-sided dice. These dice must be of two different colors, normally red and black.

Double Up is played at a circular table with five gamblers (known as casters) gathered around. A posted sign indicates a payoff of 10 to 1. While these odds are not as good as the payoff for a game of Three Card Run, they still promise a quick profit-if there were any chance of winning, which there is not.





The Second Facet

To begin a game of Double Up, a character must pay a fee of five gold pieces to “buy in.” This means that he has purchased the chance become a caster, or dice roller. As soon as there are three casters at the table, the game can begin.

Play proceeds counter-clockwise. The caster to the croupier’s right tosses his dice. The value on each die is noted and announced by the croupier (for example, “red seven, black ten”).

After this is done, the next caster (to the first player’s right) does the same. When all the casters have thrown their dice, the croupier examines them for winning rolls.

In order to win at Double Up, a player must exactly match the roll of the caster to his left. For the last caster, this means matching the roll of the first caster. Thus, the roll of “red seven, black ten” is a winner only if the person to that player’s left also throws a “red seven, black ten.” Clearly, a winning throw is difficult enough in Double Up even if the game is not rigged.

If a character should manage to win, the croupier announces that the total of his two dice and those of the caster to his left is an automatic loss. In our “red seven, black ten” example, this means a thirty-four (7+10+7+10).

The Wheel: Playing the wheel is very much like playing roulette. This particular game is called Moonstone, in honor of the glowing sphere that it is played with. The posted odds for a game of Moonstone are 50 to 1.

The wheel itself is a five-foot disc with depressions in it numbered from one to one hundred. The majority of even-numbered depressions are colored white while most odd-numbered ones are colored black. Depressions numbered in multiples of five, whether odd or even, are colored silver; the number 100 is plated in gleaming gold. The wheel’s ebony handle is adorned with an almond-shaped ruby. A betting table with spaces matching the colors and numbers on the wheel stands to the side.

As many as ten people can play Moonstone at a time. Each places a bet of not less than one gold piece on a particular space on the table. There is a space for each number on the wheel and a player can bet on up to five numbers at a time.

Once all the bets are down, the croupier spins the wheel and drops the glowing ball onto it. It takes roughly a minute for the wheel to come to a stop and the moonstone to settle into one of the depressions.

The outcome of the spin can be determined by rolling 3d10. Two of the dice indicate the number generated by the spin of the wheel. The third has no real purpose, but the Dungeon Master should not tell the players that. Care should be taken to make this roll with dice which are of the same color. In that way, the Dungeon Master can read them any way he wishes to make certain that the characters lose their bets. For example, a roll of 1, 2, and 7 can be read as 12, 17, 21, 27, 71, or 72. The **Dungeon Master** will almost always be able to select a number which was not chosen by one of the players.

Once the wheel comes to a stop, the croupier examines the table and pays off any winning bets. (Surprise-there aren’t any!)

If the unthinkable happens and every possible combination of numbers is a winner, the croupier points out that spin was not valid. “Someone has interfered with the wheel,” he will announce. As soon as he says this, a trio of enforcers shows up and grabs one of the gamblers (a nonplayer character). Although he struggles, he is dragged away and quickly vanishes in the crowd. As soon as this commotion dies down, the croupier spins the wheel again.

If another winning roll comes up, the croupier makes another excuse. No matter how many times the heroes believe that they have won, something makes that particular spin of the wheel invalid.

The Enchanted Ruby

The almond-shaped gem set into the handle of the Moonstone wheel is one of the rubies that can help the characters escape from Aggarath. Of course, they have to find a way of getting the stone without upsetting the enforcers who patrol the hall.

Enforcers

A number of large, burly men patrol the Second Facet. The heroes do not notice these brutes at first, although the reverse may not be true. These enforcers are reflections of the guards who kept order in the gambling halls of Castle Spulzeer.

Any time the heroes cause a commotion, they attract the attention of the enforcers. The Dungeon Master determines exactly what sort of actions might qualify; however, any violence or threat of violence will bring a squad of enforcers.

In the real world, the enforcers were normal men. In the eyes of a young Chardath, however, they were hulking brutes. As such, the following description can be read to the players when they first set eyes on the enforcers:





Without warning, a giant of a man suddenly emerges from the milling crowd. His face is brutish and primitive, gray with stubble and almost lost beneath a thick, overhanging brow. He wears bright, almost festive clothing, but dark, ruddy splashes stain it. Whether these spots are wine or something more sinister is impossible to say.

As he moves closer, you notice a heavy wooden cudgel in his hand. Like his clothes, this weapon is darkly stained.

The enforcers strike without warning, attempting to subdue the troublemakers with as little fuss as possible. They do this by raining blows with their cudgels upon the characters.

The game statistics for these brutes are as follows:

Enforcers (3 per character): AC 10; MV 9; HD 1+2; hp 8; THACO 19; #AT 1; Dmg 1 d6 (cudgel); SA stun; SD regenerate; SZ M (6' 7" tall); ML steady (12); Int low (6); AL LE; XP 65.

Notes: SA—On a natural attack roll of 20, an enforcer delivers a potential knockout blow to his target. If the victim fails a save vs. paralysis, he is instantly knocked unconscious for 1d10 rounds. SD—Enforcers can regenerate 3 hp per round, even after death. Only the complete annihilation of the body (via *disintegration*, for instance) destroys them forever.

Personality: brutal, primitive.

As soon as a character loses consciousness (either through an enforcer's stun attack or loss of hit points) an enforcer picks him up, drags the body to the nearest door, and hurls him out. "Escaping the Facet," at the end of this section, details this method of exiting the Second Facet.

Note that gamblers near any battle with the enforcers pay no attention to it. The sea of humanity parts so that they do not interfere with the battle, but that marks the extent of their notice.

Socializing

Another vivid aspect of Chardath's memory of this time and place are the wanton women and lecherous men who frequented Castle Spulzeer. Such folk, commonly identified with gambling halls and similar places, are certainly not lacking here. They are, however, magnified into the





The Second Facet

terrifying things that a young Chardath believed them to be.

Any hero who sets out to find companionship or otherwise socialize with the press of people filling the Second Facet has no trouble doing so. Within five minutes he attracts the attention of a harlot or similar person.

Conversation: If the hero seeks only conversation, he has no problem. While he manages to obtain no useful information, the character probably does not get into any trouble. The only things that these reflections can talk about is the casino, gambling, and similar things. They have no lives outside of this facet and are utterly unable to answer questions or carry on a conversation about another subject.

For example, a question such as, "Where do you go when you leave this place?" is answered with a comment like, "Leave? Oh, I can't leave now, the Moonstone wheel is paying off today!" This type of conversation can prove frustrating at the very least for the heroes.

Romance: If romance with a member of the gambling hall crowd is the adventurer's objective, things go far worse. Chardath well remembers being told that "men and women like that are pure poison!" As a young boy, he took this quite literally.

For ease of reference, such characters are called "courtesans" here, whether they are male or female. Note that these characters have the same game statistics as the ermordenung described in the *RAVENLOFT MONSTROUS COMPENDIUM® Appendices I & II*.

Courtesan (1): AC 10; MV 15; HD 4; hp 25; THACO 17; #AT 1; Dmg nil or 1d2 (fist); SA poison touch, poison embrace, poison kiss; SD immune to poisons; SZ M (5' 8" tall); ML champion (15); Int very (11); AL LE; XP 650.

Notes: Poison Touch-The courtesan's touch is deadly. A successful attack roll requires the target to save vs. poison with a +4 bonus or fall dead instantly. A successful save means the victim suffers 10 points of damage. **Poison Embrace-**Should the courtesan lure a foe into an embrace, the victim must roll an unmodified save vs. poison. Failure indicates death; success results in the loss of 20 hit points. Breaking free of the embrace requires a save vs. paralysis. Male courtesans have Str 18/90, females 18/50; stronger heroes receive a +4 bonus on their roll to break to the embrace, weaker characters a -4 penalty. **Poison Kiss-**If the courtesan kisses a victim on the lips, he must save vs. poison at a -4 penalty. Failure indicates death; success indicates the loss of 30 hit points.

An encounter with a courtesan begins casually enough. The character finds his would-be companion playful, flirtatious, and very charming. The intent of the courtesan soon turns more forward, however, as the reflection tries to lure the character into an embrace and then a deadly kiss.

At no time do any of the casino's patrons pay any attention to the encounter between a character and a courtesan. Cries for help and the like are ignored. Remember, none of these people is anything but an automaton doing what Chardath's memory dictates that they do.

If violence erupts during a character's encounter with a courtesan, enforcers arrive. Almost as soon as they appear, the courtesan vanishes. Following that, the enforcers **beat** the character senseless and throw him out of the gambling hall.

Rogues

A giant gambling hall like this might appear to be a potential treasure trove for rogue characters. There are pockets to pick, card games to rig, and piles of gold coins waiting to be stolen.

Things are not as they appear, however.

Any attempt to steal coins or cheat at a game of chance succeeds. (This is the only way in which one of the characters can win money at one of these games). Less than 1d6 rounds later, however, a squad of enforcers arrives to confront the characters.

These brutes are not satisfied with simply beating up the rogue and throwing him out of the gambling hall. Once the victim is subdued, they strip him of all his possessions (including his clothes!) and haul him to one of the doors in preparation for his departure.

Just before the character is thrown through the door, however, one of the enforcers produces a primitive syringe full of green liquid from a pouch on his belt and injects it into the rogue's arm. The Dungeon Master should instruct the player to make a saving throw vs. poison for his character.

The chemical (or its reflection in the gemstone universe) was designed by a friend of Chardath's mother for use in situations like this. It has the effect of gradually transforming the victim into a snake creature similar to a yuan-ti (as described in the *MONSTROUS MANUAL™* tome). As a child, Chardath was always **told** that thieves are nothing more than snakes! He took this statement literally, and his memory now makes it true.





The transformation takes 1d4 weeks and is very gradual. Each day, the Dungeon Master should present the character with a new and progressively more apparent change. In the end, the character will be utterly inhuman.

A transformed character has the same class abilities that he did as a demihuman and does not gain the yuan-ti's psionic or magical powers. He does experience a loss of 4 points from his Strength score, but gains 2 points of Dexterity. His Charisma is halved. His movement rate becomes that of a yuan-ti (12, slither 9). The character's new reptilian skin gives him a base Armor Class of 8.

High-level curative spells such as heal can halt the transformation. Reversing the process once it is complete requires a powerful spell like wish or polymorph.

Maleffluent

At some point during their time in the Second Facet, the characters are contacted again by *Maleffluent*. He offers them a bit of information about this place and the history of Chardath's family. In addition, he gives them a hint about the location of the enchanted ruby in this facet, trying to direct them toward the glowing moonstone.

The following narrative is *Maleffluent's* message to the party. As before, the Dungeon Master should read it aloud in a shallow, hoarse voice to make it sound ethereal and supernatural.

"You stand in a place of vice and avarice, the source of my master's wealth. Pay no heed to the glitter of gold, for it can do us no good in this realm. Search instead for the light to find that which will aid our escape."

Exiting the Facet

Five doors stand spaced around the walls of the gambling hall. Beyond these doors lie the conduits that link this facet to others.

Like the monoliths in the first facet, the doors are identical to each other. It might be possible for the players to tell one from the other by noting the various gambling tables near each door. Dungeon Masters should not suggest this,

however. It should be allowed only if the players think to ask.

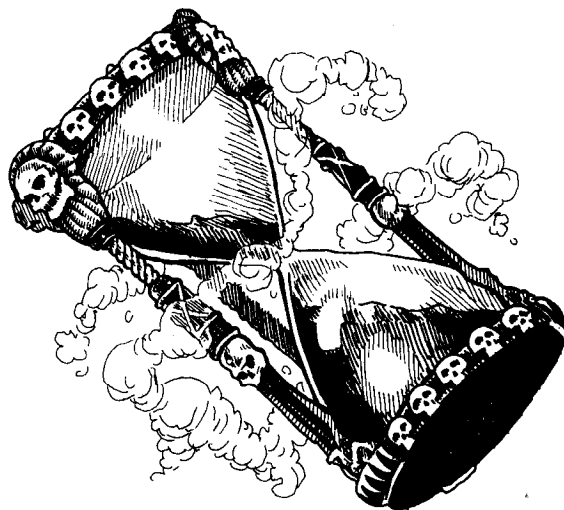
At first, getting through these doors does not seem an easy task. No magic or other effort of the player characters enables them to open one.

The reflections who inhabit this place can open them easily, however. In order to open a door, a hero need only ask a passing reflection to do so. If the character has his hands full or otherwise looks like he can use some help, he should have no problem. However, if he makes no effort to look like he needs help, the reflection tells him to open the door himself.

Alternatively, a character can get himself beaten up by the enforcers and thrown out of the casino. The biggest problem with this plan is that enforcers toss subdued heroes out the nearest door-which might result in scattering the party to different facets. Of course, if a character who is not involved in the fray follows along, he can catch the door and hold it open. In this way, all of the party members can escape through the same door.

The following table indicates the facets to which these conduits lead. The Dungeon Master should designate one door as "number one" and label the rest clockwise.

Door Number	Destination Facet
1	1
2	10
3	7
4	8
5	4





The Third Facet

In time of war the devil makes more room in hell.

-German Proverb



The demilord of Aggarath has always imagined himself a mighty warrior. Chardath Spulzeer would like to believe that his magical battle axe and innate ability makes him the master of any who would oppose him. In truth, his skills and abilities on the battlefield were lacking, but that fact is not reflected in the domain of Aggarath.

The Third Facet appears as a great coliseum where gladiators test their skills against each other. People exploring this region must step into the ring and battle many adversaries.

Warriors of any type find themselves in grave danger here. Chardath sees in their skills the mastery that he longs for but can never attain. Consequently, they must face perils and hazards far greater than those confronting their peers.

Entering the Facet

When the characters first appear in this facet, they find themselves encased in ruby columns. Like flies held fast in amber, they are unable to move or act in any way. All the while, however, they remain alert and conscious of the battles that their companions must fight in the arena.

When the characters arrive in the Third Facet, the Dungeon Master should read the following:



You look out upon a vast circle of black stone and gravel roughly one hundred yards across. A palisade of faintly glowing pillars, each some fifteen feet in height and five feet in diameter, borders this area. Near the center of the black circle lie ten round openings into the ground. You cannot determine, from your position, how far down the shafts go. Plumes of flame rise from these tunnels, spraying thirty feet into the air.

The blood-red sky above this arena spreads across your entire field of vision without any sign of clouds or other irregularities. It looks uncomfortably like a wash of blood.



Suddenly, you realize that your body will not move. After a second of thought, the full extent of this paralysis dawns on you: You are not breathing, and your heart lies still in your chest.

You are encased in one of the crystal pillars.



Each of the characters is indeed trapped within one of the cylinders. They cannot tell whether they are side by side or scattered around the circle. While the characters may notice (if they ask) that the other pillars all have dark shapes trapped within them, no one can identify any of these images. A successful Intelligence ability check, however, enables a hero to notice that some of the forms trapped in other pillars are probably not human, demihuman, or humanoid.

Mood and Atmosphere: While the characters are trapped in the pillars, the Dungeon Master should focus on their isolation, allowing no communication between players and emphasizing their confinement and helplessness.

Characters who are claustrophobic or suffer from taphephobia (the fear of being buried alive) and other such handicaps should be adversely affected by their entombment. Such characters must roll fear, horror, or even madness checks at the Dungeon Master's discretion.

Once a character is released from his prison and forced to engage in combat, the mood of this scene should change. At that point, it becomes one of sheer brutality and individual combat.

Exploring the Facet

Characters begin their time in the Third Facet trapped in one of the ruby pillars. Sometime afterward, they are released from the pillar and forced to defend themselves in combat against a deadly foe. Afterward, the character returns to his prison to wait for his next fight.

Before the Duel

While inside the pillars, a character can do nothing at all. Magical or psionic abilities, whether organic in nature or generated by some object, simply do not function. It is therefore impossible for a trapped hero to explore the Third Facet.





Maleffluent

While the heroes are imprisoned in the crystal pillars (either before the duels start or while they are in progress), the voice of *Maleffluent* comes to them again. The Dungeon Master should read aloud the following narrative in a hoarse whisper:

"You have been trapped—flies in amber, gems in their settings, animals in their pens. Your only escape is the fire of battle. But beware, triumph can be defeat in the arena of Aggarath."

The Duel

After a few minutes of isolation, one of the characters is released from his prison. The following text can be read aloud to the player:

After what seems like an eternity of immobility, you notice a change in the pillar that encases you. With each passing second it becomes more transparent. A feeling of warmth surrounds you and flows over your body. In the next instant, you find yourself free of the pillar. Now you stand just before it, atop the barren expanse of the black circle. The pillar in which you were trapped stands behind you now, empty and glowing faintly.

At this point, the character has a few seconds to look around. Unfortunately, there is not much for him to see.

The Black Circle: The floor of the arena is a glossy black stone similar to obsidian and covered with an inch or so of fine, black gravel. The gravel pieces range in size from sand particles to two-inch stones. It is impossible to break or mar the glossy surface.

However, if a character clears an area of sand and delivers a solid blow to the surface of the black disk, he can summon the image of Marble. She appears trapped below the surface, just as she did in the First Facet.

The Pillars: The ruby pillars that ring the obsidian disc prove just as invulnerable as the black circle. They are fifteen feet tall, five feet in diameter,

and suffused with a faint red glow. Inside each pillar (with the exception of the one in which the hero was recently trapped) rests a dark figure. Most appear humanoid in shape, but a few are more unusual. Each pillar feels cool to the touch and very slick.

Anyone who tries to escape from the circle by climbing over the pillars discovers another identical arena on the other side. In actuality, dropping into that arena sends the character right back to the first. One cannot escape so easily.

The Shafts: A ring of ten circular shafts lies sunken into the center of the black disc. No one standing on the surface can judge the depth of these wells. A plume of fire spews forth from each shaft, stretching high into the air.

Half of these flames are very dangerous, while the other half are harmless illusions. In fact, the illusory fires mask the conduits that lead out of this place. Standing near each flame reveals their nature—the real ones produce considerable heat.

Anyone cast into one of the true flames is consumed by the fire. Magical spells and other protections do no good; the character is simply swept out of existence by an effect similar to a *disintegrate* spell. He is lost forever and cannot be resurrected or reincarnated.

A character who plunges into one of the illusory fires finds himself in a conduit out of the Third Facet. See "Exiting the Facet," below.

The Enchanted Ruby: If any of the characters casts a *detect magic* spell while in the Third Facet, he discovers a small, red three-sided gem half-buried in the gravel of the arena floor. This is one of the magical rubies that the heroes need to escape from Aggarath.

The Challenger: Shortly after the character finds himself released from his pillar, another creature is thrust into the arena. Unlike the player character, this being is a reflection and exists only to do battle. Thus, any attempt to reason or negotiate with it fails.

The player character (and each of his companions) must fight a progressively more difficult series of enemies. Every visitor to the arena fights the same array of monsters, although some individual creatures prove tougher than others. The following list indicates the opposing monsters in order of appearance:

- | | |
|---------------|----------------|
| 1. Orc | 6. Minotaur |
| 2. Gnoll | 7. Werebear |
| 3. Bugbear | 8. Lizard King |
| 4. Ogre | 9. Umber Hulk |
| 5. Cyclopskin | 10. Ettin |





The Third Facet

Thus, the character first finds himself facing an **orc** in one-on-one combat, almost certainly an easy match for any of the heroes. The second battle takes place against a **gnoll**, then a **bugbear**, and so on until the character must single-handedly battle an **ettin**.

Once he battles all ten creatures, the character returns to his crystal prison to wait while his comrades fight their own series of one-on-one contests. (At his discretion, the Dungeon Master may have the party members fight each round of duels simultaneously to speed the process along. A character cannot, however, participate in any battle but his own.)

During each duel, the roar of a crowd fills the air. Though there is clearly no sign of anyone else present in the facet (save those frozen in the pillars), every solid blow meets a roar of approval, every close call elicits a gasp of alarm, and the final resolution inspires a cascade of cheers or boos. The phantom spectators have no effect on the battles and characters cannot interact with them in any way.

Enemy Statistics: Appendix Two of this book lists statistics for all the opponents the characters face in this facet. The creatures have no special abilities beyond those described. They do, however, vary in strength according to the character class of their opponent.

Although each character combats the same monsters, these battles are not the same for all characters. Physically weaker characters face weaker opponents (even though a hero might have spellcasting or other abilities that more than compensate for his lower hit point total.) The hit points of the monsters are scaled according to the type of Hit Die used by their opponent. Thus, a monster facing a wizard has 4 hit points per Hit Die because wizards use four-sided Hit Dice. Following this scale, monsters fighting rogues have 6 hit points per Hit Die and those battling priests have 8 hit points per Hit Die.

Finally, monsters opposing warrior characters have 10 hit points per Hit Die, even though a monster normally has 8-sided Hit Dice. Chardath's latent jealousy of those more skilled than he has made the Third Facet especially deadly for those who live by the sword.

After The Duel

A duel can end in one of two ways: victory for the hero or triumph for the monster. There are no draws or stalemates in the arena of Aggarath.

When an opponent falls in the arena, the victor is responsible for disposing of his body. This means tossing it into one of the fiery wells where it is destroyed. If a hero does not do so with the body of a slain enemy, the spectral crowd will begin to chant "feed-the-fire!" over and over again. If the hero still fails to act, the chant becomes a sea of boos, and the body of the monster fades away. Refusing to incinerate one's enemies has no further repercussions.

The corpse of a fallen enemy reflection has no weight at all. Thus, even the frailest mage can drag the body of a slain ettin over to one of the wells and toss it in.

Hero Victories: If a hero wins a battle, he remains in the arena to face another opponent. This continues until he faces the ettin. Should he defeat the ettin, the character finds himself returned to his ruby pillar. There he waits for an extended period of time, watching other creatures battle in the arena through the red haze of his prison.

Some time later (a few hours at any rate), the hero is returned to the arena for another round of battles. During his imprisonment, he has no chance to heal or otherwise recover from the last battle he fought. Time is at a standstill for those trapped inside the pillars. A hero therefore begins his next round of battles in exactly the same condition that he ended his last one.

Monster Victories: **Should** a hero lose to a monster, the creature throws his body into one of the fires. If he lands in one of the real infernos (50% chance, less at the Dungeon Master's discretion), that is the end of him; if he falls into one of the conduits, his life may be spared. Should another character reach his body while the spark of life still burns within it, first aid or magical healing can be employed to save him.

Exiting the Facet

The only way out of the arena is through the illusionary flames that spring from half the wells. Each shaft serves as the entrance to a conduit.

The following table indicates the facets to which these conduits lead:

Shaft Number	Destination Facet
1	6
2	4
3	12
4	8
5	11





The Fourth Facet

A story has been thought to its conclusion when it has taken its worst possible turn.

-Friedrich Dürrenmatt,
"2 1 Points," *The Physicists* (1962)



The Fourth Facet originates from a storybook read to Chardath as a child. This place is a reflection of that story and the impression it had on him. Thus, those who enter experience the nightmare world of a frightened child.

This facet features the twisting labyrinths of the dragon's cave in which the story took place. Here, travelers must confront something not found anywhere else in the Demiplane of Dread: a dragon. The beast is not a real dragon, however, for Chardath has never seen such a creature. Instead, it is an imagined terror created from all the stories he has heard over the years. Because of this unusual nature, the dragon is far more terrible than any real dragon would be. And that is terrible indeed.

Bards, gypsies, and the like find themselves especially targeted by this place. They are storytellers, and this is a region formed from stories. While their skills may ultimately win the day, the ordeal is dangerous and may claim the life of one or more such characters.

Entering the Facet

When the heroes first enter this facet, they find themselves in the midst of a narrow tunnel that cuts through what appears to be normal stone.

The following narrative can be read aloud to describe this place to the players:

You find yourself standing in the middle of a long tunnel that seems to have been hewn from rock. The shaft around you is more or less circular, with a diameter of some twenty or twenty-five feet. The walls, floor, and ceiling are jagged and rough. Patches of glowing lichen giving off a pale red light provide the only illumination.

The blistering hot air feels so thick that it seems to flow past you like boiling water. The dense, biting odor of sulfur scratches your nose and eyes. Each breath seems to set fire to your lungs and threatens to gag you.

The characters might put forth any number of theories to explain where they are, most probably speculating that they are inside the vents of an **active** volcano. That is not, however, the case—they have simply arrived in the type of place young Chardath believed a fire-breathing dragon would live.

Mood and Atmosphere

This part of the adventure can be run very much like a traditional underground dungeon. The Dungeon Master should play up the heat and heavy air in descriptions. Even casual exertion, like walking through the labyrinth, should be described as tiring and taxing. Hard physical activity requires the characters to rest periodically in accordance with the following table:

Constitution	Rest After
1-5	1 round
6-10	2 rounds
11-15	3 rounds
16-20	4 rounds

Thus, a character with a Constitution score of 12 can fight a monster for three rounds, but then must spend one round catching his breath before continuing. Magical resistance to heat and fire can double a character's resistance to fatigue, but cannot eliminate it.

Exploring the Facet

Upon first entering this facet, the characters find themselves exploring the labyrinth of tunnels that surrounds the dragon's lair. Later, they come face to face with the dragon himself.

The Labyrinth

No map is provided for this maze of tunnels and passages. The reason: No matter which way the characters opt to go, they eventually come upon the lair of the dragon.

The physical description of the tunnel at the start of this section applies more or less to the whole complex. All of the shafts are nothing more than hard stone smothered in choking air and illuminated by patches of glowing lichen.

Twists and Turns: The heroes **almost** certainly will look upon this place as a region that must be carefully mapped lest they get turned around and become hopelessly lost. In fact, if the characters have a compass or other navigational aid, they may be quite confident in the accuracy of their map.





The Fourth Facet

However, traditional means of navigation do not function in this facet of Aggarath. If the heroes take a compass reading, then take another one after a few minutes have passed, they are likely to get two wholly different results.

In addition, the labyrinth is not constant. This state is best explained with an example. Assume that group of heroes leave a T-intersection and walk down a length of tunnel. After a turn of travel, they come upon a dead end. Turning around and retracing their tracks, they might very well find that the T-intersection has now become a four-way intersection or even another dead end.

As the heroes travel through the labyrinth, the Dungeon Master should roll on the following table after each turn of travel. The result will tell them what they have come upon.

1d12	Roll	The tunnel . . .
	1	continues straight
	2	turns right
	3	turns left
	4	continues straight
	5	forks (Y-intersection)
	6	meets another (T-intersection)
	7-8	crosses another (4-way intersection)
	9	branches left (a T-intersection)
	10	branches right (a T-intersection)
	11	continues straight
	12	comes to a dead end

For example, the characters begin in a length of tunnel and can opt to go left or right (or north or south, east or west, or whatever directions they decide to use). After one turn of travel through the rough stone tunnel, the Dungeon Master rolls 1 **d12** and gets a 12. The tunnel has come to a dead end. The heroes turn around and retrace their steps. After another turn of travel (which would, in the real world, bring them right back to where they started) the Dungeon Master rolls again. This time he gets a 7, indicating a **four-way** intersection. So much for their maps.

Marking the Path: The heroes might try to mark their progress through the labyrinth in any number of ways. They could make chalk marks on the wall, unravel string behind them, leave a trail of beads on the ground, and so on.

But virtually any technique that they employ fails utterly. A trail of beans leads right back to where it began, except that the tunnel does not look the same when the heroes get back to their starting point. No one, however, ever sees the labyrinth change.

The only way in which a section of the labyrinth can remain intact is for the party to leave a living person behind. This choice does hold hazards, however. If a group of heroes leaves someone behind and travels more than one turn away, the space between them can change. If this happens, the party could be split up and may have a very difficult time getting back together (though the **shepherd rings** can help).

Encounters: In the storybook upon which this facet is based, the tunnels surrounding the dragon's cave were filled with deadly monsters. The very mountain itself was alive and creatures like stone golems stepped out of the walls to attack the hero.

As the characters explore the labyrinth, they too face some of these perils. Every third turn of travel in the labyrinth elicits a monster attack. Like the creatures in the arena (the Third Facet), these monster reflections are mere automatons. They exist only to attack the heroes and do battle with them. Attempts at negotiation, bribery, intimidation, or the like fail utterly.

The Dungeon Master should roll on the following table to determine the type of monster encountered by the party:

1d8	Roll	Monster Encountered
	1	Earth elemental
	2	Sandling
	3	Galeb duhr
	4	Stone golem
	5	Gargoyle golem
	6	Stone guardian
	7	Lava mephit
	8	Xorn

All of the creatures on the above list are detailed in Appendix Two of this book. These monsters appear without warning, no matter how large they are or how impossible that might seem. The heroes can never surprise them, although the creatures may well surprise the party.

Should the heroes defeat a monster and then return to the place where they fought it, the body is gone. The same holds true for the remains of heroes left behind. When the labyrinth changes shape, these poor folk are destroyed forever.

Maleffluent

After the heroes have finished their first battle with the creatures of the labyrinth, **Maleffluent** contacts them. His message is as follows:





"My friends, your efforts to free us are humbly appreciated. Your exploits form the stuff of legend and surely will be recorded in the greatest tomes of history. Together, we shall triumph over he who rules this place."

Escaping the Labyrinth

After the characters fight a few battles, the Dungeon Master should move the party through a length of tunnel that comes to a dead end. The following narrative can be read aloud:

You come to a point where the tunnel ends suddenly in wide cul-de-sac. The walls are black with soot and oddly smooth, as if they were made of freshly cooled magma or had recently been half-melted.

Looking around, you notice two things. First, the tunnel behind you has vanished. A solid rock wall stands where only seconds ago you walked.

Perhaps more importantly, however, is the fact that the ceiling of this chamber has a round hole some five feet across set in its center. Beyond this jagged opening is a ruddy glow that looks as if it were created by a smoldering forge or a large bonfire.

At this point, the labyrinth is closed off. The heroes may not return to the twisting tunnels. They have no choice but to continue upward, facing whatever lies beyond the natural skylight, or to eventually die of starvation in their little chamber of stone.

Climbing through the skylight should not present too much difficulty. The ceiling rises about twenty feet at this point. Heroes might employ any number of techniques to anchor a rope or otherwise create an escape. The walls, made of normal stone, can be scaled easily by a talented thief.

The Dragon's Lair

When the first character manages to stick his head through the ceiling hole and see the chamber beyond, the Dungeon Master should read the following text aloud:

You emerge in the base of a vast crater easily large enough to hold a small village. The walls rise hundreds of feet into the air before throwing themselves wide to the alien sky above. Beyond the rim of this great caldera opens a ruby red sky, across which lazy black clouds drift slowly.

The floor of this enormous canyon is covered with an unimaginable horde of treasure. Chests of gems and jewels lie haphazardly scattered upon a sea of gold, silver, and platinum coins. Gleaming swords, shining axes, and a veritable arsenal of other weapons are scattered randomly about. Shields, helms, and suits of armor round out a cache of a value seemingly beyond reckoning.

And coiled atop all this treasure is exactly what one would expect to see: a great dragon.

From snout to tail, the beast measures no less than one thousand feet. His crimson scales look thick enough to turn cannon fire and the razor edges of his cruelly hooked claws gleam in the glow of the endless treasure.

The eyes of the great beast are closed and his breathing is slow and regular. Each time he exhales, a roaring gale of scalding air rushes past you, providing some hint of the deadly fires that must burn within this monster.

Although the dragon appears to be sleeping, you cannot escape the feeling that he knows you have entered his domain.

The players are likely to react in several ways to the appearance of this dragon. Those who are familiar with the RAVENLOFT setting may balk at the sight, for nowhere else in the Demiplane of Dread has anyone seen such a creature. Those familiar with more traditional AD&D® settings certainly might be taken aback by the size of the creature—even the great dragons of Krynn do not reach half the size of this monster. They may well assume that the dragon is some sort of an illusion. This can be a fatal mistake.

The heroes might attempt a variety of actions at this point.

Attacking the Dragon: If the heroes are brave (or foolish) enough to initiate a battle with the dragon, they get one free volley of attacks. After that, the adventure continues under "The Dragon Attacks," below.





The Fourth Facet

Talking to the Dragon: Verbal negotiation simply does not work. The dragon wakes up and has no interest in anything but annihilating the intruders. The adventure continues under “The Dragon Attacks,” below.

Stealing Treasure: Thieves, gypsies, and their ilk are likely to be smitten with greed when they see all the treasure lying around. Just about anything listed on the treasure tables in the *DUNGEON MASTER® Guide* is hidden away somewhere in this trove.

Any attempt to steal something from the dragon’s horde requires both a move silently and a pick pockets check. These rolls are modified depending upon the type of item the thief is trying to obtain:

Type of Object	Check Modifier
Coins	-10%
Gems	none
Art Object*	-20%
Potions and Oils	-10%
Scrolls	-10%
Rings	-5%
Rods and Wands	-15%
Staves	-40%
Books and Tomes	-10%
Clothing**	-20%
Bags and Bottles	-10%
Dusts and Stones	-5%
Household Items and Tools	-30%
Musical Instruments	-50%
Armor	-30%
Weapons, Shields, and Helms	-25%

* Includes magical jewels and jewelry.

** Includes magical cloaks, robes, boots, gloves, and helms.

These modifiers reflect the difficulty of obtaining an item without making a sound or otherwise awakening the dragon. Both the nature of the item itself and the likelihood that its removal might upset nearby items are taken into account. Thus, stealing a handful of gems is fairly easy, while getting hold of a suit of armor carries significant risk.

Whether or not the thief rolls successfully, he is assumed to have gotten his hands on the item. As soon as the checks are rolled, the Dungeon Master should roll on the appropriate tables in Appendices 1 and 2 in the *DUNGEON MASTER Guide* to determine the specific article the thief has obtained. In the case of coins, the thief can pocket 6d6 coins for each pair of checks made.

If the thief succeeds at his checks, the party can continue exploring the lair. Should the rogue fail, however, the adventure immediately proceeds to “The Dragon Attacks,” below.

Sneaking Away: The heroes may well want to avoid encountering the dragon altogether. This is a perfectly sensible action, and one that will fail utterly. The strategy is not, however, without its benefits. If a hero or group of heroes tries to slip away unnoticed, they experience a potentially life-saving encounter.

After letting the characters get their hopes up about the success of their escape attempt, the Dungeon Master should pick out the clumsiest individual in the party (usually the one with the lowest Dexterity score) and read the following:

You have managed to put a good deal of distance between yourself and the dragon. This is not an easy task, however, for you must take every footstep with the greatest care to avoid brushing over a pile of treasure and giving yourselves away.

Just when it seems that your plan may be working, the ground beneath [character name] shifts and buckles. He vanishes from sight, plunging into an unseen hole in the floor of the chamber. In his wake, a loud crash of metal fills the chamber. Coins cascade into the hole behind him and suits of armor topple onto the hard stone.

At this point, the character who fell through the hole experiences the events presented in “Exploring the Lair,” below. The other characters must deal with the events described in “The Dragon Attacks.”

Exploring the Lair: Characters who choose to explore the lair discover a very valuable secret. After a round or so of exploring, the Dungeon Master should randomly select one of the party members and read his player the following text:

After a few minutes, your gaze falls upon something. Nearly hidden behind a large chest of coins lies a circular opening in the floor. Unlike the entrance that brought you into this place, it is perfectly round and very





smooth. Beyond it you can see only darkness, however, so you cannot determine whether you are better off on this side of that mysterious portal or not.

Beyond the black circle opens a spherical chamber some ten feet in diameter. It is unlighted, so the heroes must find some way to illuminate it. As soon as they do, however, the Dungeon Master should read the following text:

You stand in a most unusual place. The walls are polished smooth, making a perfect sphere save for the hole through which you entered. In the center of the room, suspended in mid-air, floats a large tome. Its covers are thrown wide and the exposed pages are nearly filled with an intense, narrow scribble. As you watch, a quill pen busily races to add new words to those already written. With a jerk, the pen completes the last word on the page and pulls away. An unseen hand turns to the next page and the pen plunges at once back into its work.

Assuming that the heroes try to read the text in the book, they discover that it narrates their adventures in the Fourth Facet. Everything that they have done since they came into this place is recorded in minute detail. Even dialogue and, in many places, individual thoughts are faithfully recorded. Curiously, every character reads the text as his own native language.

After the heroes have had a few seconds to marvel at the book, the pen writes the following words on the page:

*"At long last, the smell of the heroes drifted through the thick air to the great wyrm's nostrils. He sniffed tentatively, drawing in a great gust of air with the force of a hurricane, and his burning eyes sprang open. A gaze of unmitigated evil and insatiable hunger began to search the lair.
"The great dragon, Tyravinnorr, was awake."*

As each of these words appears on the page, the event described takes place in the cave. At this point, the adventure continues as described in "The Dragon Attacks," below.

The Dragon Attacks

Many occurrences can trigger an attack by the dragon. Some of these are described above, but considering the uncanny knack that player characters have for getting themselves in trouble, doubtless every group of adventurers will find its own unique method of waking the dragon.

The first round of the dragon's wrath is described in the following narrative:

*With a roar that threatens to bring down the walls of the cave, the great dragon leaps into the air, beating his powerful wings and fixing his searing eyes upon you. A mouth lined with dozens of spear-like teeth gapes wide, spilling a wash of crimson and amber light into the crater.
"Intruders!" cries the immense beast in a voice that echoes like thunder. "Thieves! Your pitiful lives are at an end!"
With that, it unleashes a plume of fire that knifes through the air as if spewed from a volcano. Where it touches gold and silver coins, they instantly melt and run like water. Where it brushes the exposed stone, pools of bubbling magma spring immediately into being. Who can say what effect such an inferno might have on human flesh?*

After reading this text, the Dungeon Master should instruct every character to roll a fear check to determine the effect of the dragon's fear aura. All fear checks made in response to the dragon Tyravinnorr suffer a -8 penalty.

Fighting the Dragon: Tyravinnorr's abilities approximate those of a red dragon (great wyrm) with double hit points and double damage. (To keep play simple, Tyravinnorr cannot cast spells.) His statistics have been summarized in Appendix Two of this book; however, Dungeon Masters are encouraged to also read the information about dragons presented in the *MONSTROUS MANUAL* volume.

The battle with Tyravinnorr should combine the best elements of high fantasy with the terror of facing an unstoppable foe. Anyone fighting this beast should realize quickly that there is almost no chance of defeating him.





The Fourth Facet

The characters are free to grab and make use of the various swords, wands, and so forth lying about the cave. Each round that a hero does nothing else, he can roll once on the magical item table of his choice in the *DUNGEON MASTER Guide*, thereby picking up a weapon, potion, scroll, or other object. With luck, he might find an item that can help fend off the dragon's attacks.

Defeating the Dragon: There are two ways in which the heroes might manage to slay this incredible dragon. One is far more practical than the other.

The adventurers could just possibly defeat the dragon in combat. This seems very unlikely, but strange things do happen in role-playing games. They are heroes, after all.

A more likely way of surviving this encounter involves the magical quill that is recording the actions of the characters in the great book (see "Searching the Lair," above). If one of the heroes thinks to seize the pen and write in the book, he can actually shape what happens in the battle. A few restrictions, however, can make this solution more difficult than it seems.

First, the character who uses the pen must write a believable ending to the story. Scribbling down the words "and then the dragon fell over dead" just does not work. As soon as an improper ending is written, the words fade away and the pen yanks itself free to begin scribbling again.

If, on the other hand, one of the heroes is about to fire an arrow at the wyrm, the author could write "the well-aimed shot pierced the monster's eye and buried itself in his brain, killing him instantly." The Dungeon Master determines exactly what wording works, but it is important that the words in the book be combined with actions taken by other members of the party.

The Dungeon Master can also assign a chance, based on character class, that the ending written by the hero is acceptable. Not every hero, after all, has equal ability to tell a good story. The character should roll a Wisdom ability check; all characters other than bards, gypsies, or other natural storytellers make the roll at a -4 penalty. Especially inept storytellers might suffer an even greater penalty, as determined by the Dungeon Master and the nature of the ending being written.

As soon as the heroes defeat the dragon, he crashes to the ground with tremendous impact. The force throws the characters into the air and threatens to shatter the mountain.

Finding the Book: If the heroes did not discover the hidden grotto and magical book before fighting the

dragon, one of them should do so during the battle. At some point, one of the heroes (chosen at random or by the Dungeon Master) stumbles upon the hole just as described in "Searching the Lair," above.

The Enchanted Ruby

The magical stone for this facet is hidden among the dragon's treasure. Finding it before slaying the wyrm is almost impossible without magical help. A character searching for the ruby without some supernatural aid has a 1 in 20 chance of finding it for every hour spent searching. If the dragon has not yet been defeated, the search awakens him.

When the treasure and everything else vanishes (see "Exiting the Facet," below), the ruby remains behind. Anyone who states that his character is looking for the gem need only pass a Wisdom ability check to locate it.

The Fourth Facet ruby is a tetrahedron about the size of a four-sided die.

Exiting the Facet

Defeating the dragon does not automatically enable the characters to leave this facet. No exits from the dragon's lair exist, and efforts to climb the sides of the crater fail (the characters just never seem to reach the top).

However, as soon as someone writes the words "The End" or their equivalent in the book, the way out becomes obvious. As those words are written, the dragon, its lair, and the whole of the treasure trove fades out of existence. (Note that this works only after the dragon is defeated.) Any items or valuables the heroes might have picked up **here**—except the enchanted ruby—are also gone. If a character took one of the dragon's bags or other containers and put items of his own in it, those items disappear as well.

In place of the lair, the heroes find themselves standing in a pentagonal room with a perimeter of some two hundred fifty feet. At the center of each wall stands a glowing portal that leads into a conduit beyond. The following table indicates the facets to which these portals lead:

Portal Number	Destination Facet
1	1
2	2
3	8
4	3
5	6





The Fifth Facet

Here's to woman! Would that we could fall into her arms without falling into her hands.

-Ambrose Bierce



his facet shows Chardath's love for his sister and hatred of all other women. Here, travelers see a reflection of the domain lord's first true love, Esmerel, who scorned him and broke his heart. The terrain resembles the garden in which Chardath would meet his beloved.

Marble's body-or a reflection of it, at any rate-is also here. In all this terrible land, only the memory of Marble is innocent and pure. She lies on a plush bed, the region around which feels comforting and safe.

Females who travel into this land become the victims of Chardath's attention. In his mind, only Marble is sweet and virtuous. All other women pale in comparison and must be destroyed.

Entering the Facet

As soon as the characters make their way into the Fifth Facet, the Dungeon Master should read the following text aloud:

You have found your way into the heart of a garden teeming with flowers, shrubs, and vines of every description. A variety of sweet odors perfume the air, some so delicate that they pass almost unnoticed, others cloying and overwhelming. Tiny insects and humming bees move about, apparently uninterested in you as they go about their labors.

One could easily believe that you had found your way home again, except for the fact that this garden stretches languidly out beneath a blood red sky.

Mood and Atmosphere

At first, the Dungeon Master should portray this place as an idyllic one. The flowers all smell good, the temperature is warm and pleasant, and the insects don't sting. The very fact that there is nothing wrong here may well scare the average adventurer to death.

As events progress, the garden can become less kindly. One of the characters might prick himself on a thorn. A little later on, the insects might start to sting and bite, becoming truly bothersome. In the end, when Esmerel attacks, the plants themselves become deadly enemies.

The same holds true of the Ladies of the Garden, young women who inhabit the garden of Aggarath (see their complete description at the end of this section). They begin as harmless, sylvan beauties similar to nymphs. Their voices are delicate and musical, their eyes bright and attentive, their every gesture alluring and enticing.

As the hours pass, however, they grow gradually more sinister. Although their physical form remains unchanged, the Dungeon Master can describe them in harsher, more stark tones. By the time they reach the zenith of their evil, they can be likened to hunting cats and other dangerous but beautiful animals.

Exploring the Facet

As the characters look around the garden, they find that it seems to go on forever. As with so many other places in this domain, it does not really matter which way the party goes because the facet is the same in all directions.

Ladies of the Garden

After the characters have explored for a few minutes, the Dungeon Master can introduce them to the inhabitants of this place. He should single out one of the characters, preferably a male with high Charisma and an eye for the ladies, and read the following narrative aloud:

A sudden movement catches your eye. Just ahead, through a tangle of vines spotted with delicate indigo blossoms, you notice the slender silhouette of a beautiful woman. The instant that your gaze touches her slender shadow, however, she sprints away, moving with the swift agility of a deer through the lush foliage.

If the hero acts quickly, he can give chase to the young woman. The character has time to sound an alarm, but if he pauses for more than that, the girl escapes.



The Clearing

Assuming that the heroes pursue the woman, they find their quarry far too fast and elusive to catch easily. She knows the garden too well and is as sure-footed as a cat.

After a few minutes of flight, however, she leads the heroes to the center of the garden (insofar as a boundless place can have a center). If the heroes do not chase the woman, or if they decide to abandon the pursuit, they come upon the clearing through their wanderings.

The following narrative describes what the characters find at this point in the chase:

The young woman darts about, seeming to leave no trace of her passage through even the thickest foliage. Still, your determination appears to be paying off. You are just about to overtake her when she plunges out of the garden and into a wide circular clearing.

This place is even more beautiful than the rest of the garden, if that is possible. At its center stands a delicate bed carved of slender white wood and draped with an ornate silk canopy. All of the flowers on the plants ringing the garden face inward here, looking like eyes that cannot turn away from the elegant bed.

As soon as the heroes hear this description, the girl stumbles and falls. This event gives them a chance to catch her before she can get to her feet and run away again.

If they were not chasing the young woman, they come across her here. She is carefully plucking flowers and adding them to a bouquet she carries. Her attention is focused on her task, so the heroes can prevent her from running off.

Should one of the characters take the time to examine the bed, he discovers that a beautiful woman lies on it. She is Chardath's sister, Marble, as she appeared before her murder. The following description can be read aloud when one of the heroes looks beneath the canopy:

Beneath the silken folds of the canopy lies the slender body of a lithe young woman. Her hair is long, straight, and coal black. Her delicate features are set carefully in an almond-shaped face of milky skin. Her

hands rest folded across her chest, almost as if she were lying in a coffin.

She wears an elegant white nightgown, sewn from lace so fine that it could almost be mistaken for spider's silk. A band of silver encircles her brow, holding an odd-shaped ruby upon the center of her forehead.

Conversations With the Lady

If the characters are not complete barbarians, they eventually should be able to win the trust of the woman they pursued. Like all the Ladies of the Garden, she is shy but very trusting in her lawful good phase. She eagerly spins the following tale for the characters:

"I am sorry that I ran off," says the young lady in a musical voice, "but you frightened me. I thought, perhaps, that you were servants of Esmerel. I feared that you had come to kill me and harm the sleeping princess.

"Now that I know the truth, I will call my sisters. We shall tend to your wounds and make you comfortable. But you must be careful: If Esmerel learns that you are here, she will come for you."

In the wake of this conversation, the young lady indeed calls for the other Ladies of the Garden. She does so by giving a sweet bird call that carries musically through the air. Over the course of the next few minutes, another four women emerge. Some are fair and some are dusky, some have auburn hair and some are graced with strawberry tresses. The only thing that the Ladies of the Garden have in common with each other is that they are all stunningly gorgeous.

Casual conversation with them reveals that they are simple folk. They live in the garden, picking flowers, eating the fruits that grow here, but do no work of any sort.

The Sleeping Princess: The body of Marble, whom the Ladies call the "sleeping princess," lies on the bed at the center of the clearing. If the heroes have experienced the events of the adventure *Castle Spulzeer*, they should recognize her. If they have not, they may have seen her beneath the ruby surface of another facet (probably the first or seventh).



Marble cannot be awakened. The Ladies of the Garden oppose any attempt to move or disturb her. They feel it their duty to protect the sleeping princess until she wakes up. If they must, they attack the heroes (no matter what their alignment) to protect their charge.

The Enchanted Ruby: The gemstone upon Marble's brow is the enchanted ruby of this facet, a five-sided stone. The Ladies will not allow the heroes to take it, however, and turn on them if it is stolen.

Esmerel: If the heroes ask about Esmerel, they hear all sorts of terrible things about her—most of them untrue. Some of the Ladies say that she has six arms and devours the flesh of the living. Others insist that Esmerel is beautiful, but that her kiss is death itself. One asserts that she can transform herself into a giant spider and poison her enemies with a lethal bite. The Dungeon Master can add other descriptions to this list, but each should clearly hint at a female monster the characters may know about (a medusa, for example). The only type of description they should not hear is the correct one: Esmerel is a harpy.

Another consistent aspect of the stories is that Esmerel will come for the heroes as soon as she knows they are in the garden. How long this might take, none of the Ladies can say.

Time Passes: The heroes should have the chance to spend a few hours in the company of the Ladies. During this time, they are treated like kings. Any wounded characters receive special teas that heal 1d8 points of damage. At every turn, the Ladies are helpful and sweet. If any of the heroes seems the least bit open to a romantic encounter, he finds no resistance from the beautiful Ladies of the Garden.

Throughout the party's visit with the Ladies, the Dungeon Master should describe them in terms that will lead the players to believe they are nymphs, **dryads**, or other sylvan creatures. At no time should the heroes be given any reason to suspect the Ladies of the Garden might be dangerous foes. The Dungeon Master can reinforce this facade by role-playing them as timid, shy, and demure in all their dealings with the visitors.

If the heroes mention that they would like to find a way out of the garden, the Ladies look confused. They know of no way out of the garden; further, they have given no thought to the matter of how the heroes managed to get into the garden. Still, the Ladies seem glad to help the adventurers search for a way out. Nothing comes of these endeavors, but they give the Ladies a chance to take long, romantic walks among the flowers with the heroes.

In the event that the heroes offer to stay and help destroy Esmerel, the Ladies of the Garden flood them with gratitude. To be free of that horrible woman would be the finest thing they can imagine. They gladly assist the heroes in creating weapons, traps, and otherwise making ready to battle their hated enemy.

Maleflluent

At some point during their time with the Ladies of the Garden, the heroes receive another message from their mysterious ally. In this particular one, their mentor accidentally gives something of his nature away:

"I have never understood the human interest in romance and passion, but that is the force that shaped the land in which you now travel. Beware, for a great enemy watches your every move."

Esmerel Attacks

After about ten hours, well after the Ladies of the Garden have become chaotic evil, Esmerel arrives to kill the intruders. This encounter begins with the following narrative:

The sudden cry of a hunting bird echoes through the garden. Shrill and piercing, it rings in your ears long after it has ceased. Looking to the sky, you see a horrific sight. Swooping down out of that expanse of crimson is a creature with the wings and talons of a bird and the body of a ravishingly beautiful woman. Her hungry eyes seem to lock with yours as she licks her snarling lips. With another strident cry, she plunges into a dive, her talons outstretched.

The Battle Unfolds: As soon as Esmerel releases her cry of attack, the Ladies of the Garden are revealed for what they are. They cast off their demure natures and lash out at the adventurers. At the same time, every female character in the party must make a saving throw vs. spell. Those who succeed are unaffected by Esmerel's





The Fifth Facet

charm ability and can act normally. Those who fail their saving throw, however, join the Ladies of the Garden and turn upon their male companions. For the time being, female characters charmed by Esmerel are assumed to be chaotic evil, although they do not suffer the normal penalties associated with an involuntary alignment change.

The Dungeon Master should play up the surprise of this battle. When the Ladies turn on their companions, they should receive a significant bonus to their surprise roll. The Dungeon Master may determine the extent of this bonus based upon the details of the situation.

Should the heroes have been scattered by the Ladies, they must fight not only to survive, but also to link up again with the other members of the party.

If all this isn't enough to make a memorable battle, the Dungeon Master can bring some of the garden foliage to life. The heroes can find themselves suddenly confronted with just about any of the dangerous plants described in the *MONSTROUS MANUAL* volume.

Game Statistics

The heroes encounter two important creatures in the Fifth Facet: the Ladies of the Garden, and Esmerel—the reflection of Chardath's unfaithful lover.

The Ladies of the Garden: The Ladies have more or less the same game statistics as the vampires presented in the *RAVENLOFT MONSTROUS COMPENDIUM Appendices I & II*.

Ladies of the Garden (5): AC 4; MV 12; HD 8+3; hp 43; THACO 11; #AT 3; Dmg 1d4/1d4/1d6 (claw/claw/bite); SA charm toxin; SZ M (6' tall); ML steady (12); Int **exc** (15); AL varies; XP 2,000.

Notes: SA-Bite victims must save vs. poison or be *charmed* as if by the spell. A -1 penalty is applied to the saving throw for every 2 points of damage (or fraction thereof) inflicted by the bite.

The Ladies of the Garden usually wait to strike until they can catch a victim unawares. With male victims, this is often a moment of passion. Female victims are often attacked during a quiet moment of intimate conversation.

When first encountered, however, they are of lawful good alignment. As time passes, they gradually drift until their alignment becomes chaotic evil. The following chart shows the progression of the Ladies' alignment change:

Time Passed	Alignment
0 to 2 hours	Lawful good
2 to 4 hours	Neutral good
4 to 6 hours	Neutral
6 to 8 hours	Neutral evil
More than 8 hours	Chaotic evil

Esmerel: In life, Esmerel was a beautiful woman who came to Castle **Spulzeer** when her parents visited the gaming halls of that place. She had a brief summertime fling with Chardath, but threw him aside for a more entertaining companion. In Chardath's memory, she is reduced to the form of a harpy. It is worth noting, however, that while most harpies are ugly and revolting, Esmerel retains her beauty.

Esmerel (Harpy): AC 7; MV 6, Fl 15 (C); HD 7; hp 35; THACO 13; #AT 3; Dmg 1 d3/1 d3/1d6 (talons/talons/bite; SA singing, charm; SZ M (6' tall); ML elite (14); Int low (5); AL CE; XP 975.

Notes: SA-As soon as she enters battle, Esmerel croons a terrible song. All female characters must save vs. spell or be *charmed*. Failure means the character becomes chaotic evil and joins Esmerel's side in battle. The character returns to normal immediately upon the death of the harpy or the cessation of her singing.

Personality: evil and vicious.

Esmerel attacks visitors to the garden on sight, raking with her talons and biting with her filthy jagged teeth.

Exiting the Facet

The heroes can escape this facet only by defeating Esmerel and the Ladies of the Garden. After the harpy dies, any surviving Ladies collapse as well. Their bodies melt away like water and flow into the ground. Seconds later, a circle of light (a conduit) appears in the spot where each body fell.

Though some of the Ladies may be slain before Esmerel, the conduits will not open so long as Esmerel is alive. Her death triggers the appearance of the portals; the bodies of the Ladies determine their locations.

The following table indicates the facets to which these conduits lead:

Pool Number	Destination Facet
1	9
2	10
3	1
4	6
5	11





The Sixth Facet

Faith without works is dead.

-James 2:26



The Sixth Facet is based upon Chardath's spirit. It reflects his piety (or lack thereof) and takes the form of an elegant cathedral. Here, priests of any sort find themselves confronted with deadly peril.

Entering the Facet

When the characters enter the Sixth Facet, the Dungeon Master should read the following text aloud to set the scene. As he does so, he should add extra details to make it seem as if this temple is sacred to the pantheon of deities worshiped by any priests, paladins, or other characters in the party. If the majority of the heroes worship the powers of ancient Egypt, for example, the description might mention hieroglyphics, sphinxes, and similar elements.

A magnificent temple surrounds you. Laid out as an oval, it stretches beneath an alabaster ceiling from which half a dozen glowing chandeliers are suspended. Two rows of thick marble pillars, each inlaid with delicate etchings of angelic men and women, rise from the brightly polished floor. Stained glass windows depicting various religious figures line the walls, spilling multihued light into the cavernous chapel.

One end of this elliptical room hosts an ornate altar and shrine. Two large braziers stand to either side, trailing coils of sweet-smelling smoke into the air. An assortment of oils, scrolls, and other priestly paraphernalia rests atop the altar. Rows of hard wooden benches, pews for the faithful, fill the cathedral and face the altar.

An odd feeling of peace and tranquility fills this place. Yet you cannot escape the feeling that some looming presence is watching—and judging—your every move.

Mood and Atmosphere

Everything about this chapel should make the characters feel small and insignificant. They

should have the impression that they stand in the presence of the gods, and that their every action is being seen by those powers they hold sacred.

When the evil nature of this place becomes clear, it should have a devastating effect on such characters. To be sure, nearly every player should be aware that something is amiss here and that this is some sort of trap. His character will probably feel that way, too. Yet, there will always be a little bit of doubt. After all, could it not be that this place is a sanctuary watched over by the priest's deity to give his faithful a respite?

Above all else, this scene should be played in such a way as to make the heroes doubt themselves, their faith, or both.

Exploring the Facet

As the heroes look around, they discover that this place has no apparent entrances or exits. Yes, one could smash the stained glass windows and escape through them, but that is another matter. The important thing for the heroes to recognize is that there are no doors built into the architecture.

Maleffluent

Shortly after the heroes arrive, all of the characters who follow the faith to which the cathedral is dedicated hear the voice of their spectral ally again. His words are screened from the minds of the others not by his own choosing, but by the nature of the Sixth Facet.

"Many of your kind find peace and comfort in places such as this. Count yourselves lucky that somewhere in his shriveled heart my master fancies himself a pious man. But be warned, for his patience is short and his temper swift. It is his own impurity that torments him. Do not make the same mistakes he has."

As the characters explore the rest of this place, the Dungeon Master should use the following information to adjudicate their investigations.

The Windows

The structure features twenty stained glass windows in all, ten on either side of the cathedral.





The Sixth Facet

Each of them depicts some important aspect of the-faith. For example, if the Dungeon Master has decided that the church is sacred to the ancient Egyptian pantheon, there might be a scene of Ra, the pharaoh of the gods, giving birth to Shu and Tefnut, the air and the water. Another might show Osiris watching over the dead or Isis looking on as a young woman marries or gives birth.

Beyond the images that these windows present, they are masterpieces of art. There can be no doubt that they were created by a master craftsman; their value is almost inestimable.

One curious note, however, is the fact that each of the windows appears to have the rays of the sun falling on it directly. Neither side of the church seems to lie in shadow. Though not a dangerous effect, the Dungeon Master can let the heroes notice it in some way that makes it seem both impressive and unnerving.

The Power of the Faith: If a priest, paladin, or similar character moves into the light of a window which depicts an image of special importance to him, the glow feels warm and soothing. A distinct sensation of peace and holiness fills him.

If the character offers up a prayer while basking in this radiance, all of his wounds miraculously heal. Lingering effects from failed fear, horror, or madness checks are removed, diseases cured, and so forth. Even lost limbs regenerate. The hero is restored to perfect health.

The Pillars

The structure holds six pillars in all: two rows of three down the center of the cathedral that split the pews into left, center, and right sections.

Like the stained glass windows, the pillars are masterpieces. Each is sculpted in such fine detail that it seems impossible for a human hand to have crafted it. Untold years must have gone into the creation of every pillar.

The pillars depict great heroes of the faith, though not the gods themselves or their avatars. The figures might be famous warriors and martyrs, saints and messiahs, or even highly respected theologians. All should be recognizable by the party's priests and paladins.

Voices of The Gods: Anyone who touches one of these pillars finds himself profoundly affected. A surge of energy runs through his body; his head seems to fill with noise and voices. Images and sensations that his brain cannot comprehend appear to him.

Exactly what effect this experience has on the character varies from individual to individual. Priests and other casters of priestly magic who worship the powers of this temple find their expended spells completely restored. In mere seconds, they regain their full spellcasting abilities, just as if they had spent hours in prayer and meditation. Apparently, they have been blessed by their gods.

Other characters who are members of the faith instantly experience a sort of epiphany. This can be a transforming event for the character. If the character is human, he instantly abandons his previous profession and becomes a priest. This involuntary change should be handled as described in the rules for dual-class characters in the *Player's Handbook*. If the career switch requires an alignment change, it occurs in accordance with the rules for such events in the *DUNGEON MASTER Guide*.

A demihuman or other member of the faith becomes (if he is not already) a multi-class character, adding "specialty priest" to his list of professions. Again, if an alignment change is involved, refer to the *DUNGEON MASTER Guide*.

At the Dungeon Master's discretion, the new priest can return to his original character class after this adventure concludes. The process, however, should be long and difficult, involving several adventures of the DM's own design.

Anyone who is not a follower of the pantheon to whom this church is dedicated must make an immediate madness check upon touching the pillar. Failure indicates the images that filled the character's mind were too much for him to handle. The nature of his madness should be determined normally, with the Dungeon Master customizing it to take into account the various features of the faith. For example, an individual who becomes delusional might be convinced that he is an avatar or prophet.

A successful madness check indicates that the character survives relatively unharmed from his brush with the unknown. The hero does, however, suffer as if he had failed a horror check. Again, the Dungeon Master should customize the failure to reflect the nature of the faith.

The Altar

The exact description of the altar varies depending upon the pantheon to which this church is sacred. If the cathedral is Egyptian, there might be scrolls covered with hieroglyphics, a crook and flail, and a golden ankh.





Anyone may look at these items without penalty. Touching them, on the other hand, is another matter. If a nonpriest touches any of the items on the altar or the altar itself, he angers the gods; the adventure continues as described under "The Wrath of the Gods," below.

Priest of the appropriate faith may freely examine the altar without angering the powers of the cathedral. They find nothing unusual.

Holy Ceremonies: If one or more priests conducts a religious service at the altar, he gains a great benefit. At the end of the ceremony (1 d4 hours), all participating priests permanently gain 1 point of Wisdom.

Transgressions

There is only one penance in the Church of Aggarath: death. Several transgressions can enrage the powers of this place and turn them against the heroes. The most likely of these are:

Defiling the Cathedral: Any act of vandalism brings down the wrath of the powers. These include stealing, trying to break a window, chipping a piece off one of the pillars, or the like.

Blasphemy: Anyone who offers up a prayer to a power from another pantheon offends the cathedral and earns its wrath. Other actions may fall into this category at the Dungeon Master's discretion.

Presumption: The blessings of the faithful (as described for the pillars, stained glass windows, and altar) are something of a test. Any qualified character may enjoy each of these effects once. Thus, a wounded priest who has cast several spells may be healed by the windows, restore his magic to full power by touching a pillar, and participate in a ceremony to increase his Wisdom.

Indulging in any benefit a second time, however, is presuming too much. If this happens, the cathedral becomes a death trap.

The Wrath of the Gods

Should anyone commit a transgression, a sudden thunderclap shakes the temple. (Other sounds may suffice, if they better suit the particular faith.) Following this sign of disapproval, a powerful voice echoes in the chapel:

"You were welcomed in this house, but now your actions have shown you for what you are."

So tremendous is this noise that each character must attempt a saving throw vs. breath weapon. Success indicates that the character is more or less unaffected: His ears ring for 2d6 hours, imposing a -1 or -5% penalty on all die rolls during that time. Failure, on the other hand, indicates that the character has been partially deafened by the experience. He suffers a -2/-10% penalty on all die rolls until such time as his malady can be cured.

Once this pronouncement has been made, the defenders of the cathedral attack. These guardians are five glass golems (one from every other stained glass window) and six caryatid columns (one from each of the pillars). Statistics for both these monsters can be found in Appendix Two of this book. The creatures attack at once, focusing their aggression on the priests in the party. Such characters should have protected the chapel and faith, but have clearly failed in their task.

Priestly spells cast by followers of the cathedral's faith do not function during the battle. Any attempt to use such magic does reduce the number of spells available to the character normally, however.

The Enchanted Ruby

One of the glass golems (the first one that falls in battle) is unlike the others. His face is set in such a way that only half of it shows, like a one-eyed Jack in a deck of cards. The single eye is a gleaming cube cut from a fine ruby. This is the magical ruby of the Sixth Facet; it glows slightly once the body shatters.

Exiting the Facet

Once a battle begins, the characters can escape anytime during or after it. When each of the glass golems emerges from its window, it leaves behind a man-sized hole. These are the portals out of the Sixth Facet.

The following table indicates the facets to which these conduits lead:

Window Number	Destination Facet
1	5
2	1
3	4
4	3
5	11





The Seventh Facet

He who does not fill his world with phantoms remains alone.

-Antonio Porchia, *Voces* (1968)



his facet, like the first and twelfth, is not drawn from Chardath's psyche. Instead, it forms the nexus of the crystal's many lines of force. It is also the only place outside of the Eleventh Facet (where he currently resides) that the characters will be able to have a full conversation with the mysterious *Maleffluent*.

This place looks much like the First Facet, consisting primarily of a great plain of ruby stretched out beneath an ebon sky. As with the facet where the heroes began their exploration of Aggarath, a continual torrent of crimson lightning streaks across the sky.

A great forest of ruby monoliths rises in neat rows from the surface of the plane, however, making the place look like a vast cemetery. Trapped inside each monolith is the spirit of someone whose life has been absorbed by the gemstone universe. These imprisoned essences are visible to those who gaze upon the monoliths.

Entering the Facet

The Dungeon Master should read the following text aloud upon the heroes' arrival:

A great plain of ruby-red crystal spreads out beneath your feet, seeming to stretch to infinity. Overhead, the dome of an empty black sky looms from horizon to horizon. Scarlet lightning rips its way across the blackness continually, filling the air with a deafening cacophony of thunder.

A veritable forest of crystal monoliths rises from the ground around you. Each of these stands high as a man, spans roughly a yard across, and is perhaps a foot thick. They appear to have emerged from the ruby surface itself, for no seams mark where the two meet.

Trapped inside each monolith is the ghostly image of a man or woman. The figures' clothing ranges from the armor of a knight to the robes of a monk and from the proper dress of the gentry to the filthy rags of beggars. The only thing these people appear to have in common is the look of undiluted terror frozen on their faces.

Is this your fate as well?

Mood and Atmosphere

Like the first facet, this is a strange and alien place. That impression above all else should be conveyed to the heroes. However, the Dungeon Master should also emphasize the monoliths throughout this part of the adventure. As they explore the Seventh Facet, the heroes never lose sight of the ghostly tombs holding those whose spirits have been consumed by the domain of Aggarath. They form, to say the least, an unsettling gallery of agony, torment, and fear-an effect that should not be lost on the heroes or the players themselves.

Exploring the Facet

A number of events happen in this place.

However, none of them poses an immediate threat to the heroes. In that regard, they can look upon the Seventh Facet as a place of relative peace, a safe haven from the horrors of the gemstone universe.

Friends Departed

If any of the adventurers (whether player characters or nonplayer characters) have died during the party's exploration of Aggarath, the surviving heroes discover the monoliths that house their spirits. The Dungeon Master should use the characters' *shepherd rings* to guide them to the correct tombs.

Seeing the spirit of a departed comrade can be a most unsettling event. If possible, the Dungeon Master should set up the encounter in such a way as to spring the vision suddenly on a character. For example, someone might turn the corner and suddenly find himself face to face with the tormented spirit of his best friend. Depending upon the situation, the Dungeon Master may well require a horror check.

Speaking With The Dead

The characters may try to communicate with one or more of the spirits trapped inside a monolith. They might use a *speak with dead* or similar spell in the attempt.

Although such a spell works, the results may not be all that the heroes hoped for. Any spirit contacted by the heroes does nothing but scream in agony. If the heroes are not ready for this, the shock and pathos could break the nerve of one or more characters (thus requiring fear checks).





Marble

A solid blow to the ground summons the image of Marble, just as in the First Facet. Here, however, her image remains for several minutes. During that time, the characters may attempt to converse with her through various means. A *Speak with Dead* spell will do the trick, as will a divination or similar enchantment.

Conversing with Marble proves difficult, for she is quite insane. She has no idea what has happened to her, only that she is encased in some crimson crystal. This experience has shattered her mind and left her frantic to escape.

Any conversation with Marble runs along the lines indicated in her character description at the back of this book. If she has reason to recognize the characters, she flies into a wild rage, blaming them for what has happened to her.

About the only useful information the heroes get from her is a sobbing, "Chardath . . . release me . . . please, Chardath." Even if she thinks the heroes are responsible for her imprisonment, she knows that Chardath is the master of this place. She assumes (wrongly) that he can free her.

Maleffluent

After the characters have explored the Seventh Facet for a while, they come face to face with another traveler in this strange land.

The following description can be read aloud to initiate this encounter:



Suddenly, you become aware that you are not alone in this place. A dark shape stands silhouetted against the glow of the red crystal landscape.

At first, the image looks like a man in a flowing black hooded robe. A second glance, however, reveals that this is not the case. The dark shape before you appears to have no physical substance at all. It looks almost as if a man-shaped hole has been punched in the air itself. All the light around it seems to flow into this darkness, distorting the edges of the image and making it seem indistinct.





The Seventh Facet

One or more of the characters might assume that this is some version of shadow. Attempts to turn, attack, or otherwise affect this darkness fail. There is, in fact, no visitor here, only an image created by *Maleffluent* in order to make his contact with the heroes easier on them.

One round after the image appears, it speaks. The characters should have no problem recognizing the shallow, whispering voice that they have heard at least twice before.

"Welcome, my friends. You have reached what amounts to the center of this realm. Here, where the lines of force focus, we can at last converse."

The Dungeon Master can use this conversation to tell the heroes a number of things. If they have gotten off (or never gotten on) track, *Maleffluent* can set them straight. Among the information he may impart is:

- They are imprisoned in a pocket universe that exists within the ruby stone set in the hilt of Aggarath, a magical dagger. Nothing that they know of the outside world can be counted on in this domain.
- The domain of Aggarath saps the life of the living. If they remain inside this gemstone universe for too long, they will be consumed like those whose spirits adorn the monoliths around them.
- The master of this place is Chardath Spulzeer, a man both insane and incredibly powerful. *Maleffluent* asserts that he has tried to counsel Chardath and lead him down a better path, but his influence has gone unfelt.
- There is a way to escape this place, but the heroes must gather at least three magical gems (the enchanted rubies) from the various facets. Once they have these stones, they must travel to the gateway-another region (the Twelfth Facet) like this one and the first one they encountered.
- To open the gateway out of Aggarath, the heroes also need a key carried by Chardath himself. When they track down the demilord and confront him, *Maleffluent* will join them. Only together can they overcome Chardath.

There are also a few things *Maleffluent* will not say or reveal:

- He does nothing to indicate that the form the heroes see is not based on his own. Indeed, he says that he has "sent them his shadow."
- *Maleffluent* certainly does not allow the characters to learn that he is not a living being, but a magical item. Further, he never allows them to discover that he is of evil alignment.
- He denies all knowledge of events outside Aggarath, saying only that he is a figure of some importance who now shares their fate. He gives the impression that he is holy man of some sort, perhaps even a noble, but says no more on the subject.

Exiting the Facet

After conversing with the players for a few minutes, *Maleffluent* closes the conversation. He announces that they are in danger of Chardath discovering his actions and that their dialogue must end.

In order to add credence to his story, he allows the characters to "overhear" him as he calls out, "Nothing, master-I am doing nothing. Please don't be angry with me." This is all staged, of course, a ploy meant to win the sympathy of the party.

The Enchanted Ruby

Even as *Maleffluent's* final words are spoken, the shadowy image fades away and the heroes are left alone again. Where the darkness stood, however, a glowing ruby hangs in the air. It is oddly cut, having seven sides. This, of course, is the enchanted ruby for this area.

As soon as one of the heroes claims the gem, five glowing shapes rise from the ground around them. These look exactly like the monoliths, save that they appear to be made of nothing but white light. These are the conduits out of the Seventh Facet.

The following table indicates the facets to which these conduits lead:

Monolith Number	Destination Facet
1	9
2	12
3	8
4	2
5	10





The Eighth Facet

Though those that are betrayed
Do feel the treason sharply, yet the traitor
Stands in worse case of woe.
-William Shakespeare, *Cymbeline* (1609- 16 10)



his realm reflects Chardath's memory of the night he killed his sister. It is a dreadful place of guilt, blood, and knives.

Entering the Facet

When the characters enter this room, they find a most gruesome sight. The following description should be read aloud to the players:

You have found your way into a large chamber with a low ceiling. The room is made of crude bricks that have shifted with the passage of countless years, giving the place an uneven, unsafe appearance. At the far end of the room sits a stone altar. Ancient and gray, it seems held together by an endless net of cobwebs. On it, the body of a beautiful woman lies motionless. Her throat has been cut; a torrent of blood flows from the wound. A heavy-looking stone sarcophagus, devoid of markings or inscription, lies beside the altar. The top of the casket lies ajar, and the blood streaming from the table pours directly into it.

This scene is a twisted reflection of the night on which Marble died and Kartak was returned to life. (See Chardath's character description in Appendix Two of this book for details.) It is gruesome, to say the least, and gets worse before long.

Mood and Atmosphere

The Dungeon Master should take care during this scene. RAVENLOFT adventures are not slasher flicks. Still, this place and the memory that fashioned it can certainly lend themselves to this interpretation. A skillful Dungeon Master will avoid focusing on the gore in favor of mental terror.

Exploring the Facet

Characters who have experienced the events of the adventure *Castle Spulzeer* should recognize this place as the ceremonial room in which they confronted Chardath, Kartak, and Marble.

Anyone who has encountered Marble before ought to recognize the body on the table as hers.

Things happen fast in this chamber of horrors. After the heroes have had time to take one action, read the following aloud:

Without warning, the body on the table bolts upright. The frail woman clutches at the wound in her throat. Her efforts to stop the torrent of blood prove futile, however. As her eyes catch sight of you, she staggers off the stone slab and stretches an arm toward you. Her mouth opens as if to speak, but utters no sound. Instead, another stream of blood runs through her lips and down her chin. She takes a step forward, staggers, and falls. As her body hits the floor you cannot help but notice that blood is running from her nose and ears as well.

The Dungeon Master may decide that heroes with hemophobia (the fear of blood) must roll fear or horror checks at this moment.

Helping Marble

Almost certainly, one or more of the heroes try to aid Marble. Nothing that they can do, however, stops the bleeding. No medical care or magical spell provides the least bit of respite from her terrible suffering.

Before long, the full importance of this fact becomes apparent. As blood continues to pour from the tormented woman, she ought to lose consciousness and die-but this does not happen. Marble continues to bleed and bleed, never passing out and never dying.

The whole while, she is also in a state of absolute panic. She claws at her wounds (or bandages) and thrashes about wildly. She is in extreme pain and terrified beyond belief. Again, however, the heroes can do nothing to stop this.

After a short while, the adventurers should realize that she has lost more blood than any human being possibly could have. As soon as one





The Eighth Facet

of the heroes notices this point or comments on how *much blood has been shed, the Dungeon Master should read the following aloud:

Amid all the confusion and chaos in this place, a second passes before you notice that something has splashed on your cheek. A moment later, the sensation returns. It's almost as if the first drops of rain were falling to announce a looming storm. Above you, blood drips between the bricks in the ceiling. Within seconds, the scattered droplets become a steady drizzle that coats everything in a slick layer of crimson.

At the Dungeon Master's discretion, one or more of the characters may need to roll a horror check as a result of all this blood. Those who already suffer from hemophobia may even need to roll a madness check.

Strangely, none of the blood ever seems to dry or congeal. It remains fluid and slippery for the duration of the party's time in the facet.

Examining the Altar

Even with blood raining down from the ceiling and a tormented woman thrashing about in agony, someone in the party might investigate the stone slab upon which Marble was lying.

Although there is nothing too unusual about the altar itself, something lies on the floor behind it. Although slick with blood, the object appears to be none other than the magical dagger that they are trapped within.

As soon as someone touches the dagger, Marble screams. Her unnatural, bone-chilling wail seems unaffected by the blood pouring from her throat and mouth. Depending on the reaction of the players and their characters, the Dungeon Master may require fear checks.

A second or so later, Marble falls silent again. Her agonies have come to an end. She is dead.

At the same time, however, the character holding the knife falls victim to a horrible magical charm. Each round that he handles the weapon, he must make a saving throw vs. spell. Failure indicates that the character turns the weapon on himself. On that round and each round that follows, he stabs himself. No attack roll is required, but damage from the dagger +2 is calculated normally (including any bonus for a high Strength score).

The self-destruction continues until the weapon is removed from the character's hand or he is otherwise incapacitated.

The Enchanted Ruby: Closer scrutiny reveals that this weapon is not exactly like the one used to kill Marble so many years ago. The stone set into the hilt is different. While indeed a ruby, it is an eight-sided stone, not a twelve-sided one. This is the enchanted ruby for this facet.

Examining the Sarcophagus

Anyone who looks in the sarcophagus discovers that it has filled up with blood. This much can be determined without removing the lid of the stone casket. To learn more, however, a character must push aside the gray stone lid.

As soon as the lid is moved even slightly, the pool of crimson liquid within begins to boil and churn. One round later, a blood elemental rises from the sarcophagus and attacks the characters. The statistics of this gruesome creature appear in Appendix Two of this book.

A Terrible End

Within an hour, the room fills with blood. If the characters do not escape the facet in time, they find themselves in danger of actually drowning in blood. Refer to the rules for drowning as presented in the *Player's Handbook* and *DUNGEON MASTER Guide*.

Exiting the Facet

As soon as the blood elemental rises, the bottom of the now-empty sarcophagus glows. This is the gateway out of this place. It is thus possible to escape from this place even though the elemental has not been destroyed.

Unlike the other facets, this one has only a single exit. However, the destination of that exit changes from minute to minute. Each round, the portal in the casket changes color. After it cycles through five colors, it repeats. Characters paying heed to their *shepherd rings* find that they indicate the colors through which other adventurers passed.

The following table indicates the facets to which the conduits lead:

Round Number	Portal Color	Destination Facet
1	Red	2
2	Orange	7
3	Green	3
4	Blue	12
5	Violet	4





The Ninth Facet

The things we remember best are those better forgotten.

—Baltasar Gracián,
The Art of Worldly Wisdom (1647)



his realm symbolizes Chardath's intellect. It takes the form of a large library where every volume is a memory of some event in the life of Aggarath's demilord.

Entering the Facet

When the characters first arrive in the Ninth Facet, the Dungeon Master should read the following text aloud:

You stand on the floor of what appears to be an unusual library. The room itself is no more than a wide, curving hallway that stretches out of sight in both directions. Shelves of leather-bound books line both walls. From where you stand, there seems to be no end to this collection of unusual volumes.

The ceiling of this library is some ten feet above the floor. It appears to be nothing more than a brilliant white light which throws its harsh glare across everything below. Looking at this light, even indirectly, proves painful.

Mood and Atmosphere

As a realm of logic, reason, and memory, the Ninth Facet is a cold, sterile place. The Dungeon Master should play this up by making every description in this land harsh and exacting.

Exploring the Facet

Each and every volume in this library holds within it a single memory from the tragic life of Chardath Spulzeer. Though individual books are not arranged in any order (at least, none that the heroes can decipher), they are roughly grouped chronologically.

Examining a Book

When one of the characters examines a tome, either by looking at it or picking it up, the Dungeon Master should read the following text aloud:

The volume is a masterpiece of the bookbinding craft. The soft, fine leather cover is rich and elegant. The pages are neat, even, and gilded, giving the book something of a glow. Subtle traces of Celtic knotwork run along the edges and down the spine, forming an intricate, almost hypnotic pattern.

And yet, there is something amiss. Nowhere on the cover or spine of this weighty tome can you find a title or author's name. Indeed, none of the books in this library have writing on their covers. They are all outwardly identical to this one.

Finding a specific book among all these duplicates would be nothing short of impossible.

Should someone open one of the books, he discovers that the pages inside are utterly devoid of writing. The entire book contains only blank, creamy-white pages.

Attempts to write in one of these books fail. The pages cannot be marked in any way. Further, they are immune to harm, whether of a magical or physical nature.

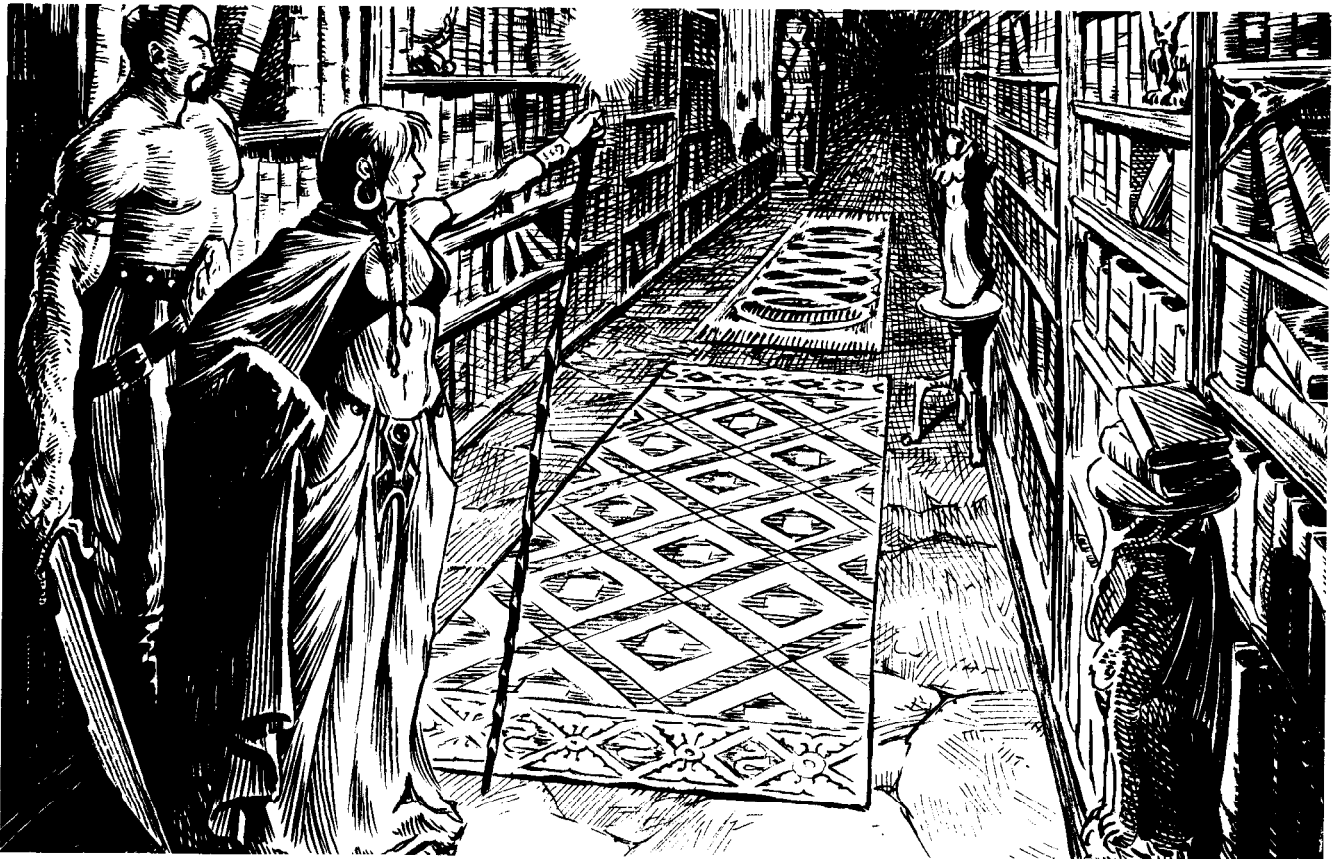
Reading Magic: Only one way exists to access the memories stored in these books. If a character casts *magic* upon one of the tomes, he instantly experiences the memory stored in the book. (The five portal books described under "Exiting this Facet" are an exception.)

When a hero experiences one of Chardath's memories, it becomes a permanent part of his own history. He remembers the events exactly as if they had happened to him. This memory is disjointed, however, for many aspects of it are not complete. For example, the hero may see faces he cannot identify, but that feel familiar (because they are known to Chardath). The whole effect is rather like walking into a play after it has started. With no knowledge of what has come before it, the experience is confusing at best.

The sudden insertion of a memory into the character's mind results in extreme disorientation. For ten minutes (one turn), the character is utterly helpless and almost catatonic. At the end of that time, he must roll a madness check. The effects of failing such a check should be tailored to reflect the implanted memory.



The Ninth Facet



Exactly which memory is stored in a given volume should be determined by the Dungeon Master using the background information presented in Chardath's character description at the end of this book. Depending upon where in the hallway the volume came from (see "Exploring the Hallway," below), the memory comes from a given point in Chardath's life.

In theory, a determined character could piece together a fairly clear understanding of Chardath's history by moving through the library and absorbing memories. Of course, the effect on that character's sanity is not likely to be a good one.

Exploring the Hallway

As in all of Aggarath, a compass or other conventional navigational device proves useless in the Ninth Facet. The hall extends in only two directions, however, so the heroes cannot get lost in it no matter how hard they try.

Although it has no physical boundaries, the library can be broken into a number of sections. Each takes about half an hour to walk through. The following chart indicates the breakdown of the library. The player characters are assumed to have

arrived at the midpoint of the library, more or less where sections five and six meet.

Section Number	Period of Chardath's Life
1	Infant
2	Toddler
3	Child
4	Adolescent
5	Teenager
6	Young Adult
7	Adult*
8	Adult**
9	Adult* * *
10	Demilord

* The period before the murder of his sister, Marble.

** The period of madness after the murder of Marble but before the events described in *Castle Spulzeer*.

*** The time during the events of *Castle Spulzeer* (in Chardath's character description, the period involving the adventuring party).

The Past: The heroes arrive in the hallway at the point in Chardath's memory halfway between his birth and the present. If they walk along the hallway in a counter-clockwise direction (recall that it curves), they move further into Chardath's past.



After an hour or so of walking, they reach a point where the books look a little tattered and faded. At this point, they have moved into regions where Chardath's memory has begun to fail him—recollections long past and only half remembered.

Another half hour of walking brings the heroes to a place where the books have deteriorated into crumbling ruins. These are the nearly forgotten recollections of his early childhood and infancy.

Further travel eventually brings the characters to the end of the library. Without warning, the shelves in this area, which now hold little more than clumps of moldering pages, suddenly come to an end. In fact, so does the hall itself. A curtain of darkness marks the start of Chardath's life.

Before that, there is only nonexistence. Should any character attempt to move into this darkness, he finds that some sort of forcefield prevents him.

The Future: Moving in a clockwise direction from their starting point, the characters travel forward in time through Chardath's memories. Eventually, they reach that part of the library which stores Chardath's most recent memories.

As the characters traveled into the past, the books became older and more worn. As they move forward, the books become warped and twisted. This is a reflection of the changes in Chardath's mind and the madness that gnaws at his spirit.

By the time the characters reach his most recent memories, the volumes are almost amorphous blobs. To be sure, they can still be opened and examined as books, but their shapes are irregular, the pages are not aligned, and so on. All of the order found earlier in the library has been lost.

At the leading edge of Chardath's memory, beyond the most recent set of recollections, the hallway ends in a curtain of wildly scintillating light. This swirl of patterns and colors may remind wizards of the hypnotic pattern spell.

Beyond this barrier is the future. Like the darkness at the other end of the library, it is a door to oblivion. Characters cannot step through this barrier.

Maleffluent

As the characters explore the library, the voice of their mentor speaks to them again:

"Be careful where you tread, my friends. Your journey has brought you to a place of subtle perils. There are answers all around you, if only you have the keys to unlock them. But take care: The perils of the past are everywhere in this place. Do not ask questions unless you are willing to learn the answers."

The Enchanted Ruby

The only way to recover this facet's magical gem, an unusually cut nine-sided ruby, is through reliving one of Chardath's memories. The first character who experiences a memory, after recovering his senses, recalls having picked up an unusual stone. He cannot remember where or when or how, only that he did. Checking his pockets or backpack, he finds the ruby.

If no character experiences one of Chardath's memories, then no ruby is found.

Exiting the Facet

Five of the books in this library are exits from this place. Unfortunately, they look exactly like all the others. Only a detect *magic* spell can reveal the magical portals. As soon as such an enchantment is woven, the five books glow brightly.

Dungeon Masters should note that it is not necessary to cast the spell directly on the books. Whenever a spell of this sort is cast anywhere in the facet, the books light up. They continue to glow, each in its own color, for about ten minutes. When that time has passed, the glow fades away and they are again impossible to find.

At the Dungeon Master's discretion, the characters may locate these special volumes with an *augury*, find the path, or other informational spell. If the heroes are stuck, the DM should give them a break.

When one of the portal books is opened, the entire party is pulled through it. No matter where they are or what they are doing, every member of the adventuring group instantly finds himself in a conduit leading away from the Ninth Facet.

The following table indicates the facets to which each conduit leads:

Book Color	Destination Facet
White	12
Purple	7
Amber	10
Yellow	5
Gray	11





The Tenth Facet

The Tenth Facet

The wily lunatic is lost if through the narrowest crack he allows a sane eye to peer into his locked universe and thus profane it.

-Colette, "Freedom"
Earthly Paradise (1966)



he Tenth Facet has been shaped by Chardath's madness. It is a fluid place of shifting reality and changing shapes, an amorphous universe in which strange and deadly creatures dwell. These are the manifestations of Chardath's many fears and doubts.

Entering the Facet

This region is most unusual. When the characters enter it, the Dungeon Master should read the following text aloud:

You float beneath a vast, churning sea of crimson fluid. At first, a shudder of horror runs through you at the thought that it might be blood. To be sure, it is warm enough and very much the right color. But the texture is wrong. This liquid is no more viscous than water, and it feels cool—almost cold. But if this is not blood, what is it?

Mood and Atmosphere

The crimson sea, having no boundaries, should seem endless and open. Yet its very nature makes it feel tight and confining. The characters at first fear they are going to drown; following that, they must deal with a greatly reduced movement **rate**—a frustrating handicap when they find themselves immediately engaged in combat.

Exploring the Facet

One of the first concerns of the heroes should be finding fresh air to breathe, lest they drown in this strange scarlet sea.

The Dungeon Master might wish to refer (in the players' sight) to the rules governing drowning in

the *Player's Handbook*. The Heroes should be given every reason to believe that they are on the verge of death. No effort to locate the surface is successful, for there is none to find.

In the end, however, the characters discover that they can breathe this mysterious fluid just as if it were fresh air. Once they realize this, they also suffer no penalties to speech or hearing.

Getting around the Tenth Facet is handled in accordance with the normal rules for aquatic movement, combat, and spellcasting. Basic rules appear in the *DUNGEON MASTER Guide*; more detailed guidelines can be found in the AD&D" accessory *Of Ships and the Sea*. To summarize, an unencumbered character with the swimming proficiency moves at one-quarter his land movement rate. Unencumbered nonproficient swimmers and lightly encumbered proficient swimmers move at one-sixth their land movement rates. All other characters sink at a rate of forty feet per round—and as this sea has no bottom, it is a long way down.

The Inhabitants

Shortly after the characters have come to terms with the environment, the Dungeon Master should move on with the adventure. The following description can be read aloud to set the stage for an encounter with one of this facet's strange residents:

As you drift amid the odd crimson wash, a motion catches your eye. Looking closer, however, you see nothing. Just as you are about to dismiss the matter, you see it again. A shape is forming out of the red fluid itself, like an invisible thing slowly becoming visible.

If the heroes are sinking, the shape—and later, the creature—follows. (Each character should thus have an opportunity for combat.) The characters have one round before the shape takes its final form. During this time, they can make ready to attack, attempt to flee, or prepare a magical spell. After this round has passed, the Dungeon Master should read the following description aloud:





Although it is difficult to see clearly through the crimson sea around you, the figure has at last become visible. The body of the creature is a great globe that looks like a giant eye. It has the texture of a jellyfish, with a long slash of mouth filled with rows of needle-like teeth. Two lobsterlike claws extend below the body, snapping hungrily. A pair of tendrils rises above the gruesome orb, each set with another eye.

This creature (and others like it) is a manifestation of Chardath's madness. In game terms, it can be treated as an eye of the deep; statistics for these creatures appear in Appendix Two of this book.

Note one difference, however, between standard eyes of the deep and these monsters of Chardath's tormented mind. While one *eyestalk* of a typical eye of the deep can cast *hold monster*, this creature's corresponding *eyestalk* unleashes a variant of the *fear* spell. Each round, this eye can gaze upon one of the characters. That character must succeed at a saving throw vs. spell or be permanently infused with a phobia as if having failed a madness check. When a character is affected, the Dungeon Master should roll on the following table to determine the particular fear implanted in the character:

1d20 Roll	Phobia Implanted
01	Acrophobia (heights)
02	Agoraphobia (open spaces)
03	Astraphobia (lightning)
04	Eremiophobia (loneliness)
05	Hemophobia (blood)
06	Hodophobia (travel)
07	Hydrophobia (water)
08	Keraunophobia (thunder)
09	Maniaphobia (madness)
10	Necrophobia (death and corpses)
11	Nyctophobia (night)
12	Ochlophobia (crowds)
13	Pathophobia (illness)
14	Phasmophobia (ghosts)
15	Phonophobia (noise)
16	Pyrophobia (fire)
17	Scatophobia (darkness)
18	Taphophobia (burial alive)
19	Toxicophobia (poison)
20	Traumatophobia (injuries)

On the round that the creature completes its materialization, another one begins to appear. Thus, a new monster coalesces every three rounds, to a maximum of five creatures. During its formation, the creature cannot be harmed; only after it has come into existence can it be attacked.

The Enchanted Ruby

The magical gem of this facet forms the iris of the first creature's phobia-inducing eye. If the eye of the deep has been slain or otherwise incapacitated, the heroes can collect this ten-sided stone.

Maleffluent

As the first phobia-creature is materializing, the voice of *Maleffluent* returns. It provides the characters with the following statement:

"For all his power, my master is a weak man. He fears many things. This is the seat of his fears. Beware, however, for fear is a contagion not easily escaped. I hope that your courage is hardy enough to resist this infection."

Exiting the Facet

Once the first of the nightmare creatures is destroyed, its body dissipates back into the fluid from which it formed. At the spot where the great orb's body had been, however, a rippling shape remains in the liquid. This shape is not visible when looked at directly, however. Only in peripheral vision can one see these rings of turbulence. A new portal is created as each of the phobia creatures dies.

Swimming through one of these portals transports the characters into a conduit. (The Dungeon Master should cut sinking heroes some slack in maneuvering through a portal so they are not stuck in this facet forever.) The following table indicates the facets to which these conduits lead:

Portal Number	Destination Facet
1	9
2	7
3	2
4	1
5	5





The Eleventh Facet

The Eleventh Facet

The foremost art of kings is the power to endure hatred.

-Seneca, *Hercules Furens* (First Century)



his facet is the realm of Chardath's "whole self." In a manner of speaking, it is the demilord's throne room or lair, although he did not choose it himself

and cannot leave it.

Note that no traveler (the heroes in particular) can possibly escape the gemstone universe without confronting the demilord of Aggarath. Chardath wears a silver key on a chain around his neck; this key, when used in conjunction with any three of the enchanted rubies scattered throughout Aggarath, can open the gate in the Twelfth Facet that leads to the real world.

Entering the Facet

The following narrative can be read aloud to start this part of the adventure:



You stand upon a cold surface of slick stone that reminds you of dungeon depths and murky tombs. A quick look reveals that you are at one edge of a vast pentagon some one hundred feet each side. Pentagonal walls, also made of gray stone, rise up from the edges of this floor, sloping away at an angle. Perhaps thirty-five yards above, they buckle back and rise in another set of pentagons to meet a roof of similar design.

The overall effect is humbling, for you stand at the bottom of an immense dodecahedron which cannot possibly support itself. You are unable to escape the impression that, at any moment, this vast chamber could fold in upon itself and bury you under tons of oily gray stone.

A circular column stands in the center of the floor, reaching a height of about twenty-five feet. The top of this spire is shaped like an ornate throne. There are no steps or other visible ways by which one might reach this impressive seat. A slender shaft of brilliant white light rains down from the center of the ceiling, washing the pillar in an almost blinding radiance.

Lounging casually upon this seat rests a haggard-looking figure. His face is narrow and feral, making him look like a weasel or ferret. His clothes, although regal in the extreme, are wrinkled and disheveled. All in all, he looks rather like a beggar suddenly forced to wear the unfamiliar robes of a king.



Mood and Atmosphere

This place holds untold power. All the energy of the domain courses through Chardath; his mood should be reflected in the descriptions given by the Dungeon Master. If Chardath is brooding and melancholy, an air of heaviness should hang over all of this place. When he becomes angry, his fiery temper makes itself known in every corner.

Exploring the Facet

Chardath is so self-absorbed that it takes him a while to notice the heroes' arrival. Thus, the characters have 1d4 rounds to decide upon a course of action. Needless to say, if they do something to attract Chardath's attention before that time, he reacts accordingly.

During the rounds that Chardath seems unaware of the characters, he is depressed and withdrawn. The Dungeon Master should roll on the following table to determine the mood Chardath assumes once he notices the heroes.

1d20 Roll	Emotional State
1	Hot-tempered and antagonistic
2	Arrogant and aloof
3	Depressed and withdrawn
4	Careless and absentminded
5	Courageous and foolhardy
6	Curious and prying
7	Stern and exacting
8	Friendly and trusting
9	Covetous and greedy
10	Generous and kind
11	Morose and vengeful
12	Naive and gullible
13	Bigoted and blustering
14	Cheerful and pleasant
15	Cynical and sarcastic
16	Quiet and retiring
17	Level-headed and reverent
18	Paranoid and scheming
19	Boorish and crude
20	Violent and sadistic





As soon as he establishes Chardath's temperament, the Dungeon Master should roll 1d4 to see how many rounds the demilord's current state of mind lasts. As soon as this time passes, the process is repeated.

Depending upon Chardath's temperament, the encounter can take any number of courses.

Conversation

The demilord may be willing to speak with the heroes. Of course, his mood will determine the route that this conversation takes. The characters could quite possibly have a very polite and reasonable chat. Of course, all that could then change when the Dungeon Master rolls again to determine his new state of mind.

During a conversation with Chardath, the heroes may be able to learn the following bits of information:

- The demilord understands that he has been imprisoned somehow. After all, he knows that he cannot leave this facet. He feels that he has probably died and that this eternal isolation is his punishment for the terrible things that he did in life.
- Chardath blames Kartak for all that has happened to him. He is obsessed with finding some way to destroy the lich for his crimes against the Spulzeer clan. The players may be able to use this desire to their advantage in bargaining with the demilord.
- Though he is lord of this domain, Chardath knows nothing about the nature of Aggarath or its facets. He is not aware of his control over events in this domain and knows nothing of what has happened to the characters prior to their arrival in the Eleventh Facet.
- Chardath can feel Marble's presence. He knows that she is near, but does not understand that she is trapped in the very fabric of this place. Any suggestion that he might be able to contact her spirit should get his attention. If his personality stays amenable, some experiments along this line might be possible. Additional information on this topic can be found in the "Conversing with Marble" section, below.

Combat

Sooner or later, Chardath becomes angry. When that happens, he decides that the time has come to destroy the characters (particularly if he recognizes them from events detailed in Castle Spulzeer and considers them allies of Kartak).

Chardath has many ways of attacking the characters. Some are orthodox methods that the characters almost certainly expect; others are more esoteric.

Earth Elementals: At any given time, Chardath can call into being an earth elemental. This creature rises from the brick floor and moves about almost like a wave upon the surface of the ocean. The statistics for earth elementals can be found in Appendix Two of this book.

Chardath cannot create more than one earth elemental at once. However, as soon as one of these minions is defeated, he can call another one into being on the next round. Chardath can dismiss these creations at will, causing them to collapse at once back into the stone floor.

This power can be used thrice per day, although each use is less potent than the previous one. The first elemental that Chardath creates has 16 Hit Dice. When that creature is destroyed, the next one he summons has 12 Hit Dice; the third has only 8.

Magical Spells: In addition to his ability to conjure up earth elementals, Chardath can reshape the walls of his prison at will. He uses this ability to cause needle-sharp stalagmites to spring out of the ground and impale his enemies, or to have pillars of stone rise up beneath foes only to collapse and drop them from great heights.

The Dungeon Master should be imaginative in his use of this power. It should be used in response to actions the characters take. When used to attack a hero, the Dungeon Master should require a saving throw vs. breath weapon with failure indicating that the target suffers 4d8 points of damage. A successful roll negates all damage from the attack.

Melee Combat: Chardath can leave his throne (leaping down uninjured) to engage the characters in personal combat. Complete details on his combat skills are presented in his character description at the end of this book.

Because *Maleffluent* has no desire to see the characters defeated, however, the magical battle axe hinders the demilord's efforts in battle. To reflect this effect, every attack Chardath makes with the battle axe suffers a -4 penalty.

Conversing With Marble

One of the few subjects that can hold Chardath's attention for long is the idea that he might be able to converse with Marble and make amends for what he has done (see Chardath's character





The Eleventh Facet

description at the end of this book for details on their history). If this possibility is suggested, the heroes double the amount of time before Chardath's next mood change. Of course, the adventurers must be able to follow through with their promises or the tactic backfires.

To contact Marble from this facet, the characters need a powerful divination spell. While a little leeway should be allowed for inventive players, this action ought to require a *commune* or *contact other plane* spell. In a pinch, if the characters have done well to this point, the Dungeon Master might allow a lesser spell like *divination* or *speak with dead*.

It might also be possible for the characters to fool Chardath into thinking they have contacted Marble. This trickery could be accomplished with a combination of powerful illusions and phantasms. Care must be taken, however, for Chardath will not be forgiving of such deceit if he discovers it.

Assuming that contact with Marble can be established, two other problems must be addressed: (1) Marble may not have any reason to trust the heroes, depending upon how events unfolded in the adventure *Castle Spulzeer*, and (2) Marble is completely insane.

The first problem (if it exists for this particular party) can be overcome with a *charm undead* or similar spell. Other spells might work at the Dungeon Master's discretion.

The latter problem, however, is less easily addressed. Rules for curing madness are presented in *Domains of Dread*. To summarize, Marble can be restored to sanity by means of a *heal* or *restoration* spell. A psionicist character could also use his psychic surgery talent.

Assuming that the heroes overcome these obstacles, Marble can probably be made to understand what happened to her. If given an explanation, she forgives her brother and the two achieve some modicum of reconciliation. With this done, Marble's spirit becomes free to return to her grave. Her spirit fades away, never to be seen in Aggarath or any human world again.

Following these events, Chardath undergoes an instant change of mood. If the Dungeon Master rolls an emotional state favorable to the heroes, Chardath hands them the silver key (described below) and opens the conduit to the Twelfth Facet. If Chardath's mood swings to a hostile one, he forgets all that the heroes just did on his behalf.

Exacting Revenge

The party might try to capture Chardath's interest by tapping into his hatred of Kartak. They can use this anger to their advantage in several ways, most likely by offering their services as hunters or assassins. Depending upon his mood, this proposition may appeal to Chardath.

If the demilord's mood is especially amenable (say, friendly and trusting), the heroes may even find themselves handed the silver key and ushered through the conduit to the Twelfth Facet.

A more neutral attitude might force the characters to prove their skills. After all, why should Chardath hire assassins who are only going to get themselves killed? The heroes might be forced to battle one of Chardath's earth elementals at this point. If they triumph over this beast, the demilord gives them the silver key and sends them on their way (assuming, of course, that Chardath's mood has not changed again by the time the battle is over).

Should Chardath fail to believe that the characters can indeed help him, he simply decides to kill them. The same holds true if he thinks they are trying to trick him or even worse—if he comes to the conclusion that they are actually working for Kartak.

Maleffluent

Chardath's magical battle axe, which has served as something of a mentor for the characters throughout this adventure, rests beside his throne. The demilord has no idea that his own weapon has been aiding these intruders in his domain.

When the characters arrive, *Maleffluent* does not make his presence known to the party. After all, he can't betray his master until the right opportunity presents itself. During the course of any battle, however, he does his best to offer advice to the heroes. For example, if Chardath is about to call an earth elemental into being, *Maleffluent* might warn the party to "beware the living stone." Also, as mentioned above, the weapon imposes a -4 penalty on the demilord's attack rolls.

In the course of battle, the Dungeon Master should give the heroes plenty of clues about the nature of their ally. By the time they have managed to overcome Chardath (if they do), at least one of them should suspect that their ally is the intelligent battle axe being used by their enemy.





Throughout this encounter, *Maleffluent* does all he can to win the heroes' trust. In addition to the tips he telepathically transmits about Chardath's strategy, he also tries to get out of the demilord's grip so that he might join the party.

At some point in the battle, *Maleffluent* ought to have a chance to enter the party's possession. Perhaps he gets knocked out of Chardath's grip and scooped up by one of the characters. As soon as an opportunity arises, the magical weapon attempts to dominate the mind of the character who holds him. The complete rules for this occurrence are presented in the "Magical Treasures" section of the *DUNGEON MASTER* Guide. If the standard dominance tactics fail, he attempts more subtle techniques-suggestions and the like-to control the one who holds him. Should he get an opportunity to dominate another member of the party, he gladly makes the effort.

Once *Maleffluent* has either won control of a hero or earned the trust of the party, he does all that he can to help the characters. He offers advice and support, giving the impression that he is a weapon of good alignment and character. He tries everything in his power to convince the heroes that he is not evil. Once the adventurers triumph over the demilord and escape from Aggarath, however, all bets are off.

The Silver Key

Chardath wears a silver key on a slender chain around his neck. This was the master key to his private chambers in Castle *Spulzeer*. In the domain of Aggarath, however, it is the key to the portal in the Twelfth Facet. Without this key, one cannot escape from the gemstone universe.

Getting this key should be an integral part of encounters in this facet. If the heroes strike a deal with Chardath, he just hands over the key. If they manage to defeat the lord of Aggarath, they can claim it for themselves. Other options, like an attempt to palm the relic with a pick pockets check, should be handled by the Dungeon Master as the need arises.

The Enchanted Ruby

The magical gem for this level is an eleven-sided ruby that forms the heart of the earth elemental. When one of these creatures is defeated, it falls to the floor and shatters. At that second, the heart-stone spills out of the broken beast.

One round later, all the pieces of the monster (including the gem) melt back into the floor. The

heroes must act quickly to recover their treasure, though if they miss out on their first chance, they can try again. Each earth elemental holds a similar ruby. The party cannot, however, collect more than one enchanted ruby from this facet.

Death of a Domain Lord

Should the characters manage to defeat Chardath in combat, they may believe that they have destroyed him (especially if they set a pyre for the body or otherwise try to rid themselves of Chardath's remains). The demilord of Aggarath is not so easily defeated, however.

When Chardath dies, his spirit is absorbed by the gemstone universe. Shortly afterwards (2d6 days), his body re-forms atop the throne. As the new incarnation of the demilord appears, the corpse melts away into the stone floor.

The domain of Aggarath experiences no change while Chardath is between incarnations.

Exiting the Facet

When the heroes have defeated or struck a deal with Chardath, five portals open. They appear as shimmering red doorways at the points of the pentagonal floor.

The following table indicates the facets to which these conduits lead:

Monolith Number	Destination Facet
1	9
2	12
3	6
4	5
5	3

If the characters have some form of alliance with *Maleffluent*, the magical weapon can help them navigate through the gemstone universe. If they have at least three of the enchanted rubies, he directs them to the second portal-the Twelfth Facet, and an escape from Aggarath.





The Twelfth Facet

The Twelfth Facet

The efforts which we make to escape from our destiny only serve to lead us into it.

-Ralph Waldo Emerson
"Fate," *The Conduct of Life* (1860)

The Twelfth Facet is similar in appearance to the first and seventh. It is a great expanse of ruby crystal with a lightning-torn black sky draped above it. At the center of the facet (if an apparently borderless plane can be said to have a center), is a large assemblage of monoliths similar to those found on the Seventh Facet.

This is the only place in all of Aggarath where a captive of the domain can escape. If an adventurer (or group of heroes) reaches this place with the proper tools, he can open a portal to the outside world and leave behind the gemstone universe.

Entering the Facet

The following text can be read aloud to the players at the start of this scene:

This place is similar to the one that first greeted you in this strange land. Above you hangs a pitch black sky, laced with an endless web of blood-red lightning and reverberating continuously with booming thunder. The ground that rolls out around you is slick crystal that reminds you of nothing so much as a vast ruby. The area has no apparent horizon or boundary. The only feature apparent in this world besides endless sky and ruby earth is a silver dais or table that rests some thirty yards away.

Mood and Atmosphere

Like the First and Seventh Facets, this is a world of strange, alien appearance. It should be portrayed as unusual and different from any place else that the heroes have ever traveled (except those other facets).

Exploring the Facet

The heroes might attempt a number of actions here. The following sites of investigation seem most likely.

The Silver Dais

The only thing of interest in this facet is the large silver dais described above. Through it, the heroes can open an exit from Aggarath. When the party opts to examine the dais, the Dungeon Master should read the following text:

A triangular silver platform some six feet per side and one yard high rises out of the gemstone ground before you. It is smooth and utterly featureless except for three depressions set into its top, positioned at the points of the gleaming equilateral triangle.

To operate this gate, the adventurers need three of the enchanted rubies scattered throughout Aggarath. These must be placed, one each, in the depressions at the points of the triangle. As soon as all three are in position, the stones glow.

At the same time, a fourth depression opens in the center of the triangle. It appears as if by magic and takes the shape of a keyhole. Only the silver key that Chardath wears around his neck (see the Eleventh Facet) can fit this keyhole.

When a character inserts the silver key into the hole and turns it, the whole triangle glows brightly. At that point, anyone who steps onto the top of the triangle is instantly transported out of Aggarath. In all likelihood, the hero who inserted and turned the key instantly blinks out of sight (as he probably had to climb onto the platform to reach the keyhole). Other characters may follow him out of the domain by stepping onto the platform.

Exactly where the characters arrive when they depart this place depends upon the enchanted rubies that they used to open the gate (and the plans of the Dungeon Master). To determine where the portal out of Aggarath leads, the Dungeon Master should add up the number of sides on the gems (each stone has a number of faces equal to the facet number from which it was recovered), then consult the following chart. If the Dungeon Master wishes to conclude the adventure with a return to the Forgotten Realms, he should refer to the right column; if he prefers to keep the adventurers in the Demiplane of Dread, he should use the center column. If the Dungeon Master wishes to transport the characters to another campaign world, he can create a similar chart. Of course, should the Dungeon Master have a



The Twelfth Facet



specific location in mind for the party's next adventure, he can deposit the heroes wherever he chooses.

For example, consider the case of a party escaping from Aggarath using the rubies from the Fifth, Eighth, and Tenth Facets. The number of sides on these stones adds up to 23 (5+8+ 10). According to the chart, the group is transported from Aggarath to Nova Vaasa (if remaining in Ravenloft), or Spulzeer Vale (in the Forgotten Realms).

Total Facets	Ravenloft Destination	Forgotten Realms Destination
6	Lamordia	The Dales
7	Dementlieu	Cormanthor
8	Necropolis	Cormyr
9	Falkovnia	Sembia
10	Keening	Moonsea
11	Tepest	The Vast
12	Mordent	The Dragon Coast
13	Valachan	Western Heartlands
14	Richemulot	Waterdeep
15	Verbrek	Evermeet
16	Sithicus	The Island Kingdoms
17	Invidia	The Savage Frontier
18	Borca	Anauroch
19	Barovia	The Cold Lands
20	Kartakass	Thay
21	Forlorn	Old-Empires
22	Hazlan	Vilhon Reach
23	Nova Vaasa	Spulzeer Vale*
24	Markovia	Halruaa
25	Vechor	The Ride
26	Bluetspur	The Shining South
27	G'Henna	Maztica
28	I'Cath	Menzoberranzan
29	Kalidnay	Kara-Tur
30	Nosos	Calimshan
31	Odiare	Zakhara
32	Souragne	The Fallen Lands
33	Vorostokov	Undermountain

* This is the grassy dell in Tethyr where Castle Spulzeer used to stand. None have disturbed the site to see if the castle's dungeons yet remain.

Once the characters leave Aggarath, their bodies are magically reconstituted no matter where they end up. All levels lost through conduit travel are restored.

If the gate is not used within an hour of its opening, it automatically closes. At that time, the rubies on the dais and the silver key are all transported back to their points of origin.

The Enchanted Ruby

A careful examination of the triangular dais (as well as a successful attempt to find secret doors) reveals a small panel on one side. Opening this door is safe and easy, as there are no traps or locks. Within is a twelve-sided ruby. This is the magical gem of the Twelfth Facet.

Maleffluent

If the magical battle axe is with the party, he helps them determine how to operate the portal. He does not, however, know where any of the gates lead. Indeed, *Maleffluent* does not even understand that the various combinations of gems change the functioning of the gate.

If *Maleffluent* is not with the heroes, they most likely cannot operate the gate because they have not yet obtained the silver key from Chardath in the Eleventh Facet. Knowing this, *Maleffluent* plays the role of the martyr, telling the heroes to leave him behind and save themselves. He explains how to open the gate; if they have three enchanted rubies, he even helps them make the keyhole appear. As soon as it does, however, he feigns surprise at the sudden setback. Of course, he is well aware that they can't escape without the silver key, but he can put on a good front when circumstances require it.

Should the heroes get to this place with both the key and the rubies but without the axe, *Maleffluent* says nothing about how to operate the gate. Instead, he tries to persuade them to return and rescue him. He makes promises, offers bribes, and even threatens if all else fails.

Exiting the Facet

If the heroes do not leave the domain of Aggarath (either because they cannot or because they will not), an hour after they enter the facet, swirling patterns of light appear in the ruby floor. These are the exits from the Twelfth Facet. If they are not used within an hour, they fade away. The conduits open again every twenty-four hours for sixty minutes.

The following table indicates the facets to which these conduits lead:

Conduit Number	Destination Facet
1	8
2	7
3	9
4	11
5	3





Epitaph

Life is either a daring adventure or nothing.

-Helen Keller, *Let Us Have Faith* (1940)

Once the characters find their way out of Aggarath, the adventure ends. This does not, however, mean that the heroes are free of Chardath and Kartak. There are many ways in which a Dungeon Master can make use of these characters in later games. The same holds true of the wicked *Maleffluent*.

Chardath's Revenge

The Demilord of Aggarath desires nothing more than the destruction of Kartak, and the player characters could very easily be drawn into an adventure using this premise. Through magical (or other) means, they could come into contact with Chardath again without having to reenter the gemstone universe.

An adventure of this sort would almost certainly take place in the Forgotten Realms, where Kartak resides in the Kuldin Peaks. The heroes would be forced to track him down, experiencing any number of minor adventures along the way.

At the end of the adventure, the characters would have to capture Kartak. How they might go about taking a lich prisoner should be a subject of great debate within the party. Having accomplished that task, however, they would then have to transport their prisoner to Chardath. This is yet another near-impossible task, but just the sort of thing that makes for a good adventure.

Of course, serving an insane, utterly evil master has countless disadvantages of its own.



The Hand of Kartak

Kartak himself is well aware that Chardath has escaped his machinations in Castle *Spulzeer*. He has not forgotten that the master of Aggarath very nearly caused his destruction. And like the demilord, he is not one to leave such a debt unpaid.

Kartak begins his plan by manipulating events so that he can get some hold over the player characters. Once this is done, he strong-arms the heroes into tracking down the magical dagger *Aggarath*. The weapon has fallen into the hands of a deadly assassin who is the master of a powerful thieves' guild, so recovering it should prove challenging to even seasoned adventurers.

Once the weapon is in their hands, the characters must bring it back to Kartak. The lich, still holding sway over them, then forces the characters back into the gemstone universe. With Kartak at their head, the party becomes entangled in a deadly battle between a powerful undead wizard and the demilord of Aggarath.

The Edge of Darkness

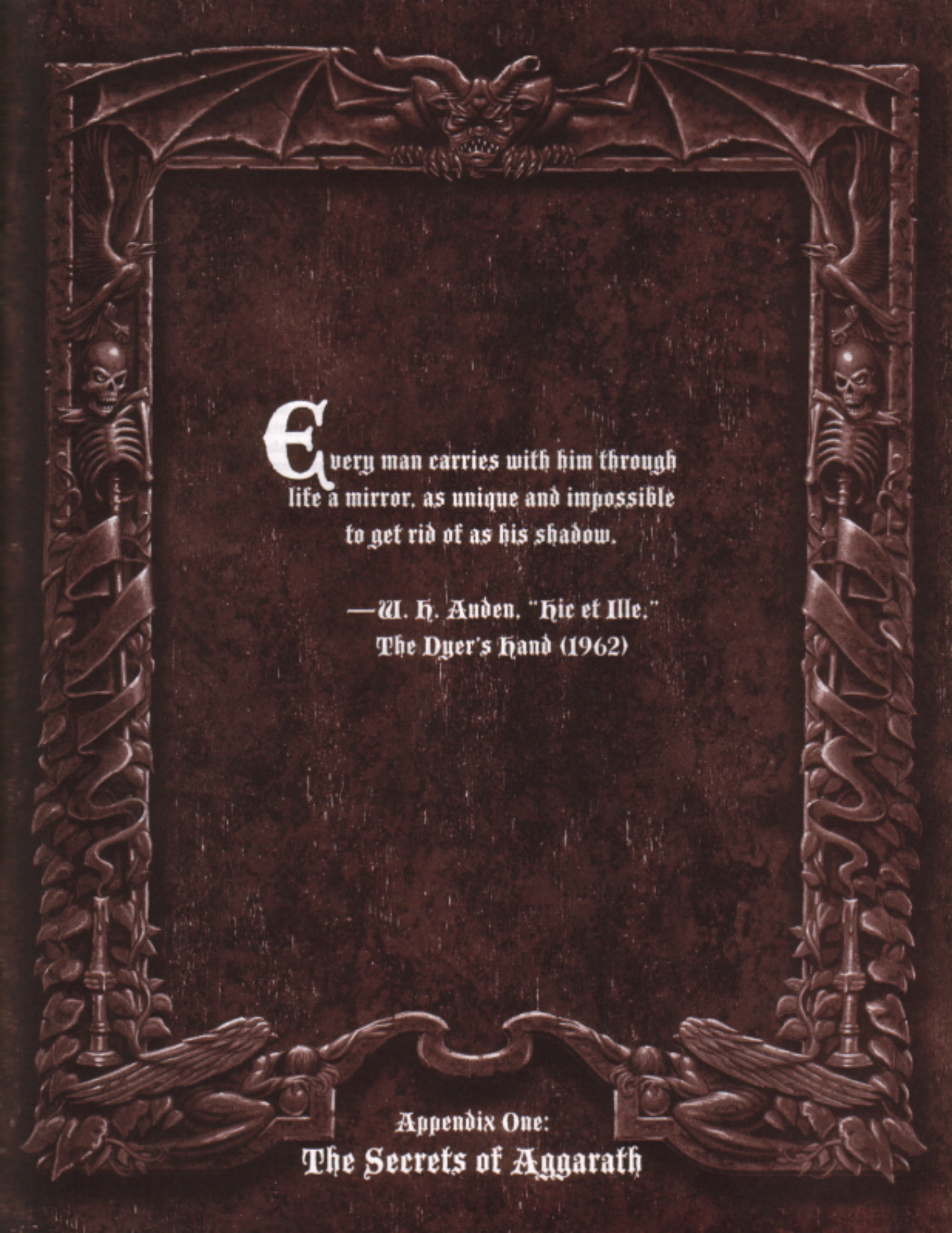
If the heroes have brought *Maleffluent* out of Aggarath with them, they have a major problem to deal with. That terrible weapon is as scheming and evil as any lord of Ravenloft's dark domains.

Maleffluent begins by attempting to exert control over one member of the party, either directly or through subtle words of treachery. Should he ever feel in danger of being discarded or having his machinations thwarted, he attempts to turn the party against itself.

An excellent adventure could detail the efforts of the heroes to rescue one of their companions from the influence of the battle axe. They might also be forced to clear the name of their ally, who has committed untold acts of evil under the domination of *Maleffluent*.

Once their friend is rescued, they can set out to destroy the evil weapon and rid the world of its darkness. So powerful a weapon proves difficult to unmake, however.






Every man carries with him through
life a mirror, as unique and impossible
to get rid of as his shadow.

—W. H. Auden, "Hic et Ille,"
The Dyer's Hand (1962)

Appendix One:
The Secrets of Aggarath

The Domain of Aggarath

 The domain of Aggarath, realm of Chardath Spulzeer, is unique in Ravenloft. Its most singular aspect, to be sure, is its size: Aggarath is roughly an inch across. This diminutive stature, however, does not lessen the evil that the domain contains.

Aggarath was created in the year 751 as the end result of a chain of events that began on the distant world of **Faerûn**. Details of the years leading up to the formation of this realm can be found in the character description of Chardath Spulzeer, demilord of this floating domain (see Appendix Two).

The Land

In form, Aggarath is unlike any other domain in Ravenloft. From the outside, this domain appears to be nothing more than a blood-red ruby cut into the shape of a dodecahedron one inch in diameter. This stone is in turn set in the hilt of a magical dagger from which the domain draws its name. (See “The Dagger Aggarath,” below, for more details about the weapon.)

The actual gemstone universe that is now the domain of Aggarath has existed for several hundred years. Prior to the recent entry of Chardath into that crystal, however, it was an empty place in which the life energy absorbed by the dagger was stored. When Chardath and Marble were drawn into the gem, a mysterious transformation swept the place. Although no one knows why this happened, the most logical explanation involves the influences of the mysterious dark powers said to rule the Demiplane of Dread. Almost certainly it was their will that reshaped this place and made it into Chardath’s current home.

Those who are trapped in the gem see the world very differently from those who are outside it. To the prisoners, Aggarath is made up of twelve different regions, each known as a facet. These areas are independent of each other and very distinctive in their nature.

The Facets

The facets are constructed from Chardath’s psyche, mostly from memories of his past. Some are accurate depictions while others are twisted creations of his broken mind. Only the First and Twelfth Facets, which are the inner- and outermost

ones when the stone is secured to the hilt of the weapon, do not reflect some aspect of Chardath’s life, memory, or personality.

The First Facet: The First Facet forms the gateway into Aggarath from the outside world. All those drawn into the crystal as prey of the magical dagger (or other means) appear here. More information on the weapon can be found in “The Dagger **Aggarath**” section later in this appendix.

To those trapped here, the First Facet is a barren expanse of ruby crystal. Utterly featureless, it seems to extend endlessly in all directions. No amount of travel reveals any manner of structure, variation in terrain, or other interesting features. The empty black sky of this place is constantly shattered by crimson strokes of lightning. In the wake of each fork, a great thunderclap hammers the surface of the world. Apart from this, however, the First Facet never experiences any wind or weather.

The Second Facet: A memory from Chardath’s childhood, perhaps the first time that he witnessed the gambling and other debauched “entertainments” through which his mother financed their extravagant lifestyle, sets the tone of the Second Facet. Travelers who explore it see the darker side of life, one in which everything appears evil and threatening. All the fear and apprehension that the young Chardath felt upon initially entering this jaded, seamy world falls on visitors to this facet.

Physically, this place looks like a great gambling hall. As the characters mill about, they find any number of activities, ranging from the roulette wheel and dice tables to card games and tests of skill. The reflections who inhabit this facet are exaggerated representations of the folk who commonly frequent such places. These include lascivious women, violent men, and all manner of real and imagined dangers.

Rogue characters find themselves especially endangered here. Chardath’s hatred of gamblers, scoundrels, and brigands finds a focus on anyone who reminds him of them.

The Third Facet: This realm is fashioned from Chardath’s perceptions of his own physicality. The master of Aggarath always pictured himself a mighty warrior. In truth, however, his lack of discipline on the training field rendered his skills and abilities substandard.

The Third Facet resembles a great coliseum where gladiators and myrmidons test their skills against each other. People exploring this region



are called upon to do battle with many monstrous adversaries.

As targets of the demilord's jealousy, warriors find that this facet holds more danger for them than for other characters. Chardath sees in their skills the mastery that he longs for but can never attain. As such, the perils and hazards of this land focus upon them.

The Fourth Facet: A **storybook** memory from Chardath's childhood forms the basis of the Fourth Facet. As a lad, the master of Aggarath heard a story that left him terrified. Those who enter this facet experience the nightmare world of a frightened child.

This facet represents the twisting labyrinths of the **dragon's** cave in which the story took place. Here, travelers confront a dragon, something not found anywhere else in Ravenloft. The beast, however, is not a real dragon, but one created from the fearful imaginings of a child. Because of this nature, the dragon is far more terrible than any real dragon would be.

Bards, gypsies, and similar characters, as storytellers in a land formed from stories, find themselves especially targeted by this place.

The Fifth Facet: This facet demonstrates Chardath's love for his sister and hatred of all other women. Here, travelers encounter a reflection of the domain lord's first, true love, who scorned him and broke his heart. Now, she appears as a savage and terrible creature.

The Fifth Facet is a place inhabited by Chardath's impressions of women. With but a single exception, he sees all members of the fairer sex as scheming temptresses. Their spiteful cruelty is apparent at every turn.

Marble's body, or a reflection of it, lies here. In all this terrible land, only the memory of Marble is innocent and pure. She rests on a plush bed in a comforting, safe region.

Females who travel into this land become the victims of Chardath's hate and insecurity. In his mind, only Marble is sweet and pure; all other women are monsters who must be destroyed.

The Sixth Facet: The Sixth Facet is a realm based upon Chardath's spirit. It reflects his piety (or lack thereof) and takes the form of a great cathedral. However, because his spirit has been corrupted by evil and madness, the temple holds hidden danger.

Travelers may at first find this facet a safe haven where they can restore their strength and health. However, the gods of Chardath's universe



LOCKWOOD

are wrathful gods, and woe betide anyone unfortunate enough to cross them.

Clerics, priests, and paladins especially find their faith-and their skills-put to a deadly test in this facet.

The Seventh Facet: Like the first and twelfth, the Seventh Facet is not drawn from Chardath's past. Instead, it forms the nexus of the crystal's many lines of force.

This place looks much like the First Facet, consisting primarily of a great plain of ruby stretched out beneath an ebon sky. A continual torrent of crimson lightning streaks across the sky. A great forest of ruby monoliths rises in neat rows from the surface of the plane, making the place look like a vast cemetery. Trapped inside each of these monoliths is the spirit of someone whose life has been absorbed by the gemstone universe. The figures' torment is visible to any who gaze upon them.

The Eighth Facet: This facet is the realm where Chardath remembers the night he killed his sister. It is a dreadful place of guilt, blood, and knives. Here, Chardath's madness twists his remorse and self-loathing into a macabre scene of terror that



only slightly resembles events as they really happened. In fact, visitors find themselves in danger of actually drowning in Chardath's torment.

The Ninth Facet: This realm is patterned after Chardath's intellect, a repository for every memory he holds. Its physical form is that of a large library, with each volume holding a particular memory.

Here, characters have an opportunity to learn more about the master of Aggarath—virtually any of his memories are available to them. They must take care, however, not to delve too deeply into Chardath's past, for in doing so they risk their own sanity.

The Tenth Facet: This facet not only has been influenced by Chardath's madness, as have the other facets in varying degrees, but it actually embodies his insanity. The Tenth Facet is a place of shifting reality and changing shapes. Its nature thus grants it a fluid form.

Here, Chardath's fears and doubts take the form of strange, dangerous creatures that try to project some of Chardath's phobias onto visitors. Characters must fight hard to escape the grasping tentacles of madness.

The Eleventh Facet: This is the realm of Chardath's "whole self." Here, characters face the mad demilord in his own lair.

Though he rules the domain, Chardath cannot leave the Eleventh Facet. This limitation derives from Chardath's position as the center of his universe. He therefore must remain in a fixed position, as the entire domain is constructed around him.

Note that no character can leave Aggarath without meeting Chardath, as he holds (literally) the key to their escape. Visitors may have to battle him for it, or may find it handed to them—depending on the domain lord's mood at a particular moment and the sharpness of the party's negotiating skills.

The Twelfth Facet: Similar in appearance to the First and Seventh Facets, the Twelfth Facet stretches out as a great expanse of ruby crystal. A lightning-torn black sky overlooks a large assemblage of monoliths similar to those found on the Seventh Facet.

In all of Aggarath, this is the one place that holds a gate to the outside world. If a prisoner reaches this facet with Chardath's silver key and at least three of the enchanted rubies scattered throughout the domain, he can open a portal and leave behind the gemstone universe.

The Conduits

Each of Aggarath's facets is connected to five others by a series of magical conduits. How and where one finds these portals varies from facet to facet, as do the means by which they open.

Within a conduit, the corridor feels like glass, although it is impervious to harm. Any character exploring this region experiences a tingle of energy across his entire body until he leaves. Passing through a conduit has a detrimental effect on living things, however.

Each character must roll a saving throw vs. spell. A failed saving throw indicates that the character loses one level (per the level-draining ability of a vampire or other undead creature) for the duration of the adventure. Thus, a 10th-level bard who enters one of the conduits will emerge from the other end as 9th-level. Should a character drop to 0-level, his form breaks up and he is absorbed by the domain. Such a character is now an integral part of Aggarath and cannot be rescued by any means short of a wish spell.

Because the level drain is temporary, Dungeon Masters may want to keep copies of players' original character sheets on hand, or discourage players from erasing (and therefore losing all record of) spells, hit points, etc. lost with the level drain.

Lost levels are restored when the characters escape Aggarath and their bodies are magically reconstituted.

A successful saving throw indicates that the hero survived his journey through the conduit unscathed—this time.

When someone reaches the wall of light at the far side of the corridor, he discovers that it is indeed ethereal. A hand can easily pass through it. Should someone step through this light, he is instantly transported to one of the other facets.

Cultural Level

Because the domain of Aggarath is not a real-world place (inasmuch as that term can be applied to the lands of Ravenloft), and because of its magical nature and unusual history, no single cultural level can be applied to it. Each facet is unique and has its own special environment.

The Folk

Two types of people inhabit the facets of Aggarath: reflections and captives. In some cases, they can be distinguished by their appearances,



although someone's actions will almost always reveal him for what he is.

Reflections

Reflections comprise by far the largest percentage of folk in the gemstone domain. These people have been fabricated from Chardath's memories. While all are based on real individuals, their images and personalities have been distorted. In some cases, this effect is caused simply by the imperfections of his memory. In others, however, the domain lord's madness has twisted them into terrible creatures of almost fiendish proportions.

Much of the behavior exhibited by reflections is controlled by the mind and expectations of Chardath. Someone who was cruel and violent to him in life (or, at least, was perceived that way) is cruel and violent in Aggarath. These people always act as Chardath expects them to, although he has no direct control over their specific actions.

Reflections are corporeal and can inflict genuine damage on the player characters and other captives. They cannot, however, move through conduits and have no concept of anything outside of the facet in which they exist.

Captives

Whenever the magical dagger *Aggarath* slays someone, there is a chance that the victim's life force may be captured by the weapon. Should that occur, a "captive" is created in the First Facet. This being is, in effect, an exact duplicate of the real world victim. The player characters in this adventure are examples of captives.

For all intents, captives are the "real" people of Aggarath. They resemble in all ways the forms that they had in life. Thus, a warrior may wear full plate armor and carry a broad sword. It is even possible for magical items to accompany captives into the world, although they are simply duplicates created from nothingness by the expectation that they will be there.

Captives can find their way out of Aggarath and, in the process, have their lives restored. Such folk are racing against time, however, for the domain of Aggarath gradually absorbs these people into its matrix (as described in "The Conduits").

Native Player Characters

The only natives of Aggarath are the strange reflections of people Chardath has met in his life. As they are tied directly to the memories of





Appendix One

the mad lord and cannot leave the facets in which they dwell, they cannot possibly become adventurers. As such, there are no player characters native to the domain of Aggarath.

me Law

Everything that happens in Aggarath originates in Chardath and his insanity. This condition is evident in the fact that every facet has its own set of “natural” laws. Though the entire place might make sense to Chardath, it does not to anyone else.

However, Chardath does not consciously control the things that happen in Aggarath. The domain lord has no ability to actually direct the actions of his domain. Rather, his subconscious mind controls events here.

Encounters

Visitors to this realm find a great variety of encounters as they travel from one facet to another. All of these, however, involve conflicts with various reflections who inhabit this land. Only in the rarest of circumstances might a captive character have an encounter with another outlander.

The events that begin this adventure are unique. Never in the history of this land has a group of captive characters been pulled into it at once. It is unlikely that such an event will be duplicated in the future, so this scenario represents what is potentially a unique period in the history of Aggarath.

The Dagger Aggarath

The domain of Aggarath takes its name from the weapon in which it resides as a hilt-stone. Because the Dungeon Master may wish to incorporate the dagger into future adventures (see the “Epitaph” section for suggestions), information about the weapon is provided here.

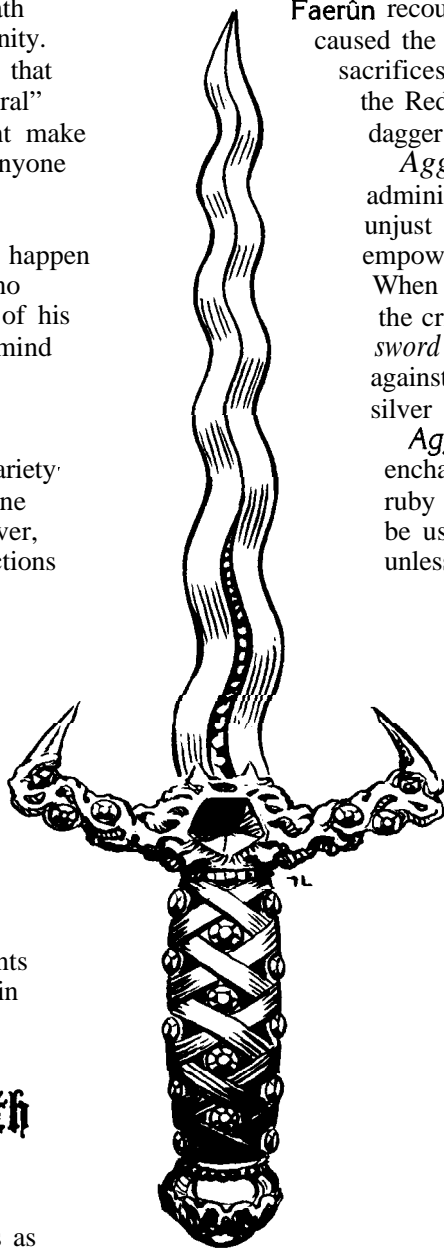
Aggarath is the silver dagger Chardath used to sacrifice Marble (see Chardath’s character description in Appendix Two for details of that event). It was made from a single piece of a strange meteoric metal by a master of great skill. A legend in the Twisted Rune society of **Faerûn** recounts that the god Bane himself caused the weapon to be created for use in sacrifices to him. Others, however, such as the Red Wizards of Thay, believe the dagger might be older still.

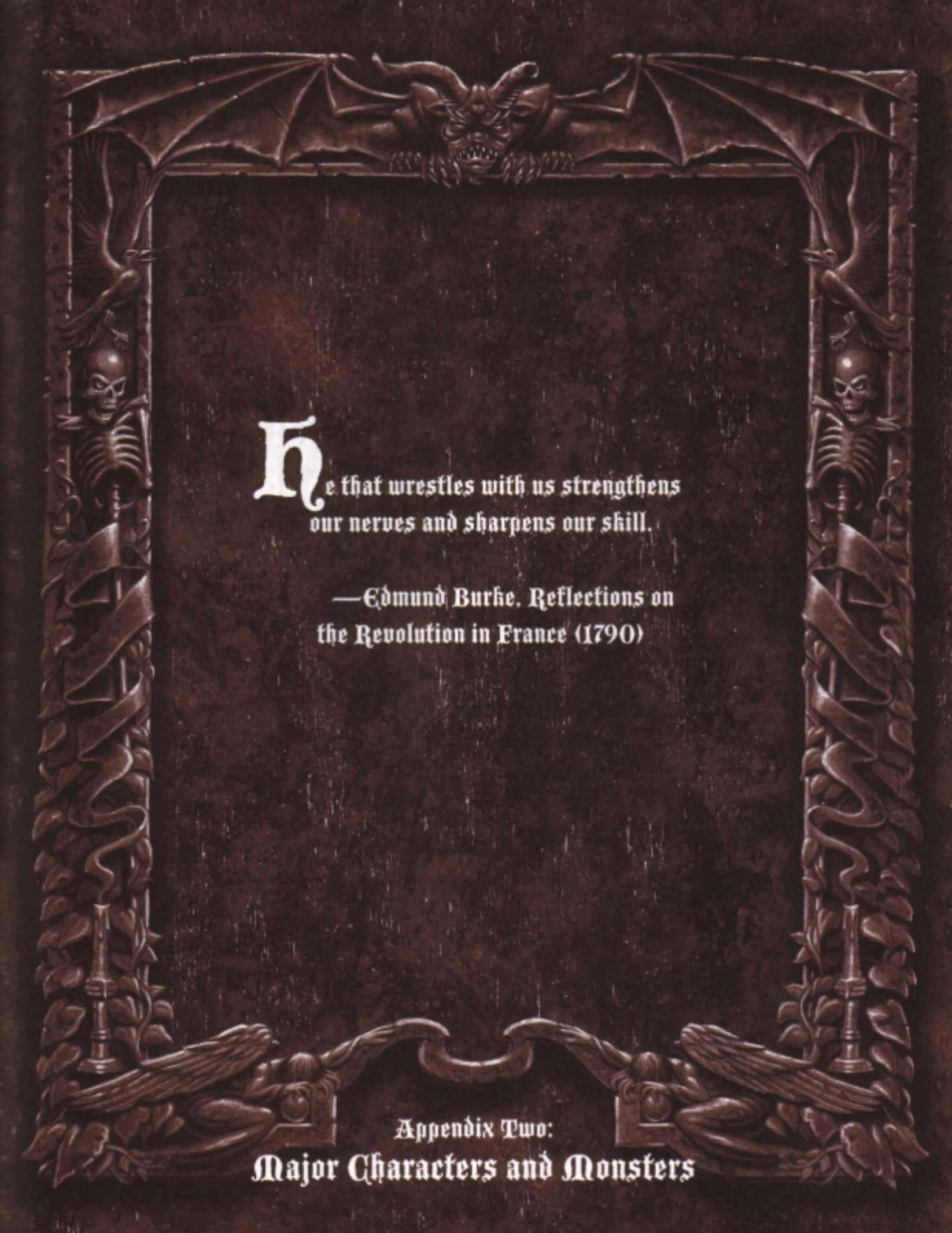
Aggarath has but one power: to administer justice. Once used for an unjust act, the dagger becomes lethally empowered to avenge the victim(s). When used against someone involved in the crime, *Aggarath* functions as a *sword +2, nine lives stealer*. If used against anyone else, it is an ordinary silver dagger.

Aggarath’s power comes from the enchanted, blood-red twelve-sided ruby in its pommel. The dagger cannot be used as an instrument of justice unless the hilt-stone is in place.

Few, however, know that the hilt-stone is cursed. When the dagger

Aggarath steals a victim’s life, it *literally* steals the person’s life: the unfortunate foe’s life essence is drawn into the gemstone-the floating Ravenloft domain of Aggarath.





He that wrestles with us strengthens
our nerves and sharpens our skill.

—Edmund Burke, *Reflections on
the Revolution in France* (1790)

Appendix Two:
Major Characters and Monsters

Major Nonplayer Characters

The heroes encounter three characters with complex backgrounds, abilities, motivations, and goals. Full descriptions of Chardath, *Maleffluent*, and Marble appear here.

Demilord of Aggarath

Chardath Spulzeer
8th-Level Human Fighter, Chaotic Evil

Armor Class	7	Str	14
Movement	12	Dex	18
Level/Hit Dice	8	Con	12
Hit Points	48	Int	16
THACO	11	Wis	6
No. of Attacks	3/2	Cha	8
Damage/Attack	1d8+2		

Chardath bears the vague likeness of a weasel. His pointed nose, small mouth, and narrow, upturned chin all combine to create this feral impression. And his small, deep-set eyes, tangled, bushy brows, and scraggly goatee further enhance the bestial image.

Chardath has long, sandy hair, which cascades over his jutting ears, past his collar, to the center of his back. His nails are long, chipped, and scarred from neglect and abuse. He sunken eyes permanently squint when he looks out on the world, for years of living in the dark places of the spirit will do that to a man.

Background: The Spulzeer clan are infamous natives of the world men call the Forgotten Realms. Few in that fabled land do not know their name or recall unfortunate incidents which left that family cursed and shunned.

Six hundred years ago, the Spellseer family (as it was called then) stood as one of the richest and most powerful clans in all of Amn's southeastern frontier. At the height of the family's power and fame, however, a dark shadow fell upon the clan.

Kartak Spellseer, self-described as the "All-Seeing," was arrested at the castle and charged with kidnapping and killing fourteen young men and women. Kartak was but a distant cousin of the primary branch of the family, but he bore the Spellseer name. Kartak was accused of "slaughtering the children of Amn during unspeakable acts of evil while executing heinous



rites of necromantic magic." He was tried, convicted on all counts, and sentenced to hang.

At midnight on the eve of his execution, a number of Kartak's allies engineered his escape. The necromancer fled from his enemies, vanishing into the Kuldin Peaks. In 856 Dale Reckoning, the fugitive died by his own hand, drinking a potion that turned him into a lich. No one in the family knew of his transformation at the time; they learned only later, through rumors, gossip, and the tales of servants.

In the meantime, members of the family had changed its name to hide the shame of Kartak's deeds. No longer did they call themselves Spellseer, but Spulzeer.

In time, Castle Spulzeer came to be the home of Kaisha Spulzeer, her son, Chardath, and a deaf-mute daughter she never named. By then, however, the family fortunes had all but vanished. Without the Spulzeer money, Kaisha and Chardath eked out a living by catering to the bizarre tastes of the jaded and debauched, offering gambling rooms and other "entertainments."

Eventually, Kaisha died and Chardath became Lord of Castle Spulzeer. His nameless, silent sister, meanwhile, had grown into a beautiful if speechless woman locked away on the top floor of



the castle. Chardath called her "Marble" because of her pale skin, raven hair, and her inability to speak. Most of Chardath's acquaintances were unaware of her existence, and he kept it that way. Though he allowed Marble to move freely about the castle, her years of captivity had made her afraid of anyone but her brother. Chardath respected her reclusive nature and protected her from discovery. She was the one bright spot in his life.

Chardath had dreams of building a future for Marble and himself. It was his intent to set aside the dark legacy of his name, leaving behind both the evil of Kartak and the debauchery of Kaisha.

It was not to be. All this time, Kartak had been living his unlife in the Kuldin Peaks, advancing his powers as a **lich**. He fed his anger over the centuries until it developed into a glowing hatred for the Spulzeers. His formal expulsion from the family, conducted when the family changed its name, fueled his hatred. Kartak cursed the castle, the land, and the family of Spulzeer.

The revenge he desired, however, would not be easily won. During his years of exile, Kartak had managed to get himself killed once again. As a **lich**, however, he had planned for such an eventuality many years earlier. Hidden away within the walls of Castle Spulzeer was a magical tome, a silver-bound relic into which Kartak's phylactery was built. As long as it survived, so too did the essence of the **lich**.

As the years passed, Kartak's spirit called out to his kin. Faintly, but persistently, it tugged at their minds. Eventually, one of them would answer this summons.

On an ominous night, when winds howled through the drafty castle, Chardath had difficulty sleeping. He rose, lit a candle, and began rambling about the place. Eventually he entered the library that hid Kartak's phylactery. The old, worn hinges groaned as he pushed the door open. A century's accumulation of dust covered the furniture and floor.

Chardath found himself guided to the silver libram. In a daze, he opened the strange book and read, allowing Kartak to influence his thoughts. As he turned each page, the young lord fought a losing battle for control of his own mind.

When he finished reading the book, Chardath stole into Marble's room as she slept. He grabbed her and carried his terrified sister into a hidden chamber beneath the castle. Unable to control himself but fully aware of what he was doing, Chardath cut his sister's throat with the accursed dagger *Aggarath*. As her blood poured out, the evil magic of this offering restored the **lich** to life.

As the dagger clattered to the floor, its blood-red hilt-stone escaped its setting. Chardath collapsed, his spirit broken and his mind shattered by the deed he had done. As he wept over the body of his sister, the young lord became aware that he was no longer alone in the chamber. Kartak had returned. Scooping up Marble's body, he turned and fled.

That night, Chardath knew final despair. He had killed Marble, his only flesh and blood, his sister. There could be no redemption.

Thus began Chardath's descent into madness.

Chardath buried his sister the morning after those terrible events. He placed Marble in the rose garden she had loved and turned her room into a shrine of sorts, forbidding the servants to change anything within her quarters.

Soon, Chardath entered a deep state of melancholy. Filled with self-loathing and withdrawn from the world, he grew severely depressed. He relived that hideous night over and over in his dreams until he could think of nothing else. Slowly, his mind began to twist.

The tortured Chardath returned to the obscene distractions his mother had offered visitors. In time, he began to embrace evil and darkness. Though a competent warrior whose thoughts often turned toward revenge, Chardath believed himself too weak to take on his undead ancestor. Instead, he simply nursed his hatred for Kartak until it consumed his tortured mind.

Kartak, meanwhile, was mostly absent from the castle. After Chardath left with Marble's corpse, the **lich** hastily set magical seals on the doors and teleported to his lair in the Kuldin Peaks of Tethyr. For the next several years, the **lich** essentially left Castle Spulzeer and its shattered lord alone.

Once per year, however, on the anniversary of Marble's death, Kartak found himself magically summoned to the castle. He was drawn to the room in which Marble died and could not leave the castle by any means, magical or mundane, for twenty-four hours. He never encountered Chardath during these annual summons, as the melancholic lord could not bear to be in the castle on the anniversary of his sister's death and always made arrangements to be elsewhere.

Chardath's chance for revenge came years after the death of his sister. While exploring a recently discovered cellar complex beneath the castle, he came upon a djinn who had been imprisoned there by Kartak during the days before the **lich**





embraced undeath. In exchange for his freedom, the djinn stole a portion of Kartak's power and bestowed it upon Chardath.

Deep in the Kuldin Peaks, Kartak felt suddenly weak. He knew at once that he was in peril, for the anniversary day when he would be forced to return to Castle Spulzeer loomed near. His sudden loss of energy could mean only one thing: The vengeful Chardath was laying a trap for him.

Kartak was not one to wait idly for his fate, however. For years his agents had been tracking down the missing hilt-stone of *Aggarath*. The gem had disappeared after the murder, thus magically rendering the weapon untouchable by either Kartak or Chardath. If the gem were restored to its setting, the dagger would become empowered against them, but would also become a deadly weapon in either of their hands. Kartak had been seeking the gem to keep it from being returned to *Aggarath* without his knowledge. And after nearly two decades, he had finally located it—in the possession of an unwary party of adventurers who had no idea of the ruby's significance.

He contacted the mercenaries under false pretenses and hired them to recover *Aggarath* from Castle Spulzeer. If he could destroy the

weapon or wield it himself with the gemstone restored, victory would be his.

At the castle, the adventurers searched for the dagger they were hired to retrieve. In the process, they encountered ghostly apparitions and learned about the brutal murder that took place years before. During their explorations of the castle, they encountered both the mad Chardath and the ghost of Marble.

Chardath Spulzeer, consumed by thoughts of revenge against the lich Kartak, behaved erratically. He was alternately threatening, pleading, and cordial. It soon became apparent that the lord of Castle Spulzeer was not sane.

Marble's lingering spirit beseeched the party to find the knife used to kill her and give it to her. This, of course, was *Aggarath*, the same knife for which they searched.

Meanwhile, the anniversary hour of Marble's death arrived and Kartak was summoned back to the castle by the magical dagger. With all of the pieces in place, the fate of the Spulzeers was finally ready to be sealed.

When the adventurers ultimately found the dagger, Kartak, Marble, and Chardath all appeared to claim it. A great battle ensued, during which the hilt-stone was recognized for what it was and



returned to its setting in *Aggarath*. In the conflict, all the evil and madness of the Spulzeer family became focused by the stone. A great vortex appeared, drawing the entire structure and all those within it into the stone itself. Only Kartak, by means of his powerful spells, was able to escape.

Matters did not end there, however, for so great a nexus of evil could not be hidden from the Mists of Ravenloft. When the last remnants of the Spulzeer estate vanished into the gem, the gleaming stone folded in upon itself and popped out of existence. All that remained behind to mark the long legacy of the Spulzeers was an empty stretch of twisted, foreboding land which seemed always awash in the murky vapors of an **endless** miasma.

Current Sketch: Even before Chardath became the lord of *Aggarath*, grief and evil had driven him mad. In the days since he was pulled into the Land of Mists, things have only gotten worse. Indeed, Chardath's mental collapse has finally become complete.

The lord of *Aggarath* is constantly tormented by his desire to see Kartak destroyed. He knows that the lich escaped consumption by the crystal and fears that this lucky break has placed him forever out of reach. Still, the fledgling demilord refuses to accept that fact as a final truth.

Chardath is well aware of the life-draining nature of his domain and so longs to see Kartak drawn into it. Watching the lich slowly weaken and die seems an ideal fate to him. Indeed, the lord of *Aggarath* has no great desire to escape the gemstone. As long as he believes that it might be possible to draw Kartak into it, he is content to stay where he is.

The fate of Marble is also of great importance to Chardath. He blames himself for her death and the fact that she cannot rest easily in her grave. If a way **could** be found to undo the terrible things that were done to her, Chardath would leap at the chance.

Apart from these two goals, Chardath's life lacks direction. His madness causes him to behave quite eccentrically. One minute he might be overcome with paranoid fears and the next he might be benevolent and friendly. To reflect this, any encounter with Chardath should begin with the Dungeon Master rolling a few dice to determine his reaction to the party. The following table can be used to determine Chardath's mood and emotional state when he is encountered. (For the Dungeon Master's convenience, this table is reprinted in "The Eleventh Facet" section, where characters encounter Chardath.) Those who wish more detail should use Table 70: General Traits from Chapter 12 of the *DUNGEON MASTER* Guide.

1d20 Roll	Emotional State
1	Hot-tempered and antagonistic
2	Arrogant and aloof
3	Mischievous and irreverent
4	Careless and absentminded
5	Courageous and foolhardy
6	Curious and prying
7	Stern and exacting
8	Friendly and trusting
9	Covetous and greedy
10	Generous and kind
E1	Morose and vengeful
12	Naive and gullible
13	Bigoted and blustering
14	Cheerful and pleasant
15	Cynical and sarcastic
16	Quiet and retiring
17	Level-headed and reverent
18	Paranoid and scheming
19	Boorish and crude
20	Violent and sadistic

Note that the actions of player characters generally have no effect on Chardath's mood. He is insane, after all, and his motivations are not immediately obvious to the outside world. If the heroes spend an extended period of time in the company of Chardath, they find that his mood changes frequently. Dungeon Masters should reroll his emotional state after 1d4 turns.

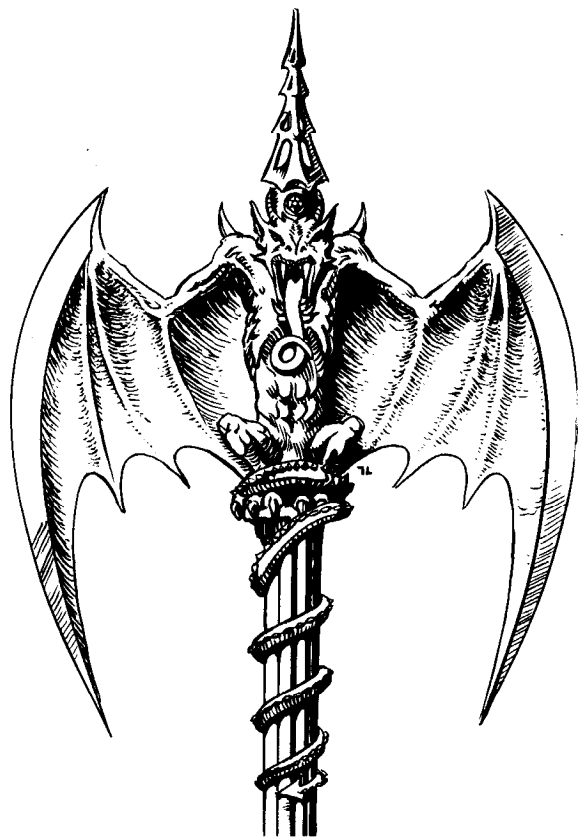
Of course, if he is attacked or otherwise threatened, Chardath defends himself. Similarly, he will not take well to people he believes to be allies of Kartak or enemies of his beloved sister. In either of these cases, the Dungeon Master should roll until an aggressive mental state is indicated.

Sudden changes or surprise also cause Chardath to undergo radical mood swings. Whenever he suffers damage (even by accident) or is called upon to make a saving throw of any kind, the Dungeon Master should roll for his new personality.

Closing the Borders: No one can escape *Aggarath* without at least three enchanted rubies and the silver key Chardath wears around his neck. Depending upon his mood, Chardath may willingly lend prisoners the key, or may have to be fought for it. Should captives reach the portal in the Twelfth Facet with the necessary tools, Chardath cannot stop them from leaving.

Combat: When in battle, Chardath wields his battle axe, *Maleffluent*. Details of this sinister, intelligent battle axe and his powers follow.





Maleffluent

Intelligent Magical Battle Axe, Chaotic Evil

Maleffluent has an Intelligence of 17 and an ego of 21. He can **speak** the common tongue of Faerûn, elvish, and orcish. He is also telepathic and can communicate directly with the minds of others out to sixty feet. This evil weapon always seeks to dominate its owner.

Background: Next to nothing is known about this magical weapon. Chardath Spulzeer discovered *Maleffluent* in Kartak's laboratory the same night he encountered the djinn, and has wielded it ever since.

It is quite likely that the lich Kartak knows much about this magical battle axe. If pressed on the subject, *Maleffluent* claims to have created himself. Whether this is true or not may never be known.

Maleffluent has been the primary weapon of Chardath Spulzeer since the day he found the axe in the tunnels beneath his ancestral castle. While he claims to own the weapon, however, the reverse is more the case. *Maleffluent's* mental domination of his master has left Chardath little more than an insane puppet.

Current Sketch: Outside of Aggarath, this weapon all but dominated the actions of Chardath. Since the pair were **drawn** into the gemstone universe, things have been different. In Aggarath, Chardath is lord and master of all things. At present, he is immune to *Maleffluent's* attempts to dominate his mind or direct his actions.

Maleffluent is well aware of this reversal and desires nothing more than being rid of Chardath. The axe constantly schemes to escape from his master. Finding another owner—one that he can control as he once did Spulzeer—would be an ideal solution.

During this adventure, *Maleffluent* acts as a guide and mentor to the heroes. He hopes to use them to free himself from Chardath. This plan will almost certainly involve coming into the possession of one of the player characters. If this event happens, the axe tries to control the character through suggestion and helpful advice. Should that fail, he resorts to more direct methods, exerting the full force of his will to dominate his owner. Details on this power of intelligent weapons can be found in the *DUNGEON MASTER Guide*.

Combat: Unlike some magical weapons, *Maleffluent* cannot levitate or otherwise move on his own. Only when he is in the hands of living person can he engage in combat.

Maleffluent is a +2 weapon, or +5 when used against the incorporeal undead. He is also a vorpal weapon and **delights** in being used to sever heads. The table **below** indicates the chances of decapitation when he is used in battle against a humanoid foe:

Opponent is:	Modified Score to Decapitate:
Normal/armored	18-23
Larger than human size	19-23
Solid metal or stone	20-23

At will, this evil blade can detect good or detect traps in a 10-foot radius. He can create illusions within 120 yards of himself (per a **wand of illusion**) twice each day. He can also empower his wielder per a **strength** spell with an eight-turn duration once each day.

Use of this sinister weapon is a decidedly evil act. In Ravenloft, a powers check must be made each time *Maleffluent's* wielder invokes one of his special powers or fights a **battle with** him.





Marble

Banshee, Lawful Evil

Armor Class	-5/0	Str	8
Movement	9, Fl 30 (B)	Dex	14
Level/Hit Dice	15	Con	8
Hit Points	120	Int	15
THACO	11	Wis	15
No. of Attacks	1	Cha	17
Damage/Attack	1d4		
Special Attacks	Aging Touch, Keening		
Special Defenses	Hit only by +4/+2 magical weapons (see below)		
Magic Resistance	50%		

Marble appears as she looked on the night of her betrayal and death. She has pale skin and long, raven hair. Her cold, ice-blue eyes show the only expression on her otherwise deathly still face. Her slender throat is marred by the smooth cut which ended her life. The flowing, white satin gown she wears is stained with the blood that flowed from the fatal wound.

On the horrible night years ago when Marble's life blood spewed onto Kartak's reconstructed corpse (see Chardath's character description for details), she willed herself to avenge her murder. So strong was her hatred of the lich Kartak and her brother Chardath, so powerful was her will, that she actually recreated herself into a unique ghost of tremendous power.

Marble is a mutable ghost. Her consciousness can manifest structural firmness in selected limbs. In other words, she has substance on demand and can pick up objects, fight, and use touch abilities. She can also become incorporeal at will, gliding through walls and doors or simply vanishing before startled eyes.

Background: Marble is the younger sister of Chardath Spulzeer. Although her background is presented in the entry detailing Aggarath's domain lord, certain aspects of it deserve to be highlighted and expanded upon here.

As a child, Marble grew up under the protection of her older brother. When others turned away from her or looked upon the young woman only with pity, Chardath was always there to comfort her. It was his intervention that kept her innocent despite the increasingly offensive nature of Castle Spulzeer's diversions.

On the night that Chardath was dominated by Kartak, Marble had no idea what fate was about to



befall her. When she was awakened by her brother and dragged into the hidden basements of Castle Spulzeer, her terror mixed with confusion and uncertainty. No words can describe the betrayal that she felt when the dagger was drawn across her throat and her blood allowed to pour from her body.

Marble died believing that Chardath was acting of his own free will. To this day, no one has been able to convince her that this is not the case. And in all likelihood, no one ever will.

This is not to say that Marble is unaware of Kartak's involvement in her demise. She fully realizes that her life was sacrificed to restore the lich. However, Marble believes that Kartak and Chardath were allies at the time of her demise.

Current Sketch: When she was drawn into the crystal, Marble was already a ghost, not a living person. As such, she had no life energy to be absorbed by the ruby crystal. No such creature had ever been slain by *Aggarath* before, and the result was most unusual. Instead of becoming a captive of the gemstone universe, she became a part of its very fabric.

Marble now exists simultaneously throughout the domain of Aggarath. Her ability to interact with





Appendix Two

the others is limited, however, for she is as much a prisoner of the place as they are. As far as Marble is concerned, she exists only in a realm of ruby. She feels like a fly encased in amber, unable to move at all and confined from all sides. The effect that this has had on her mind is nothing less than shattering.

If Marble is ever somehow freed from her prison, she will emerge as a wild creature, frantic with the desire to destroy both Kartak and Chardath, and then to escape all boundaries. She will not stop until she finds the openness and freedom of final oblivion.

Combat: Marble is no longer the tenuous spirit that she was. When she was absorbed into the fabric of the crystal, an incredible transformation took place. All of the stored life energy that the magical dagger had absorbed over the years poured into her, making her far more powerful than she was in the realm of men.

Marble was once a third-magnitude ghost (see *Van Richten's Guide to Ghosts*). Now, thanks to the power she absorbed when she came into the crystal, she has become a fifth-magnitude spirit. As such, she has an Armor Class of either -5 or 0, depending upon the situation. She is AC -5 when

ethereal and being attacked by nonethereal foes like the PCs; under these conditions, only +4 or better magical weapons can hit her. She is AC 0 when corporeal or if attacked by a foe who is also ethereal; in these circumstances, she can be hit by +2 or better magical weapons.

Marble attacks with her icy touch. Victims who fail a saving throw vs. spell age $1d4 \times 25$ years. Priests at or above 13th level automatically succeed the saving throw. Other characters at or above 15th level receive a +2 bonus to their saving throws. Should she actually attempt to strike someone, her blow does a mere $1d4$ points of damage.

The most formidable weapon in Marble's arsenal is her keening ability. Thrice per day she can emit a horrendous, unearthly screech that causes all creatures within 50 feet who fail a saving throw vs. spell to die instantly. A -2 penalty applies to all saving throws made to resist this power at night. If Marble uses this power during the day, her victims are entitled to a +4 bonus to their saving throws (instead of the above penalty). Because of her passionate hatred for Kartak, this focused ability does affect the lich, should she ever be within his presence again.

She can become invisible at will, and is able to focus her energies to affect changes in physical objects and her surroundings (within 50 feet). For example, she could cause all of the paintings in a gallery to become twisted and macabre-looking. This ability functions like the *polymorph object* spell, but has no need of components. These effects remain for an hour after she has left the area.

Marble is immune to all spells that affect biological creatures. She also has the ability to rejuvenate. That is, she can heal her own wounds instantly, but then must rest for 10 minutes before using any other ability (except becoming incorporeal) again.

As a fifth magnitude ghost, she is immune to damage from holy water or the touch of a holy symbol. She can be turned by priests, but with a -4 penalty to the turning roll. If other undead are present, the roll to determine how many Hit Dice worth of undead creatures are affected also receives a -4 penalty.





Monster Index



any different creatures appear throughout the course of this adventure. For ease of reference, they are compiled here in alphabetical order. For additional information about any monster, refer to the *MONSTROUS MANUAL* volume.

Blood elemental (elemental, water) (1): AC 2; MV 6, SW 18; HD 8; hp 47; THACO 12; #AT 1; Dmg 5d6 (wave); SD +2 or better weapon to hit; SZ L (8' tall); ML champion (16); Int low (5); AL N; XP 2,000.

Bugbear (1): AC 4; MV 9; HD 3+1; hp varies with foe's class; THACO 17; #AT 1; Dmg 2d4; SA surprise; SZ L (7' tall); ML elite (13); Int low (5); AL CE; XP 120.

Notes: Gains +2 to damage on surprise attacks.

Caryatid column (golem, stone variant) (6): AC 5; MV 6; HD 5; hp 22; THACO 15; #AT 1; Dmg 2d4 (sword); SD see below; SW see below; SZ M (7' tall); ML fearless (20); Int non (0); AL N; XP 420.

Notes: SD-Gains +4 bonus to saving throws. Nonmagical weapons inflict half damage; magical weapons inflict full damage but without magical bonus. Striking weapons have a 25% chance of shattering; chance drops by 5% for each plus of a magical weapon. SW-Destroyed instantly if fails save vs. spell against *stone to flesh*, *transmute rock to mud*, or *stone shape*.

Cyclopskin (giant, cyclops) (6): AC 3; MV 12; HD 5; hp varies with foe's class; THACO 15; #AT 1; Dmg 1d6-4 (spear or sling, plus Str bonus); SW -2 penalty to missile attack rolls; SZ L (7'6" tall); ML very steady (13); Int low (5); AL CE; XP 270.

Earth elemental (1): AC 2; MV 6; HD 16, 12, or 8; hp 100, 75, or 50; THACO 5, 9, or 13; #AT 1; Dmg 4d8; SW see below; SZ H to L (16', 12', or 8' tall); ML fanatic or champion (17, 16, or 15); Int low (7); AL N; XP 18,000, 6,000, or 2,000.

Notes: The first elemental Chardath summons has 16 HD, the second 12, the third 8. SW-Damage drops by 2 points per damage die (to a minimum of 1 point per die) against water- or airborne targets.

Ettin (giant) (1): AC 3; MV 12; HD 10; hp varies with foe's class; THACO 10; #AT 2; Dmg 2d8/3d6 (armed with clubs) or 1d10/2d6 (fists); SD infravision up to 90'; SZ H (13' tall); ML elite (14); Int low (5); AL CE; XP 3,000.

Eye of the deep (beholder-kin) (5): AC 5; MV Sw 6; HD 10; hp 58; THACO 11; #AT 3; Dmg 2d4/2d4/1d6 (pincer/pincer/bite); SA spells; SZ M (5' in diameter); ML champion (15); Int very (11); AL LE; XP 4,000.

Notes: Each eye can cast spells. Central-light (cone 5' wide at start, 20' wide at end, and 30' long). 1st *eyestalk—hold person*; 2nd *eyestalk—hold monster*; 1st and 2nd used together—create *illusion*.

Cialeb duhr (1): AC -2; MV 6; HD 8; hp 43; THACO 13; #AT 2; Dmg 2d8; SA spells; SD immune to lightning and normal fire, resistant to magical fire; SW cold; MR 20%; SZ L (9' tall); ML fanatic (17); Int very (12); AL N; XP 8,000.

Notes: SA-Can cast *move earth*, *stone shape*, *passwall*, *transmute rock to mud*, and *wall of stone* once per day; can cast *stone shape* at will; all as a 20th-level mage. SD-Enjoys a +4 bonus to saves vs. magical fire attacks. SW-Suffers a -4 penalty to saves vs. cold-based attacks and double damage from such attacks

Gargoyle golem (1): AC 0; MV 9; HD 15; hp 60; THACO 5; #AT 2 (same target); Dmg 3d6/3d6 (claws); SA leap, petrification; SD see below; SW see below; SZ M (6' tall); ML fearless (20); Int non (0); AL N; XP 14,000.

Notes: SA-Will attempt to surprise victim (-2 penalty to opponent surprise check); if successful, leaps onto victim for 4d10 points damage. In combat, victims hit by both claws must save vs. petrification or be turned to stone. The gargoyle will attack the stone victim the following round; a hit indicates that the stone body has shattered and cannot be resurrected (though it can be reincarnated). SD-Requires +2 or better weapons to hit; immune to poison and mind-or life-affecting spells. SW-Instantly shatters if targeted by an *earthquake* spell; *transmute rock to mud* inflicts 2d10 points of damage (but reverse spell heals same amount).

Glass golem (5): AC 4; MV 12; HD 9; hp 40; THACO 11; #AT 1; Dmg 2d12 (sword); SA see below; SD see below; SW see below; SZ M (6' tall); ML fearless (20); Int non (0); AL N; XP 5,000.

Notes: SA-Can unleash *prismatic spray* once per 3 rounds. SD-Regenerates 1 hp per round; +2 or better weapon to hit; *mending* restores to full hp; immune to poison and mind-or life-affecting spells. SW-Blunt weapons (+2 or better) inflict double damage; *dispel magic* stuns for number of turns equal to caster's level; *shatter* weakens so that subsequent melee attacks can instantly slay (percentage chance equals twice the number of damage points from the shatter spell).

Gnoll (1): AC 5; MV 9; HD 2; hp varies with foe's class; THACO 19; #AT 1; Dmg 1d8 (battle axe); SZ L (7'6" tall); ML steady (11); Int low (5); AL CE; XP 35.

Lava mephit (imp) (1): AC 6; MV 12, FI 24 (B); HD 3; hp 18; THACO 17; #AT 2; Dmg 1d8+1/1d8+1 (claws and heat damage); SA gate, melt, breath weapon, shapechanging; SZ M (5' tall); ML avg (10); Int avg (8); AL CE; XP 420.





Appendix Two

Notes: Once per hour, can gate in 1-2 fire, lava, smoke, or steam mephits (25% chance of success). Touch automatically melts or burns most materials. Once every three melee rounds, to a maximum of eight times, can use breath weapon (molten blob of lava) to automatically hit one target within 10' for 1d6 points damage (no saving throw). Can shapechange into a pool of lava 3' in diameter and 6' deep; can be harmed normally when in pool form.

Lizard king (lizard man) (1): AC 3; MV 9, Sw 15; HD 8; hp varies with foe's class; THACO 13; #AT 1; Dmg 3d6+2 (trident); SA skewer; SZ L (8' tall); ML champion (16); Int avg (9); AL CE; XP 975.

Notes: SA-Inflicts double damage if attack roll is greater than required by 5 or more.

Minotaur (1): AC 6; MV 12; HD 6+3; hp varies with foe's class; THACO 13; #AT 2; Dmg 2d4/1d10+2 (head butt/halberd); SA charge, +2 bonus to surprise; SD infravision, immune to *maze*; SZ L (7'6" tall); ML elite (13) +3 in combat; Int low (5); AL CE; XP 1,400.

Notes: SA-Can charge from 30' or more for 2x(2d4) points damage.

Ogre (1): AC 5; MV 9; HD 4+1; hp varies with foe's class; THACO 17; #AT 1; Dmg 1d10; SZ L (9' tall); ML steady (12); Int low (8); AL CE; XP 270.

Orc (1): AC 6; MV 9; HD 1; hp varies with foe's class; THACO 19; #AT 1; Dmg 1d6 (spear); SZ M (6' tall); ML steady (11); Int avg (8); AL LE; XP 15.

Sandling (elemental, earth kin) (1): AC 3; MV 12, Br 6; HD 4; hp 23; THACO 17; #AT 1; Dmg 2d8 (lunge or abrasive pseudopod); SD immune to mind-affecting spells and attacks; SW water; SZ L (10' diameter); ML unsteady (7); Int non (0); AL N; XP 420.

Notes: If stepped on, lunges upward to trap 1-2 human-sized foes; victims suffer a -2 penalty to surprise rolls when attacked in this manner; those hit cannot attack or defend for 1 d4 rounds. If drenched with at least 10 gallons of water, affected as if by a slow spell and can cause only half damage.

Stone golem (1): AC 5; MV 6; HD 14; hp 60; THACO 7; #AT 1; Dmg 3d8 (fists); SA slow; SD see below; SW see below; SZ L (9'6" tall); ML fearless (19); Int non (0); AL N; XP 8,000.

Notes: SA—Once every other round, can cast slow (10' range). SD-Requires +2 or better weapon to hit; immune to poison and mind-affecting spells. SW-Rock to *mud slows* golem for 2d6 rounds (*mud* to rock heals all lost hit points); *flesh* to stone renders golem vulnerable to normal attacks for next round.

Stone guardian (golem) (1): AC 2; MV 9; HD 4+4; hp 27; THACO 15; #AT 2; Dmg 1d8+1/1d8+1 (arms); SD see below; SW see below; SZ M (6' tall); ML fearless (20); Int non (0); AL N; XP 420.

Notes: SD-Requires +2 or better weapon to hit; suffers half damage from cold, fire or electrical attacks and quarter damage from edged weapons; immune to normal missiles, poison, and mind- or life-affecting spells. SW-Instantly destroyed by *stone to flesh*, *transmute rock to mud*, *stone shape*, or *dig* (no saving throw).

Tyravinorr (red dragon, modified): AC -11; MV 9, Fl 30 (C), Jp 3; HD 23; hp 250; THACO 5; #AT 3+; Dmg 2d10+12/2d10+12/6d10+12 or 24d10+12 (claw/claw/bite or breath weapon); SA dragon fear (50 yd. radius), kick, tail slap, wing buffet; SD immune to normal missiles, *detect invisibility* 120' radius, *clairaudience* 240' radius; MR 65%; SZ G (over 1,000' long); ML fanatic (18); Int exc (16); AL CE; XP 24,000.

Notes: Dragon fear-save vs. petrification at a -4 penalty or suffer a -2 penalty to attack and damage rolls. Kick-victims suffer claw damage and must succeed at a Dexterity check or be kicked back 1d6+12 feet; those knocked back must save vs. petrification (at a -12 penalty) or fall. Tail slap-can affect up to 12 targets for 4d 10+24 damage points each; must roll separate attack against each intended victim; those hit must save vs. petrification or become pinned and suffer crushing damage each round until the dragon releases them. Wing buffet-inflicts 2d10+12 points damage; victims must succeed at a Dexterity check or be knocked prone.

Umbur hulk (1): AC 2; MV 6, Br 1; HD 8+8; hp varies with foe's class; THACO 11; #AT 3; Dmg 3d4/3d4/1d10 (claw/claw/bite); SA confusion; SD infravision 90'; SW slow movement; SZ L (8' tall, 5' wide); ML elite (13); Int avg (8); AL CE; XP 4,000.

Notes: SA-Characters looking into the umbur hulk's eyes must save vs. spell or suffer confusion (per the spell).

Wearbear (lycanthrope) (1): AC 2; MV 9; HD 7+3; hp varies with foe's class; THACO 13; #AT 3; Dmg 1d3/1d3/2d4 (claw/claw/bite); SA hug; SD silver or +1 or better weapons to hit; SZ L (7' tall); ML elite (14); Int exc (11); AL CG; XP 1,400.

Notes: SA-If both claws hit, can hug during next round for an additional 2d8 points of damage.

Xorn (1): AC -2; MV 9, Br 9; HD 7+7; hp 47; THACO 13; #AT 4; Dmg 1 d3/1 d3/1 d3/6d4 (arm/arm/arm/bite); SA surprise; SD see below; SW see below; SZ M (5' tall); ML champion (16); Int avg (8); AL N; XP 4,000.

Notes: SA-Can camouflage to impose a -5 penalty to opponents' surprise rolls; may pass through stone to vanish for 1d3 rounds, then regain surprise. SD-Immune to fire and cold; electrical attacks cause half damage with failed save and no damage with successful save; edged weapons inflict half damage. SW-phase *door* kills instantly when passing through stone; *moue earth* flings it back 30' and stuns for one round; *stone to flesh* or *transmute rock to mud* lowers it to AC 8 for one round; *passwall* inflicts 1 dl 0+10 points damage.



The Forgotten Terror

by William W. Connors

A knife flashes in the darkness. You never see the face of your attacker. The adventure begins.

Their spirits trapped by a cursed magical weapon, the heroes find themselves imprisoned on the surreal domain of Aggarath. Here, they must explore the mind of Chardath Spulzeer, the insane lord of the realm. Somewhere in his shattered dreams and tormented memories lie secrets that may enable the adventurers to escape.



The Forgotten Terror is a new adventure for the RAVENLOFT® campaign setting. It can be played as a stand-alone scenario or as a sequel to the events depicted in the FORGOTTEN REALMS® adventure *Castle Spulzeer*. The unique nature of this domain and scenario makes *The Forgotten Terror* easy for the Dungeon Master to run without forcing players through a linear plot. Alternate endings allow the DM to link this adventure to Ravenloft, the Realms, or any other campaign world.

For 4 to 6 characters of levels 10-12.

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