

5

ORIGINAL ADVENTURES
REINCARNATED



CASTLE AMBER



A FIFTH EDITION CONVERSION & CLASSIC HOMAGE

X2: CASTLE AMBER (CHATEAU D'AMBERVILLE)

Conversion by Michael Curtis and Tim Wadzinski



Includes
Additional
Commentary
by James
Maliszewski





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The credits that follow are for the 5E portion of this work.

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CHAPTER ONE

Author's Introduction

by Michael Curtis

Bonjour! Welcome, my friends, to the strangest house you may ever visit, the palatial home of the Amber Family—or, as they are known in the distant world from which they hail, the D'Ambervilles.

Castle Amber was the second adventure released for the Expert edition of Dungeons & Dragons, following up the famed *Isle of Dread* which was included in the Expert D&D boxed set (and is now available as *Original Adventures Reincarnated #2* from Goodman Games). *Castle Amber* was penned by *Isle of Dread's* co-author, Tom Moldvay, and is a curiosity among RPG adventures. Not because of the adventure itself (although there are plenty of curiosities to be found inside the castle), but because it represents one of the hobby's earliest examples of using licensed literary works in role-playing.

In 1981, the year of *Castle Amber's* release, the field of licensed properties as role-playing material was still a new one. Unlike today, where it seems almost every other new role-playing game—not to mention Hollywood blockbuster—is based on an existing property, few RPGs owed their existence to pre-existing material. The late 1970s saw initial forays into licensed games with titles like Fantasy Games Unlimited's *Flash Gordon & the Warriors of Mongo* or Heritage Model's *John Carter, Warlord of Mars* and *Star Trek: Adventure Gaming in the Final Frontier*, but no company had yet cracked the licensed property puzzle. In fact, as Heritage Models would soon find out, too many licenses could sink a company. TSR also dabbled in the realm of licensed gaming, producing the hex-and-chit wargame *Lankhmar* in 1976 after Gary Gygax and author Fritz Leiber struck up a correspondence. The game, while popular among wargamers and Leiber fans, never escaped its niche, however.

Things began to change in the 1980s, starting with a most unusual herald of things to come. *Dallas: The Television Role-Playing Game* was published in 1980 by Simulations Publications, Inc., an attempt to cash in on both the faddish popularity of role-playing games and one of the more popular shows on television at the time. Suffice to say, given the reader has probably never played the game, it proved to be a commercial failure. Luckily, *Dallas's* crash didn't deter others from undertaking the task of converting potentially profitable literary works into role-playing games.

Chaosium, by far, led the charge in 1981 with a pair of licensed games: *Stormbringer*, based on the works of Michael Moorcock, and, more famously, *Call of Cthulhu*, which not only brought the writings of H.P. Lovecraft to the game table but was instrumental in introducing Lovecraft to the mainstream. Both titles proved popular among gamers and opened up the floodgates in the industry.

It's only fitting then that 1981 would see the arrival of another RPG product utilizing the works of one of *Weird Tales's* frequent contributors, the third of the "Big Three" weird fiction authors that magazine spawned: Clark Ashton Smith.

Smith was a prolific writer for the brief period he worked in the pulps, creating a number of stories that shared common settings. Distant lands from distant times, both past and future, proved to have a special place in Smith's creative heart, and he told tales set in ancient Hyperborea and in the far-flung future Zothique, a tired Earth entering its final days. Yet among these fantastical realms, the one that Smith appeared to enjoy returning to most was one not so far from our own: the fictional medieval French province of Averroigne.

Averroigne, despite having one foot firmly planted in Earthly history, is nearly as fantastic as Smith's other weird pulp creations. It is a land both familiar and unreal. Evil bishops conspire to send their foes 700 years into the past. The land's corpses rise from their graves and become fodder for a necromantically-created titan. Sculptures of unearthly—perhaps even infernal—beauty are uncovered and spread discord and death. While it's far from Middle-earth or Hyboria, it's a land with no dearth of possibilities for adventure.

Moldvay decided to include Averroigne in *Castle Amber*, making the mysterious and mad family that occupies the doomed château refugees from that medieval land. They've left their world behind, fleeing religious persecution, and have settled in the player characters' home world—which was assumed to be the Known World first introduced in *Isle of Dread*. However, treachery within the Amber Family caused both the clan and their home to be hurled between dimensions. Unlucky travelers sometimes find themselves transported to the castle, which is where the PCs come in. To escape the castle, they must break a dire curse, and doing so requires traveling to Averroigne. Averroigne proves to be, like in Smith's writings, a place of both beauty and terror, a hotbed of religious persecution, necromantic arts, time travel, and even stranger things. Don't be surprised in the party decides to spend more time than you anticipate in Averroigne, though, as it has its charms.

Castle Amber is an adventure that couldn't be written today. Design expectations have changed too much in the now more than 40 years role-playing games have been around. The castle is a "fun-house dungeon," one more concerned with providing challenging and interesting encounters for the players to overcome than with an overarching plot and maintaining standards of plausibility. Within its walls you'll find boxing matches, the Three Billy Goats Gruff, an Edgar Allan Poe reference, dog-headed men, the Wild Hunt,



Michael Curtis (L.) gets ready to play Star Frontiers with family members in 1982, one year after *Castle Amber* was released

brain collectors, a passageway which seems to lead into Lovecraft's Dreamlands, Richard the Lion-Hearted, and... well let's just say there's yet more surprises waiting.

Despite this mélange of influences and outlandish encounters, *Castle Amber* makes it all work. It remains one of my favorite old school adventures of all time (room 8 alone is worth the price of admission). Tom Moldvay's work also has a special place in my heart and, while I've had the opportunity to meet many game designers during my time working in this profession, I'll always regret that Tom passed away in 2007 and I never had the opportunity to shake his hand and thank him for the enjoyment he provided for my friends and me. As such, I'm utterly grateful to be given the opportunity to not only convert my favorite old school dungeon adventure for use with the fifth edition of *Dungeons & Dragons*, but to able to add my own contributions to the work of a designer I respect greatly.

I'd also like to express my thanks to Aaron Allston, Jeff Grubb, and John D. Rateliff, whose *Mark of Amber* adventure proved inspirational when expanding upon the original *Castle Amber*. You three had already ventured where I intended to tread and blazing the trail made it easier for me to follow in your wake.

Michael Curtis
December 15th, 2019

Michael Curtis has always lived in the Castle, but that hasn't prevented him from working in the role-playing game industry since 2009. During that time, Michael has written or contributed to more than 50 game books for Goodman Games, including the best-selling The Dungeon Alphabet, the Fifth Edition Fantasy adventures Glitterdoom and War-lock, and Original Adventures Reincarnated #3: Expedition to the Barrier Peaks. He currently serves as head writer and designer for the Dungeon Crawl Classics Lankmar line. Michael believes Clark Ashton Smith is woefully overlooked by fans of fantasy and is honored to be able to lend his talents to something creatively adjacent to the works of the great "Klarkash-Ton." He currently lives on Long Island, NY, with a collection of books worthy of its own castle wing and a cat (whose name is not Jonas).

Clark Ashton Smith

by Michael Curtis

Gamers often point to Appendix N in the original *Dungeon Masters Guide* and decry the absence of a particular author (or three, or seven, or...), declaring Gary Gygax's omission of them to be a literary crime of some sort. Putting aside the unbelievable idea that gamers may complain about things for the moment, we must realize that Appendix N is not a list one can argue with. It is a catalogue of all the literary influences Gygax chose to recognize as wellsprings from which *Dungeons & Dragons* flowed. Since it is representative of one man's work, we can't claim he made the error of excluding a particular author, even if we believe we can see their influence in the final product. Game design, like art, is a subjective process and one tends to see what one is inclined to see.

While we cannot fault Gygax for not including certain names, we can, however, dig deeper into the authors he does list and examine where they drew their influences from. In the process, we discover that some of the names that people grumble about over their absence, are in fact representative in the works of those that are present. One of these influencers of the influencers is the third name from "the big three of *Weird Tales*"—Clark Ashton Smith.

Clark Ashton Smith is a name that has only recently begun to creep back into the consciousness of the fans of genre fiction. Despite his amazing productivity in such a short period—he wrote more than a hundred short stories in the "weird fiction" vein in only about five years—circumstance precluded him from enjoying the prolonged popularity and public recognition that his colleagues and constant correspondents H.P. Lovecraft and Robert E. Howard enjoyed.

Unlike Lovecraft, Smith lacked the cadre of devoted fans and writers dedicated to keeping his work in print or expanding on the concepts he created. And whereas Howard's signature character of Conan the Cimmerian would captivate imaginations and be raised back into the public eye by the efforts of a devoted curator of his literary estate, Smith's massive body of work focused more on creating unique worlds where stories unfolded rather than reoccurring characters who adventured there. By the time Smith's work began to re-emerge thanks to the efforts of Lin Carter's editorship of the Ballantine Adult Fantasy series line of paperbacks (Carter edited four anthologies of Smith's stories for that series between 1970 and 1973), the foundations of Gygax's literary influences on *Dungeons & Dragons* were likely already set, their intellectual concrete cured. We can speculate this might be the reason for Smith's absence from Appendix N.

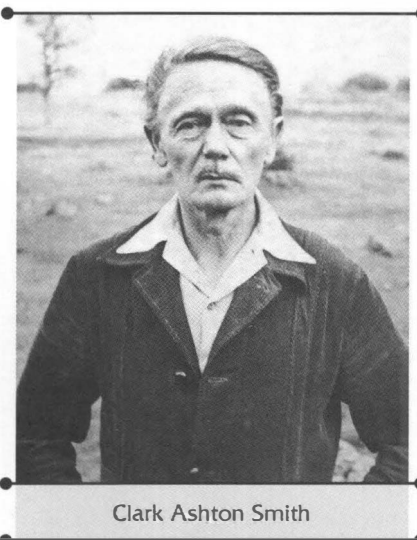
Clark Ashton Smith was born in California on January 13, 1893 and would remain a lifelong resident of the Golden State. He spent the majority of his life in Auburn, California, dwelling in a small cabin his parents erected. Smith lacked a complete public education, finishing only eight years of grammar school before pursuing his education at home, largely self-taught. This lack of formal education wouldn't hamper his literary career in the slightest, however.

Smith attempted fiction writing in his youth, inspired by Poe and the Arabian Nights stories he read at home, but it wasn't until he turned his attention to poetry that he began to flourish as a writer. Smith met and became friends with and a protégé to George Sterling, the noted California poet who was at the forefront of a Romantic revival at the time. Sterling encouraged Smith and the young poet enjoyed critical success with his first volume of verse, *The Star-Treader and Other Poems*.

In 1920, Smith composed the long blank verse poem "The Hashish Eater, or the Apocalypse of Evil." The poem was read by H.P. Lovecraft who, in typical Lovecraftian epistolary proclivity, wrote the poet a fan letter. This missive began a correspondence that lasted until Lovecraft's death.

Smith might have gone on to worldwide renown as a poet had not economic forces intervened. In 1929, the stock market crashed, plunging the United States into the Great Depression. Smith, facing both widespread economic hardship and the need to support his aging and ailing parents, turned to fiction writing, a field only slightly more profitable than poetry. Many of these tales saw publication in the pulp magazine, *Weird Tales*, which introduced his work to Robert E. Howard. Soon, Smith and Howard were enjoying a correspondence as well. The "big three of *Weird Tales*" exchanged letters constantly between 1933 and 1936, their ideas influencing one another and finding fertile ground in each other's imaginations. The god Tsathogua, a creation of Smith's, was borrowed by Lovecraft in the story "The Whisperer in Darkness," for example, and he in turn included references to the high priest "Klarkash-Ton" in another story.

Smith's work was distinct from his compatriots, however. Whereas Lovecraft's work celebrated certain themes like cosmic horror and inhuman contamination and Howard was known for his memorable characters, Smith built worlds, weaving baroque word tapestries to describe places such as prehistoric Hyperborea; the far-flung realm of Zothique, a land at the end of Earth's prolonged death rattle; or the fictional French province of medieval Averroigne. He set many of his tales in these realms, places J.R.R. Tolkien would later describe as "secondary worlds"—coherent imaginary lands that would be the predecessors of the campaign worlds gamers later become intimately familiar with.



Clark Ashton Smith

Smith's weird fiction writing ceased almost as quickly as it began. The mid-1930s took a heavy toll on Smith. His mother died in 1935 and Robert E. Howard committed suicide in 1936, ending the exchange of letters between the *Weird Tales* triumvirate for good. Both Lovecraft and Smith's father died in 1937, and with their passing, Smith's literary fire cooled to embers. For the remainder of his life, Smith's creative efforts were focused on poetry and the visual arts; he became an accomplished sculptor and artist. He died at the age of 68 on August 14, 1961, his ashes buried beneath a boulder not far from the small cabin his parents had built.

Smith's roots in poetry are evident in his prose. He is a "writer's writer," one with a deft command of vocabulary and no hesitation to use it. He employs language to describe his imaginary worlds in a method that is more akin to prose poetry than to the lines of the average pulp writer. To appreciate Smith, you have to give yourself over entirely to the sorcery of his sentences, willingly submit to his evocations of language. His writings are works of dense beauty, which might also account for his lack of overall popularity among genre fans. Smith's stories are not the blood and thunder of Howard's, and, while Lovecraft demonstrates a love for antiquated word play, his use of old words and British spelling is far and away different from the language mastery that Smith commands.

Smith's work inspired a number of authors working contemporaneously and subsequently to the "poet of Auburn's" prolific period. In addition to his shared encouragements with Lovecraft and Howard, Smith's writing has been credited as influential by such esteemed genre writers as Harlan Ellison (who despite being a fan once described Smith's writing as "prose so purple it sloshes over into ultraviolet. A writing style that would make Hemingway break out in hives."), Ray Bradbury, Jack Vance, Michael Moorcock, and Fritz Leiber (who not only paid a visit to Smith at his home but also incorporated the *Weird Tales* luminary into his novel, *Our Lady of Darkness*). Of the aforementioned authors, it's Smith's influence on Vance which leads us directly into the origins of Dungeons & Dragons.

Among Smith's many literary worlds was that of Zothique. This setting for 16 of his stories was the last inhabited continent on a far-future Earth. Zothique is, as Smith describes it, a world where "The science and machinery of our present civilization have long been forgotten, together with our present religions. But many gods are worshipped; and sorcery and demonism prevail again as in ancient days." The Earth upon which Zothique lies is a weary one, and the Zothique cycle of stories are all in the Dying Earth genre. At least one writer and critic has claimed that Zothique owes its inspiration to William Hope Hodgson, another name from our Appendix N Archeology, specifically Hodgson's novel, *The Night Lands*.

Smith's Zothique stories had a direct influence on Vance's *The Dying Earth* tales, stories which likewise occur as Earth is fading and "sorcery and demonism" have returned. Without Smith's creation, we might never have seen *The Eyes of the Overworld* and Vance's other Dying Earth tales. And without those, we have no "Vancian magic" to serve as the basis from spellcasting in Dungeons & Dragons. Smith's vision of a magical Earth at the end of time is therefore essential to the creation of the original fantasy role-playing game, regardless of whether Gygax was aware of Smith's work or not. (As an aside, I'll note that given Gary Gygax's love of florid writing and his own occasionally purple prose, I find it surprising that Gygax never spoke more exuberantly about Smith in later years.)

Of course, D&D fans from a long ways back are already aware of a more direct intersection between the role-playing game and the work of Clark Ashton Smith. This conflux of ideas owes its being to Tom Moldvay, a designer whose own list of inspirational authors is not only larger than Gygax's (it can be found at the back of the Dungeons & Dragons *Basic Rulebook* edited by him in 1981), but specifically mentions Smith. Moldvay also wrote the adventure, *X2: Castle Amber (Château d'Amberville)*, further linking the *Weird Tales* author and the game.

"Smith's stories are not the blood and thunder of Howard's, and, while Lovecraft demonstrates a love for antiquated word play, his use of old words and British spelling is far and away different from the language mastery that Smith commands."

Castle Amber, despite what one might think, has no connections to the work of Roger Zelazny, but does owe a debt to Smith's stories. The entire second half of the adventure is set in the realm of Averoine, Smith's fictional French province. The party must contend with antagonists ripped directly from the pages of Smith's short stories (with permission of his literary estate), including "The Colossus of Ylourgne," "The Beast of Averoine," and "The Enchantress of Sylaire." This marks *Castle Amber* as one of the few early licensed adaptations of genre fiction into role-playing game material, putting it in good company with Fritz Leiber's *Nehwon*, Robert Asprin's city of Sanctuary, and Michael Moorcock's *Melniboné*.

Castle Amber is a "funhouse" dungeon of the old school, filled with numerous oddities, anachronisms, and random events, and one's opinion of it depends largely on the reader's own attitudes regarding those things. However, regardless of whether an entire generation of role-players enjoyed the module or not, for many it was the first time they ever heard the name "Clark Ashton Smith." Much as *Deities & Demigods* served to introduce gamers to the works of Fritz Leiber and Michael Moorcock, *Castle Amber* brought Smith's name into the awareness of a new, albeit smaller audience—myself included. Returning to the adventure and rereading it after becoming familiar with the stories Moldvay incorporates into the module is a fun experience. It might even change opinions about X2 in some cases.

While Smith has enjoyed something of a resurgence over the past decade, partly due to Night Shade Books' wonderful anthology series of all Smith's weird fiction stories, it's unlikely that he'll ever gain the popularity of Lovecraft or Howard. His fellow *Weird Tales* colleagues are both more accessible to the average reader (Howard more so than Lovecraft) and both have benefited from adaptations of their work into other media forms, notably motion pictures which serve to introduce the authors' concepts and characters to a non-literary audience. Smith's work remains overlooked, which is a crime committed by popular culture on one hand, but which also makes those of us already familiar Clark Ashton Smith's stories feel fortunate we know what others don't. If you've never experienced Smith, consider this my invitation to join our close circle of privileged readers.

Castlemania

by Michael Curtis

Her hair will be disheveled, her grave clothes tattered, her fingernails broken and her hands bloodied from the effort to dig herself out. Madeline has gone completely insane... And with those words, my fate was sealed.

Like the majority of gamers, my introduction to fantasy came not by the visual arts like movies or video games, but by the written word. Fairy tales and folklore ushered me across the threshold between the mundane and the phantasmagorical, breaking a path that wound far into my future and I still trod today. When inspiration is lacking, it is to novels and short stories I turn for ideas rather than the works of artists. Perhaps then it comes as no surprise that I consider the D&D module *X2: Castle Amber (Château D'Amberville)* one of the finest adventures ever penned.

Let's get this out of the way right now: *Castle Amber* is a funhouse dungeon, one of those wild and nearly illogical places where form doesn't always follow function and the chaos holds a not-ungentle reign. This type of dungeon was far more the norm in the early days of the hobby but has since fallen out of fashion. If you cannot adjust your sensibilities to embrace the gonzo nature of these types of dungeons, *X2* will be a hard sell for you and the module does have a poor reputation among some games. I, however, am not one of those.

Castle Amber, written in 1981 by the incredibly talented (and much missed) Tom Molday, is a love letter to "weird fiction" in all its many forms. It wears its inspirations on its sleeve. A well-read gamer cannot miss the homages to the works of Edgar Allan Poe, the Brothers Grimm, Roger Zelazny, Greek and Celtic myth, and Howard Phillips Lovecraft that pepper the adventure's pages. But these references all pale in the shadow of the adventure's true literary forefather: Clark Ashton Smith.

Smith's name may be absent from the famed Appendix N Gary Gygax assembled in the *Dungeon Masters Guide*, but that error wasn't repeated when Molday assembled the "Inspirational Source Material" for the D&D Basic Set (1981). *Castle Amber* clearly demonstrates Molday's love of Smith, and he uses the author's fantastical French region of Averogne in the adventure to great effect.

Molday taught me an important lesson about game design: Never fear your literary roots or letting others know that you have them.

"Castle Amber, written in 1981 by the incredibly talented (and much missed) Tom Molday, is a love letter to 'weird fiction' in all its many forms."

Reading through *Castle Amber*, one cannot help but see that Molday wasn't merely ripping off the stories of Clark Ashton Smith and the other weird writers to meet his word count. He loved these stories and wanted to share that love with other gamers, allowing those who were familiar with them to enjoy the homages and to introduce these stories to those unfamiliar with them. I had a nearly identical experience when writing *The Chained Coffin*, an adventure that was inspired by Manly Wade Wellman's "Silver John" stories. It was only in retrospect that I see I learned how to do this correctly thanks to Tom Molday.

"Molday taught me an important lesson about game design: Never fear your literary roots or letting others know that you have them."

Some 30-odd years after being exposed to *Castle Amber*, I can look back on my own game design work and see how much this adventure affected my own design style. There's an element of chaos and change that runs through my work. I'm a big fan of randomness whenever it's applicable, making either dumb luck or player choice impact the game. We see this in *X2* in encounters such as "The Dining Room" (sample the mushrooms in wine sauce with care!) and "Card Room" (may you always pull *Le Roi des Batons*).

My own work is also pervaded with an underlying thread of menace, madness, and horror. I'm not one for gore, but if I can send a chill down the spine of the game master—which is what happened to me when I read of the horrible fate awaiting Madeline Amber (as quoted at the start of this essay)—or better yet, the players, I am a happy game designer. *Castle Amber* shows that even when you have ogres in dressing gowns, squirrels whose touch turns acorns to gold, and Frankenstein's Monster-esque boxing matches going on, you can still evoke a sense of dread.

Is it the perfect adventure? No, not by a long shot. There's no such thing first of all, but *Castle Amber* does have its flaws. It is without a doubt a railroad. The PCs awaken inside the castle with no choice but to proceed forward if they want to escape. That sort of heavy-handed beginning is sometimes a necessary evil in the RPG industry when you only have a certain thousand words to play with, but that doesn't make it any less grating on the nerves of some players. As I discussed earlier, one's tolerance for funhouse dungeons will also impact your enjoyment of the adventure. Despite these flaws, there's a heck of a lot of fun between the cardstock covers of *Castle Amber* and, if you can suspend your disbelief and go with the flow, you'll never forget your stay at the home of the D'Ambervilles.

Sources of Castle Amber

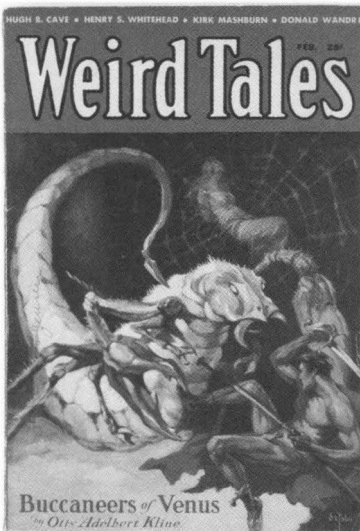
by James Maliszewski

As I will mention in my next essay, *Castle Amber* played a huge role in introducing me to Averoine and, through it, to Clark Ashton Smith's larger body of work. Over the course of 10 tales published between 1930 and 1941, Smith introduced the readers of *Weird Tales* to the fictional province of medieval France in which they all took place. As described by Smith, Averoine is home to all manner of supernatural creatures and devilry, in addition to a cast of foolish knights, corrupt priests, roguish troubadours, and clever sorcerers—making it very close to the implied setting of most fantasy RPGs, a fact that likely played a part in Tom Moldvay's decision to make use of it in *Castle Amber*.

Though it is clear that Moldvay was a fan of all of Smith's Averoine stories, it is also clear that, in writing *Castle Amber*, several of them loomed much larger in his imagination. In what follows, I draw the reader's attention to these stories, highlighting those elements that Moldvay incorporated into module X2. As you will see, Moldvay occasionally takes liberties with Smith's material, most commonly conflating the time periods in which they take place. As originally written the Averoine tales range in time between the twelfth and eighteenth centuries, whereas *Castle Amber* would suggest that their events are all contemporaneous.

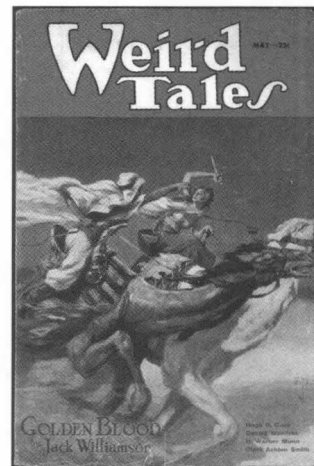
With that small caveat out of the way, let us turn to the stories that inspired Tom Moldvay.

"A Rendezvous in Averoine" appeared in the April/May 1931 issue of *Weird Tales* and concerns the efforts of a troubadour named Gérard de l'Automne to rescue his lover Fleurette from the clutches of the Sieur du Malinbois, a vampire who masquerades as a living lord and dwells within a crumbling castle in the forest. The story's main connection to *Castle Amber* is Gérard, who is included as a random encounter (and whose description makes an allusion to his battle with the Sieur du Malinbois).



"The Mandrakes" appeared in the February 1933 issue of *Weird Tales* and is about a sorcerer named Gilles Grenier who murders his wife Sabine in a rage and then finds himself seemingly reproached for his actions by the very herbs he uses to make love potions. Other than Gilles himself, who appears as a random encounter, there are no other connections to *Castle Amber*.

"The Beast of Averoine" appeared in the May 1933 issue of *Weird Tales* and is a terrific yarn about the appearance of a ravaging monster in medieval France. In its original version, which Smith preferred, the story takes the form of three different documents. Each document describes the attacks of a bizarre creature from the perspective of an individual living in or around the city of Périgon: the monk Gerome, Abbot Théophile, and the alchemist Luc le Chaudronnier. In the end, it is Luc who recognizes that the titular beast is not demonic or even terrestrial in nature but rather an "evil of the stars" that has fallen to earth and is acting through the unsuspecting Théophile.



Moldvay uses this as the basis for encounter 60 in *Castle Amber*, in which the characters rescue Luc le Chaudronnier and then take his place in confronting the Beast. Of note is that, in both the story and in the adventure, the Ring of Eibon is featured. The ring is said to have come down from ancient Hyperborea, another setting Smith developed through a cycle of short stories published in the pages of the pulps.

"The Colossus of Ylourgne" appeared in the June 1934 issue of *Weird Tales* and is one of the longest pieces of fiction Smith ever wrote, consisting of more than 14,000 words. The story focuses on the dying necromancer Nathaire, who, from his lair in the crumbling castle of Ylourgne, plots revenge against the people (and, especially, the clergy) of the city of Vyones. By means of magic, Nathaire creates a gigantic monster to attack Vyones and only his former pupil, Gaspard du Nord, possesses the means to oppose him.

Perhaps moreso than any other Averoine story, "The Colossus of Ylourgne" has a strong connection to *Castle Amber*. The module's cover (by the inimitable Erol Otus) depicts Nathaire's monster in action and the events of the novelette form the basis for encounter 59 of the adventure. Once again, the player characters take the place of the

"Though it is clear that Moldvay was a fan of all of Smith's Averoine stories, it is also clear that, in writing *Castle Amber*, several of them loomed much larger in his imagination."

story's protagonist, with Gaspard only providing them with the magic powder needed to defeat the Colossus.

"The Holiness of Azédarac" appeared in the November 1933 issue of *Weird Tales*. It tells the story of Brother Ambrose, a young Benedictine monk, who is sent to the city of Ximes to investigate rumors about its bishop, the titular Azédarac, who is reputed to be a black magician. Not only are the rumors true, but Azédarac has a plan to prevent Ambrose from ever revealing them to anyone—by sending him 700 years back in time! In the past, Ambrose encounters the lovely sorceress Moriamis, who helps him to return to what is, to her, the future so that he might complete his assigned task.

"Perhaps moreso than any other Averoigne story, 'The Colossus of Ylourgne' has a strong connection to *Castle Amber*."

Moldvay borrowed elements of this story for inclusion in *Castle Amber*, most notably encounter 61. Likewise, Jehan Mauvaissoir and Moriamis are NPCs who might be encountered randomly in Averoigne. The module consistently misspells the name of Azédarac as "Azedarc," unfortunately, suggesting that Moldvay was working from his memories of the story rather than with Smith's text at hand while writing.

"The Enchantress of Sylaire" appeared in the July 1941 issue of *Weird Tales* and is the last Averoigne story to appear in the pages of that famed pulp magazine. It tells the story of Anselme, a young man who is rejected by the object of his affections and later happens upon the forest domain of Sylaire. There, he meets Sephora, a beautiful sorceress—a recurring theme in Averoigne stories!—who is menaced by a werewolf named Malachie du Marais. With aid of an enchanted sword, Anselme protects Sephora and wins her love.

The story is the inspiration for encounter 58 in *Castle Amber*. Both Sephora and Malachie appear in the encounter, as does the magical sword of Sylaire. Poor Anselme is nowhere to be seen, however!

With all of this having been said, the bulk of *Castle Amber* is Tom Moldvay's own invention, including the Amber family itself (though, as I noted in the introduction to this volume, the name Amberville does appear in a non-Averoigne story by Smith entitled "Genius Loci"). Nevertheless, I hope that the brief overview I have given of the sources on which Moldvay drew will encourage you to read (or re-read) at least some of them. While not all of them are masterpieces, most of those that directly inspired encounters in *Castle Amber* are worthy of your attention. Referees in particular will find them helpful in portraying the various NPCs that appear in the module, but I unhesitatingly recommend them to players, too.

James Maliszewski started role-playing in the late Fall of 1979, when he opened up a copy of the Dungeons & Dragons Basic Set edited by Dr. J. Eric Holmes originally purchased for his father. More than 40 years later, he's still playing. James is known for his blog Grognaardia, which was the focal point of the OSR movement in its early days.

His memories and musings about role-playing games and related nonsense, as well as articles about the history of the hobby from its earliest beginnings to the present day, remain of interest to readers to this day.

TEN MORE CLARK ASHTON SMITH STORIES

The complete Averoigne Circle of stories is listed elsewhere in this work and they're a great starting point for DMs and players unfamiliar with Clark Ashton Smith's stories. Once you finish with those, you'll undoubtedly be eager to explore many more of his tales. Here are 10 more stories to guide you further on your quest, chosen in no particular order, from amongst those works generally considered to be his best:



Strange Tales, September 1931: first publication of "Return of the Sorcerer"

1. "The Seven Geases"
2. "The Double Shadow"
3. "The Return of the Sorcerer"
4. "The Tale of Satampra Zeiros"
5. "The Treader of the Dust"
6. "The Empire of the Necromancers"
7. "The Isle of the Torturers"
8. "The Dark Eidolon"
9. "The Abominations of Yondo"
10. "A Vintage from Atlantis"

—Michael Curtis

Memories Encased in Amber

by James Maliszewski

In my introduction to *Original Adventures Reincarnated #4: The Lost City*, I referred to Tom Moldvay's "Pulp Fantasy Trilogy," a collection of three adventure modules that draw heavily on the themes and subject matter of fantasy tales found in the pages of the pulp magazines of the first half of the 20th century. In order of publication, the first module in this trilogy is *The Isle of Dread* (available as an entry in the OAR series as well), while the third is the aforementioned *The Lost City*. The middle entry, first published in 1981, is the one you now hold in your hands, *Castle Amber*. *Castle Amber* stands apart from the other two modules in numerous ways, but the most significant is that it does more than merely allude to the fantastical content of pulp magazines: it directly references the Averigne stories of Clark Ashton Smith.

I can't say for certain, but I think *Castle Amber* is what first introduced me to Clark Ashton Smith. I knew of his name, of course, from having read, among other things, the "Inspirational Source Material" section of Moldvay's own *Basic Rulebook*. Interestingly, Moldvay singles out the world of Xiccarph for special mention rather than Averigne, though he also lists the short story "Genius Loci," one of whose characters is named Amberville. In any case, Moldvay's acknowledgement of the debt of inspiration he owed to Smith was enough to send me scurrying to my local library looking for whatever books I could find that contained his works. At the time, I wasn't very successful, and it would be several more years before I succeeded in reading even one of Smith's 11 Averigne yarns.

Consequently, what makes me look back so fondly on *Castle Amber* is that, even though I wasn't able to read most of Smith's literary corpus until much later, I still "knew" Smith through Moldvay's rather brilliant evocation of his spirit in this adventure. Most of the distinctive Smithian features are here: decadence, ennui, the macabre, black humor—all stirred together in an unsettling stew. I won't deny that, as kid of 12, I found some of the elements of *Castle Amber* more than a little unnerving, like the ghostly feast, the Brain Collector, the Indoor Forest, and all the members of the Amber family behaving in bizarre ways. None of this frightened me so much as weirdly fascinated me. I knew there was something *not quite right* about the whole place Moldvay was presenting, something I couldn't then put my finger on and yet I loved it all the same.

Even now, with the benefit of age and hindsight, it's hard to articulate precisely what it was that fascinated me about *Castle Amber*. On a superficial level, the module is just another "funhouse dungeon," filled with nonsensical and whimsical encounters, such as the ogre who believes himself to be a human woman, the troll under the bridge of the Indoor Forest, and a jester who polymorphs opponents into white apes, among many others. But what I think sets *Castle Amber* apart from mere funhouse dungeons is two things. First, there is a degree of internal consistency and unity to even its most peculiar encounters.

That is, there is an explanation for why the titular castle is in its current state and why its inhabitants behave as they do. Indeed, uncovering that explanation drives much of the action of the player characters as they explore its haunted chambers and hallways.

Second, and perhaps more importantly for me, there's very little outright malevolence in the place. There are many evil people inside *Castle Amber*—most of the Amber family, for instance—and their actions *are* objectively evil according to almost any moral compass and yet, somehow, they come across not so much evil as *bored*. On some level, that strikes me as much worse than if they behaved as they do because they actively wished ill upon their victims. Instead, they're just looking for something to do, something to alleviate their soul-crushing world weariness and tormenting the player characters (and one another) seems to be their preferred means of diverting themselves from their predicament.

With its Erol Otus cover, depicting the undead colossus attacking the city of Vyones, *Castle Amber* has a phantasmagoric, fever-dream quality that still holds up quite well after almost four decades. The module is far from perfect—there are a number of disappointingly unimaginative D&D-isms that break the frame, in my opinion—but it remains a good example of an approach to fantasy gaming that was unusual even in 1981 and even more unusual today. *Castle Amber* combines literary allusion, hallucinatory imagery, and a deadly playfulness to produce a challenge for all but the most clever of players. Even better, it combines a dungeon—*Castle Amber* itself—with the mini-sandbox setting of Averigne, thus making it a useful teaching tool for referees looking for advice on how to combine the two styles of old school play into a unified whole. And all in 26 pages! How many contemporary adventure modules pack so much into so little space?

Over the years, I have refereed *Castle Amber* many times for multiple groups of players. Each time was a different experience, in large part because the module is admirably open-ended and thus replayable. Depending on the personalities and desires of the players, events can go in a variety of ways. I have had players who were very focused simply on finding a way for their characters to escape from the castle and others who reveled in the insanity of its inhabitants. Some players were interested primarily in the vast sums of loot to be found by ransacking the place and some were so delighted by the land beyond the Gate of the Silver Keys that they almost forgot why they passed through it in the first place. It is my hope that this publication will enable not only a new generation to experience *Castle Amber* for the first time but that it might also encourage old-timers to brave its dangers again after all these years. If it introduces a few more people to the stories of Clark Ashton Smith, all the better.

Enjoy!

Editor's Diary

by Tim Wadzinski

Castle Amber is my favorite old-school standalone module. I distinctly remember my grandmother buying it for me at a toy store called The Big Balloon in Wilmette, Illinois, when I was 10 or 11 years old. I'm fairly certain it was the first shrink-wrapped module I ever possessed, and I tore open that plastic the moment we got back into the car. I absolutely loved the Erol Otus cover art and the adventure's sheer wackiness. I still have that copy, nearly 40 years later.

As editor, to say I'm excited at having a hand in this project is a gross understatement. I have been pining for *Castle Amber* to get the *Original Adventures Reincarnated* treatment since the day the product line was conceived. I've read through it and run it countless times over the years (as you'll see below). I relished the opportunity to revisit it again and to go over it with my fine-toothed Editor's Comb. The expanded encounters designed by Michael Curtis and Bob Brinkman add great depth to the mysterious Amber family, and I know players will enjoy the extended, detailed tromp around the French countryside in Averroigne!

I learned to play in 6th grade in 1981. My classmate Brian was my first DM, and he ran a blazingly chaotic mix of B/X D&D and AD&D. When rolling up my first character, using a sheet photocopied from the Basic booklet, I asked, "Hey, what's Alignment? What should I write?" Brian responded, "Just put CE. It's the best one." Okay, next. Eventually we cobbled together five or six other kids and started having sleepover D&D parties complete with pizza, soda, and diversionary video game breaks on Jason's big-screen projection TV. (His dad was loaded!)

When the school year ended, I quickly fell into the role of DM because I had ample free time (remember that?) and tons of ideas. My neighborhood buddies were down with running through the latest module my grandma bought me or whatever I slapped together on my own. While "designing," I had absolutely no idea what I was doing, but I'd lock myself away, meticulously drawing maps and writing up room descriptions on my pile of "for-school-use-only" loose-leaf paper. I loved modeling my maps after the Amber family's chateau. And dungeon ecology? What's that? If Stephen Amber's tomb could have a crazy menagerie of guardians, then so could my dungeons! I started up creatures and items from cartoons, movies, and TV commercials and used them all. My friends would, sometimes, literally be at my beck and call; I would finish writing, phone up Jimmy, Mike, and Matt, and 10 minutes later, we'd be playing my fresh creation, outside on my front stoop.

Jimmy and I had extended families who lived elsewhere, with step-brothers and, in my case, a stepsister's boyfriend (in high school!) and an aunt's boyfriend (in college!) who also played. When we got together, hearing their stories and gaming with people "outside the

group" added an extra dimension to our sessions. I allowed Jimmy to bring in characters from his other campaign, including a ranger named Strider who had a "baby Jublex" as a pet. (It could happen!) When I ran my future uncle's lone PC through *Hall of the Fire Giant King*, I gave him a *ring of invisibility* and a *vorpal sword*. (Stephen Amber handed out generous gifts, so why couldn't I?) Thanks to me horribly misplaying the ring's power, that ranger (why did everyone play a ranger?) made quick work of those pesky giants.

By the time 8th grade rolled around, I was running one-on-one games for my friend Andrew, who would play all a module's pre-generated characters, as well as for a coed group during homeroom in Mr. Wolf's shop classroom. My players there were from a truly amazing mix of stereotypes: jocks, preppies, brains, rich kids, (future) burnouts, etc. That stuff wasn't important. Nobody cared, because we were kids and just wanted to have fun. It went so far that on the last day of school Mr. Wolf—this was a cool man—even let us make weapons and shields using the scrap wood in the back of his shop. Some of us walked home that day, brandishing our new arms throughout town, and went to my house where we mock battled in the backyard.

I DM'd *Castle Amber* for many of these people, but my favorite instance was for my college group, the Lords of the Atlas (which included future DCC RPG co-designers Andrew Frielink and Todd Kath). This is when I learned a valuable lesson: As DM, do not let the players hoodwink you. Upon successfully freeing Stephen Amber, I rolled—in plain sight—on the magical item tables in the *Dungeon Masters Guide* to determine each PC's reward. After receiving a bunch of "lame" items like *+1 swords* and *rings of warmth*, they convinced me to grant them one more prize to be used as a shared party item. I acquiesced and rolled—once again, in plain sight—a *rod of resurrection*. Needless to say, the players were quite happy, and this item went on to be a focal point of our campaign. (I made sure it got used!)

Castle Amber is evergreen to me. I just keep going back to it, because there's something for everyone: a dungeon crawl, wilderness adventures, gambling, puzzles, aliens, intrigue, French accents, and loads of magic. You cannot not have fun with it. Thank you, Stephen Amber. (And, thank you, Tom Moldvay and Clark Ashton Smith!)

Tim Wadzinski is a lead editor with Goodman Games, having worked on the Alphabet books and the Fifth Edition Fantasy, Original Adventures Reincarnated, and DCC RPG product lines, among others. He lives in the northwest suburbs of Chicago with his wife, daughter, and their two rakasta warriors, and looks forward to running Castle Amber yet again, using this tome.

Painting the Works of Clark Ashton Smith

by Doug Kovacs

Publisher's Note: We are very fortunate to have Doug Kovacs contribute an original painting to this volume of *Original Adventures Reincarnated*. Doug is a longtime fan of Clark Ashton Smith, the writer and artist who inspired *Castle Amber*. (Doug was actually the person who first introduced this publisher to the works of Smith.)

Clark Ashton Smith is best known as a writer but was also a painter and sculptor. While his fiction has been continuously reprinted, most of his artistic legacy was relatively unknown until Centipede Press recently published a collection. If you can find this now out-of-print book, *In the Realms of Mystery and Wonder*, it is an excellent collection of Smith's prose poems and artwork. As an artist, Doug referenced the material in that book as well as Smith's fiction and, of course, the *Castle Amber* adventure module to paint the endsheets in this book.

Unlike many modern artists, Doug still works in physical media. His art involves actual pencil and paper, and real paints and brushes. We asked him to talk a little about his process and show readers some of the in-progress shots of the work.

You can see the finished painting on the front endsheets of this book.

I've been reading Clark Ashton Smith since I first discovered the story "The Weird of Avoosl Wuthoquan" when I was a teenager. Since then I have frequently returned to Smith's work, drawing inspiration for both my art and role-playing games.

Now that so much of CAS's work is available on audio book, I have also been enjoying re-digesting work I've previously read as well as finding stories I had missed. I felt well primed to work on anything specifically inspired by his writing largely because I feel like it has informed so much of my preferred flavor of fantasy.

The core visual idea for the art of this book's endsheets was to take inspiration from both the visual art of CAS himself (as seen in the Centipede Press book, *In the Realms of Mystery and Wonder*) and various paintings by the Early Renaissance painter Botticelli. Though there were probably many European painters I could have referenced and cross-pollinated with CAS art, Botticelli seemed to have various formal and pagan elements that resonated specifically with the *Averoigne* stories to set me in the correct frame of mind.

Doug Kovacs makes art and plays D&D. He is both smart and cool.



Illustration 1. Rough pencil sketch of figures for woman and bear.

Illustration 2. Rough pencil and ink sketch of gargoyles.

Illustration 3. Pencil sketch of full image layout.



Illustration 4. Early stages of painting.



Illustration 5. Finished painting.

CHAPTER TWO

X2: Castle Amber Original Publication

Castle Amber is distinct among early TSR modules in that it was reprinted only once, and the only changes between printings were related to publisher technicalities (ISBN and product number placement). In previous volumes of the OAR series we have used this chapter introduction to discuss the differences between TSR print runs. In this case, however, there is little to discuss!

Therefore, we present without much preamble the original TSR publication of *Castle Amber*. As the second volume in the “X” series, it followed its much-more-popular predecessor *The Isle of Dread*. *Castle Amber* was first printed in 1981, and it has retained a cult status among Clark Ashton Smith fans ever since. This particular scan is from the second printing. We hope you enjoy it!

X2
FOR
DUNGEONS & DRAGONS®
EXPERT SET

Dungeon Module X2 Castle Amber (Château d'Amberville)

by Tom Moldvay

AN ADVENTURE FOR CHARACTER LEVELS 3-6



Trapped in the mysterious Castle Amber, you find yourselves cut off from the world you know. The castle is fraught with peril. Members of the strange Amber family, some insane, some merely deadly, lurk around every corner. Somewhere in the castle is the key to your escape, but can you survive long enough to find it?

This module contains referee notes, background information, maps, and exploration keys intended for use with the D&D Expert rules. Be sure to look for other D&D modules from TSR, the Game Wizards!

Distributed to the book trade in the United States by Random House, Inc. and in Canada by Random House of Canada, Ltd.

Distributed to the toy and hobby trade by regional distributors.

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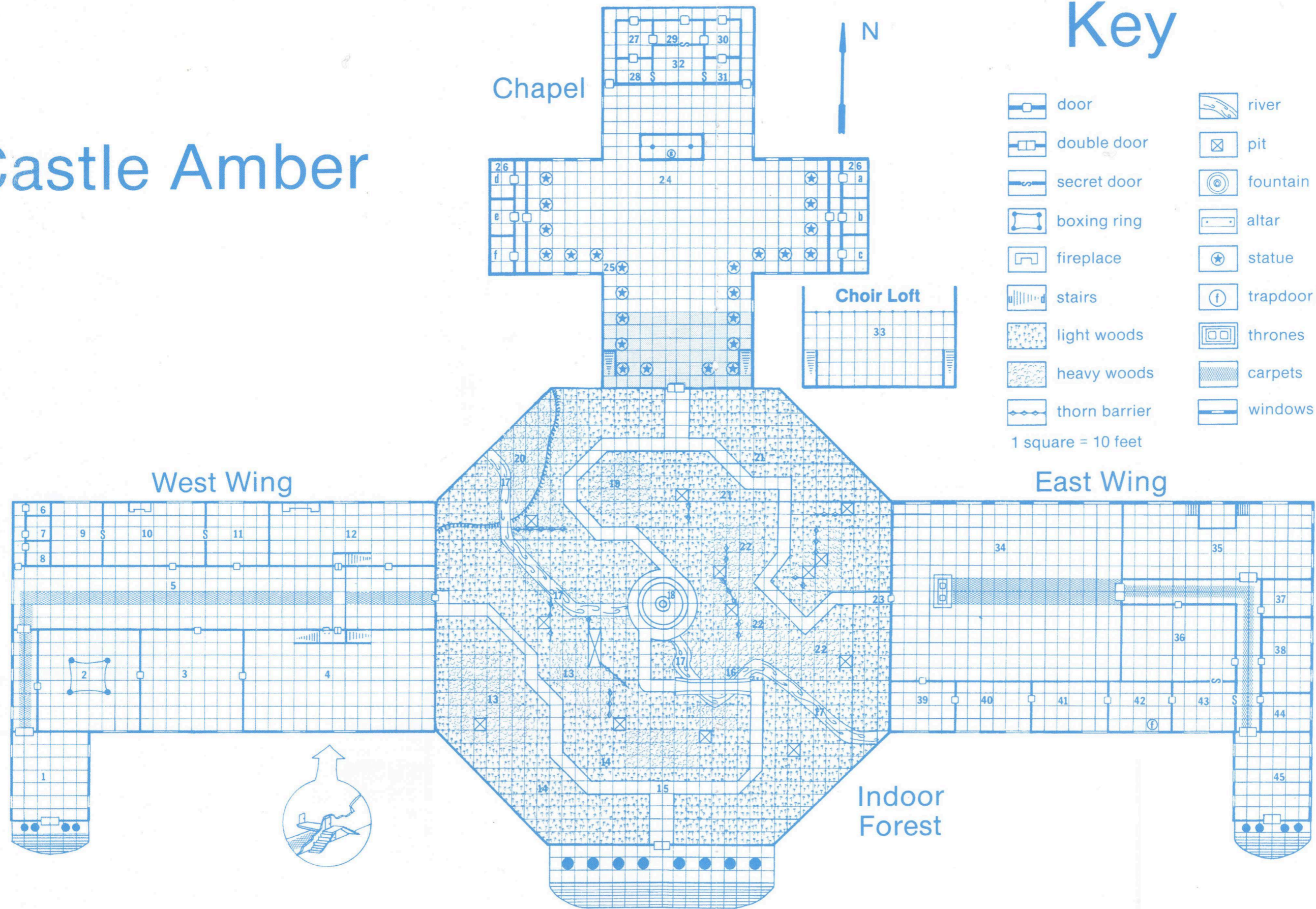
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Castle Amber



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MAP



Dungeon Module X2

Castle Amber

(Château d' Amberville)

AN ADVENTURE FOR CHARACTER LEVELS 3-6



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DUNGEONS & DRAGONS® Expert Set

Dungeon Module X2

CASTLE AMBER (CHÂTEAU D'AMBERVILLE)

Castle Amber is intended for use with the DUNGEONS & DRAGONS Expert Set, which continues and expands the D&D® Basic rules. This module cannot be used without the D&D Basic and Expert rules.

PART 1: INTRODUCTION

The information in this module is only for the Dungeon Master who will guide the players through the adventure. Knowledge of the contents of this module will spoil the surprise and excitement for players. If you plan to participate in this module as a player, please **stop** reading now.

Notes for the Dungeon Master

Before beginning to play, the DM should read the module thoroughly to become familiar with it in detail. The information that is boxed is to be read aloud to the players at the appropriate time. The material that is not boxed is for the DM's use and should only be revealed to the players at the DM's discretion.

This module has been designed for a party of 6 to 10 characters, between the 3rd and 6th levels of experience. The total of the party's experience levels should be from 26 to 34, with a total of 30 being best. For example: a party might be made up of a 4th level fighter, a 6th level cleric, a 5th level magic-user, a 3rd level thief, a 5th level dwarf, a 4th level elf and a 3rd level halfling for a total of 30 — (4 + 6 + 5 + 3 + 5 + 4 + 3 = 30). If the party has a strength of less than 26 levels or more than 34, the DM may wish to adjust the strength of the monsters in this module — either making them smaller and less numerous or larger and more numerous. Each party should have at least 1 magic-user or elf and 1 cleric.

Castle Amber (Château D'Amberville) is made up of 9 parts — some provide wilderness adventures and some provide dungeon-like adventures.

Part One (this section) outlines the scope of the adventure and describes the family of Amber (D'Amberville).

Part Two details the West Wing of the Amber family mansion (dungeon adventure).

Part Three describes the Indoor Forest in the central part of the mansion, which is built like a greenhouse (wilderness adventure).

Part Four is a description of the family Chapel (dungeon adventure).

Part Five describes the plan of the East Wing (dungeon adventure).

Part Six details the dungeon under the mansion (dungeon adventure).

Part Seven is a description of Averoigne, based on a fantasy world created by the author Clark Ashton Smith* (wilderness adventure).

Part Eight describes the Tomb of Stephen Amber (La Tombe Étienne D'Amberville) — (dungeon adventure).

Part Nine gives details on the new monsters introduced in this module.

During the adventures the DM should be careful to give the player characters a reasonable chance for survival. The emphasis is on *reasonable*. Try to be impartial and fair, but if players persist at taking unreasonable risks, or if bravery turns into foolhardiness, the DM should make it clear that the characters will die unless they act more intelligently. Everyone should cooperate to make the adventure fun and exciting.

When describing monster encounters, the DM should not describe them only by what they look like. After all, there are four other senses as well — smell, sound, taste and feelings of heat, cold, wetness and so forth. The DM should try to vary the approach to encounters whenever possible. For example: the party might first hear a monster coming before actually meeting the monster. Such advance warnings are also a good way to warn a party that an encounter might be too difficult to handle. The DM should try to avoid letting unplanned wandering monsters ruin the balance of the adventure, making it too tough for the party.

The descriptions of each room give only a minimum of detail. The DM should feel free to add any additional details, such as the dimensions of the room, so long as this does not alter the challenge of the encounter. Additional detail is not necessary, but it may strengthen the atmosphere of the adventure.

This module is not designed to be played completely in a single session; a number of gaming sessions will be needed to finish it. If the party tries to complete the entire module without stopping periodically to regain lost hit points and restore spells, they are all quite likely to die. The party has an unknown powerful ally looking after them. Prince Stephen Amber (described in detail in a later section) will send a cloud of amber light to encircle the party at the end of a gaming session. This light will protect the party from all wandering monsters and provides nourishment. The amber light will also restore all lost hit points to wounded characters and allows magic-users, elves and clerics a chance to regain their spells. Time outside the amber light stops while it continues for those within the light. Thus, if characters gain enough experience to reach higher experience levels they may train and study between gaming sessions and rise in experience levels. Those characters who gain experience levels may use the abilities gained at the new level the next time they play. In general, the DM will find that a single part of the module is equal to one gaming session.

For the convenience of the DM, whenever a monster or NPC is described in the text, the game statistics will be listed in parentheses in the following order:

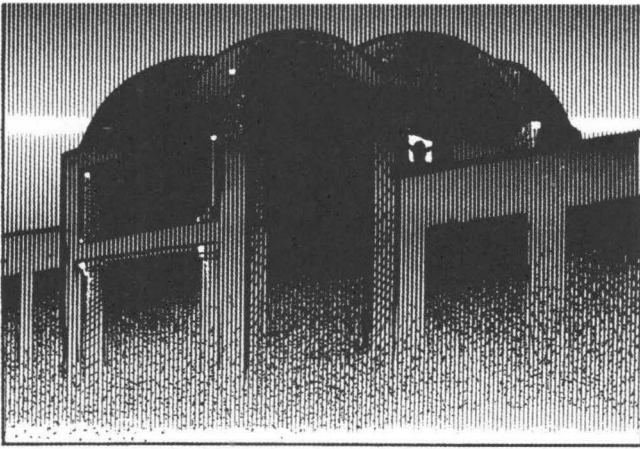
Monster Name (Armor Class; Hit Dice or Class/Level; hit points; Number of Attacks per round; Damage per attack; Movement per turn (round); Save As: Class/Level; Morale; Alignment; and Abilities for NPCs, if necessary.)

Abbreviations which are used are:

Armor Class = **AC**, Hit Dice = **HD**, Cleric = **C**, Dwarf = **D**, Elf = **E**, Fighter = **F**, Halfling = **H**, Magic-User = **M**, Thief = **T**, Normal Man = **NM**; Level = **#**, hit points = **hp**, Number of Attacks = **#AT**; Damage = **D**, Movement = **MV**, Save As = **Save**, Morale = **ML**; Alignment = **AL**; Strength = **S**, Intelligence = **I**, Wisdom = **W**, Dexterity = **D**, Constitution = **C**, Charisma = **Ch**.

Class/Level is only used for NPCs, while *Hit Dice* is used for all other monsters. It should be noted that movement in a game turn is three times the movement rate per round.

*Permission to base Part Seven on the Averoigne stories of Clark Ashton Smith was graciously granted by CASiana Literary Enterprises, Inc.



The Amber Family

The Amber family did not come from the world where this adventure takes place. Their roots go back many centuries to another world in a different dimension. The world where the Ambers originated is similar to the medieval France of our world. It is a parallel Earth with a history that is similar, yet different from our own. The two main differences are

- 1) magic is real, but illegal, and the law is upheld by the church.
- 2) this world has not yet progressed beyond medieval technology.

The Amber family held estates in the province of Averoigne on the alternate Earth. Their original family name was D'Amberville. This family was noted for secretly practicing magic. In their search for power, the D'Ambervilles began to study black magic, especially magic that dealt with certain dark elder gods whose worship was forbidden. When their secret studies became known, the D'Amberville family was outcast. After a short but deadly war, the D'Ambervilles fled through a temporary gateway between dimensions. They were given refuge in Glantri, a country ruled by a council of independent princes, each a powerful magic-user. (For more details of Glantri and the continent it is located on, see **Dungeon Module X1, The Isle of Dread.**)

After several generations of living in Glantri, the D'Amberville family grew so powerful that each new family leader automatically became one of the Princes or Princesses of Glantri. They shortened their name to Amber and all family members learned to speak two languages, French and the common language of Glantri.

For a century or so, the Ambers were one of the major powers in Glantri. In particular, the seventh and last Prince, Prince Stephen Amber, was one of the most powerful magic-users in the history of Glantri. Suddenly, however, the entire Amber family and their mansion, Castle Amber, disappeared. They were never seen again and no one knows for sure what happened to them. In time, the Ambers became legends, the subjects of tales to frighten misbehaving children.

Note: The Amber family is not one of Clark Ashton Smith's creations and does not appear in any Averoigne stories. Their origin has been traced to Averoigne to aid the continuity of the module and to ease transition in and out of Averoigne in the course of the adventure.

The personalities of the lost Amber family members set the mood for the adventure. The Ambers are not quite sane! They range from slightly eccentric to completely insane. For the most part, the

family is chaotic. While they are proud of their name, they seldom cooperate with each other. Most of the family members believe they can do anything once they set their mind to it. The Ambers live magically lengthened lives, but they have seen too much and are bored. They seek anything to relieve this boredom. On top of their other traits, the Ambers possess a bizarre sense of humor. It amuses them to watch adventurers battle obstacles which the Amber family members place in their way. The Ambers are equally amused whether the adventurers succeed or fail. A good spectacle is more important to them than defeating the adventurers. The Ambers tend to be fair, out of the belief that a rigged game is too predictable and not much fun.

Eccentricity, chaotic individualism, great pride and a warped sense of humor are the main Amber family traits that the DM should keep in mind. The DM also should note that many of the Amber family names, when first encountered, are given in both English and French. For simplicity, the DM may use the more familiar English names or may add exotic flavor to Castle Amber by using the original French ones. A glossary of names, translations and pronunciations is given at the end of this module.

Start

Your party has been traveling overland to Glantri City, tracking down rumors that one of the Princes of Glantri is looking for brave adventurers willing to undertake a special mission (for a suitable fee, of course). You were especially eager to receive the commission, because the Princes of Glantri are noted for their generosity, not only with money but also with magical gifts.

Leading pack mules laden with supplies, you have been following a river that the local inhabitants assured you would lead to Glantri City. Unfortunately, no hired guide was available, and either the directions given you were wrong or you have taken the wrong fork by mistake. At any rate, you have good reason to suspect that you are lost and will have to retrace your route tomorrow.

The sun is setting and it is time to make camp. The most defensible campsite is on a nearby hill. The night passes safely, though everyone's sleep is plagued with nightmares. When the sun finally rises, you stare out at a world gone mad. Instead of the hill where you made camp last night, your bedrolls now lie in a foyer of an ornate mansion. A freshly swept carpet graces the floor. The walls are decorated with bright, colorful tapestries. Brass candelabras line the entranceway. They show signs of having been recently polished and are filled with candles.

More frightening than the sudden change from the wilderness to a mansion, is the smoky gray mist which surrounds the mansion at a distance of 30 feet, blocking all sight beyond. No sound penetrates the mist. A mule which accidentally wandered into the mist was quickly lost to sight, though its lead rope was clearly visible at the edge of the mist. When the rope was hauled back in, the dead body of the mule was dragged back into the sunlight. What killed the mule cannot be determined, but it died with a horrible look of pain on its face. The mist advances on the mansion even as the party watches, but luckily it does not enter the foyer. The double doors to the interior swing open into the main hallway by themselves.

The Gray Mist completely surrounds the mansion and covers all of the land beyond. Should the players decide to walk into the mist, on the first round they will begin to choke and suffocate. They will feel disoriented and begin to get nauseous with painful cramps.

They will experience nightmarish visions and the pain will grow more intense with each passing second. Every round thereafter that the character remains in the mist he or she must save vs. Poison or suffer 1-6 points of damage from the noxious gases. Each character must also save vs. Spells or become momentarily de-ranked and flee back to the mansion. The mist does not end.

The Gray Mist is a device to ensure that the party will enter the mansion. If at all possible it should not actually kill any characters. While the adventures may be hard and dangerous, by searching all the rooms in the mansion the party will find the clues that will allow them to cross the mist safely and return to the world where the adventure started.

The interior of the castle, or chateau, is lavish. The stone walls are usually covered with either tapestries or wooden paneling. The stone floors are usually covered with carpets or wood parqueting (square wooden tiles of contrasting color patterns). The rooms are huge and their ceilings are 30' or higher. The doors are generally made of heavy, reinforced oak planks. Unless they are listed as locked, the doors will open for the party without being forced. The furnishings are ornate and expensive. The predominant style is flashy with extensive gold inlay, intricate carvings and deep, bright colors.

Wandering Monsters

The party is likely to encounter wandering monsters throughout Castle Amber and the land of Averaigne, except in the Tomb of Stephen Amber. The West Wing, East Wing, Chapel and Dungeon all use the same wandering monster encounter table. There are separate encounter tables for both the Indoor Forest and Averaigne.

The chance the party will encounter a wandering monster is 1 on 1d6. The DM should check for an encounter every two turns. For the sake of variety, it is suggested that no wandering monster be encountered more than once until they have all been encountered. If one is rolled up a second time, the DM should choose another that has not been encountered yet.

Wandering Monster Encounter Table (d20)
(West Wing, East Wing, Chapel, and Dungeon)

Die Roll	Monster	Number	Statistics
1	Doppelganger	1-6	AC 5; HD 4*; #AT 1; D 1-12; MV (30'); Save F10; ML 10; AL C.
2	Hobgoblin	3-18	AC 6; HD 1+1; #AT 1; D 1-8; MV (30'); Save F1; ML 8; AL C.
3	Isabel Amber†	1	AC 9; M12; hp 26; #AT 1; D 1-4 + spells; MV (40'); Save M12; M9; AL C.
4	Living Statue, Crystal	1-6	AC 4; HD 3; #AT 2; D 1-6/1-6; MV (30'); Save F3; ML 11; AL N.
5	Living Statue, Iron	1-4	AC 2; HD 4; #AT 2; D 1-8/1-8; MV (10'); Save F4; ML 11; AL N.
6	Living Statue, Rock	1-3	AC 4; HD 5**; #AT 2; D 2-12/2-12; MV (20'); Save F5; ML 11; AL C.
7	Lupin	3-12	AC 6; HD 2; #AT 1; D 1-8; MV (40'); Save F2; ML 8; AL L.
8	Lycanthrope, Werewolf	1-6	AC 4; HD 4*; #AT 1; D 2-8; MV (60'); Save F4; ML 8; AL C.
9	Lycanthrope, Weretiger	1-4	AC 3; HD 5*; #AT 3; D 1-6/1-6/2-12; MV (50'); Save F5; ML 9; AL N.

10	Magen, Caldron	1-4	AC 5; HD 4*; #AT 1; D acid 1-10; MV (40'); Save F4; ML 12; AL N.
11	Magen, Hypnos	1	AC 7; HD 2*; #AT 1; D charm; MV (40'); Save M2; ML 12; AL N.
12	Magen, Galvan	1-3	AC 3; HD 5*; #AT 1; D 3-18 lightning or by weapon; MV (40'); Save F5; ML 12; AL N.
13	Mary Helen Amber††	1	AC 0; F14; hp 60; #AT 1; D 1-8 (+3); MV (20'); Save F14; ML 10; AL C (see below)
14	Rakasta	2-12	AC 6; HD 2+1; #AT 3; D 1-4 each; MV (30'); Save F2; ML 9; AL N.
15	Shadow	1-8	AC 7; HD 2+2*; #AT 1; D 1-4 + special; MV (30'); Save F2; ML 12; AL C.
16	Skeleton	4-16	AC 7; HD 1; #AT 1; D 1-6; MV (20'); Save F1; ML 12; AL C.
17	Spider, Black Widow	1-3	AC 6; HD 3*; #AT 1; D 1-4 + poison; MV (20') web (40'); Save F2; ML 8; AL N.
18	Thoul Servant	1-6	AC 6; HD 3*; #AT 1; D 1-8 + paralysis; MV (40'); Save F3; ML 10; AL C.
19	William Amber†††	1	AC 9; M10; hp 24; #AT 1; D 1-4 + spells; MV (40'); Save M10; ML 9; AL C (see below)
20	Zombie	2-8	AC 8; HD 2; #AT 1; D 1-8; MV (40'); Save F1; ML 12; AL C.

† Isabel Amber (Isabelle D'Amberville)

Abilities: S 12, I 17, W 11, D 9, C 10, Ch 15.

Magic items: potion of **speed** and **ring of delusion**.

Her spells:

First level: floating disc, light, shield, ventriloquism

Second level: invisibility, knock, levitate, locate object

Third level: clairvoyance, lightning bolt, protection from normal missiles

Fourth level: confusion, dimension door, wizard eye

Fifth level: pass wall, wall of stone

Sixth level: anti-magic shell, disintegrate

†† Mary Helen Amber (Marie-Hélène D'Amberville)

Abilities: S 17, I 10, W 11, D 14, C 13, Ch 12.

Magic items: **sword +1**, **NSA**, **chain +2 worn under normal clothing** and a **ring of protection +1**.

††† William Amber (Guillaume D'Amberville)

Abilities: S 10, I 18, W 11, D 12, C 9, Ch 13.

Magic items: potion of **invulnerability** and **boots of levitation**.

His spells:

First level: floating disc, read magic, sleep

Second level: detect evil, knock, web

Third level: hold person, invisibility 10' R, protection from normal missiles

Fourth level: polymorph others, wall of fire, wizard eye

Fifth level: pass wall, telekinesis

PART 2: WEST WING

1. FOYER

The foyer, which has already been described, is empty except for the characters and their pack animals. The party members may enter the chateau proper, but the animals will balk at entering the front hall and, if forced through the doors, will continue to struggle and run away at the first chance they get. The hall is dark, as are all the rooms unless noted otherwise. The gray mist blocks sunlight from every direction except directly above.

2. THE GRAND SALON.

This room is luxuriously furnished with plush chairs, polished wood tables, ornate rugs and other fine furniture. The furniture has been pushed back against the walls and the carpets have been rolled up. In the middle of the floor, an impromptu boxing ring has been set up. In one corner of the ring a man stands as still as a statue with his hands raised in the boxing guard position. This man is wearing amber silk trunks. You notice that his skin has an unreal quality. Seated near the boxer is a man dressed in colorful silks, fancy lace and rich velvets. He also wears a large-brimmed hat flaunting a peacock's feather. A jeweled rapier is slung on his right side on a supple leather baldric. He has wavy black hair and a closely trimmed beard which comes to a point. Two men in plate mail carrying halberds stand as guards on either side of the richly dressed man. The guards' flesh has the same unreal quality as the boxer's. The seated man's flesh does not have this quality.

While the chairs have been pushed back, they all face toward the boxing ring. Floating above the center of each chair is a pair of red, unblinking eyes that turn to watch you.

The boxer is a demos magen (AC 7; HD 3+2; hp 24; #AT 2; D 1-3 each; MV (40'); Save F5; ML 9; AL N), a being created by special enchantments (see **Part 9, New Monsters**). This magen or magical man is one of the Amber family's creations, especially trained to fight with its fists. The two halberd-wielding guards are also demos magen (AC 2; HD 3+2; hp 19 each; #AT 1; D 1-10; MV (20'); Save F4; ML 9; AL N). The richly dressed man is John-Louis Amber (Jean-Louis D'Amberville), (AC 2; F/12; hp 54; #AT 1; D 1-8 +2; MV (20'); Save F12; ML 10; AL C). Beneath his rich clothing he wears **chain mail +2**. His rapier is a **sword +2**. When he gives the command "Fight!" the boxer will commence boxing. When he gives the command "Kill!," all three magen will attack the party. When he gives the command "Stop!," all three magen will stop fighting. John-Louis is the only individual the magen will obey.

John-Louis is the trainer and manager for the magen boxer. As soon as the party enters, he will try to set up a bare-knuckle boxing match between his magen and whatever champion the party may choose from among their members. He offers even odds (the odds can be raised or lowered at the DM's discretion, depending on how even the match is), and he will cover up to 10,000 gp in bets. The bets must be made from cash in hand. John-Louis will extend no credit.

The party is not obligated to accept the boxing match. They may refuse and leave the room with no penalty. Should they decide to accept the match, it will be five boxing rounds long. The challenger can neither wear armor nor use any weapons. The challenger may prepare for the match using whatever magic he or she thinks may be helpful. A boxing round is defined as 1 minute of combat, or 6 normal combat rounds. At the beginning of each round the party

may "throw in the towel" to save their champion from taking further damage. The challenger automatically loses if the party throws in the towel.

When boxing, normal combat procedure is followed but characters cause only 1-2 points of damage plus their bonuses; the magen does 1-3 points of damage. If the challenger lasts two rounds (i.e., still has 1 or more hit points left at the end of the second round), John-Louis will reward the party with an additional 1 gp above and beyond any side bets. If the challenger lasts three rounds, John-Louis will give the party an additional 10 gp; for four rounds, 100 gp; and if the challenger should last all five rounds, John-Louis will reward the party with 1,000 gp. If the challenger wins, John-Louis will pay 10,000 gp. The rewards are not cumulative; John-Louis will pay only the highest amount the challenger has earned.

The challenger can win several ways. If either combatant is reduced to 0 hit points, he dies. Any time a combatant strikes for the maximum amount of damage possible, there is a 5% chance (1 on 1d20) he will knock his opponent out. The losing combatant passes out, regaining consciousness in 1-10 rounds. A combatant can also win by a decision. Total the damage that each combatant does in each of the five boxing rounds. The combatant who caused the most damage each round wins the round. In the case of a tie, the magen wins the round. Whichever combatant wins the most boxing rounds is the winner, even if there is no knockout or kill.

The eyes floating over each chair belong to other members of the Amber family, who have cast **wizard eye** and **phantasmal force** spells in order to watch the match. John-Louis had 20,000 gp in a locked iron chest set into the floor. The party may win some or all of the money from him or they may attempt to attack him and take the money. The rest of the Amber family will not interfere if he is attacked, even if he is killed.



3. STUDY.

The room is paneled in polished mahogany. A large fireplace faced with marble is set in the south wall. Whatever furniture was once in this room has been removed, except for an iron-bound wooden chest in the southeastern corner. Lying around the fireplace are a dozen or so bedrolls. Near the bedrolls are a dozen humanoids with cat-like faces dressed in leather armor.

The cat-beings are rakasta (AC 6; HD 2+1; hp 10 each; #AT 3; D 1-4 each; MV (30'); Save F2; ML 9; AL N). They wear iron claws over their paws and attack with two claws and a bite. For further information see **Part 9, New Monsters**.

The rakasta, with the permission of the Amber family, have turned this study into a lair. In the far corner of the room is a wooden chest that holds the rakastas' treasure: 6,000 gp, 2,000 pp, and a large ornate silver key worth 500 gp that can be used to open the silver gate to Averoigne in the Dungeon (**Part 6**).

4. DINING ROOM

Upon entering, you see a dining room in an advanced state of decay. After a short time, 12 men and 12 women in costly garb walk into the room through the solid south wall and proceed to sit down around the table. As soon as the 24 guests enter, the appearance of the dining room miraculously changes so it seems undecayed. If you concentrate hard enough, you can still see the original decayed scene beneath the fresh double-images. The 24 banquet guests are faintly transparent. Seventeen of these guests are human, three are elves, two are dwarves and two are halflings. Beside the 24 chairs already filled are a dozen empty chairs with diningware and utensils set before them. In front of several of the empty chairs are place-cards with the names of party members.

The ghost-like figures have no physical substance and cannot be touched or dispelled. Any object striking one passes through as if nothing was there. The figures will not seem to notice or communicate with the characters.

Each player character has one full turn to decide whether to sit down at the banquet table. After one turn, all empty chairs, place-cards and table settings where a character has not been seated will disappear. Once everyone who wishes to be seated is seated, the double doors at the head of a double flight of stairs in the north wall will open and ghostly servants will begin to bring in the dinner, course by course. The servants are also transparent, as is the food they bring to all the ghostly guests, except to the characters. The food given to the characters seems perfectly normal to all senses.

The first course is onion soup with croutons and melted cheese, plus a mellow amber wine. The second course consists of a tossed salad. The third course, the main course, is roast beef, wheat bread, mushrooms in wine sauce, green beans and a red wine. The final course consists of apple streudal and brandy.

Characters seated at the banquet may eat any, all, or none of the foods. Most of the foods are magical. To gain or suffer the magical effects, all of a type of food must be eaten. Characters must all declare whether or not they have eaten a particular food before they find out what that food's effects are. A type of food will only affect a character once.

The various effects of the foods are:

Onion Soup: Save vs. Spells. If the save is made, nothing happens. If it is not made, the character gains 1-4 hit points permanently.

Amber Wine: This wine will cure any disease or blindness, neutralizes poison currently in the character's system, and/or restores any lost hit points immediately. If none of this applies, nothing happens.

Tossed Salad: One of the character's abilities (picked at random) gains 1-2 points and one ability loses 1-2 points; this may affect the same ability. (No score can be raised above 18 or lowered below 3.)

Roast Beef: This is not magical, but is tender, tasty and pink in the center.

Wheat Bread: Save vs. Spells. If the save is made, the character becomes immune to the effects of starvation. If the save is unsuccessful, the character will forever need twice the normal amount of nourishment.

Green Beans: These are not magical.

Mushrooms in Wine Sauce: Save vs. Poison. If the save is made the character gains +4 on all future saves vs. Poison. If it is not successful, the character dies of toadstool poisoning.

Red Wine: This wine causes magical drunkenness for 2-12 turns.

Apple Streudal: Save vs. Spells. If the save is failed the character gains the ability to ESP (as per the spell) once per week. If the save is made, nothing happens.

Brandy: Save vs. Death Ray. If the save is failed, the character becomes insubstantial and joins the ghostly feast forever as an additional transparent guest. If the save is made, nothing happens.



5. THE HALL OF MIRRORS

You enter a wide, long hallway running east to west. In the center of the hall is a 10' wide red carpet stretching from the west door to the east door. The ceiling arches 20' high overhead. Near the east end of the hall, a raised catwalk stretches across the hallway 10' above the players' heads. At either end of the overpass are double doors. Thousands of 1" square mirrors are set into the ceiling and walls. The resulting reflection of your torches resembles a swarm of fireflies as myriad pinpoints of light are reflected back. The floor of the hall, where it is not covered with the red carpet, is polished white marble. The marble is so shiny you can see your reflections on its surface. Polished brass candelabra line both walls and crystal chandeliers hang from the ceiling. All the candle holders on the candelabra and chandeliers are filled with unlit candles.

As soon as all the characters are in the hall, or as many as circumstances permit, all the hallway doors will suddenly swing open and then slam shut. The resulting draft will extinguish all light sources in the hall, even magical ones.

If anyone in the hall tries to relight a light source or cast a **light** spell, all the candles in the hall will magically light at the same time with a brilliant flash. The light will be reflected off the walls, ceiling and floor and off the highly polished chandeliers and candelabra. The resulting light is so bright that all characters will be temporarily blinded. All characters must save vs. Spells or be blinded for 3-18 turns each. Those who save will be blinded for only half the time.

Once the candles are lit, the hall will be lit as if under a permanent **light** spell. Should a character regain his or her sight while in the hall, he or she will be able to see normally. The characters will be able to tell that their blindness is not permanent, but will be unable to guess how long the blindness will last.

The idea of this encounter area is to test the players' inventiveness when their characters are confronted with the sudden loss of sight. Wandering monsters should be rolled for normally. The DM should use discretion when confronting a blinded party with monsters.

6. LINEN CLOSET

You see a closet filled with shelves of fresh linen, bath towels, soap and other household items.

The closet is empty except for the items mentioned.

7. SERVANTS' QUARTERS

This room appears to have been quarters for the Amber family servants. The room is now completely filled with a mass of giant spider webs. Three giant spiders sit in the webs.

The room has been turned into an aranea lair. Three aranea (AC 7: HD 3**; hp 18, 16, 14; #AT 1; D 1-6 + poison and spells; MV (20'); web (40'); Save M3: ML 8; AL C; see **Part 9, New Monsters**) live in the lair. Their spells are:

- Aranea #1 — **First level: charm person, light**
Second level: phantasmal force
- Aranea #2 — **First level: read magic, ventriloquism**
Second level: detect evil
- Aranea #3 — **First level: floating disc, sleep**
Second level: continual light

The aranea treasure is in a wooden box wrapped with webs and hung in the webbing. The box contains 5 gems worth 100 gp, 500 gp, 10 gp, 100 gp and 50 gp, plus 2 pieces of jewelry worth 1,500 gp and 1,400 gp.

8. SERVANTS' QUARTERS

Most of the floor of this room is covered with a slimy green goo. The only part not so covered is a small four-foot-square stone platform raised 2' off the floor, located against the east wall. Cemented to the platform is a stone chest shaped like a 3' cube. The entire ceiling is a dull black.

The floor is, of course, covered with green slime (AC always hit; HD 10*; hp 52; #AT 1; D special; MV (1'); Save F1; ML 12; AL N). The green slime is 2' deep across the entire floor. It covers so much volume that it has 10 hit dice worth of hit points, instead of 2. It still fights as a 2 HD monster, however.

Clinging to the ceiling is a huge black pudding (AC 6; HD 10*; hp 56; #AT 1; D 3-24; MV (20'); Save F5; ML 12; AL N). The black pudding will attack anyone trying to reach the chest by flying or levitation.

If a character gets within 5' of the stone platform and chest, he or she will notice that both look wet. They are covered with a gray ooze (AC 8; HD 3*; hp 19; #AT 1; D 2-16; MV (3'); Save F2; ML 12; AL N). The chest has a heavy stone slab top which can be lifted with a combined strength of 25. The chest holds 3,000 gp, 1,000 pp, a **staff of healing**, a **sword +2** (Intelligence 9, Ego 11, Will 22; AL N; **detects magic, finds traps** and **detects sloping passages**).

9. BEDROOM

This is a richly furnished bedroom. The bed is longer than normal. Standing next to the bed is an 8' tall creature with the shape of a human and the head of a lion. A jeweled golden crown rests atop his head. He wears golden plate mail.

This individual is Richard Amber, the Lion-Hearted (Richard Coeur de Lion D'Amberville) — (AC 2; F/10; hp 43; #AT 1; D 1-8 (+6); MV (20'); Save F10; ML 11; AL C; S 18, I 9, W 10, D 12, C 11,

Ch 15). Richard is a 10th level fighter who has been magically altered. He is the leader of the rakasta in room #3, **The Study**. If he decides to fight, he will charge with a terrible roar. Anyone hearing the roar must save vs. Spells or be affected as if by a **wand of fear**. Richard has **plate mail +2**, a **sword +3**, NSA, and carries a potion of **poison**. His crown is worth 3,800 gp.

10. MASTER BEDROOM

The room is a large ornate bedroom. There is a large four poster bed in the middle of the room with all the curtains drawn.

If the party quietly investigates the drawn curtains, they will find an individual, apparently asleep, bundled under the covers. The figure under the blankets is completely covered. The party will notice that the figure is larger than a normal sized human and does not fit well in the bed.

The figure under the covers is actually an ogre (AC 5; HD 4+1; hp 25; #AT 1; D 1-10; MV (30'); Save F4; ML 10; AL C) which has been enchanted to believe that it is Janet Amber. The ogre is dressed in silken night clothes which are bursting at the seams, because they were designed for a much smaller individual. This ogre killed Janet Amber (Janette D'Amberville), the gown's owner, and is now imitating its mistress. Hence it wears her clothes, sleeps in her bed, etc. Janet's body is hidden inside a fireplace chimney against the north wall.

If awakened, the ogre will try to act the part of a gracious host. Unfortunately, its command of languages and of the social graces is slight and it will become more and more frustrated as it continues to make mistakes, until the ogre finally goes berserk and attacks.

11. BEDROOM.

This is another bedroom filled with costly furniture. Seated on the bed are two pale, manlike, almost transparent figures composed of thick mist. One of the figures resembles a middle-aged man while the other resembles a matronly woman.

The two figures are wraiths (AC 3; HD 4**; hp 18 each; #AT 1; D 1-6 + energy drain; MV (40'); Fly (80'); Save F4; ML 12; AL C). They will attack on sight. Behind a mirror mounted on the north wall is an iron safe cemented into the wall. The safe is locked and the lock is trapped so that, if not successfully detected and removed, a cloud of deadly spores (10' x 10' x 10') will explode outward when the safe is opened. Anyone within the cloud who fails to save vs. Poison will die. The safe contains 5,000 gp.

12. KITCHEN.

This room is a large kitchen. You see a dozen ghostlike hobgoblins dressed in pale amber-colored livery preparing a large meal. The hobgoblin servants and the food they are preparing are transparent.

The hobgoblins are busy preparing for the ghostly feast (see room #4, **The Dining Room**). They cannot be touched, either by weapons or magic, nor can they touch the characters. They will completely ignore the characters no matter what the party does. Besides the normal kitchen apparatus and the ghostly hobgoblins, the room is empty. A flight of stairs leads up to a set of double doors in the south wall. The doors open onto an overpass which arches over the **Hall of Mirrors** (room #5) and enters the **Dining Room** (room #4). The servants use the overpass to carry food from the kitchen to the dining room without disturbing any guests.

PART 3: THE INDOOR FOREST

Here a huge octagon-shaped building with seven domes has been turned into an indoor forest. The seven domes are made of thick panes of clear glass that let sunlight filter into the garden forest. The domes are nearly 100 feet high. Many trees of various types, some reaching a height of 80 feet, are planted in the garden. Numerous flowers, grasses, and bushes have also been planted. A stream meanders through the forest, widening into a fountain-pool in the middle of the garden. The north-west section of the forest slopes upward to form a 20' high hill.

A 10' wide path wanders through the garden. The path was designed as a kind of scenic tour by the Amber family. The plant growth here is so thick that characters will only be able to see into an area 10' wide on either side of the path. Beyond this area, the forest grows too thickly for anything to be seen clearly. The most that can be noted are vague movements, swaying branches, etc.

Movement while on the path is normal. Movement off the path is at half the normal rate due to the thickness of the brush and trees. Furthermore, when out of sight of the path, there is a chance of becoming lost (1-2 on 1d6). If the party becomes lost, roll 1d8 to determine which direction they travel (1 = north, 2 = northeast, 3 = east, 4 = southeast, 5 = south, 6 = southwest, 7 = west, 8 = northwest). To further discourage off-path movement, the Amber family has constructed a number of pit traps with sharpened stakes at the bottom. Each trap does 2-12 points of damage to anyone falling into one and will be sprung by the first individual to walk on it. They also have planted a number of impenetrable barriers of thorn bushes. Crossing the stream anywhere other than on the bridge takes one full turn.

There are no rooms in the indoor forest; there are, however, a number of encounter areas. The encounter areas are designed primarily for use when the party is on the path. It is possible, however, to stumble into an encounter area while off the path. The area where the encounter could take place is marked on the map. Note there is no gray mist overhead, so that the forest is sunlit and other light sources are unnecessary.

Wandering Monsters

A special Wandering Monster Encounter Table for the indoor forest is given below. When the party is on the path, check for a possible wandering monster once every two turns (1 in 6 chance). When the party is off the path, check *every turn* for a possible wandering monster.

Indoor Forest Wandering Monster Encounter Table (d8)

Die Roll	Monster	Number	Statistics
1	Bear, Grizzly	1-4	AC 6; HD 5; #AT 3; D 1-4/1-4/1-8; MV 120' (40'); Save F2; ML 8; AL N.
2	Centaur	1-6	AC 5; HD 4; #AT 3; D 1-6 each; MV 180' (60'); Save F4; ML 8; AL N.
3	Hawk, Giant	1-3	AC 6; HD 3+3; #AT 1; D 1-6; MV 450' (150'); Save F2; ML 8; AL N.
4	Isidora Amber†	1	AC 9; M11; #AT 1; D 1-4 + spells; MV 120' (40'); Save M11; ML 9; AL C.
5	Rhagodessa	1-4	AC 5; HD 4+2; #AT 2; D 0/2-16; MV 150' (50'); Save F2; ML 9; AL N.

6	Robber Fly	2-12	AC 6; HD 2; #AT 1; D 1-8; MV 90' (30') fly 180' (60'); Save F1; ML 8; AL N.
7	Snake, Giant Rattler	1-2	AC 5; HD 4*; #AT 2; D 1-4 + poison; MV 120' (40'); Save F2; ML 8; AL N.
8	Weasel, Giant	1-4	AC 7; HD 4+4; #AT 1 + special; D 2-8; MV 150' (50'); Save F3; ML 8; AL N.

† Isidora Amber (Isodore D'Amberville)

Abilities: S 11, I 18, W 14, D 14, C 9, Ch 15.

Magic items: Potion of **animal control** and a **ring of control plant**.

Her Spells:

First level: charm person, detect magic, read magic, sleep

Second level: detect invisible, ESP

Third level: dispel magic, infravision, water breathing

Fourth level: charm monster, growth of plants, hallucinatory terrain

Fifth level: feblemind, hold monster

Sixth level: move earth

13. THE FOREST OF DOOM

The path runs southeast-northwest here, continuing forward in a series of S-shaped curves. The trees along this part of the path are larger than any trees you have seen thus far.

Six of the trees along this section of the path are actually killer trees (AC 5; HD 6; hp 27 each; #AT 5; D special; MV none; Save F3; ML 12; AL N; for further information see **Part 9, New Monsters**). The trees will wait to attack until as many of the party as possible are within tentacle reach. There are three killer trees on either side of the path. Another dozen killer trees are inside the encounter area to the west, but beyond reach from the path. Should the party wander off the path, the DM should see that they encounter at least a few of these.

14. SHADOW PARANOIA

You hear branches rustling on both sides of the path. At the limit of your sight you see a number of grotesque shadowy forms to both sides of the road apparently following you.

The forms are only illusions and the rustling is done mechanically. This encounter is designed to keep the party guessing, and to make sure they can never be certain which dangers are real and which are not real until they are fully investigated.

15. THE MAIDEN AND THE UNICORN

You see an amber-skinned woman with long golden hair sleeping in the middle of the path. A unicorn is sleeping next to her. The woman is wearing a dress the color of yellow daffodils. Her head rests on a rolled up saffron-colored cloak. One arm is draped around a small wooden chest.

The woman is actually a gold dragon in human form. The gold dragon is very young (AC -2; HD 8**; hp 36; #AT 3 plus breath weapon in dragon form only, otherwise spells; D 2-8/2-8/6-36 plus breath weapon in dragon form only, otherwise, by spells; MV 90' (30'), fly 240' (80') in dragon form only, otherwise 120' (40'); Save M8; ML 10; AL L). In her human form, the only attack the gold dragon has is her spells:

First level: charm person, light, protection from evil, sleep

Second level: detect evil, ESP, knock, wizard lock

Third level: dispel magic, hold person, protection from normal missiles, water breathing

Inside the chest are 4,000 pp. Note that since she is in a flammable forest, the gold dragon will breathe chlorine gas, not fire.

The unicorn (AC 2; HD 4*; hp 18; #AT 3; D 1-8 each; MV 240' (80'); Save F8; ML 7; AL L) is a close friend and ally of the gold dragon and will fight in the gold dragon's defense.

The gold dragon does not know how to get past the Gray Mist. She will not leave the indoor forest.



16. THE BILLYGOAT'S WOE.

A 10' wide wooden bridge spans a meandering stream. The path continues across the bridge. On the side of the bridge closest to you, you see a humanoid with the head and horns of a billygoat saying: "Please don't eat me, Mr. Troll, my brothers, who are right behind me, are much bigger and fatter than I am."

A deep gruff voice from beneath the bridge answers, "All right, you may pass, I'll wait for your brothers." The billygoat exits across the bridge.

Not surprisingly, a troll (AC 4; HD 6+3*; hp 30; MV 40'; Save F6; ML 10; AL C) lives under the bridge. Unless he can somehow be tricked, he will attack the party if they venture within the area of this encounter, mistaking the party for the billygoat's older brothers.

17. A CROCK OF CROCS.

The river which winds through the indoor forest is filled with crocodiles. If the party passes within 10' of either bank of the river (while off the path) or tries to cross the river (except by the bridge), the party will encounter 1-8 crocodiles (AC 5; HD 2; hp 9 each; #AT 1; D 1-8; MV 90' (30'); Save F1; ML 7; AL N).

18. THE FOUNTAIN OF DEATH.

In the center of the indoor forest is a circular pool of water. The pool is fed by a stream which wanders through the forest. In the middle of the pool is a fountain. The fountain is shaped like three interlinked gargoyles. The gargoyles spray water from their mouths. Embedded at the base of the trio of statues, you see the lid of a metal chest. The lid is padlocked.

The gargoyles are only stone statues. The real danger lies hidden. The fountain is the lair of a giant amoeba (AC 9; HD 15; hp 68; #AT 1; D 2-12; MV 30' (10'); Save F7; ML 10; AL N for more information see **Part 9, New Monsters**). The giant amoeba covers the entire bottom of the fountain. It is hidden beneath mud, water-logged leaves and copper pieces thrown into the pool for "good luck." (The DM may wish to give any character who throws more coins into the pool +1 to hit and damage in an encounter with the amoeba.) The chest is locked but not trapped. It contains 3,000 gp plus a large ornate silver key worth 500 gp, which can be used to open the silver gate to Averoine in the Dungeon (**Part 6**).

19. KING MIDAS' ACORNS.

The trees on both sides of the curving path are mainly oak trees. You notice six amber colored squirrels darting about in the trees collecting acorns. When a squirrel touches an acorn, the acorn appears to turn into gold. The squirrel then gathers up the golden acorn and carries it to a nearby hole in the trunk of a large gnarled tree.

The squirrels are magical. They can only live by eating golden acorns and have the ability to transform only acorns into gold by their touch. Unfortunately, the squirrels can also only live in the indoor forest and will die if taken out of their home. Inside the squirrel's lair are 400 acorns worth 5 gp each. The six squirrels (AC 8; HD ½; hp 1 each; #AT 1; D 1 point; MV 120' (40'); Save NM; ML 10; AL N) will defend their hard earned cache of food. Note that their bite or touch will not turn a character into gold. Any attack on the squirrels will, however, automatically trigger a counter-attack by the Wild Hunt from encounter area 20.

20. THE WILD HUNT.

The hillside suddenly cracks open and a number of mounted creatures begin to ride out.

This is the "Wild Hunt" that patrols the Indoor Forest. Small animals will alert the Hunt when intruders approach the lair. The riders are lupins and rakasta. The two lupins (AC 6; HD 2; hp 9; #AT 1; D 1-10 or 1-8; MV 120' (40'); Save F2; ML 9; AL L; for more information see **Part 9, New Monsters**) ride dire wolves (AC 6; HD 4+1; hp 19 each; #AT 1; D 2-8; MV 150' (50'); Save F2; ML 8; AL N) and charge with a mounted lance before switching to a sword. The two rakasta (AC 6; HD 2+1; hp 10 each; #AT 3; D 1-4 each; MV 90' (30'); Save F2; ML 9; AL N) are riding sabre-tooth tigers (AC 6; HD 8; hp 36 each; #AT 3; D 1-8/1-8/2-16; MV 150' (50'); Save F4; ML 10; AL N). The lupins and rakasta are led by Andrew David Amber (André-David D'Amberville) (AC 6; F9; hp 40; #AT 1; D 1-10 + 2 or 1-6 + 4; MV 120' (40'); Save F9; ML 10; AL C; S 17, I 12, W 9, D 11, C 10, Ch 12). Andrew David has been magically altered so that he now has the head of a large black goat and his body is covered with black, shaggy hair. His eyes glow red, and though he has hands, instead of human feet he has goat hooves. Andrew David rides a giant elk (AC 6; HD 8; hp 36; #AT 1; D 1-12; MV 120' (40'); Save F4; ML 7; AL N). When he first attacks he will make a mounted lance charge, and then melee with a **mace** +2. He also has a potion of **animal control**. Andrew David designed the Indoor Forest and he patrols it regularly with the Wild Hunt.

21. WILDERNESS GATHERING

You can see that the path ahead of you makes a right angle turn. You get a strange feeling that you are being watched. A closer look at the surrounding forests shows that all the plants in this area seem to have faces which turn and follow your every move.

This is another encounter designed to keep the party alert and guessing. The faces on the flowers and trees are actually **phantasmal forces** and **wizard eyes** being cast by members of the Amber family.

22. FLOWERS OF EVIL.

The trees around the sweeping curve are sparser than usual and the area between the trees is filled with tall grass and giant flowers. There are two types of flowers; some look like amber-colored water lilies, and others look like white roses. The water lily buds are closed, while the rose buds are open.

The grass and flowers of this area work together against the unwary. The golden water lilies are actually amber lotus flowers (AC 9; HD ½; hp 3 each; #AT 1; D 40' × 40' cloud of pollen, those in it must save vs. Spells or fall asleep for 4-16 turns; MV 0; Save NM; ML 12; AL N; for more information see **Part 9, New Monsters**). There are 20 amber lotus flowers. Any individual who falls asleep from their attack has a 50% chance of falling off the path, ending up in the grab grass at either side of the path (AC 9; HD 20; hp 90; #AT 1; D grabs and holds anyone entering the patch; MV 0; Save NM; ML 12; AL N; for more information see **Part 9, New Monsters**). Even if the victim should wake up, he or she will be unable to fight back since his or her arms will be pinned. No spells can be cast when held by the grab grass because the appropriate gestures cannot be made. There is a 5% chance per round of breaking free, +5% per strength point greater than 12. The white roses are actually twelve vampire rose bushes (AC 7; HD 4; hp 18 each; #AT 1; D 1-8; MV 30' (10'); Save F2; ML 12; AL C; for more information, see **Part 9, New Monsters**). They will attack any who wander off the path, wrapping a stalk around a victim's neck after he or she is securely held by the grab grass. Victims are injected with hypnotic anesthetic, and must save vs. Spells or lose all will to fight, allowing the vampire rosebush to automatically drain 1-8 points of blood per round.



23. THE BLOOD-STAINED ARCH.

The garden path ends in a 10' wide door in the eastern wall. Three massive stones form an archway over the path, in front of the door. It appears as if the only way to get to the door is to pass beneath the dolmen arch. A steady patter of blood drips from the underside of the arch, and it looks extremely difficult to pass under the arch without becoming blood-spattered.

There is, indeed, no other way to reach the door except by passing under the arch. The dolmen arch is a legendary artifact of the Amber family. The blood which drips from the arch is in atonement for all the bloody crimes committed by the Ambers. Every individual who passes beneath the arch must save vs. Spells. If they make their saves, nothing happens. If they do not make their saves, they gain temporary luck. Individuals who fail their saves will gain a bonus of 1-6 (roll 1d6) on "to hit" and damage rolls, all saving throws, and armor class (the same bonus for each) for the duration of the time spent in room #34, **The Throne Room**.

PART 4: THE CHAPEL

24. THE MAIN CHAPEL.

This large building is the Amber family chapel. Brightly colored stained glass windows are inset into the walls. The pews are made of intricately carved oak and have plush velvet cushions. The floor is wood parquet, making a colorful pattern. The entire building seems strangely garish and lowly decorated for a religious house. Lined up along the south, east and west walls are 24 marble statues. The statues, while carved wearing saintly gowns, actually seem to mock saintliness. The sarcastic, leering faces of the statues all bear a distinctive Amber family cast.

The statues actually are the enchanted bodies of famous (or infamous) members of the Amber family. They periodically come to life. Every statue has a 1 in 6 chance of coming to life when a party member passes within 10'. The statues are AC 4 and have 8 HD. They have no physical attack, but do possess one random magical ability. Roll 1d6: 1 = bless, 2 = curse, 3 = turn to stone, 4 = bestow magical gift, 5 = raise an attribute of one individual 1 point, 6 = cause any disease.

The blessing gives a permanent +1 modifier to all saving throws, the number needed to hit, and damage done. Typical curses are diminution to half size, growth of a long heavy tail slowing movement by half or change of alignment. Turn to stone is the same as the spell. Bestowal of a magic gift is at random, using the D&D Expert Game magic item tables (or the DM's choice). An attribute is raised +1 only and is chosen randomly. Ability scores cannot be raised above 18. Typical diseases are malaria (-4 to hit until cured) and the Amber Death (death in 1-20 turns unless cured, the corpse turns amber). The DM is encouraged to modify and/or expand this brief sampling.

The animated statue must touch a victim for the magical power to take effect. One statue can affect one victim only. A touched victim is still entitled to a save vs. Spells. A successful save negates the magical effect of the touch, even if the effect was beneficial. Any statue reduced to 0 hit points or less will stop moving; otherwise, animated statues will try to touch victims, moving at 40' per round.

Underneath the altar at the front of the chapel is a trap door leading to an underground passage to room #50 in the **Dungeon (Part 6)**. If the party has not already adventured in the **East Wing (Part 5)**, the DM is advised to ignore the trap door until the party has explored this section of the mansion. The DM should make sure, however, that the party eventually finds one of the two entrances to the dungeon (the other is in room #42 **The Black Room**). The party must venture into the dungeon to successfully escape the gray mist.

25. BURIED ALIVE!

You hear a muffled, forlorn howling and a faint scratching sound that seems to be coming from somewhere beneath the chapel paving stones to the west.

Madeline Amber (Magdalène D'Amberville) (AC 9; F8; hp 36; #AT 1; D 1-8+1; MV (40'); Save F8; ML 10; AL C) is buried here. She fell into a cataleptic trance, a condition that resembles death, and was buried by her eccentric brother Charles Amber (Charles D'Amberville) who thought she was dead. She is now frantically trying to dig her way out of the crypt. If the party rescues her, she will be grateful enough to aid them (only while they are in the chapel). Unfortunately, she will attack her brother Charles on sight should the party encounter him (see room #30, Chapel Library).

26 a-f. MONASTIC CELLS.

Each room is a sparsely furnished cell. Seated on the wooden slab which serves as a bed in each cell are three zombies dressed in amber monk's robes (AC 8; HD 2; hp 9 each; #AT 1; D 1-8; MV (40'); Save F1; ML 12; AL C). The zombies will, of course, attack on sight unless turned by a cleric. As soon as the zombies attack in one room, all the other zombies will come rushing out of the other cells to attack the party.

27. CONSULTATION ROOM.

Ten chairs are arranged in a semi-circle around a desk and chair. Seated in each of the eleven chairs is a skeleton-like figure dressed in cowed amber monk's robes.

The figures in the ten chairs around the desk are skeletons (AC 7; HD 1; hp 5 each; #AT 1; D 1-6; MV (20'); Save F1; ML 12; AL C) that will attack on sight. The figure behind the desk is a bone golem (AC 2; HD 8; hp 36; #AT 4; D 1-8 each; MV (40'); Save F4; ML 12; AL N) who will also attack on sight. The bone golem cannot be easily distinguished from a skeleton until it attacks because its extra arms are hidden by the robe and desk. Hanging around the neck of the bone golem is a large, ornate silver key worth 500 gp, which can be used to open the silver gate to Averogne in the **Dungeon (Part 6)**.

28. BEDROOM.

While this room looks like a bedroom for a cleric, it is much more lavishly furnished than is usual. The room appears to be empty.

This room is empty, except for the furniture.

29. RELIQUARY STORAGE

This room appears to be a storage area for typical clerical items.

An inspection will reveal four holes in the ceiling. The holes are one foot in diameter and stretch six feet into the ceiling.

Hole #1 ends in a killer bee hive with 6 killer bees (AC 7; HD ½; hp 1 each; #AT 1; D 1-3 + special; MV (50'); Save F1; ML 9; AL N), 4 large killer bees (HD 1; hp 5 each), and a queen bee (HD 2; hp 9) which can sting repeatedly without dying.

Hole #2 ends in a sack that is filled with 1,000 gp.

Hole #3 ends in a large bladder filled with water.

Hole #4 ends in the nest of a cockatrice (AC 6; HD 5; hp 23; #AT 1; D 1-6 + petrification; MV (30') fly (60'); Save F5; ML 7; AL N).

Reaching up into the holes with a hand will do nothing since the end of the hole cannot be reached. Poking a pole or spear up the holes will stir up the killer bees, break open the sack of gold pieces, burst

the water-filled bladder, or knock down the cockatrice's nest (unless the party, in the DM's opinion, is extremely careful). The falling water and falling coins are harmless. The killer bees and the cockatrice will attack.

30. CHAPEL LIBRARY.

As you are about to open the door, you hear a voice softly call: "Please be quiet. I can't stand loud noises!"

Charles Amber lives in the library. Charles (AC 9; M9; hp 18; #AT 1; D 1-4 + spells; MV (40'); Save M9; ML 8; AL C; S 9, I 16, W 10, D 10, C 7, Ch 11) is extremely sensitive to all sensations and cannot stand noises above a whisper, lighting brighter than shadows, any but the most bland tastes, normal smells, or to be touched by anything other than the sheerest silk clothing. He believes that he has gone mad, as have so many other Ambers, because he swears he can hear his dead sister crying out to him from her grave.

Charles is not insane. His sister is not dead and she really is calling on him to release her from her premature burial (see area #25, **Buried Alive!**). If the party rescued Madeline Amber, she will attack her brother as soon as she hears his voice (assuming she is still with the party, of course).



If the party ignored Madeline Amber (AC 9; F8; hp 36; #AT 1; D 1-8+1; MV (40'); Save F8; ML 10; AL C) they will hear a distant cracking boom and shortly she will burst into the room. Her hair will be disheveled, her grave clothes tattered, her fingernails broken and her hands bloodied from the effort to dig herself out. Madeline has gone completely insane, and will first attack her brother and then anyone else nearby. She will attack as if a berserker (+2 to hit and damage) using the sword which was buried with her.

While Charles is over sensitive to sensations, he usually manages to overcome his handicap and fight normally. His spells are:

First level: darkness, hold portal, sleep

Second level: detect invisible, invisibility, phantasmal force

Third level: dispel magic, hold person, infravision

Fourth level: wall of ice, wizard eye

Fifth level: animate dead

Charles wears a **ring of spell turning** with 8 charges. The room also contains a wooden chest beneath an old tablecloth, which holds Madeline's old war **shield +1**, 10,000 cp and 5,000 gp.

31. VESTRY.

You open the door and see a number of apparently empty clerical robes dancing a bizarre, repetitive dance around a circle painted on the floor in amber-colored paint.

The robes are empty robes that have been magically animated. The dance was once part of some obscure Amber family ritual. The meaning has long since been lost, but it amuses the Ambers to let the robes dance on.

32. SANCTUM SANCTORUM.

A man dressed in richly gilded plate mail and amber-colored robes, wearing a cross of carved amber around his neck, kneels praying at a golden altar. As soon as the door opens he turns and asks in a polite voice, "May I help you?"

The man is Simon Amber (Simon D'Amberville) (AC 2; C14; hp37; #AT 1; D 1-6 + spells; MV (40'); Save C14; ML 10; ALC; S 12, I 16, W 18, D 11, C 9, Ch 13) and he has no intention of helping the party. He is thoroughly corrupt and evil. Simon will not attack the party at first, but will wait until he gains some advantage, such as surprise or the party's trust, and then attack. He is cunning and sneaky. He prefers to catch the party off guard. He will smile falsely and act the part of a benefactor until he lulls the party's suspicions, then he will attack. Simon's spells are:

- First level:** cause light wounds x2, detect magic, darkness, cause fear
- Second level:** blight, know alignment, hold person, silence 15' r, snake charm
- Third level:** continual darkness, cause disease x2
- Fourth level:** cause serious wounds x2
- Fifth level:** insect plague, quest x2, finger of death

Simon has the following magic items: a potion of **control plants**, a **ring of protection +1**, a **broom of flying** and a **snake staff**. The altar is only gold plated, but is still worth 2,000 gp.

If Simon throws a **quest** spell on anyone the quest will be to find the tomb of Stephen Amber. Simon is a friend of Charles Amber, who **animates dead** so Simon can use them as the chapel's attendants.

33. CHOIR LOFT.

Most of the choir loft is filled with statues whose mouths are gaping open. The statues do not have the Amber family resemblance. Along the south wall is the keyboard to an organ. You do not see any organ pipes.

The 88 statues are victims of the Amber family. The statues were once normal humans with singing ability. The Ambers turned the singers into stone and then magically animated the stone statues. When one of the keys on the keyboard is pressed down one of the statues will sing one note. The Ambers can thus play entire songs using the stone choir. Except for the choir and keyboard the room is empty.

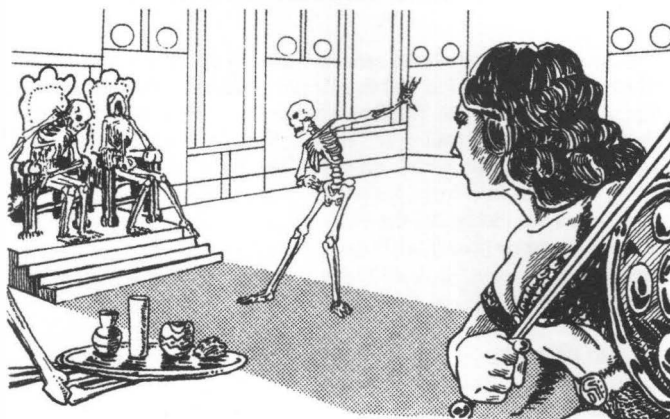
PART 5: EAST WING

34. THE THRONE ROOM.

The walls of this room are covered with mosaics depicting courtly scenes. The floor is polished marble. Two thrones sit atop a raised dais. At the east end of the room a red velvet carpet runs from the double doors to the thrones. A skeletal figure sits on each throne. The skeletons are dressed in rotting velvet. One skeleton holds a jeweled mace. Twenty more skeletons stand on guard, ten each along the north and south walls. The skeletons wear rusted armor and carry halberds with rusted blades. Another dozen skeletons, wearing decayed court dress, stand in front of the thrones.

These skeletons are all that remains of Henry Amber's (Henri D'Amberville's) coronation. The skeletons' bones were fused by the devastation so that they stand in rigid poses, a courtier bowing, a lady leaning sideways to gossip, and so on.

The devastation resulted from the curse of Prince Stephen Amber. The prince was murdered by his brother Henry and Stephen's wife Princess Catherine (Catharine D'Amberville), or so they thought. When the culprits were sure that Prince Stephen was dead and were ready to usurp his rightful place with the help of the Princes of Glantri, they held this coronation; then the devastation struck.



Princess Catherine, a 13th level magic-user, was warned by a premonition seconds before the devastation struck. She managed to save herself by **magic jarring** into her throne. Since nothing survived the devastation, she has been stranded in the throne ever since. She will attempt to take possession of any one individual who enters the room (roll randomly to determine which character). Princess Catherine is both evil and hopelessly insane due to her disembodied ordeal.

There is only a 50% chance on the first round she takes possession of a body that the body can be effectively controlled, because she has been without a body for so long. Each round thereafter, the chance to control the body increases by 10% until either the body is under control or Catherine's soul is destroyed. Once a body is controlled, Catherine can use the body to cast the spells she knows and attack. Her spells are:

- First level:** detect magic, hold portal, light, read languages
- Second level:** detect invisible, ESP, knock, levitate
- Third level:** haste, hold person, infravision, invisibility 10' r
- Fourth level:** confusion, dimension door, polymorph others
- Fifth level:** animate dead, contact higher plane, hold monster
- Sixth level:** death spell, remove gears, invisible stalker

In a secret compartment in the back of her throne (protected by a poison needle trap) are Catherine's crown jewels; 7 matched pieces of jewelry worth of a total of 12,000 gp.

35. BALLROOM.

The floor of this large room is wood parquet. The acoustics in this room are excellent. In the center of the north wall is a balcony. You notice several musical instruments lying on the balcony. Swinging from a large chandelier in the center of the room is a small, hairy, mishapen figure dressed in the clothing of a court jester. He holds the ends of three long chains. The chains are connected to iron collars around the necks of three white furred apes who are standing on the floor.

The figure in the jester's clothing is Little-Ape (Petit-Singe) who was court jester to Stephen Amber. The Amber family continually mocked Little-Ape because the man was small, permanently stooped, had overly long arms and was exceptionally hairy so that he did somewhat resemble a small ape. But, though his body was grotesque, Little-Ape was a man, and he concealed his pride and lust for vengeance. He bided his time, studying the magical books of the Amber family and watching their magical rituals until he mastered two spells: **polymorph other** and **charm monster**. Little-Ape used these spells for revenge against the three members of the Amber family who taunted him the most. Those three were polymorphed into white apes and then charmed to serve Little-Ape.

Little-Ape's revenge amused Stephen Amber, and he made the **polymorph** and **charm** spells permanent. Though many family members demanded Little-Ape's death, Stephen decided on another punishment. Little-Ape (AC 9; HD 1; hp 5; #AT 1; D 1-4; MV (40'); Save F1; ML 9; AL N) has been geased so that he will die if he leaves the ballroom. Stephen supplied the jester with several potions of **longevity** (only one remains) and a **bag of unending nourishment**, a magical item which provides enough food and water for four humans (or in this case, one human and three apes) once per day.

Little-Ape will only attack if for some reason he mistakes a party member for an Amber (for example, a party member wearing stolen Amber clothing). He will use his two spells before fighting with his dagger. Otherwise, the DM should roll Little-Ape's reaction to the party normally (using the system suggested in the D&D Basic game rules).

36. LIBRARY.

This room is obviously a library. Its walls are lined with shelves filled with books and scrolls. There is someone sitting in a leather covered chair in the center of the room reading a book. Though the individual has the body of a human, his head is that of a large collie dog. Around his neck is a small amber whistle.

The individual is Claude Amber (Claude D'Amberville), (AC 3; F10; hp56; #AT 1; D 1-8+2; MV (20'); Save F10; ML 10; AL L; S 16, I 18, W 10, D 14, C 13, Ch 15). He wears plate mail under his robes. Claude is an unusual member of the Amber family. Not only has he chosen to follow the teachings of Law, but he is continually trying to get the other family members to mend their ways. Claude is gentle, unless aroused by injustice. While he recognizes their faults, Claude is still faithful to the Amber family.

Claude is not likely to attack the party unless threatened by them. Before combat, he will blow the amber whistle. Claude is the leader of the lupins in room #44, **The bedroom**. They will come to his aid if he is attacked, just as he will come to their aid if they are attacked.

A careful search of the room will reveal that three of the scrolls are treasure items. Claude will allow the party to search the library only if they first pay a 5,000 gp deposit as payment should they discover any valuables (which, after all, belong to the Amber family).

Scroll #1 is a cursed scroll which turns the reader into a dog (save applicable).

Scroll #2 is a magic-user/elf scroll with five spells: **locate object, fireball, wall of ice, ice storm, wall of fire.**

Scroll #3 is a piece of parchment containing instructions on how to escape the gray mist.

The third scroll reads as follows:

To Those Who Would Be Free:

The secret that will break the curse surrounding Castle Amber and lift the gray mist is engraved on the inside lid of Stephen Amber's casket. To summon Prince Stephen's tomb from beyond space and time, four magical items are needed. The four items, **The Enchanted Sword of Sylaire**, **The Viper Circled Mirror**, **The Ring of Eibon**, and a potion of **time travel**, can all be found in Averaigne, our old homeland. Touch ring to viper's tail. Anoint the sword with the potion. Shatter the mirror with the sword, and Prince Stephen's tomb will appear.

Search first for the Gate of the Silver Keys.

(Scrawled on the bottom of the scroll in another handwriting are these notes:)

Sylaire — **The Enchanted Sword** — Sephora?
Malachie?

Vyones — **The Viper Circled Mirror** — Gaspard
du Nord

Perigon — **The Ring of Eibon** — Luc le
Chaudronnier

Les Hiboux? Ximes? — potion of **time travel** —
Azedarac? Jehan?
Moriamis?



37. BEDROOM.

The room holds a single bed and typical bedroom furniture. The room appears to be empty.

Except for the bedroom furniture, the room is empty.

38. CARD ROOM.

The walls of this room are wood paneled. The floor is covered by a plush carpet. A number of card tables and wooden chairs are scattered around the room. Sitting behind a table in the middle of the room is a matronly woman dressed like a gypsy. On the table in front of her are 10 cards, face down. The cards are arranged in two rows of five cards each. As soon as the door opens, the woman says, "Welcome, come in, come in. The cards know all. The cards see all. Make yourselves comfortable. Who'll be the first to choose a card? Pick a card, any card."

The woman is Madam Camilla Amber (Mère Camille D'Amberville). She is not actually in the room. The image the party sees is the result of a **projected image** spell with a **wizard eye** spell so that Madam Camilla can see what is happening. If the image of the woman is touched, it will disappear. The image will also disappear after three turns when the spell duration ends.

The 10 cards all come from the tarot deck. All the cards are magical. One character can take only one card (if he or she so wishes), and the DM should roll 1d10 to determine the card chosen. The character will find it impossible to pick a second card. The cards retain their magical powers even if Madam Camilla disappears. They lose their magical ability after being chosen. The 10 cards, their descriptions, and their powers are

1) THE MOON (LA LUNE) —

Description: A man sits near a tree with a dog at his feet. He plays a lute and sings a song for a woman standing on a nearby balcony. A giant crayfish is slowly crawling up to the balcony toward the woman. High overhead, a crescent moon shines. This card, when chosen, was upside down.

Magical Power: The chooser temporarily goes insane (no saving throw). He or she will attack one party member at random, fighting with weapons or spells. The insanity will last one turn only.

2) THE KING OF WANDS (LE ROI DE BATON) —

Description: An elderly, bearded man sits on a throne. The man wears a crown and holds a scepter.

Magical Power: The chooser receives a gift of a magic wand/staff/rod chosen by the DM or at random.

3) THE QUEEN OF CUPS (LA REINE DES COUPES) —

Description: A queenly figure stands holding a cup in her right hand and a scepter in her left hand.

Magical Power: The chooser receives a magic cup which will grow warm when someone tells a lie to its holder. The cup has 2-5 charges.

4) THE FOOL (LE MÂT) —

Description: A young man dressed in the brightly colored clothing of a court jester pauses momentarily on the edge of a cliff. The man is smiling. He is not bothering to watch where he is going.

Magical Power: The chooser has a **feblemind** spell cast on him or her.

5) THE PAGE OF COINS (LE VALET DES DENIERS) —

Description: A young man dressed in the clothing of a page holds up a large coin. This card is upside down when chosen.

Magical Power: All the coins the chooser is carrying suddenly disappear.

6) STRENGTH (LA FORCE) —

Description: A man holds back a lion using only his bare hands. At the man's feet lies a club.

Magical Power: The chooser has a **strength** spell cast on him or her.

7) THE WHEEL OF FORTUNE (LA ROUE DE FORTUNE) —

Description: A blind-folded woman turns a large wheel. On top of the wheel sit a man and a woman rejoicing at their good fortune. At the bottom of the wheel, a man falls off into a chasm.

Magical Power: Have the chooser roll 2d6. On a roll of 2-5 the character will be -2 on attacks and saving throws for the next 2-20 turns. On a roll of 6-8 nothing happens. On a roll of 9-12 the character will be +2 on attacks and saving throws for the next 2-20 turns.

8) DEATH (LA MORT) —

Description: A skeleton wielding a scythe stands on barren wasteland.

Magical Power: The chooser must save vs. Death Ray or die.

9) THE KNIGHT OF SWORDS (LE CHEVALIER DES ÉPÉES) —

Description: A man with a sword raised high rides a rearing horse. The man wears a plumed hat and a flowing red cape. This card is upside down when chosen.

Magical Power: The chooser receives a **cursed +1** weapon appropriate to the character's class. Its user will always attack when sighting potential opponents and will continue to fight until the wielder or all enemies are dead. Spell casters can attack with spells or this weapon. Remember that its possessor will not voluntarily get rid of a cursed weapon and will use it in preference to other weapons.

10) THE JUGGLER (LE BATTELEUR) —

Description: A man in a wide-brimmed hat stands in front of various objects placed at random on a table. The man points a wand in his right hand toward the sky while pointing with his left hand toward the ground.

Magical Power: If the chooser is not a spell caster, he or she receives a **ring of spell storing** with 4 spells of the DM's choice stored in it (**ventriloquism**, **knock**, **fly** and **dimension door** are recommended). Otherwise nothing happens.

39. THE BLUE ROOM.

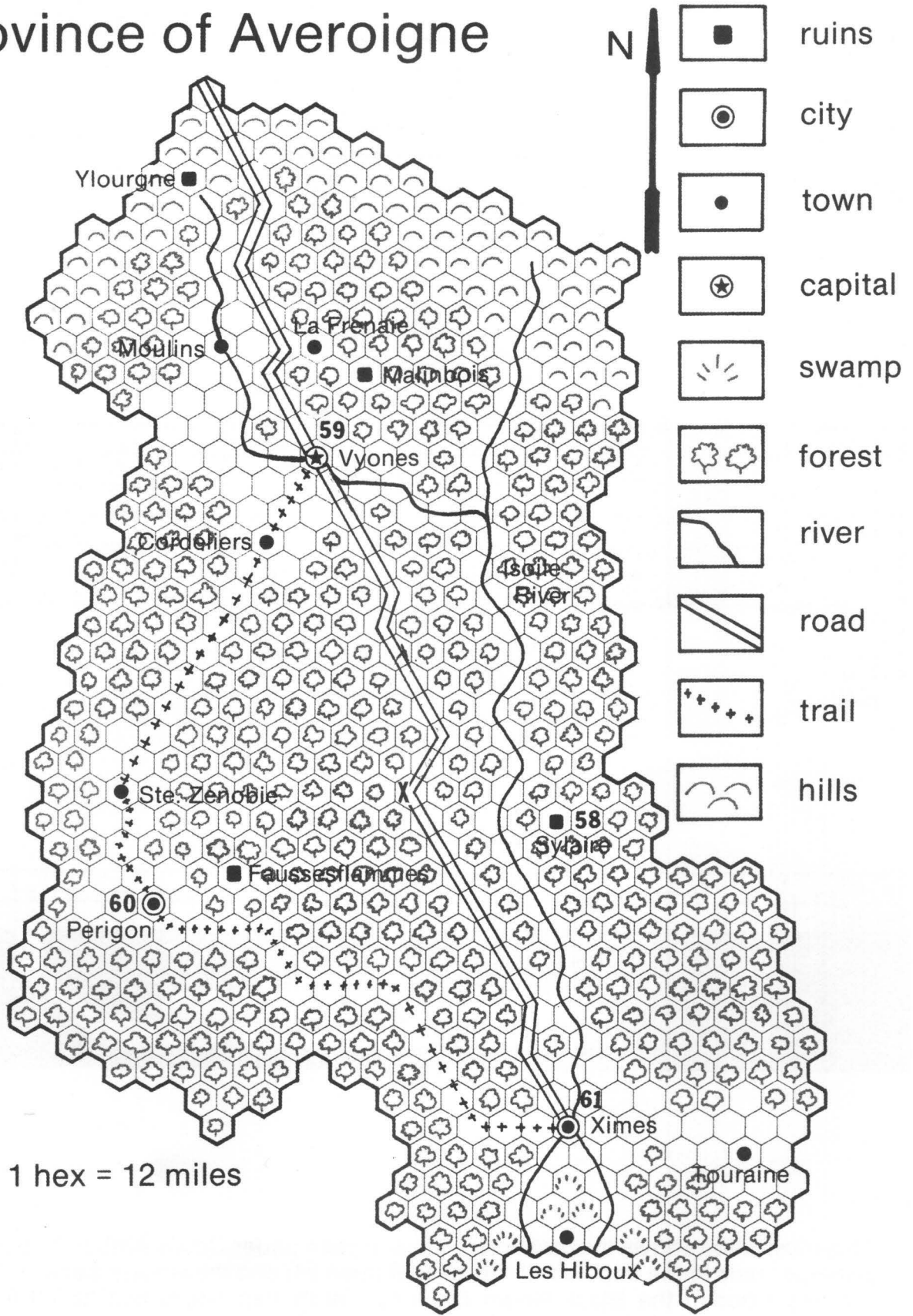
The walls and ceiling of this room are painted blue. The floor is covered with an azure colored carpet. The incense of cedar, saffron, and ambergris fills the room. The room contains miscellaneous furniture, all dyed blue. The room appears to be empty.

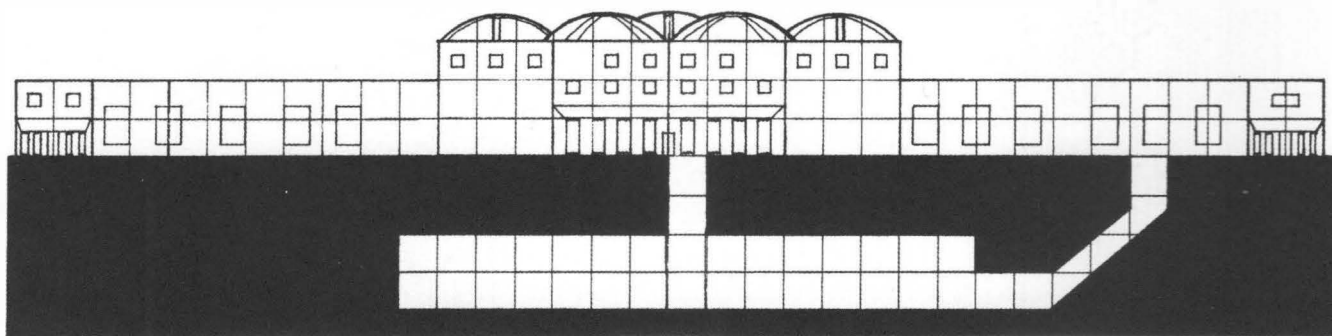
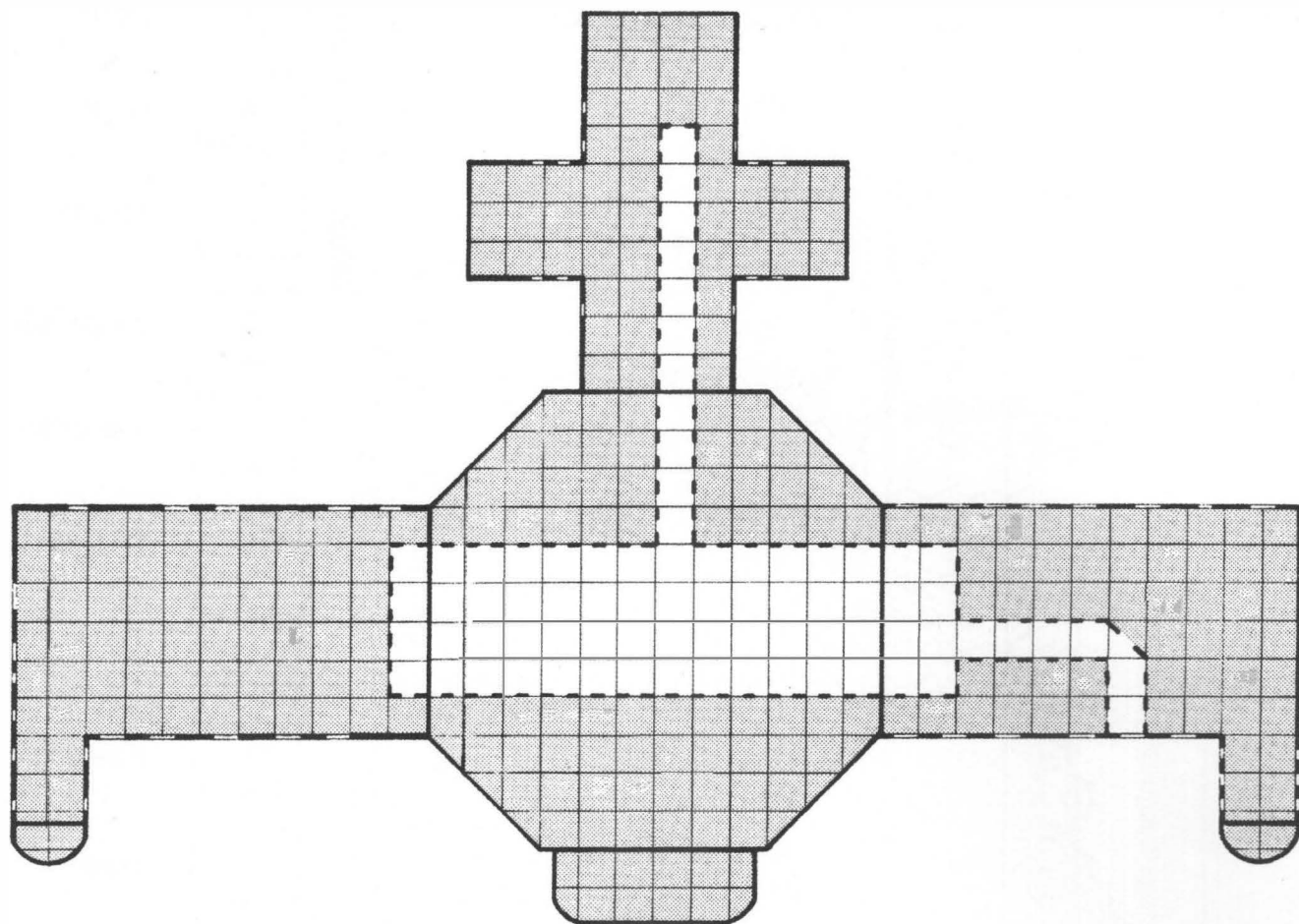
Except for the furniture, the room is empty.

40. THE WHITE ROOM.

A snow-white carpet covers the floor of this room. The walls and ceiling are ivory colored. You can smell the incense of jasmine, ginseng and mandrake root. The white colored furniture in the room is covered with a layer of frost. The temperature in the room is freezing. A giant, white, six-legged lizard stares at you.

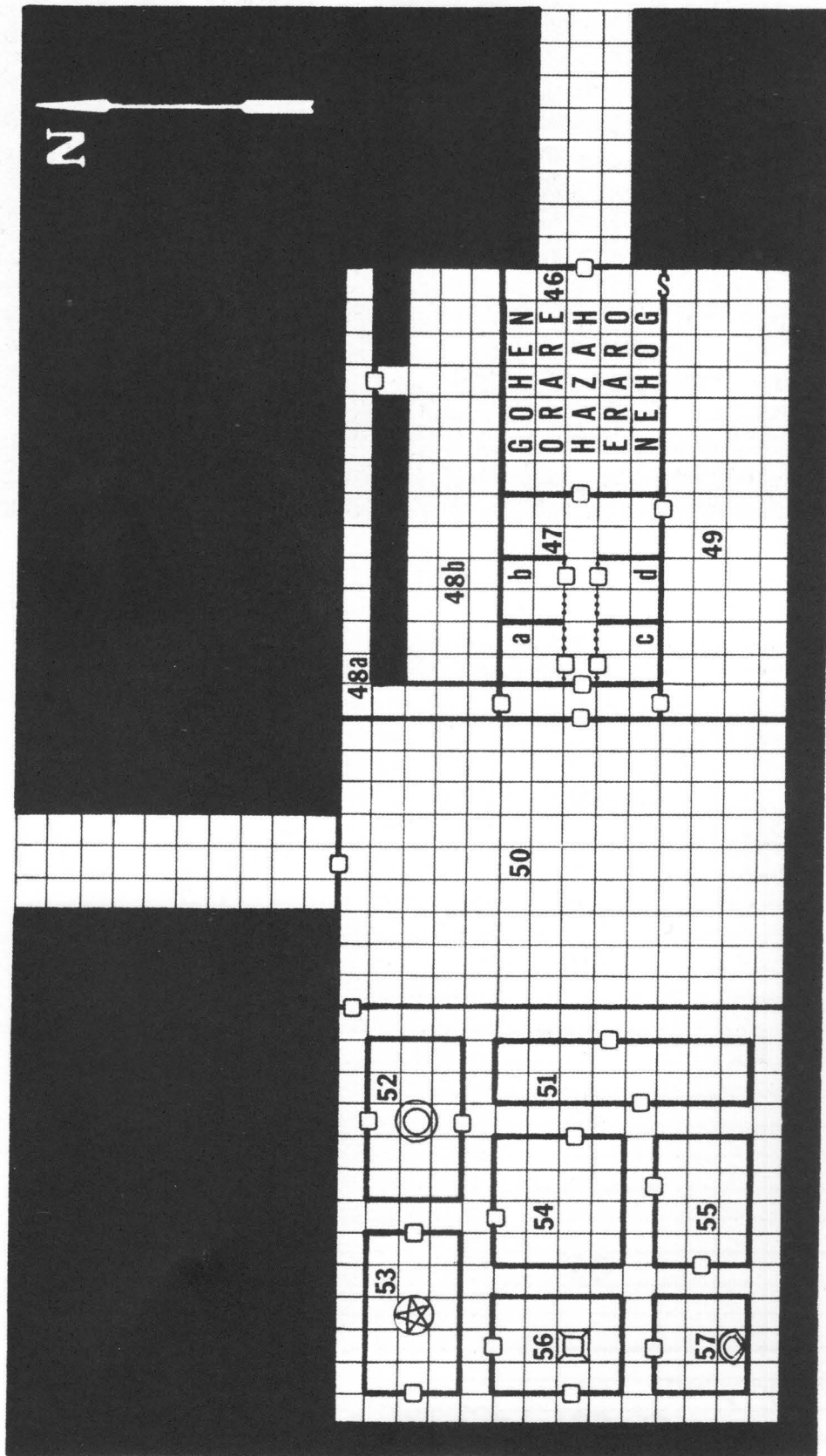
Province of Averroigne







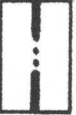




This illustration shows the location of the dungeon under Castle Amber. The northern passage leads to the trap door in the chapel (area 24) and the eastern passage leads to the trap door in the Black Room (area 42). Both trap doors lead to 40-foot-high staircases that wind steeply down into the dungeon.

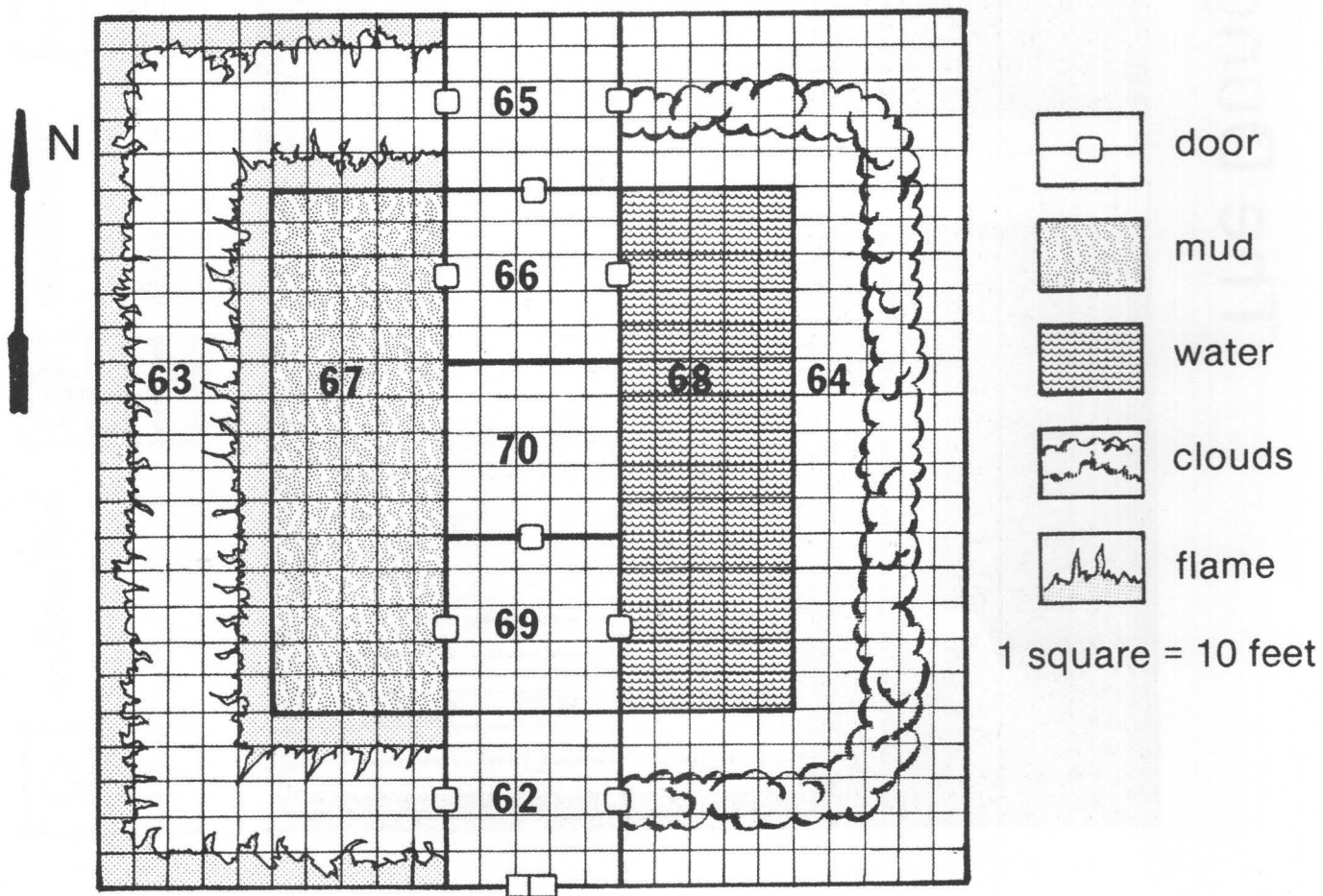
The Dungeon



	door		secret door		pit		pool
	magical gate		pentagram		bars	1 square = 10 feet	



The Tomb of Stephen Amber



The lizard is a frost salamander* (AC 3; HD 12*; hp 50; #AT 5 + special; D 1-6 (x4)/2-12 + 1-8; MV (40'); Save F12; ML 9; AL C). Piled in a corner of the room, beneath a layer of snow, are 6,000 sp and 8,000 gp.

41. THE GREEN ROOM.

The walls and ceiling of this room are painted green. An emerald-colored carpet covers the floor. The room is empty of furniture. The scent of sandlewood, roses and musk fills the room. A giant man stands in the center of the room. The giant's skin is pale green and his hair and long shaggy beard are dark green. He holds a two-handed sword. A normal sword is belted at his waist. He is dressed in leather clothing dyed green.

The man blocks the other doorway in the room. The green man will tell the party that the only way they can pass is if they cut his head off. He will offer them the use of his two-handed sword (the only weapon which can harm him). If a character takes the sword, attacks the green man and rolls an unmodified 16 or greater it will cut the giant's head off. In the meantime, the giant will attack the wielder of the two-handed sword, attacking as an 8 HD monster, doing 1-8+3 points of damage. The party can turn and leave, but they must fight the green man to use the other door. The green man is immune to all spells. He can only be struck and killed if his head is cut off with the two-handed sword, otherwise, he takes no damage from attacks. His two-handed sword will not hurt anyone but himself.

42. THE BLACK ROOM.

Ebony paint covers the walls and ceiling of this room. A sable carpet covers the floor. The scent of henbane, assafoetida, and hellebore root fills the room. All the furniture in the room is lacquered black. The room appears to be empty.

A close inspection of the room will reveal that while the room is free of monsters and treasure, the carpet conceals a trap door in the northeast corner leading to an underground passage to room 46, the **Magical Letter Squares** (in **Part 6, The Dungeon**).

43. THE RED ROOM.

A blood-red carpet covers the floor. The walls and ceiling have been painted scarlet. The incense of sulphur, benzoin and euphorbium fills the room. The furniture in the room has been lacquered red. A large man stands in the center of the room. The man has scarlet skin and yellow hair. He wears reddish-gold armor. His shield shines like the sun.

This man is a member of the Brotherhood of the Sun (AC 0 ; HD 12; hp 54; #AT 1; D 1-8+3; MV (40'); Save F 12; ML 9; AL L; for more information see **Part 9, New Monsters**). A leakproof, red-hot iron chest contains a molten pool of gold; when cool (solid) it is worth 5,000 gp.

The Sun Brother has taken service with Claude Amber in return for Claude's past help in slaying an evil efreeti.

44. BED ROOM.

In this room are eight humanoids who have the heads of large dogs.

The canine-like humanoids are lupins (AC 6; HD 2; hp 9 each; #AT 1; D 1-8; MV (40'); Save F2; ML 9; AL L; for more information see

Part 9; New Monsters). The lupins are led by Claude Amber (room #36) and will go to his aid if he calls for help. They are protecting a treasure chest which holds 7,000 gp, a **wand of fire balls** (6 charges) and a **displacer cloak**.

45. FOYER.

This room is an antechamber leading outside. You notice that the gray mist still surrounds the castle. Inside the room are six 3' tall humanoids with pasty gray-green skin, large saucer-shaped eyes and pointed ears.

The 3' tall humanoids are gremlins (AC 7; HD 1**; hp 5 each; #AT special; D special; MV (40'); Save E1; ML 12; AL C; for more information see **Part 9; New Monsters**). They are whimsical creatures with an evil sense of humor. As soon as the party opens the door the gremlins will attack by radiating their chaotic area of effect in a 20' radius. Anyone who does not save vs. Spells each round will find that everything is going wrong. This chaotic aura can cause mechanical devices to not work, belt buckles to pop open, or axe-heads to fall off, all at the whim of the gremlins. Any attacks on a gremlin that miss may hit the attacker; the DM should roll for hitting. Any spells cast at the gremlins will affect the caster, if a save vs. Spells is failed. Gremlin magic is more playful than deadly.



PART 6: THE DUNGEON

46. MAGICAL LETTER SQUARE.

A large square grid has been painted on the floor in the middle of this room. The grid is five 10' x 10' squares long and wide, a total of 25 squares. A huge capital letter has been painted in the middle of each square. There is a door on the other side of the room, but to reach it you must step on several of the painted squares.

The grid is a magical "letter square." Notice that the letters on the grid spell out the same five names if read from right to left, left to right, top to bottom or bottom to top. Each five-letter name is the name of a magical spirit with special powers. The letter square can be used to invoke one of these powers or to invoke the basic magic of the letter square itself.

If a character walks on the letter square without spelling out one of the five names or stands on one of the letters that character will be affected by the power of the letter square — lunacy.

Lunacy: Any character affected by lunacy will act normally, except when the moon is full, new or in its first or last quarter. When the moon is full, the character will either become violent and attack others for no apparent reason or will just sit and stare rapturously at the moon and perhaps howl. When the moon is new or in its first or last quarters, the character will become depressed and paranoid, believing good friends are deadly enemies.

If a character walks across the letter square stepping on five of the letters in order to spell one of the five names of the spirits, the character will be affected by the power of that spirit. Each spirit's name can be invoked only once and then other characters may walk across the letter square to spell out the same name without being affected. The affects of each name are:

GOHEN: The character gains 1-3 points of wisdom (cannot be raised above 18).

ORARE: The character gains +2 on all saving throws.

HASAH: The character is struck blind.

ERARO: The character is transformed into a werewolf and should be run by the DM.

NEHOG: The character gains 1-3 points of charisma (cannot be raised above 18).

Note: All ill effects of the magical letter square can be removed with a **remove curse** spell.



47 a-d. CELLS.

You see four dungeon cells. The back and side walls of each cell are made of stone. The front wall is a grid of iron bars. In one cell you see a long-haired man holding a paint brush and a bucket of paint. He is huddled in the corner of the room, staring rapturously at a highly realistic painting of the moon on the back wall of his cell. In another cell you see a large man with the head of a bull. The other two cells appear to be empty.

The man with the paint brush is in cell **47b**. He is Gaston Amber (Gaston D'Amberville) (AC 9; M 9; hp 33; #AT 1; D 1-4 +1; MV (40'); Save M9; ML 6; AL N; S 10, I 16, W 7, D 11, C 12, Ch 11) who was caught in the magical letter square. He is a lunatic who has forgotten all his spells. He fights with a dagger he has hidden in the bucket. Anyone who has become a lunatic as a result of the magical letter square will enter the cell and join Gaston. The door is unlocked.

Cell **47a** is not really empty. It contains an invisible stalker (AC 3; HD 8*; hp 36; #AT 1; D 4-16; MV (40'); Save F8; ML 12; AL N) that will attack anyone who enters the cell, surprising victims on a roll of 1-5 (d6). After the first round, the DM is advised to allow characters to fight it at -4 to hit.

The minotaur in cell **47c** is actually an illusion. Cell **47d** is empty.

48a. MORGUE.

This long corridor is very chilly, as if the temperature is being magically manipulated to remain cool. The north and south walls are lined with many rows of small doors. There are six rows of six 3' x 3' doors on each wall. Other than these features, the corridor is empty.

Upon investigation, the party will discover that there are small painted markings on five of the small doors. All the doors in the corridor open easily. The unmarked doors swing back to reveal a 3' x 3' niche extending back into the wall for 6'. The recessed space is empty. In the spaces behind the marked doors, however, are dead human bodies under sheets, one body behind each marked door. Each body is drained of blood and has had its brain neatly removed.

This room is a storage area for the victims of the brain collector in room **48b**. The brainless bodies are kept here until they can be disposed of or used for further research purposes.

48b. THE BRAIN COLLECTOR.

This room is equipped somewhat like an alchemist's laboratory, though most of the equipment looks unfamiliar. There are a number of knives, scissors and other surgical tools. A metal table stands in the middle of the room. On it is strapped a human male. Near the table stands a large, horrible, unearthly creature on six crab-like legs. It has a grotesque bloated body covered with an oily yellow-orange membrane, from which protrude masses of short tentacles, four yellow, bulging eyes and a repulsive tooth-filled mouth in the top. There are five large lumps on the upper part of its body, just above the baleful eyes.

This strange monster is a Neh-Thalggu, or brain collector (AC 2; HD 10*; hp 55; #AT 1 + spells; D 1-10 + spells; MV (60'); Save F10; ML 10; AL C; for more information see **Part 9, New Monsters**). At some point during Castle Amber's travels through time and space, the creature was able to cross through the dimensional barrier and take up residence within the castle. This room serves as its living quarters and laboratory. The man on the table is dead, his blood drained and his upper skull cut away. This creature collects brains by swallowing a removed brain; the brain then moves into a pocket in its head. It can collect up to 12 brains. If the brain collector is interrupted in the midst of collecting a brain it will furiously attack any intruders. The five lumps over its eyes show the presence of the brains it has already stolen. For each brain it collects the creature gains the ability to cast **one** magic-user spell of 1st-3rd level. The spells it can use are:

First Level: charm person, magic missile

Second Level: levitate, phantasmal force

Third Level: haste

In a corner of the room is the brain collector's junk bin. In it are the clothing, weapons and equipment of its victims. Most of the contents of the bin are worthless, but a thorough search will reveal seven 100 gp value gems in various pockets and pouches, 200 gp in coins, a **shield +1** and a **sword +2**.

49. MAGEN VATS.

This room contains a number of large metal vats and cauldrons, some of which contain iridescent, frothy liquids. Magical symbols are engraved on each vat and cauldron. There are many tables and shelves holding flasks and vials of various liquids, solids or powders. Standing in a silent row against the east wall are four human-like beings. All are naked, though two hold short swords. As the room is entered, the four beings rush to attack.

This room is a creation room for magen (see **Part 9, New Monsters**), having been magically consecrated for such a purpose and then stocked with the necessary materials and equipment. This is where the powerful wizards of the Amber family design and create various types of magen. The four human-like beings are themselves recently created magen, one of each type: a demos (AC 7; HD 3+2; hp 26; #AT 1; D short sword 1-6; MV (40'); Save F4; ML

12; AL N), a hypnos (AC 7; HD 2*; hp 12; #AT 1; D **charm person**; MV (40'); Save M2; ML 12; AL N), a caldron (AC 5; HD 4*; hp 20; #AT 1; D wraps victim with its arms and legs and secretes acid for 1-10; MV (40'); Save F4; ML 12; AL N), and a galvan (AC 3; HD 5*; hp 33; #AT 1; D **lightning bolt** for 3-18 or by weapon; MV (40'); Save F5; ML 12; AL N). They have been instructed to remain in the room as guards and to destroy interlopers.

It is quite impossible for the characters to make constructive use of any of the materials found in this room, as the complex magical formulae necessary at each step of the creation process are far beyond their collective knowledge. There is, however, a large iron safe stashed away under one of the tables. Inside are 5,000 gp worth of powdered gold and platinum in crystal vials, 2,000 gp worth of semi-precious stones, and a tiny, human-shaped figurine carved from gold-inlaid black onyx worth 800 gp.

50. ALCHEMISTRY LABORATORY.

This large room is outfitted as a complete alchemy laboratory with long wooden tables and myriad wood shelves filled with strange flasks and glassware: alembics, calcinators, sublimators, athanors, retorts and distillation apparatus.

As soon as all the characters, or as many characters as possible, are in the room, all the doors close magically and lock (as per a **wizard lock** spell). Spikes will not hold a door open nor will party members trying to hold the door open succeed. Only a **knock** spell will open the door (unless the party can figure out some reasonable alternative such as transmuting the stone door to mud). Once all the doors are shut, concealed vents will open and begin to fill the room with a black powdery cloud which moves as though it is alive. There are 20 vents spaced evenly throughout the room. Every round a character breathes in the fumes or comes into direct contact with the powdery cloud, the character must save vs. Spells or fall asleep. There is no place in the room to avoid the black dust. Amber family) will put to sleep those who breathe its fumes. It will The black powdery cloud is black lotus dust. The black lotus is a rare, highly poisonous and highly magical plant. Its fumes can bring death or ecstasy, depending on how the black lotus dust is prepared. This particular alchemical preparation (a secret of the

cause exceptionally vivid dreams (or nightmares) and has the magical property of possibly making those dreams (or nightmares) come true.

The DM can make up any dream he or she wishes, giving the character an equal chance for a good dream, a neutral dream or a nightmare. A DM also can use some or all of the suggested dream outlines given below. The more detail the DM can invent, the more interesting each dream becomes. Remember that dreams need not be logical.

No matter what type of dream the individual has, the dream will become real if the individual fails to save vs. Spells a second time. The other characters will, of course, see only the end result of the dream. All the characters will awake at approximately the same time.

Dream Suggestions:

1) A dream that a winged god (or goddess) visits the character and decides to give the character the gift of flight. The character sprouts wings and soars among the clouds. The character will wake up with real wings if the save is not made.

2) A dream that the character was captured by strange lizard folk, then put on display in an open cage in some unknown city. Fortunately a passing magic-user took pity on the character and teleported him or her safely back to where the dream began.

3) A dream that the character saved the life of an important courtier in Glantri. The courtier befriended the character and successfully plotted in the character's behalf. The character has been made an honorary Lord or Lady in Glantri (no lands or money go with the title, but the character does win the right to act like a Lord or Lady).

4) A dream of endlessly running down hill away from a boulder which is rolling at the character. Fortunately the character wakes just before it crushes him or her.

5) A dream of a strange land called Averoigne (see **Part 7**). The character will disappear from the room and will be out of play, but will awake in the clearing on the far side of the Gate of the Silver Keys at just about the same time that the party actually arrives and opens the Gate.

6) A dream of suddenly being attacked while walking down some unknown dungeon corridor, by one monster rolled at random from the Wandering Monster Table for levels 4-5 in the D&D Expert rules. Conduct the fight normally.

7) A dream about a glorious, heroic quest filled with dangers that the character successfully defeats. The character gains 1 experience level immediately (with the minimum number of experience points) if the dream comes true.

8) A dream that all the plantlife in the world suddenly gains demonic intelligence and plans to take over the world. The character is the only person who knows the truth. Fortunately he or she discovers an ancient artifact which, when destroyed, returns the plants to normal. Unfortunately no one will believe the PC's story. (100 experience points anyway if the dream comes true.)

9) A dream that one wandering monster, rolled randomly from the Wandering Monster Table for levels 6-7, suddenly breaks into a room where the character is alone. Conduct the fight normally. If the character is victorious and the dream comes true, the character receives the experience points plus one magical item rolled at random.

10) A dream of a long terrible fall which ends in a worse crash (and death, if the dream is real).

51. LAIR OF THE GREAT WORM.

You see a huge mound of treasure 10' high by 10' wide by 40' long lying in the middle of the room. A great portion of the treasure appears to be copper and silver pieces.

The mound of treasure is actually a slime worm (AC 5; HD 10; hp 64; #AT 1; D 2-12; MV (20'); Save F5; ML 9; AL N; for more details see **Part 9, New Monsters**). This creature secretes a sticky slime that coats its back, so that coins, jewels, shields and other items of treasure stick to it when the worm rolls over the treasure. The slime does not affect attacks. This particular slime worm is so old that its back is completely covered with treasure. The monster will wait until the party begins to search the "pile of treasure" before attacking.

The slime worm will swallow its prey whole on an unmodified "to hit" roll of 18 or better. Prey that has been swallowed will take 2-12

points of damage per round until rescued.

The treasure consists of 50,000 cp, 10,000 sp, 3,000 gp and miscellaneous bits of non-magical armor and weapons.

52. BOBBING FOR A KEY.

In the center of this otherwise bare room is a 10 foot deep sunken pit filled with liquid. A thin glass sphere floats in the middle of the pit. Inside the sphere can be seen a large silver key.

The liquid is an acid and anyone falling into the pit must save vs. Death Ray or die. The acid will burn for 1-8 points of damage if someone puts their hand in it. The thin glass sphere will shatter unless it is delicately handled. If the key falls into the acid, the key will be ruined. This silver key is worth 500 gp and can be used to open the silver gate to Averoigne (see 57).

53. THE DEMON OF DEATH.

A pentagram surrounded by a circle has been painted in white paint on the floor in the middle of this room. An amber colored candle burns at each point of the pentagram. A hunting horn of amber hangs from a peg on one wall. There is movement in the darkness in the center of the pentagram and you see standing there a 10' tall humanoid covered with a dull gray scaly skin. Its gaunt body is hairless. Ivory fangs protrude from its mouth and its fingers end in metallic talons. Its eyes glow like smoldering coals and two huge bat-like wings grow out of its back.

The creature inside the pentagram is a death demon (AC 4; HD 7**; hp 32; #AT 3; D 1-4/1-4 + paralysis and 2-8 + poison; MV (30') fly (60'); Save F7; ML 10; AL C; for more details see **Part 9, New Monsters**). Anyone struck by the creature's adamantine claws must save vs. Paralysis or be paralyzed for 2-8 turns; those bitten must save vs. Poison at -2 or die.

The death demon will promise anything if the party agrees to release it. All the party needs to do is break the magic circle by throwing dirt on it, covering it with a cloak or so on. If the death demon is freed it will immediately attack the party, as death demons have no sense of gratitude but only the insatiable desire to destroy. The magic circle prevents the death demon from attacking. The horn on the wall, when blown, has the power to force any demon to return to its own plane of existence. It has only two charges remaining.

54. STORAGE ROOM.

The room is filled with dusty shelves. The shelves appear to be empty. There does not appear to be anything else in the room.

Most of the shelves are empty, but at the back of one of the top shelves is a dusty, cobweb-covered roll of parchment. This parchment is the same as scroll #3 found in room 36, **The Library** —titled "To Those Who Would Be Free".

55. KENNELS.

This room is outfitted as a dog kennel. There are four dog-houses here and you see four reddish-brown hounds, each the size of a pony.

The hounds are hellhounds (AC 4; HD 4*; hp 18 each; #AT 1; D 1-6 or breathe fire for 4-24; MV (40'); Save F4; ML 9; AL C). They will

not attack if any of the characters are dressed in the clothes of a member of the Amber family.

Inside one doghouse are four gems worth 100 gp, 100 gp, 500 gp and 1,000 gp.

56. ENTRANCE TO THE LAND OF THE GHOULS.

In the middle of the room is a 10' wide pit. The pit is guarded by six hideous, beast-like humans.

The humans are ghouls (AC 6; HD 2*; #AT 3; D 1-3 each + paralyzation; MV (30'); Save F2; ML 9; AL C). They are guarding a pit which leads to an underground labyrinth. This labyrinth eventually leads to the land of the ghouls. While the land of the ghouls plays no part in the adventure as written in this module, the DM can create an underground labyrinth and ghoulish kingdom to supplement the adventure, if he or she so desires. At the bottom of the pit (70' deep) is a treasure chest containing 3,000 gp and a **spear** +3.

57. THE GATE OF THE SILVER KEYS.

Set into the south wall is a 10' x 10' silver gate with three large keyholes. In front of the gate is a giant lion made of amber.

The giant lion is an amber golem (AC 6; HD 10**; hp 47; #AT 3; D 2-12/2-12/2-20; MV (60'); Save F5; ML 12; AL N) which will attack as soon as the party opens the door. If the amber golem is killed, it will fall apart into pieces of amber. The amber is worth 5,000 gp. Inside the amber golem is a scroll. The scroll is the same as scroll #3 in room 36, **The Library** — titled "To Those Who Would Be Free".

The silver gate leads to Averoigne (and eventually to the Tomb of Stephen Amber). It requires at least three silver keys to open the silver gate. All the silver keys found in Castle Amber are interchangeable, but three must be turned simultaneously for the gate to open. (The DM may wish to modify the number of keys necessary to open the silver gate if the party is not doing well, since it is essential that the party open the gate and continue the adventure in Averoigne.)

On the far side of the silver gate is a clearing beside a road in the midst of a dense forest. The gate works one way only. It will take party members to Averoigne, but will not return them to Castle Amber. Individuals in the clearing cannot see the gate, and the spot where it would stand is normal forest.

PART 7: AVEROIGNE

Averoigne is a province in a parallel world similar to medieval France. In this particular parallel world, magic is considered to be an evil pagan practice. Clerics do not cast spells, and spell casters in general are viewed with suspicion. While the ecclesiastical laws are not rigidly enforced, spell casters are subject to arrest and trial by the Inquisition (with subsequent execution left to the civil authorities). As long as the party uses its spells to occasionally aid the citizens of Averoigne without actively harming them, party members are not likely to be arrested.

Averoigne is based on 11 short stories written by Clark Ashton Smith. Most of the stories originally appeared in **Weird Tales** in the 1930's. CASiana Literary Enterprises, Inc., has graciously given its permission to base this section of the adventure upon the Clark Ashton Smith Averoigne stories (for a complete listing of the stories, consult the bibliography at the end of Part 7).

The wilderness map represents the Province of Averoigne. The area surrounding Averoigne province is not detailed and can be any type of terrain the DM wishes.

The encounters in this part of the module are left sketchy since most take place in cities and would require more detail and space than is available in this module. The DM should flesh out each adventure as he or she desires, designing NPCs, town streets and other details as necessary. When exploring the wilderness off the main roads, the party is more likely to encounter normal animals, such as wolves, bears, panthers, hawks, snakes and so on, rather than monsters. A bibliography of the stories of Averoigne is given at the back of this module, so DMs may find inspiration for fleshing out these adventures if it is desired.

The capital and major city of Averoigne is Vyones. Vyones is a walled city that houses a cathedral and the Archbishop of Vyones (the political and clerical leader of the province). Outside Vyones' walls is a large cemetery. The fertile plains around Vyones host numerous towns, hamlets, and taverns. The second largest city of Averoigne is Ximes. Ximes has smaller walls than Vyones, and the Bishop of Ximes lives here. The only other city in Averoigne is Pérignon. Pérignon is unwalled and houses an abbey.

The largest villages in Averoigne are Touraine, Les Hiboux, Sainte (Ste) Zénobie, Cordeliers, Moulins, and La Frenaie. La Frenaie is also the name of a castle-chateau. Sylaire, Fausseflammes, Malinbois, and Ylourgne are ruined chateaux.

Averoigne is noted mainly for Averoigne Forest which fills three quarters of the province. The river Isoile runs from Ylourgne to the swamps around Les Hiboux. There are three main areas of cleared farmland in Averoigne around the three cities. The well-watered area around Vyones is the most fertile and houses the largest population. A road runs from Vyones to Ximes; a dirt track leads from Ximes to Pérignon and from Pérignon to Vyones.

The culture of Averoigne is similar to that of France during the High Middle Ages (c. A.D. 1100 - 1350). The original Averoigne stories cover a number of different time periods but for purposes of simplicity and playability all the Averoigne stories are considered to occur roughly within the same era. Fausseflammes and Sylaire are gateways to earlier times. The Tomb of Stephen Amber cannot be found in Averoigne as it is constantly traveling through space, time and the varied planes of existence.

Wandering Monsters

Averoigne uses a special Wandering Monster Table. Check three times per day (morning, noon, and night) for wandering monsters. Encounters will occur on a roll of 1 or 2 on 1d6.

Averoigne Wandering Monster Encounter Table

Die Roll	Monster	Number	Statistics
1	Gérard de L'Automne†	1	AC 2; F7; hp 39; #AT 1; D 1-8+2; MV 60' (20'); Save F7; ML 9; AL L.
2	Gilles Grenier†	1	AC 9; M6; hp 15; #AT 1; D 1-4 + spells; MV 120' (40'); Save M6; ML 8; AL N.
3	Jehan Mauvaissoir†	1	AC 4; T14; hp 46; #AT 1; D 1-8+1; MV 90' (30'); Save T14; ML 10; AL C.
4	Lycanthrope, Werewolf	2-8	AC 5; HD 4*; hp 18 each; #AT 1; D 2-8; MV 180' (60'); Save F4; ML 8; AL C.

5	Moriamist	1	AC 9; M11; hp 25; #AT 1; D 1-4 + spells; MV 120' (40'); Save M11; ML 9; AL N.
6	Pagans	3-30	AC 6; HD 1; hp 5 each; #AT 1; D 1-6; MV 90' (30'); Save F1; ML 8; AL N.
7	Phantoms	1-4	AC 9; HD 6; hp 28 each; #AT 1; D 1-4 or special; MV 120' (40') fly 240' (80'); Save F3; ML 12; AL C.
8	Shadow	1-12	AC 7; HD 2+2*; hp 11 each; #AT 1; D 1-4 + special; MV 90' (30'); Save F2; ML 12; AL C.

†See descriptions below.

Gérard de l'Automne — Abilities: S 17, I 9, W 14, D 16, C 13, Ch 15. Gérard is a professional troubadour. He travels from one chateau to another singing his poetry to the local lords and ladies. He is also skilled at fighting and is able to handle most dangerous situations. He carries a rapier and a hornbeam staff sharpened to a point at one end (an excellent weapon vs. vampires). He also wears chain mail and carries a shield. Gérard is courteous and well-mannered. He is quite likely to travel with the party, at least until they reach a village, town or chateau.

Gilles Grenier — Abilities: S 10, I 16, W 7, D 11, C 12, Ch 10. Gilles is a sorcerer who specializes in mixing potions, particularly love potions. He does not usually practice black magic, but neither does he go out of his way to avoid black magic. Gilles murdered his wife Sabine in a fit of passion, and now the ingredients he uses to make his potions are cursed. He is able to make up any of the more common potions for a suitable price. However, there is a 50% chance that a potion he sells will have harmful effects, either the reverse of what is expected or it will be poison. His spells are:

First level: detect magic, read languages

Second level: detect invisible, locate object

Third level: hold person, lightning bolt

Jehan Mauvaissoir — Abilities: S 16, I 13, W 17, D 18, C 14, Ch 15. Jehan is the retainer and associate of Azedarc, a black magician who cheated his way into becoming the Bishop of Ximes. Jehan Mauvaissoir is a thief and assassin. He is cunning, treacherous and completely without morals. Jehan will stop at nothing to protect Azedarc's secret. He will deny all knowledge of potions of **time travel**, but probably will try to slip the potion into the party's wine to be rid of them. If party members drink some of the potion they will be sent into the past and must visit Moriamis to return.

Jehan prefers trickery to violence, and guile to fighting. He also uses the names of Sieur des Emaux and Melchire. Jehan and Azedarc can travel back and forth in time. Both are actually centuries old, though they do not appear aged. Jehan has the thieving abilities of a 14th level thief. He wears leather armor and uses a short sword and dagger.

Moriamis — Abilities: S 12, I 16, W 18, D 15, C 13, Ch 17. Moriamis is a sorceress who was born in Averoigne before the inquisition. Her spells avoid the taint of black magic since no such distinction was made during her lifetime. She should be handled by the DM as a normal magic-user. She stole Azedarc's

secret of time travel and can brew a potion of **time travel** if needed. Moriamis is the mortal enemy of Azedarc and Jehan. She is quite likely to befriend the party and give them a potion of **time travel** for some favor. Her spells are:

- First level: charm person, detect magic, protection from evil, read magic**
- Second level: detect evil, ESP, phantasmal force**
- Third level: dispel magic, fly, infravision**
- Fourth level: charm monster, remove curse, wizard eye**
- Fifth level: contact higher plane, hold monster**
- Sixth level: reincarnation**

X. ENTRANCE TO AVEROIGNE

The party enters Averoigne through the Gate of the Silver Keys, emerging onto the map at this point. Any characters who dreamed of meeting the party in Averoigne and disappeared will appear here as the party arrives. This is a clearing alongside the road to Vyones and Ximes. Exploring will reveal that just around a bend in the road to the north is the Inn of Bonne Joissance, where the party may rest free of danger.

It is important at this point that the party understand what they are searching for. The instructions on the scrolls — “To Those Who Would Be Free” — for breaking the curse on Castle Amber are engraved on the inside of the lid of Stephen Amber’s casket. However, Stephen Amber’s Tomb travels in time and space and thus must first be summoned. To summon the tomb the party must find four special magic items somewhere in the land of Averoigne. These items are

- 1) **The Enchanted Sword of Sylaire**
- 2) **The Viper-Circled Mirror**
- 3) **The Ring of Eibon**
- 4) A potion of **time travel**

The scrolls indicate that the sword can be found in the ruins of Sylaire. The mirror may be found in Vyones. The ring is currently in Périgon. A potion of **time travel** may be found in several places, but Ximes is the most likely. The sword is owned by Sephora, the mirror by Gaspard du Nord, the ring by Luc le Chaudronnier, and the potions by Azedarc, Jehan Mauvaissoir, and Moriamis.

The DM should make sure that the party possesses the instructions on scroll #3 — “To Those Who Would Be Free” — at this point, even if the scroll has to miraculously appear.

The DM should allow the Inn of Bonne Jouissance to be reasonably crowded. After the initial distrust of strangers fades, the local inhabitants will be quite willing to gossip. The following information can be gained by a liberal expenditure of money to buy drinks:

- 1) Vyones, Périgon and Ximes are the three major cities of Averoigne.
- 2) The Inn of Bonne Jouissance lies on the road to Vyones and Ximes: Vyones is to the north and Ximes is to the south.
- 3) Sylaire is a ruined chateau with an evil reputation about 30 miles to the east of the inn, across the river Isoile.
- 4) Les Hiboux is a village in the swamps somewhere south of Ximes.
- 5) Azedarc is the Bishop of Ximes. Opinion seems equally divided as to whether the man is a black magician masquerading as a bishop or a saintly, maligned man.

None of the other names on the list are known to the local inhabitants of the inn. As the party travels around Averoigne, the DM may

wish to give out further useful information when it is reasonable and necessary to do so.

58. THE ENCHANTED SWORD OF SYLAIRE.

The chances of the party getting lost searching for Sylaire are good. However, the DM should not let the party remain lost for too long before they stumble on Sylaire by accident.

The area around Sylaire is brown, open moor studded with druidic stone pillars. Sylaire is both the name of the ruined castle and the name of an enchanted land. The path into this enchanted land leads through a stone arch. Beyond the arch the trees are larger and greener than those in Averoigne. Even the seasons seem different, as the sun shines longer and winter seems very far away. In this enchanted land only one high, round tower stands where the mighty castle of Sylaire once stood.

The tower is the home of Sephora, chatelaine of Sylaire and a magic-user (AC 9; M14; hp 30; #AT 1 + spells; D 1-4 + special; MV 120' (40'); Save M14; ML 10; AL N). Sephora is very beautiful, with thick, curly chestnut hair bound with silver filigree. Her spells are

- First level: charm person, detect magic, hold portal, sleep**
- Second level: ESP, mirror image, phantasmal force, wizard lock**
- Third level: clairvoyance, dispel magic, hold person, lightning bolt**
- Fourth level: growth of plants, hallucinatory terrain, massmorph, polymorph others**
- Fifth level: conjure elemental, contact higher plane, magic jar**
- Sixth level: control weather, flesh to stone, reincarnation**

In addition to her spells, Sephora has the power to charm any male who sees her, if he fails to save vs. Spells. If she is attacked, the charmed males will fight to protect her. The DM may wish to give her two male guards already.



It should be made clear to the party that if they are rash enough to attack Sephora, they will probably all die. Sephora’s initial reaction to the party will be beneficial, since no one enters Sylaire without her willing it. Sephora has a mission for the party. She knows of their need for the Enchanted Sword of Sylaire and will trade the sword in return for the party’s aid. A werewolf is stalking Sylaire and Sephora could use help in slaying the creature. She will warn the party that the werewolf, in human form, is a powerful magic-user.

The werewolf (AC 5; HD 4*; hp 24; #AT 1; D 2-8; MV 180' (60'); Save M10; ML 8; AL C) is Malachie du Marias, who is also a high level magic-user (AC 9; M10; hp 24; #AT 1; D 1-4 + spells; MV 120' (40'); Save M10; ML 8; AL C). When encountered, there is a 50% chance Malachie will be in werewolf form and a 50% chance he will be in human form. In werewolf form he will attack with his bite, using hit and run tactics if the party is too powerful. In human form he will cast spells. Given a chance to prepare a strategy, Malachie will assume human form and cast his spells and then change to a werewolf and attack. His spells are

First level: darkness, magic missile, shield

Second level: detect invisible, phantasmal force, web

Third level: dispel magic, haste, protection from normal missiles

Fourth level: dimension door, polymorph others, wizard eye

Fifth level: animate dead, transmute rock to mud

To find Malachie the party must search the ruins and the forest around Sylaire, avoiding the pitfalls and creatures that lair there. The DM should create whatever challenges he or she desires. If Malachie is encountered at night he will have a pack of 2-5 wolves running with him (AC 7; HD 2+2; hp 11 each; #AT 1; D 1-6; MV 180' (60'); Save F1; ML 8; AL N).

The Enchanted Sword of Sylaire is a **sword +3, +5 vs. undead**. Its purpose is to slay undead and it will automatically kill any undead it hits on an unmodified score of 18 or better. It also can **detect evil** and **detect invisible** and gives the user the ability to **fly** (as per the spell) for up to three turns three times per day. Sephora will also give the party a scroll with a **fly** spell on it when they succeed in destroying the werewolf.

59. THE VIPER-CIRCLED MIRROR.

The Viper-Circled Mirror is a round mirror with a frame that looks like a bronze viper eating its tail. The mirror is owned by Gaspard du Nord (AC 9; M7; hp 25; #AT 1; D 1-4 + spells; MV 120' (40'); Save M7; ML 8; AL N). Gaspard is a neutral magician who lives in Vyones.

When the party arrives at Vyones they will find the town in an uproar. Most of the citizens will be crowded into the square listening to the Archbishop of Vyones. The archbishop is describing a calamity about to befall the town. The evil black magician, Nathaire, whom the citizens drove out of Vyones, has begun his revenge. Nathaire specialized in necromancy — magic involving the dead. He has taken great numbers of bodies and created a golem-like colossus. The colossus towers one hundred feet tall. It uses an entire tree for a club. Only magical weapons can harm it.

The citizens of Vyones have no magical weapons. Their only defences are the city walls which the colossus will quickly batter down. Vyones is on the verge of panic.

A citizen dressed in green and brown robes steps up to the podium and asks for silence. He tells the crowd that he thinks he knows a way that the colossus can be defeated. The man is Gaspard du Nord. Before he saw the error of his ways, he was one of Nathaire's pupils. Gaspard no longer practices magic, since it is a forbidden art. But he does remember the formula to a black powder which, when blown into the face of the colossus, will return it to its natural state, a dead body.

Gaspard is willing to mix up a batch of the magic powder. He himself is not a warrior, so a group of adventurous volunteers is still needed to travel north to Ylourgne, where Nathaire is animating the colossus, and use the powder to stop the creature.

Gaspard is willing to give to the party his most prized possession, the Viper-Circled Mirror, if they succeed in destroying the colossus. The Vyones City Council will add a 10,000 gp reward if the mission is successful.

If the party tries to steal the mirror, they will first find it impossible to separate Gaspard from the crowd of citizens. Secondly, Gaspard does not have the mirror with him, nor is it in his quarters (he has buried it in a secret place). The citizens of Vyones will not take kindly to any attack on Gaspard. Hundreds of armed citizens will arrest the party. They will be given a choice — beheading, or volunteering to destroy the colossus. If forced into the mission, the party will still receive the mirror from Gaspard upon completion of the task, but forfeits the 10,000 gp reward.

If the party volunteers for the mission, they will meet Nathaire and the colossus in the forest north of Vyones. Since the colossus shakes the ground as it walks, the party will have plenty of advance warning. They will be able to set an ambush and attack with surprise.

If the party is forced to fight the colossus instead of volunteering, they will meet the colossus right outside the walls of Vyones. Hundreds of bowmen line the walls to make sure the party tries to perform the task. The party will not be able to attack with surprise.

The DM should make sure that the party has a fair chance to defeat the colossus. If they have not already journeyed to Sylaire, the DM might wish to have Gaspard hint that Sylaire holds a weapon useful against the colossus. The DM should then make sure that the colossus does not attack until the party returns from Sylaire.

If the colossus should somehow prove unbeatable, the party should still receive the mirror as long as they made a reasonably valiant attempt to defeat the colossus. The colossus will ravage Vyones until nightfall, then move away to some other part of Averogne. Gaspard will be among the survivors and will give the party the mirror as a reward for trying their best, even though they were defeated.

The colossus (AC 8; HD 100*; hp 350; #AT 1; D 10-80; MV 240' (80'); Save F14; ML 12; AL C) is controlled by Nathaire who has **magic jarred** into the titanic body. His own body rides in a basket strapped to the back of the colossus. The colossus attacks as a 21+ HD monster.

Gaspard will make enough powder to allow five separate attempts at hurling it in the face of the colossus. The powder must be hurled from 10' or closer into the colossus' face to work. If the party does not have the means of flying, it is still possible to hurl the powder from the top of the tallest building in Vyones (the cathedral) when the colossus comes within 10' of the tower. A successful attack with the powder will destroy the motivating force behind the colossus. It will crash to the ground, crushing Nathaire and his pupils. Attacks to hit with the powder while flying are normal. Attacks from the cathedral roof are at -4 to hit.

60. THE RING OF EIBON.

The Ring of Eibon is an heirloom belonging to Luc le Chaudronnier, a white magician. Luc lives in the city of Périgon. The city is currently being terrorized by a mysterious attacker known as the Beast of Averogne. The Beast stalks its prey by night, killing both animals and men. The only portion of the kill which the Beast devours is the marrow inside the bones.

Just before the party arrives at Périgon, a blazing red comet will

appear in the sky. The comet will hover over Averoigne, lighting up the night sky with its scarlet fires. The Beast and the comet appear at the same time.

The party will be unable to find Luc le Chaudronnier until late at night. Luc is hunting the Beast of Averoigne, hoping to exorcise the foul murderer using the Ring of Eibon. The party will be able to track Luc to a clearing outside the Abbey of Périgon, where Luc and a number of men-at-arms tried to stop the Beast and were unsuccessful.

The party arrives just in time to see a snaky figure climb the wall of the Abbey and a serpent-like tail disappear through the topmost window of the tallest tower in the abbey. Luc and the guardsmen lie on the ground outside the tower. Several guardsmen are dead; Luc is wounded but will recover. The Beast has stolen the Ring of Eibon. After the Beast stole the ring, Luc saw the Beast climb up the abbey tower wall and enter through the topmost window.

The window is that of the cell belonging to Théophile, the Abbot of Périgon. When the party enters the Abbey and climbs the bell tower stairs to the room all they will find is Theophile dressed in a black-cowled robe. He is unharmed. He saw nothing out of the ordinary. He claims that he was asleep until a few minutes ago when he was awakened by noises outside his window.

The abbot begins pacing as he talks. Most of the room is lit by torch lights. However, one section of the room is lit by the blood-red light from the comet shining in through the window. During his pacing, the abbot will finally walk into the red light and stop. He is overcome by an immediate transformation. The abbot Théophile becomes the Beast of Averoigne.

It is difficult to see the exact form of the Beast since it is surrounded by a swirling, shadowy red mist. Inside the blood-red mist, a black semi-serpentine form can barely be distinguished. The serpentine beast has a large flat snakish head with sharp serrated teeth, arms and a serpent's tail instead of legs. Its arms end in ebony talons. On one finger is the Ring of Eibon. The ring is only visible when Théophile is in Beast form.

The Beast of Averoigne (AC 0; HD 14*; hp 63; #AT 3; D 1-10/1-10/3-18; MV 150' (50'); Save F 14; ML 12; AL C) will attack on sight. The transformation is instantaneous. The Beast attacks with two claws and a bite. It can only be hit by magic weapons.

If the Beast is killed, it will change back to the form of Théophile. The citizens of Périgon, while secretly believing that poor Théophile was indeed cursed into becoming the Beast, will publicly deny it. They will ask the party to leave Périgon and not come back. The party may take the ring with them.

61. POTION OF TIME TRAVEL.

Several individuals in Averoigne own potions of **time travel**. Two of them, Jehan Mauvaissoir and Moriamis, might be encountered by chance. If so, the DM should give the party a fair chance of obtaining a potion of **time travel**. Moriamis, in particular, will be willing to help the party as long as the risk to herself is minimal.

If the party does not obtain a potion of **time travel** as a result of a chance encounter, they will have to journey to Ximes to see Azedarc. (The **Les Hiboux** clue on the scroll is a false clue, and if they attempt to follow it they will wander through the swamp confronting the creatures that live there before discovering that no one knows about a potion of **time travel**).

Azedarc, the Bishop of Ximes, is an evil magician (AC 9; M14; hp 40; #AT 1; D 1-4 + spells; MV 120' (40'); Save M14; ML 9; AL C), a

fact he will go to any length to keep secret. His spells are

First level: darkness, read languages, read magic, ventriloquism

Second level: detect evil, ESP, phantasmal force, wizard lock

Third level: clairvoyance, dispel magic, lightning bolt, protection from evil, 10' r

Fourth level: confusion, polymorph others, remove curse, wizard eye

Fifth level: conjure elemental, feeblemind, magic jar

Sixth level: control weather, geas, projected image

The DM should make sure the party realizes that magic is considered evil in Averoigne, before they meet Azedarc.

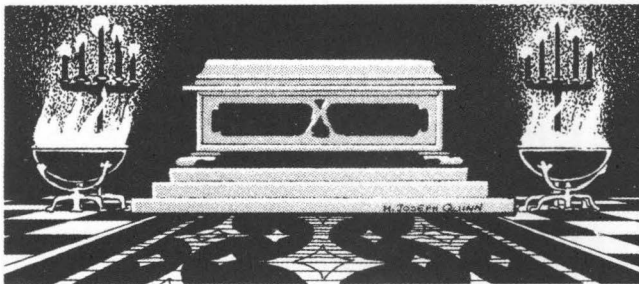
The DM should use discretion when judging the confrontation between the party and Azedarc. If the party accuses Azedarc of being a magician in front of other witnesses, Azedarc will have to defend his position in the community. He is likely to accuse the party itself of witchcraft and order the city guard to arrest them. On the other hand, if they secretly confront Azedarc, he would probably be willing to trade a potion of **time travel** for another magic item or items of at least equal value.

Two factors are particularly important in the confrontation between Azedarc and the party:

- 1) The confrontation should be secret;
- 2) The party should take some sort of precaution against treachery on Azedarc's part.

If the party does both of the above, the DM should allow them to trade for a potion of **time travel**.

The DM should note that this encounter, like many other city encounters, calls for intelligent play rather than mindless fighting. City streets are not dungeon corridors and if the party breaks the law they will have to pay the consequences.



PART 8: THE TOMB OF STEPHEN AMBER

The party should now possess the **Enchanted Sword of Sylaire**, the **Viper-Circled Mirror**, the **Ring of Eibon** and a potion of **time travel**. If they do not, they can go no further and will be trapped in Averoigne. The DM should give the party every conceivable chance to obtain the four magic items. Once these items are in their possession the characters may summon the Tomb of Stephen Amber.

When the Ring of Eibon is touched to the viper's tail on the mirror frame, the serpent will uncoil enough for the ring to slide over the tail. The ring will then slowly move up the viper's body until it circles the head like a collar. The viper's tail will once again be gripped in the viper's mouth.

When the **Enchanted Sword of Sylaire** is anointed with the potion of **time travel**, the blade will glow bright gold. As soon as the blade comes into contact with the mirror, the party will hear a high pitched humming. The mirror, ring and sword will then shatter

into thousands of shards.

The amber haze will once more surround and heal the party. The world of Averogne will fade out and the party will find itself on a seemingly endless plain. In front of them is a massive, square, 50' tall tomb made of amber colored marble. Carved over the entrance is the name "Stephen Amber."

On the door is painted the Amber family crest; A black shield with a gold phoenix (Sable, a phoenix Or). An amber crown is painted above the crest.

62. FIRST GUARDIAN.

Lying in the middle of this room, atop a pile of silver coins and gems, is a huge winged lizard. The gigantic lizard is covered with metallic blue scales. It appears to be asleep.

The sleeping blue dragon (AC 0; HD 9**; hp 41; #AT 3; D 2-7/2-7/3-30 + breath; MV (30') fly (80'); Save F9; ML 9; AL N) is the first guardian of Stephen's tomb. Its lightning breath strikes in the shape of a line 100' long by 5' wide. The dragon does not talk or use spells. If the dragon wakes, it will fight to prevent the party opening the west or east doors. The dragon's treasure is 86,000 sp and 59 gems worth a total of 5,900 gp.

63. FIRE.

Flames leap and crackle off the walls and ceiling of this long corridor. It looks like it is possible to walk down the corridor without getting burned as long as one stays in the center of the hallway where the heat is least.

A flame salamander (AC 2; HD 8*; hp 36; #AT 3; D 1-4/1-4/1-8 + special; MV (40'); Save F8; ML 8; AL N) waits to attack the party around the last corner of the room. Everyone coming within 20' of the flame salamander will automatically take 1-8 points of fire damage per round. Everyone coming within 20' of a wall or ceiling also will automatically take 1-8 points of fire damage per round. The ceiling is 50' high.

64. AIR.

You open the door and look down to find that the ground is thousands of feet below you. A solid-looking cloud trail, 10' wide, forms a path down the center of the hallway.

The cloud-path will easily support the weight of the party although they will fall if they step off the path. The walls of this hallway, though invisible, continue all the way to the ground as invisible force fields so that even flying individuals cannot leave this hallway except through one of the doors. Around the far corner of the hall a wyvern (AC 3; HD 7*; hp 32; #AT 2; D 2-16/1-6 + poison; MV (30') fly (80'); Save F4; ML 9; AL C) waits to attack the party. There is a 99% chance that any individual falling to the ground will be killed by the fall (roll % dice, a roll of 00 indicates survival with 1-4 hit points left).

65. SECOND GUARDIAN.

A 14' tall humanoid with gray rock-like skin stands in front of the inner door. The humanoid holds a large stalactite as a club. A large treasure chest sits behind him.

The humanoid guardian is a stone giant (AC 4; HD 9; hp 48; #AT 1; D 3-18; MV (40'); Save F9; ML 9; AL N). It will fight to prevent the party from opening the inner door. The chest is locked but not

trapped. It contains 5,000 gp, a neutral **sword +1, +2 vs. spell users** (8 intelligence, 8 ego, **detects invisible** and **detects traps**), a **cursed scroll** (turns victim into a living fly trapped in a piece of amber), a potion of **clairaudience** and a potion of **invisibility**.

66. THIRD GUARDIAN.

A creature with the face of a man, the body of a lion, the wings of a giant bat and a tail ridged with spikes guards the room.

The third guardian is a manticores (AC 4; HD 6+1; hp 28; #AT 3 or spikes; D 1-4/1-4/2-8/6 x 1-6; MV (40') fly (60'); Save F6; ML 9; AL C). It will fight to keep the party from opening the east or west door. Inside the room, hidden by an **invisibility** spell, are 3,000 gp.

67. EARTH.

The floor of this room is sunken and filled with mud.

The mud-filled floor is 10' deep. Hidden beneath the surface of the mud is a Mud Golem (AC 9; HD 8*; hp 36; #AT 1; D 2-12 + smothering; MV (30'); Save F8; ML 12; AL N). The mud golem can be hit only with magical weapons. The mud golem will rise to the surface of the mud to attack when the party passes. Characters fighting in the mud will do so at -2 to hit.

68. WATER.

This long room has a sunken floor filled with water to the bottom edge of the door.

The water is 40' deep and salty. A great white shark (AC 4; HD 8; hp 36; #AT 1; D 2-20; MV (60'); Save F4; ML 7; AL N) lies in wait for the party. It will attack anyone who tries to move past it in the water.

69. FOURTH GUARDIAN.

A large creature with a dragon-like body and five snake-like heads guards this room.

The final guardian is a five-headed hydra (AC 5; HD 5; hp 23; #AT 5; D 1-10 each; MV (40'); Save F5; ML 9; AL N). It will fight to prevent the party opening the door to room 70, **Stephen's Crypt**.

70. STEPHEN'S CRYPT.

In the center of this room is an ornate mahogany casket. The casket rests on a raised dais. A silver candelabra and an iron brazier stand at the head and feet of the casket. The candelabra holds burning amber candles, and perfumed smoke rises from the brazier. A large tapestry covers all the wall space, depicting the assassination of Stephen Amber.

Carved into the inside lid of the casket are the words "Burn the tapestry to break my curse". A skeleton wearing a crown of gold lies inside the casket. Nothing will happen until the tapestry is burned.

If the party burns the tapestry, a man dressed in rich velvet robes and wearing a golden crown and other fine jewelry will suddenly appear, stepping out of the smoke and ashes. He stretches and says, "Thanks, I've been trapped in there for ages." The tomb disappears and the party is back outside Castle Amber. The gray

mist has disappeared and the party can see the river they had been following at the start. They are back in their world. The castle was frozen in time as a result of Stephen's curse. Now that the curse is broken, the lost ages catch up with the castle in minutes. The walls grow pitted and crumble into ruins. Tapestries molder into dust. The inhabitants of Castle Amber age rapidly and die, ending as mummified skeletons. The only things left intact in the ruins are the party members, the treasure they won and Stephen Amber.

Stephen is a 25th level magic-user (AC 9; M25' hp 79; #AT 1 + Spells; D 1-4; MV (40'); Save M25; ML 11; AL N). Details for higher levels are given in the D&D® Companion Set, but the details are not necessary for the DM to run Stephen Amber as an NPC. For purposes of simplicity, the DM should allow Stephen to cast any magic-user spell in the D&D Expert rulebook. Stephen is grateful for his release and will not fight the party unless he is attacked (in which case he will teleport away). If the party does not attack Stephen, he will reward each of his rescuers with a piece of antique jewelry worth 3,000-18,000 gp each and a magic item rolled at random appropriate to the individual's class. The magic item will not be cursed; if a cursed item is rolled continue rolling until an appropriate item is rolled. If the DM feels the item rolled is too powerful, he or she may select another.

Stephen also has a **ring of 4 wishes**. He will use the ring to bring back to life up to four characters (even if the character was disintegrated, jellified, etc.). If more than four characters have died during the course of the adventure, he will pick four at random to bring back to life. Characters returned to life only receive experience points for the adventure up until the point where they died. If no characters have died, Stephen will not use the ring nor reveal its power.

Once Stephen has rewarded the players, he will thank them again, speak some arcane words and, with grand gestures, disappear in a billow of smoke.

PART 9: NEW MONSTERS

Amber Lotus Flowers

Armor Class: 9	No. Appearing: 0 (3-18)
Hit Dice: ½	Save As: Normal Man
Movement: 0	Morale: 12
Attacks: 1	Treasure Type: Nil
Damage: special	Alignment: Neutral

Amber lotus flowers look like golden water lilies the size of sunflowers. When a creature approaches within 10' the blossoms open and spray a 40' x 40' cloud of pollen. Any individual within the affected area must save vs. Spells or fall asleep for 4-16 turns. The flowers can spray a fresh burst of pollen every 3-12 rounds. Amber lotus flowers are often found acting in concert with other deadly plants such as vampire roses and killer trees.

Amoeba, Giant

Armor Class: 9	No. Appearing: 1
Hit Dice: 10-15	Save As: Fighter 7
Movement: 30' (10')	Morale: 10
Attacks: 1	Treasure Type: Nil
Damage: 2-12	Alignment: Neutral

Giant amoeba are 30' wide single celled animals. Except for the 1' wide gray nucleus, an amoeba is translucent. If the nucleus is hidden or disguised, the amoeba will be practically invisible and able to attack with surprise. Giant amoeba attack by first enveloping victims, then secreting an acid to digest them.

Aranea

Armor Class: 7	No. Appearing: 1-3 (1-6)
Hit Dice: 3**	Save As: Magic-user 3
Move: 60' (20')	Morale: 7
	Treasure Type: D
Attacks: 1 bite	Alignment: Chaotic
Damage: 1-6 + poison	

Aranea are an intelligent giant spider race. They are as large as a small pony, and are greenish-brown in color. An aranea can be distinguished from other giant spiders by the massive odd-shaped lump on its back that houses its large brain. Aranea are web-spinners, and their bite is poisonous.

The front limbs of an aranea are divided into flexible digits. The aranea uses these to grasp prey and manipulate simple tools. In addition, the aranea can cast spells as a 3rd level magic-user and they spend most of their time in magic research.

For use of aranea in wilderness adventures see **Dungeon Module X1: The Isle of Dread**.

Brain Collector

Armor Class: 2	No. Appearing: 1 (1)
Hit Dice: 10*	Save As: Fighter 10
Move: 180' (60')	Morale: 10
Attacks: 1 bite + spells	Treasure Type: C
Damage: 1-10 + spells	Alignment: Chaotic

Brain collectors, or Neh-Thalggu in their own language, are a race of other-dimensional creatures who are only occasionally able to cross the barriers separating their universe from this one. Only near sources of great magical energy, such as Castle Amber, where the fabric of time and space is twisted, can they find small gateways here. They do not think like any creature known, but seem for some purpose to be driven to collect brains.

Brain collectors are truly hideous, with bloated, yellow-orange, oily, amorphous bodies from which sprout dozens of short writhing tentacles. They move about on six crab-like legs. Four large, yellow, bulging eyes and a tooth-filled maw are set in its bulbous head. They attack by biting with their mouth or casting spells.

These creatures slay characters and then carefully cut away the top of the head with surgical tools to expose the brain. They remove the brain and swallow it. The brain then moves into one of several pockets within the brain collector's own head where the brain may be utilized. Each brain forms a distinctive lump in the head of the monster. For each brain the creature collects it gains the ability to use one magic-user spell of 1st to 3rd level once per day. The DM should determine each new spell randomly. Once a brain collector reaches this universe, it begins to work hard to acquire as many brains in as short a time as possible. A brain collector can collect up to a maximum of 12 brains.



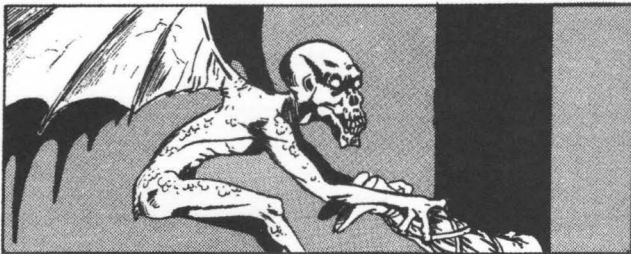
Death Demon

Armor Class: 4	No. Appearing: 1-4
Hit Dice: 7**	Save As: Fighter 7
Move: 90' (30')	Morale: 10
Fly 180' (60')	Treasure Type: E
Attacks: 3	Alignment: Chaotic
Damage: 1-4/1-4/2-8 + special	

Death demons, also known as Ostegos, appear as 10' tall gaunt, hairless humanoids with gray scaly skin. Ivory fangs protrude from their mouths and their fingers are tipped with adamantite talons. Their eyes glow like smoldering coals and two huge bat-like wings grow out of their back.

Death demons attack with their claws and fangs. Any creature struck by its claw must save vs. Paralysis or be paralyzed for 2-8 turns. Any creature bitten by a death demon must save vs. Poison at -2 or die.

Death demons also have **infravision**, 60' range, and the abilities to **teleport** with no error and cause **darkness**, 10' radius.



Golem, Mud

Armor Class: 9	No. Appearing: 1 (1)
Hit Dice: 8*	Save As: Fighter 8
Move: 90' (30')	Morale: 12
Attacks: 1 hug	Treasure Type: Nil
Damage: 2-12 + smothering	Alignment: Neutral

A mud golem is a humanoid monster magically created from mud. It can swim or walk on the surface of mud and quicksand without sinking. It can remain submerged in mud or quicksand indefinitely, and rise to the surface when it wishes. Mud golems hug their victims with both arms, trying to smother the victim in its body. If a mud golem hits, it will automatically cause 2-12 points of smothering damage each round thereafter. Like other golems, mud golems can be hit only by magical weapons. They are immune to **sleep**, **charm** and **hold** spells, as well as all forms of gases.

Grab Grass

Armor Class: 9	No. Appearing: not applicable
Hit Dice: 1 per 5' square	Save As: Normal Man
Movement: 0	Morale: 12
Attacks: 1	Treasure Type: Nil
Damage: special	Alignment: Neutral

Grab grass looks like ordinary tall grass (3-5' tall). Grab grass is animated and will attempt to hold any individual that moves into or through it. There is a 5% chance each round that anyone with a strength of 12 or less can break free of the grab grass. For every point of strength greater than 12 the chance increases by 5% (an individual with 16 strength, for example, would have a 25% chance each round to break free). The grab grass patch has one hit die for every 5' square area (thus 5' square are destroyed for every 8 hit points of damage done to the grab grass).



Gremlin

Armor Class: 7	No. Appearing: 1-6 (1-6)
Hit Dice: 1**	Save As: Elf 1
Move: 120' (40')	Morale: 12
Attacks: special	Treasure Type: Nil
Damage: special	Alignment: Chaotic

Gremlins are 3' tall humanoids with pasty gray-green skin, large saucer-shaped eyes and pointed ears. They are whimsical and have an evil sense of humor. Gremlins can radiate a chaotic aura with a 20' radius. Inside the area of effect, "If anything can go wrong in a given situation, it probably will." Characters must successfully save vs. Spells each round to avoid the effect of the gremlins.

Gremlins have no attack other than their chaotic aura. However, any creature which attacks a gremlin and misses must roll a second attack against himself or herself. Any character casting a spell within the chaotic aura must roll a save vs. Spells. If successful, the spell affects the gremlins; if unsuccessful, the spell affects the caster.

Gremlin magic usually affects mechanical devices before non-mechanical devices. A crossbow might break in half, belt buckles might pop open, ax-heads might fall off their shaft, etc. The exact effects of gremlin magic depend on the situation and the DM's imagination. In general, the magic is not deadly but is playfully malignant.

Killer Trees

Armor Class: 5	No. Appearing: 0 (2-12)
Hit Dice: 6	Save As: Fighter 3
Movement: 0	Morale: 12
Attacks: 4 limbs/ 1 mouth	Treasure Type: Nil
Damage: 0 each/ 3-18	Alignment: Neutral

Killer trees look like large trees. They can resemble any tree species. Killer trees are part animal, part vegetable. They need both sunlight and meat to survive. Some of the limbs of the killer trees are actually tentacles. These tentacles can reach out 20' and grab victims. The victims are then dragged to the mouth of the killer tree which is disguised as a large tree-bore. Each limb has 1 HD and a successful attack on a limb doing 5 or more points of damage will sever it. One attack can sever only one limb. If the victim does not cut his or her way free, the victim will be dragged to the tree mouth on the round after the limb hit successfully, and take an automatic 3-18 points of damage per round thereafter.

Lupin

Armor Class: 6	No. Appearing: 2-12 (5-40)
Hit Dice: 2	Save As: Fighter 2
Movement: 120' (40')	Morale: 8
Attacks: 1 weapon	Treasure Type: C
Damage: 1-8	Alignment: Lawful

Lupins are dog-like humanoids. They have fur-covered human-like bodies with canine heads. They hate werewolves and will attack them on sight (knowing a werewolf even in its human form). Lupins have a tribal society with hereditary rulers. Lupins are often allied with humans. In battle, lupins sometimes ride trained dire wolves, attacking with a mounted lance charge.

Magen

	<i>Hypnos</i>	<i>Demos</i>	<i>Caldron</i>	<i>Galvan</i>
Armor Class:	7	7 or armor type	5	3
Hit Dice:	2*	3+2	4*	5*
Move:	120' (40')	120' (40')	120' (40')	120' (40')
Attacks:	1	1 weapon	1 special	1 or lightning bolt
Damage:	Charm	1-8 or by weapon	1-10	by weapon or 3-18
No. Appearing:	1 (0)	2-12 (0)	1-4 (0)	1-3 (0)
Save As:	Magic-User 2	Fighter 4	Fighter 4	Fighter 5
Morale:	12	12	12	12
Treasure Type:	U	C	V	C
Alignment:	Neutral	Neutral	Neutral	Neutral

Magen ("Gens Magica" or "magical people") are beings created with complex conjurations and strict alchemical formulae by high level magic-users. They will follow the commands of their creator to the death. Though magen resemble perfectly formed humans, they are not actually living beings. They exist purely through magic, and do not need air, water, food or sleep. They do not age. When killed, their physical bodies dissolve in a burst of flame and smoke. There are four basic types of magen given here, though the DM may wish to design more. There are no outwardly visible differences in the four types until they reveal their special powers.

Hypnos. Hypnos magen are telepathic and have been given a permanent **charm person** spell by their creator. They can attempt to **charm** one victim per round. If the victim does not save vs. Spells he or she will obey the hypnos magen's telepathic commands. The victim will not obey suicidal commands. Once an individual has successfully saved he or she is immune to the **charm** power of that particular magen.

Demos. Demos magen have no special powers and fight with weapons. If they wear armor, they will have the armor class of that armor; otherwise, their armor class is 7.

Caldron. Caldron magen have the ability to stretch their arms and legs up to 20'. They attempt to wrap their limbs around a victim and, if successful, secrete an acid which does 1-10 points of damage. The victim will continue to take damage each round unless freed.

Galvan. Galvan magen have the ability to store static electricity which they discharge as lightning bolts doing 3-18 points of damage. The lightning bolt forms a line 60' long by 5' wide. A successful save vs. Dragon Breath reduces damage by half. Galvan magen can discharge up to three lightning bolts per day. They will also use weapons.

The procedure for creating a magen varies according to the type desired, as the special properties of some magen require extra work on the part of the magic-user. In general, a large expenditure of time and money (for the costly and/or magical ingredients) is necessary to create even one or two magen. Also many high-level spells, scrolls and wishes must be used during the preparations. Even so, there is always a good chance that the incantations will fail.

Pagan

Armor Class:	6	No. Appearing:	0 (3-30)
Hit Dice:	1	Save As:	Fighter 1
Movement:	120' (40')	Morale:	8
Attacks:	1 weapon	Treasure Type:	A
Damage:	1-6	Alignment:	Neutral

Pagans worship the gods and goddesses of nature. They follow the teachings of certain druids, clerics of nature gods. Pagans practice seasonal sacrifices which they believe help maintain the cycles of the year. They sometimes practice human sacrifice. Characters captured in battles with pagans probably will be used as human sacrifices. Pagans generally form tribal societies.

Pagans will be encountered in Averogne on the edge of the wilderness. They hold their ceremonies in isolated forest glades and grottos. Pagans will not be encountered in cities, towns, or villages.

Phantoms*

Armor Class:	9	No. Appearing:	1-3 (1-4)
Hit Dice:	6*	Save As:	Fighter 6
Move:	120' (40')	Morale:	6
	Fly 240' (80')	Treasure Type:	C
Attack:	1	Alignment:	Chaotic
Damage:	1-4 + special		

Phantoms are magical beings. They appear to be solid, but their bodies are made of mist which they can form into any shape which is human-size or smaller. They use this ability to lure creatures to their doom by leading them into dangerous areas. They can appear as a fellow adventurer, a limping dog, or whatever the DM can imagine. Phantoms can fly and, because they are made of mist, they can walk on water or quicksand as if it were solid ground and call for aid. Any character trying to aid the warrior will discover the seemingly solid ground is actually quicksand.

Magical attacks upon a phantom will do full damage, while other attacks will do only half damage. Phantoms can turn **invisible** at will, and once per day can cast the following spells: **confusion**, **hallucinatory terrain** and **phantasmal force**. These creatures are very cowardly and if their deception is discovered they will turn invisible and attempt to flee. If forced to fight they will attack causing 1-4 points of damage with each blow.

Rakasta

Armor Class:	6	No. Appearing:	0 (3-30 +1-8)
Hit Dice:	2 + 1		sabre-teeths)
Move:	90' (30')	Save As:	Fighter 2
Attacks:	2 claws/1bite	Morale:	9
Damage:	1-4 each	Treasure Type:	M (special)
		Alignment:	Neutral

The rakasta are a race of nomadic, cat-like humanoids. They walk upright, much like humans, but are covered with soft, tawny fur and have feline heads. The rakasta fight with special metal "war claws" fitted over their natural claws (without these special claws, the rakasta claw attacks do only 1-2 points each). The rakasta can use normal weapons such as swords, but generally disdain them, preferring instead to use their "natural" weapons, the war claws.

For information on using rakasta in wilderness adventures see **Dungeon Module X 1: The Isle of Dread**.

Slime Worm

Armor Class: 5	No. Appearing: 1
Hit Dice: 10	Save As: Fighter 5
Movement: 60' (20')	Morale: 9
Attacks: 1 bite	Treasure Type: D
Damage: 2-12	Alignment: Neutral

Slime worms are giant-sized worms that secrete a sticky substance that coats their backs. They roll in treasure hordes so that their backs are covered with coins, jewels, weapons, armor, etc. The slime does not affect attacks. There is a chance (a roll of 1-5 on 1d6) that a slime worm will be indistinguishable from a large pile of treasure. Slime worms attack with surprise whenever possible. They swallow their prey whole on an unmodified to hit roll of 18 or more. Swallowed prey will take 2-12 points of damage per round until dead or free (similar to a purple worm).

Sun Brother

Armor Class: 0	No. Appearing: 1 (1)
Hit Dice: 10*- 14*	Save As: Fighter 10-14
Move: 120' (40')	Morale: 9 (12)
Attacks: 1 weapon	Treasure Type: Nil
Damage: 1-8 (+3)	Alignment: Lawful

Sun brothers are members of the Brotherhood of the Sun, mortal enemies of efreet. Sun brothers belong to a race of 7' tall humanoids with crimson skin and bright yellow hair called Sollux, related

Pronunciation Guide

A French pronunciation guide is given here for DMs who would like to use the foreign pronunciations to add an air of mystery to the module. Each word is broken down into syllables of sound-alike letter combinations. Vowels with a “.” over them are long vowels, while those with no markings are pronounced short. Thus the word “pronunciation” would be pronounced “pro.nun.sē.ā.shun”.

In some cases English translations for the French word are given. Those translations given in quotations are English equivalents, but should not be translated because they are proper names.

André-David — (An.drā.Da.vēd), Andrew David
Averoine — (Av.ur.wan.ye)
Le Batteleur — (Ba.tel.yeur), The Juggler
Bonne Jouissance — (Bun Jeu.ē.sawns)
Catherine — (Kot.rēn), Catherine
Charles — (Sharl), Charles
Le Château — (Shaw.tō), castle or manor
Le Chevalier des Épées — (Shu.val.yā Dā.zā.pā), The Knight of Swords
Claude — (Klōd), Claude
Couer de Lion — (Kur de Lē.yōn), Lion-Hearted
D'Amberville — (Dam.bur.vēl), Amber du, de la, d', or des — (deu, de la, d or dā), of
Étienne — (Ā.tē.yen), Stephen
Fausseflames — (Fōs.flam)
La Force — (La Fors), Strength
La Frenaie — (Fru.nā), “Grove of Ash”
Gaspard du Nord — (Gas.par deu Nor), “Gaspard of the North”
Gaston — (Gas.tun), Gaston
Gérard de l'Automne — (Ja.rar de Lo.tum), “Gerard of Autumn”
Guillaume — (Gē.yōm), William

to efreet but lawful in nature. The Brotherhood of the Sun is distinguished by wearing red-gold armor and carrying blazing sun shields (treat as a **light** spell). All Sollux are immune to **dispel illusions** and to **detect invisible**. They are unaffected by normal fire and magical fire attacks suffer -1 to hit and damage.

The sun brothers vary in hit dice from 10 to 14. They have a morale of 9 normally and a morale of 12 when fighting efreeti.

Vampire Roses

Armor Class: 7	No. Appearing: 1-8
Hit Dice: 4	Save As: Fighter 2
Movement: 30' (10')	Morale: 12
Attacks: 1 thorn + blood drain	Treasure Type: Nil
Damage: 1-8	Alignment: Chaotic

Vampire roses look like normal white rose bushes. They can, however, uproot themselves to move about slowly. Each 4 HD worth of vampire roses represents a single rose bush. The thorny stalks of vampire roses can whip around a victim, inflicting 1-8 points of damage. The thorns are hollow. Once a thorn stalk has stuck and wrapped around a victim, the vampire rose will drain 1-8 points of blood per round automatically. The vampire rose also injects a hypnotic anesthetic into the victim's bloodstream; the victim must save vs. Spells or lose all willpower, allowing the vampire rose to continue sucking blood until the victim dies. After a vampire rose has completely drained a victim, the roses will be colored blood red instead of white.

Henri — (Awn.rē), Henry
Les Hiboux — (Ē.bou), “Owls”
Isabelle — (Ē.za.bel), Isabel
Isidore — (Ē.zē.dor), Isidora
Isoile — (Ē.zwal)
Janette — (Jaw.net), Janet
Jean-Louis — (Jawn Lū.ē), John Louis
le, la, l' or les — (le, la, l' or lā), the
Luc le Chaudronnier — (Lūk le Shō.drawn.yā), “Luke the Cauldron”
Magdalène — (Mog.da.len), Madeline
Malachie du Marais — (Mal.a.kī deu Maw.rā) “Malachi of the Swamp”
Malinbois — (Mal.in.bwa), “Evil Woods”
Marie-Hélène — (Ma.rē Ā.len), Mary Helen
Le Mât — (Ma), The Fool
La Mort — (Mor), Death
Mère Camille — (Mer Ka.mē.ye), Madam Camilla
Nathaire — (Na.tair)
Périgon — (Pair.ē.gon)
Petit-Singe — (Pe.tē Sanj), Little Ape
Prince — (Prans), Prince
La Reine des Coupes — (Ren dā Keu.pā), Queen of Cups
Richard — (Rē.shar), Richard
Le Roi des Batons — (Rwa dā Ba.ton), King of Wands
La Roue de la Fortune — (Reu de la For.teun), The Wheel of Fortune
Sainte Zénobie — (Sant Zān.ō.bē), Saint Zenobia
Simon — (Sē.mōn), Simon
Sylaire — (Sē.lair)
Théophile — (Tā.ō.fēl), Theophilus
La Tombe — (Tōmb), Tomb
Touraine — (Tou.ren)
Le Valet des Deniers — (Va.lā dā Den.yā), The Page of Coins
Vyones — (Vē.yōn)
Ximes — (Zēm)
Ylourgne — (Ē.lurn.ye)

BIBLIOGRAPHY

A bibliography of the Averoigne stories is included here for anyone who wants to read the original material or for DMs seeking ideas for further adventures in Averoigne. All the stories and books are by Clark Ashton Smith. The books are published in hardback in the United States by Arkham House Publishers, Inc., and in paperback in the United Kingdom by Panther Books, Ltd.

"The Enchantress of Sylaire" in **The Abominations of Yondo**.

"The Colossus of Ylourgne," "The Disinterment of Venus" and "The Satyr" in **Genius Loci**.

"The Beast of Averoigne" and "The Holiness of Azedarc" in **Lost Worlds**.

"The Mandrakes" in **Other Dimensions**.

"The End of the Story" and "A Rendezvous in Averoigne" in **Out of Space & Time**.

"The Maker of Gargoyles" and "Mother of Toads" in **Tales of Science and Sorcery**.

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To Those Who Would Be Free:

The secret that will break the curse surrounding Castle Amber and lift the gray mist is engraved on the inside lid of Stephen Amber's casket. To summon Prince Stephen's tomb from beyond space and time, four magical items are needed. The four items, The Enchanted Sword of Sylaire, The Viper Circled Mirror, The Ring of Eibon, and a potion of time and travel, can all be found in Averoigne, our old homeland. Touch ring to viper's tail. Anoint the sword with the potion. Shatter the mirror with the sword, and Prince Stephen's tomb will appear.

Search first for the Gate of the Silver Keys.

*Sylaire-The Enchanted Sword-Sephora? Malachie?
Vyones-The Viper Circled Mirror-Gaspard du Nord
Périgon-The Ring of Eibon-Luc le Chaudronnier
Les Hiboux? Ximes?-potion of time travel-Azedarac?
Jehan?
Moriamis?*



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CHAPTER THREE

Background

The information in this book is only for the Dungeon Master who will guide the players through the adventure. Knowledge of the contents of this book will spoil the surprise and excitement for players. If you plan to participate in this adventure as a player, please stop reading now.

NOTES FOR THE DUNGEON MASTER

Before beginning to play, the DM should read the adventure thoroughly to become familiar with it in detail. The information that is italicized is to be read aloud to the players at the appropriate time. The material that is not italicized is for the DM's use and should only be revealed to the players at the DM's discretion.

NOTE ABOUT PARTY COMPOSITION

This adventure was originally designed for a party of 6 to 10 characters of levels between 3rd and 6th. Smaller adventuring parties proved to be successful in the Castle when comprised of focused character classes covering the major areas of adventuring. For example, having a cleric to attend to the PCs' wounds rather than a druid or paladin made for a stronger party despite smaller numbers. A less focused party comprised of classes with more "cross-class" abilities (bards, warlocks, druids, and the like) might find *Castle Amber* a difficult challenge unless they venture into it with a larger-than-average number of player characters.

Whenever necessary, the DM is free to reduce the number of enemies encountered or the strength of their abilities to improve the party's chances of survival. However, a party that chooses to flee or avoid larger numbers of clearly more powerful enemies will do better than either of the above types of adventuring groups.

ADVENTURE FORMAT

Castle Amber (Château D'Amberville) is made up of eight parts—some provide wilderness adventures and some provide dungeonlike adventures.

- **Chapter 3** (this section) outlines the scope of the adventure and describes the family of Amber (D'Amberville).
- **Chapter 4** details the West Wing of the Amber family mansion (dungeon adventure).
- **Chapter 5** describes the Indoor Forest in the central part of the mansion, which is built like a greenhouse (wilderness adventure).
- **Chapter 6** is a description of the family Chapel (dungeon adventure).
- **Chapter 7** describes the plan of the East Wing (dungeon adventure).
- **Chapter 8** details the dungeon under the mansion (dungeon adventure).
- **Chapter 9** is a description of Averoigne, based on a fantasy world created by the author Clark Ashton Smith (wilderness adventure).
- **Chapter 10** describes the Tomb of Stephen Amber (La Tombe Etienne D'Amberville) (dungeon adventure).

In addition, the adventure contains a number of appendices. Appendix A gives details on the new monsters introduced in this book, while appendix B provides a thorough examination of the bizarre Amber (D'Amberville) family and their relationships. Appendix C covers new magic items contained in the adventure, and appendix D describes a new mini-dungeon especially designed for this conversion of *Castle Amber*. Appendices E and F collect the handouts and maps, respectively, used throughout the adventure.

During the adventures the DM should be careful to give the player characters a reasonable chance for survival. The emphasis is on *reasonable*. Try to be impartial and fair, but if players persist at taking unreasonable risks, or if bravery turns into foolhardiness, the DM should make it clear that the characters will die unless they act more intelligently. Everyone should cooperate to make the adventure fun and exciting.

When describing monster encounters, the DM should not describe them only by what they look like. After all, there are four other senses as well: smell, sound, taste, and feelings of heat, cold, wetness, and so forth. The DM should try to vary the approach to encounters whenever possible. For example: the party might first hear a monster coming before actually meeting the monster. Such advance warnings are also a good way to warn a party that an encounter might be too difficult to handle. The DM should try to avoid letting unplanned wandering monsters ruin the balance of the adventure, making it too tough for the party.

The descriptions of each room give only a minimum of detail. The DM should feel free to add any additional details, such as the dimensions of the room, so long as this does not alter the challenge of the encounter. Additional detail is not necessary, but it may strengthen the atmosphere of the adventure.

THE HIDDEN HAND OF STEPHEN AMBER

This adventure is not designed to be played completely in a single session; a number of gaming sessions will be needed to finish it. If the party tries to complete the entire adventure without stopping periodically to regain lost hit points and restore spells, they are all quite likely to die. Luckily, the party has an unknown powerful ally looking after them.

Once per game session, when the party takes its first long rest, Prince Stephen Amber (described in detail in appendix B) will send a cloud of amber light to encircle the party when they begin their rest. This light will protect the party from all wandering monsters and other random encounters. While within the amber light, the party's long rest is free from interruption. Time outside the amber light stops while it continues for those within the light. Thus, if characters gain enough experience to

reach higher experience levels they may train and study while protected by the amber light, and rise in experience levels. Those characters who gain experience levels may use the abilities gained at the new level the next time they play. In general, the DM will find that a single part of the adventure can be completed in one to four gaming sessions, depending on the length of the game session and the thoroughness of the player characters.

DESIGNING APPROPRIATELY CHALLENGING WANDERING MONSTERS

Castle Amber is designed for characters of levels 3 through 6. The DM must exercise caution when designing random monsters (or supplemental encounters to include in the Castle) for the party based on their number and level of experience. There are four categories of encounter difficulty: Easy, Medium, Hard, and Deadly. The XP value of all the monsters or NPCs is used to calculate the difficulty of the encounter. Most encounters should be Easy or Medium, with Hard and Deadly encounters reserved for set pieces, sub-bosses, or even boss battles. A typical, balanced, well-equipped party of adventurers with average luck can handle six to eight Medium or Hard encounters before requiring a long rest in a typical dungeon setting (in other words, one that tends to feature more encounters in succession). In the wilderness, where a party might only have one or two encounters per day, it stands to reason the encounters could be more challenging. Use the tables below to design appropriate wandering monster encounters as the party explores Castle Amber or the wilds of Averogne.

If the characters get in over their heads with a particular encounter, encourage them to flee. Most wandering monsters will not pursue potential prey, unless otherwise described. Alternatively, the noise generated by a given encounter might attract another wandering monster, which could be an advantage for the outmatched PCs. For example, if a battle with a pack of werewolves is not going in the party's favor, have a horde of zombies show up to give the characters a chance to escape. The timely arrival of another trapped wandering adventuring party or one of the mad Amber clan is also an option; they might either aid the adventurers or at least provide another target for the werewolves to focus on, allowing the PCs a moment to heal and/or flee.

First, determine the number of characters in the party, including any NPCs (on the left-hand side of Table 1). Next determine their average level; the table has XP budgets for levels 3 through 6, although the DM can

expand the table to include higher levels (or more players) as needed. Then cross-reference the XP budgets for the different encounter difficulties.

TABLE 1: EXPERIENCE BUDGETS

		Equivalent Experience			
		Easy	Medium	Hard	Deadly
4 Characters	3rd	300	600	900	1,600
	4th	500	1,000	1,500	2,000
	5th	1,000	2,000	3,000	4,400
	6th	1,200	2,400	3,600	5,600
5 Characters	3rd	375	750	1,125	2,000
	4th	625	1,250	1,875	2,500
	5th	1,250	2,500	3,750	5,500
	6th	1,500	3,000	4,500	7,000
6 Characters	3rd	450	900	1,350	2,400
	4th	750	1,500	2,250	3,000
	5th	1,500	3,000	4,500	6,600
	6th	1,800	3,600	5,400	8,400

For example, if the party includes a 4th-level wizard, a 5th-level rogue, a 3rd-level fighter, a 4th-level cleric, and a 4th-level ranger, there would be an average of five characters of 4th level. An Easy encounter for this group would be 625 equivalent XP, while a Deadly encounter would be 2,500 equivalent XP.

lies (CR 2, 450 XP each) would be a Deadly encounter for our five 4th-level characters ($3 \times 450 = 1,350 \times 2 = 2,700$ equivalent XP). Note that this calculation is the equivalent XP for the encounter. The characters are only awarded the actual experience points (in this case, 1,350 XP) for defeating this group of monsters.

TABLE 2: MULTIPLIERS

# of Monsters Encountered	XP Multiplier
1	$\times 1$
2	$\times 1.5$
3-6	$\times 2$
7-10	$\times 2.5$
11-14	$\times 3$
15+	$\times 4$

To determine how difficult an encounter is, add up all the XP of all the combatants and then adjust the amount by using the multiplier in Table 2, based on the total number of combatants. Monster XP are based on challenge rating (CR) values and are included in the *Monster Manual* or the stat blocks in this book's appendices. For example, a werewolf (CR 3, 700 XP) would be an Easy encounter for our described party. But three ochre jel-



THE AMBER FAMILY

The Amber family did not come from the world where this adventure takes place. Their roots go back many centuries to another world in a different dimension. The world where the Ambers originated is similar to the medieval France of our world. It is a parallel Earth with a history that is similar, yet different from our own. The two main differences are:

- 1) Magic is real, but illegal, and the law is upheld by the Church.
- 2) This world has not yet progressed beyond medieval technology.

The Amber family held estates in the province of Averaigne on the alternate Earth. Their original family name was D'Amberville. This family was noted for secretly practicing magic. In their search for power, the D'Ambervilles began to study black magic, especially magic that dealt with certain dark elder gods whose worship was forbidden. When their secret studies became known, the D'Amberville family was outcast. After a short but deadly war, the D'Ambervilles fled through a temporary gateway between dimensions. They were given refuge in Glantri, a country ruled by a council of independent princes, each a powerful wizard. (For more details of Glantri and the continent on which it is located, see *Original Adventures Reincarnated #2: The Isle of Dread*.)

After several generations of living in Glantri, the D'Amberville family grew so powerful that each new family leader automatically became one of the Princes or Princesses of Glantri. They shortened their name to Amber and all family members learned to speak two languages, French and the common language of Glantri.

For a century or so, the Ambers were one of the major powers in Glantri. In particular, the seventh and last Prince, Prince Stephen Amber, was one of the most powerful wizards in the history of Glantri. Suddenly, however, the entire Amber family and their mansion, Castle Amber, disappeared. They were never seen again, and no one knows for sure what happened to them. In time the Ambers became legends, the subjects of tales to frighten misbehaving children.

Note: The Amber family is not one of Clark Ashton Smith's creations and does not appear in any Averaigne stories. Their origin has been traced to Averaigne to aid

the continuity of this book and to ease transition in and out of Averaigne in the course of the adventure.

The personalities of the lost Amber family members set the mood for the adventure. The Ambers are not quite sane! They range from slightly eccentric to completely insane. For the most part, the family is chaotic neutral in alignment. While they are proud of their name, they seldom cooperate with each other. Most of the family members believe they can do anything once they set their mind to it. The Ambers live magically lengthened lives, but they have seen too much and are bored. They seek anything to relieve this boredom. On top of their other traits, the Ambers possess a bizarre sense of humor. It amuses them to watch adventurers battle obstacles which the Amber family members place in their way. The Ambers are equally amused whether the adventurers succeed or fail. A good spectacle is more important to them than defeating the adventurers. The Ambers tend to be fair, out of the belief that a rigged game is too predictable and not much fun.

Eccentricity, chaotic individualism, great pride, and a warped sense of humor are the main Amber family traits that the DM should keep in mind. The DM also should note that many of the Amber family names, when first encountered, are given in both English and French. For simplicity, the DM may use the more familiar English names or may add exotic flavor to *Castle Amber* by using the original French ones. A glossary of names, translations, and pronunciations is given at the end of this chapter.

Further details about the individual members of the D'Amberville family, their relationships, motivations, and personalities can be found in appendix B.

START

The DM can utilize the following text to begin the adventure or use it as inspiration to craft their own introduction.

Your party has been traveling overland to Glantri City, tracking down rumors that one of the Princes of Glantri is looking for brave adventurers willing to undertake a special mission (for a suitable fee, of course). You were especially eager to receive the commission, because the Princes of Glantri are noted for their generosity, not only with money but also with magical gifts.

Leading pack mules laden with supplies, you have been following a river that the local inhabitants assured you would lead to Glantri City. Unfortunately, no hired guide was available, and either the directions given you were wrong or you have taken the wrong fork by mistake. At any rate, you have good reason to suspect that you are lost and will have to retrace your route tomorrow.

The sun is setting and it is time to make camp. The most defensible campsite is on a nearby hill. The night passes safely, though everyone's sleep is plagued with nightmares. When the sun finally rises, you stare out at a world gone mad. Instead of the hill where you made camp last night, your bedrolls now lie in a foyer of an ornate mansion. A freshly swept carpet graces the floor. The walls are decorated with bright, colorful tapestries. Brass candelabras line the entranceway. They show signs of having been recently polished and are filled with candles.

More frightening than the sudden change from the wilderness to a mansion, is the smoky gray mist which surrounds the mansion at a distance of 30 feet, blocking all sight beyond. No sound penetrates the mist. A mule which accidentally wandered into the mist was quickly lost to sight, though its lead rope was clearly visible at the edge of the mist. When the rope was hauled back in, the dead body of the mule was dragged back into the sunlight. What killed the mule cannot be determined, but it died with a horrible look of pain on its face. The mist advances on the mansion even as the party watches, but luckily it does not enter the foyer. The double doors to the interior swing open into the main hallway by themselves.

The Gray Mist completely surrounds the mansion and covers all of the land beyond. Should a character decide to walk into the mist, in the first round they will begin to choke and suffocate. They must immediately make a DC 20 Constitution saving throw. On a successful save, they become poisoned; they feel disoriented and begin to get nauseous with painful cramps. On a failed save, the character is poisoned and suffers 5 (1d10) poison damage at the start of each turn they remain in the Gray Mist. A poisoned character also experiences nightmarish visions and the pain will grow more intense with each passing second. The poisoned condition ends once the character exits the Gray Mist and completes a short rest.

A character who is immune to poison and enters the Gray Mist quickly becomes lost in the dense vapor. Strange, unsettling sounds—cries for help, groans, and screams—echo faintly through the mist. The noises grow

louder the longer the creature wanders, but, just as the source of the noise seems closest, the character catches sight of a light in the mist. This is the light of the foyer (area 1 in chapter 4) and they find themselves back at the mansion. So long as the Gray Mist persists, there is no way for the party to depart the mansion. They are trapped and must find the means to lift the dread curse that plagues the Amber family.

The Gray Mist is a device to ensure that the party will enter the mansion. If at all possible it should not actually kill any characters. While the adventures may be hard and dangerous, by searching all the rooms in the mansion the party will find the clues that will allow them to cross the mist safely and return to the world where the adventure started.

CASTLE AMBER (CHÂTEAU D'AMBERVILLE)

GENERAL FEATURES

Appearance. The interior of the Castle, or Château, is lavish. The stone walls are usually adorned with either tapestries or wooden paneling. The stone floors are usually covered with carpets or wood parqueting (square wooden tiles of contrasting color patterns). The rooms are huge and their ceilings are 20 feet or higher. The furnishings are ornate and expensive. The predominant style is flashy with extensive gold inlay, intricate carvings, and deep, bright colors.

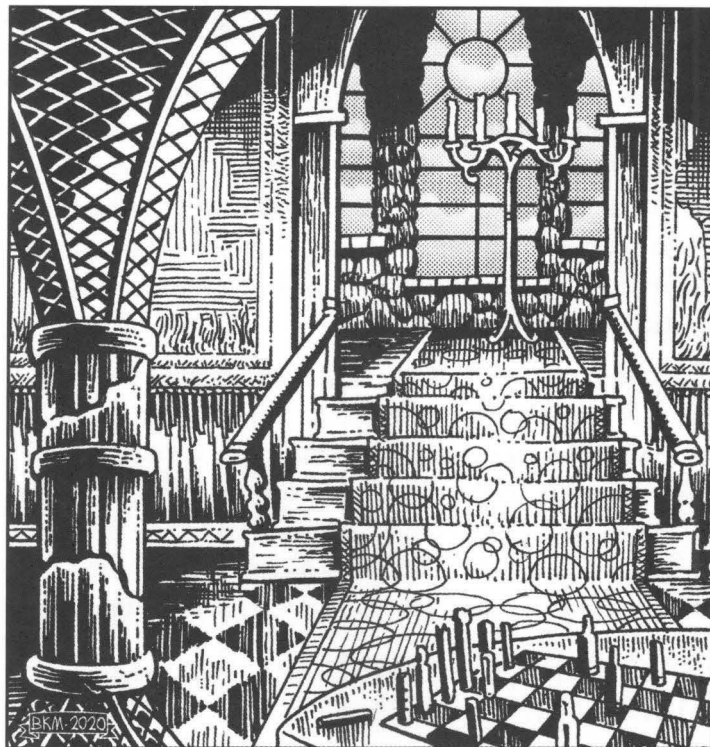
Doors. The doors are generally made of heavy, reinforced oak planks. Unless they are listed as locked, the doors will open easily for the party. Each door is AC 15, has 20 hit points, and is immune to poison and psychic damage.

Lighting. Illumination varies throughout the Castle. Unless specified in the text, hallways and rooms are in dim light, lit only by the grayish light shining through fog-obscured windows or the light of dying candles in a nearby standing candelabra. Rooms with occupants requiring light to see have bright light unless noted.

Secret Doors. The Castle contains a number of seemingly random secret doors. Each requires a DC 15 Wisdom (Perception) check to notice unless noted otherwise. The secret doors are typically opened by stepping on a floorboard nearby, pressing a section of wainscoting, pulling

on a candle sconce, lifting a book, or a similar classic “haunted castle” trope from literature and film. If not explicitly stated how a secret door is opened, the DM is encouraged to use their imagination.

Food, Drink, and Sleep. The Curse of Stephen Amber has effectively imprisoned the Castle and its inhabitants in time, freeing them from the need of physical bodily requirements. All creatures in the Château do not require food, drink, or sleep. However, it is still possible for them to do so and many do if only to provide temporary relief from the boredom and madness of imprisonment. Creatures must still perform a long rest to recover abilities that require one before refreshing, but this period doesn't necessarily need to be done asleep. Simply limiting one's actions to nothing more strenuous than reading, eating, talking, or small movements (no traveling or exploring) for the 8 hours will suffice.



A MATTER OF SCALE

Author's Note: One of the less glamorous parts of converting these classic Dungeons & Dragons modules to the fifth edition of the rules is the reviewing of the maps presented in the original adventures. We need to make certain we know where the secret doors all are, what doors might be locked or trapped, how staircases line up and so forth, information which isn't always included in the adventure text but nevertheless important to running the adventure. Sometimes, this process unexpectedly turns up facts that had been overlooked for 40 years, such as what happened in OAR #3: *Expedition to the Barrier Peaks* when editor Tim Wadzinski discovered the drop tubes in the dungeon didn't quite line up.

The map of *Castle Amber* presented its own challenges during the conversion process. When I was reviewing the map and comparing it to the room descriptions, I noticed something I'd overlooked when I ran the adventure in my youth: some of these rooms are unrealistically huge. The most gratuitous display of this question of scale is area 10 of the adventure. This room is described as being an ornate bedroom, occupied by a single creature. Yet, looking at the map we see that this bedroom measures 80 feet wide by 50 feet deep! And this doesn't even factor in the 20+-foot-high ceilings the adventure describes

as being the norm around the castle. That's one tremendous bedroom!

The more I scrutinized the map, the more I began to question whether or not an error had been made somewhere along the line. The boxing ring in area 2, for example, measures roughly 30 feet by 30 feet, making it twice the size of a normal ring. The corridor outside room 10 is 50 feet wide. Even the throne room occupies a volume of 756,000 cubic feet. Ultimately, I discovered that if you halve the map scale from each square equaling 10 feet to a square measuring 5 feet, the map makes much more sense. This poses the question of whether Tom Moldvay might have originally scaled his draft map at 5 feet per square but it was reproduced at the then-typical 10 feet per square map. Inquiries to Diesel LaForce failed to shed any further light on the subject, leaving us to continue to speculate.

While this conversion reproduces the map as presented in the original adventure and the text provides an “in-game” explanation for the skewed proportions, some DMs may wish to use the more realistic scale of 5-foot squares when running the adventure. This can be applied to both the *Castle Amber* map as well as the dungeon level beneath it without greatly impacting—and possibly even improving—the adventuring experience.

WANDERING MONSTERS

The party is likely to encounter wandering monsters throughout Castle Amber and the land of Averoine, but not in the Tomb of Stephen Amber. The West Wing, East Wing, Chapel, and Dungeon all use the same wandering monster encounter table. There are separate encounter tables for both the Indoor Forest and Averoine, in their respective chapters.

The chance the party will encounter a wandering monster is 1 on 1d6. The DM should check for an encounter every 30 minutes spent exploring the Castle. For the sake of variety, it is suggested that no wandering monster be encountered more than once until they have all been encountered. If one is rolled up a second time, the DM should choose another that has not been encountered yet.

WEST WING, EAST WING, CHAPEL, AND DUNGEON

D20 Encounter

- | | |
|----|---|
| 1 | 1d6 doppelgangers |
| 2 | 3d6 hobgoblin servants (see appendix A) |
| 3 | Isabel Amber (Isabelle D'Amberville; see appendix B) |
| 4 | 1d6 living crystal statues (see appendix A) |
| 5 | 1d4 living iron statues (see appendix A) |
| 6 | 1d3 living rock statues (see appendix A) |
| 7 | 3d4 lupins (see appendix A) |
| 8 | 1d6 werewolves |
| 9 | 1d4 weretigers |
| 10 | 1d4 caldrion magen (see appendix A) |
| 11 | 1 hypnos magen (see appendix A) |
| 12 | 1d3 galvan magen (see appendix A) |
| 13 | Mary Helen Amber (Marie-Hélène D'Amberville; see appendix B) |
| 14 | 2d6 rakasta (see appendix A) |
| 15 | 1d8 shadows |
| 16 | 4d4 skeletons |
| 17 | 1d3 giant spiders |
| 18 | 1d6 thoul servants (see appendix A) |
| 19 | William Amber (Guillaume D'Amberville; see appendix B) |
| 20 | 2d4 zombies |



PRONUNCIATION GUIDE

A French pronunciation guide is given here for DMs who would like to use the foreign pronunciations to add an air of mystery to the adventure. Each word is broken down into syllables of soundlike letter combinations. Vowels with a “-” over them are long vowels, while those with no markings are pronounced short. Thus, the word “pronunciation” would be pronounced “pro.nun.sē.ā.shun.”

In some cases, English translations for the French words are given. Those translations given in quotations are English equivalents but should not be translated because they are proper names.

André-David — (An.drā-Da.vēd), Andrew David

Averoigne — (Av.ur.wan.ye)

Le Batteleur — (Ba.tel.yeur), The Juggler

Bonne Jouissance — (Bun Jeu.ē.sawns)

Catherine — (Kot.rèn), Catherine

Charles — (Sharl), Charles

Le Château — (Shaw.tō), castle or manor

Le Chevalier des Épées — (Shu.val.yā Dā.zā.pā), The Knight of Swords

Claude — (Klōd), Claude

Couer de Lion — (Kur de Lē.yōn), Lion-Hearted

D'Amberville — (Dam.bur.vēl), Amber

du, de la, d', or des — (deu, de la, d, or dā), of

Étienne — (Ā.tē.yen), Stephen

Fausseflammes — (Fōs.flam)

La Force — (La Fors), Strength

La Frenaie — (Fru.nā), “Grove of Ash”

Gaspard du Nord — (Gas.par deu Nor), “Gaspard of the North”

Gaston — (Gas.tun), Gaston

Gérard de l'Automne — (Ja.rar de Lo.tum), “Gerard of Autumn”

Guillaume — (Gē.yōm), William

Henri — (Awn.rē), Henry

Les Hiboux — (Ē.bou), “Owls”

Isabelle — (Ē.za.bel), Isabel

Isidore — (Ē.zē.dor), Isidora

Isoile — (Ē.zwal)

Janette — (Jaw.net), Janet

Jean-Louis — (Jawn Lū.ē), John Louis

le, la, l', or les — (le, la, l', or lā), the

Luc le Chaudronnier — (Lūk le Shō.drawn,yā), “Luke the Cauldron”

Magdalène — (Mog.da.len), Madeline

Malachie du Marais — (Mal.a.kī deu Maw.rā), “Malachi of the Swamp”

Malinbois — (Mal.in.bwa), “Evil Woods”

Marie-Hélène — (Ma.rē Ā.len), Mary Helen

Le Mât — (Ma), The Fool

Mère Camille — (Mer Ka.mē.ye), Madam Camilla

La Mort — (Mor), Death

Nathaire — (Na.tair)

Périgon — (Pair.ē.gon)

Petit-Singe — (Pe.tē Sanj), Little-Ape

Prince — (Prans), Prince

La Reine des Coupes — (Ren dā Keu.pā), The Queen of Cups

Richard — (Rē.shar), Richard

Le Roi des Batons — (Rwa dā Ba.ton), The King of Wands

La Roue de la Fortune — (Reu de Ia For.teun), The Wheel of Fortune

Sainte Zénobie — (Sant Zān.ō.bē), Saint Zenobia

Simon — (Sē.mōn), Simon

Sylaire — (Sē.lair)

Théophile — (Tā.ō.fēl), Theophilus

La Tombe — (Tōmb), Tomb

Touraine — (Tou.ren)

Le Valet des Deniers — (Va.lā dā Den.yā), The Page of Coins

Vyones — (Vē.yōn)

Ximes — (Zēm)

Ylourgne — (Ē.lurn.ye)

CHAPTER FOUR

West Wing

AREA 1 – FOYER

This grand space features a wooden parquet floor of light browns and yellows, covered by a rose-colored carpet. Tapestries depicting woodland scenes and grandiose castles and temples hang from the walls. The ceiling soars 30 feet overhead and the entire space is lit by polished brass standing candelabras filled with fresh candles. A pair of double doors stands closed in the north wall, while the south wall holds a pair of open doors. Beyond these latter portals, a veil of gray mist is visible.

The foyer is empty except for the characters and their pack animals. The party members may enter the Château proper, but the animals will balk at entering the front hall (through the north doors) and if forced through the doors, will continue to struggle and run away at the first chance they get.

AREA 2 – GRAND SALON

This room is luxuriously furnished with plush chairs, polished wood tables, ornate rugs, and other fine furniture. The furniture has been pushed back against the walls and the carpets have been rolled up. In the middle of the floor stands a large canvas-covered platform ringed with ropes connected to posts at each of the platform's corners. At one corner of the platform, a man stands as still as a statue with his hands raised at shoulder height, his fists clenched. This man is wearing amber silk half-trousers. His skin has an unnatural, waxy quality.

Seated near the strange figure is a man dressed in colorful silks, fancy lace, and rich velvets. He wears a large-brimmed hat flaunting a peacock's feather. A jeweled rapier is slung on his right side on a supple leather baldric. He has wavy black hair and a closely trimmed beard which comes to a point. Two men in plate armor and armed with halberds stand on either side of the man. Their flesh has the same unreal quality as the man on the platform. The seated man's flesh appears normal.

A dozen chairs rest near the perimeter of the room, each fac-

ing the canvas-covered platform. Floating above the center of each chair is a pair of red unblinking eyes that turn to watch all who enter.

The odd man atop the platform, an impromptu boxing ring, is a **demos magen boxer** (see appendix A). This magical man or “magen” is one of the Amber family's creations, especially trained to fight with its fists. The two halberd-wielding guards are **demos magen guards** (see appendix A).

The richly-dressed man is **John Louis Amber** (Jean-Louis D'Amberville; see appendix B). John Louis is the trainer and manager for the magen boxer. When he gives the command “Fight!” the boxer will commence boxing. When he gives the command “Kill!” all three magen will attack the party. When he gives the command “Stop!” all three magen will stop fighting. John Louis is the only individual the magen will obey.

The eyes floating over each chair belong to other members of the Amber family who are currently elsewhere in the Château. They have cast a special version of the *arcane eye* spell (known only to the Ambers and which manifests as a pair of red, glowing eyes) in order to watch the match from afar.

Developments. As soon as the party enters, John Louis greets them in a friendly manner and quickly tries to set up a bare-knuckle boxing match between his magen and whatever champion the party might choose from among their members. He offers even odds (the odds can be raised or lowered at the DM's discretion, depending on how even the match is), and he will cover up to 10,000 gp in bets. The bets must be made from cash in hand. John Louis will extend no credit. If the party has questions about where they are, who John Louis is, and other matters which are undoubtedly on their minds, John Louis offers to answer all their questions... provided one of the party fights his champion.

The party is not obligated to accept the boxing match. They may refuse and leave the room with no penalty. Should they decide to accept the match, it will be five

boxing rounds long. The challenger cannot wear armor or use any weapons. The challenger may prepare for the match using whatever magic he or she thinks may be helpful.

A boxing round is defined as 30 seconds of combat, or 5 normal combat rounds. At the beginning of each round the party may “throw in the towel” to save their champion from taking further damage. The challenger automatically loses if the party throws in the towel.

When boxing, normal combat procedure is followed but characters attack unarmed and the magen inflicts its normal damage. If the challenger lasts one round (i.e., still has 1 or more hit points left at the end of the first boxing round), John Louis will reward the party with an additional 1 gp above and beyond any side bets and answer one question they pose. If the challenger lasts two rounds, John Louis will give the party an additional 10 gp and answer two questions; for three rounds, 100 gp and three questions. If the challenger survives four rounds, John Louis offers an additional 1,000 gp and answers four questions, and if the challenger should last all five boxing rounds, John Louis will reward the party with 5,000 gp and answer five questions. If the challenger wins, John Louis will pay 10,000 gp and answer any questions the party might pose to him. The rewards are not cumulative: John Louis will pay only the highest amount the challenger has earned and answer the appropriate number of questions.

The challenger can win several ways. If either combatant is reduced to 0 hit points, the other combatant wins. Any time a combatant scores a critical hit on their opponent, the victim must succeed on a DC 20 Constitution saving throw or be knocked unconscious. The losing combatant regains consciousness in 1 minute. A combatant can also win by a decision. Total the damage that each combatant does in each of the five boxing rounds. The combatant who caused the most damage each round wins the round. In the case of a tie, the magen wins the round. Whichever combatant wins the most boxing rounds is the winner, even if there is no knockout or an opponent reduced to 0 hit points.

The party may win some or all of the money from John Louis or they may attempt to attack him and take the money. The rest of the Amber family will not interfere if John Louis is attacked, even if he is killed.

Treasure. John Louis wears +2 *chain mail* beneath his clothes and his sword is a +2 *rapier*. In a locked (successful DC 20 Dexterity check with thieves’ tools to open)

iron chest set into the floor beneath his chair, John Louis keeps 20,000 gp to cover his bets. He keeps the key to the chest on a chain around his neck.

AVOIDING STATIC CLING

The players may find the encounter in area 2 a bit static when the room is first described. They might openly pose the question, “So these guys and the floating eyeballs have just been sitting here waiting for us to find them?” Design expectations have changed in the decades since *Castle Amber* was written and such encounter areas may seem unnatural to modern players. There are two ways to deal with this.

The first is to add a little flavor text of one’s own. For example, in area 2, the DM might also mention that there is a pair of **hobgoblin servants** (see appendix A) carrying a defeated demon magen opponent from the ring, while a third does its best to mop up the spilled blood on the canvas. This implies that a match has just ended and that the occupants were doing something before the party showed up. It requires a little more thought and effort on the DM’s part, but will make the castle a livelier and somewhat realistic place to explore.

The second option is to lean into the unnaturalness of the situation. If a player expresses disbelief that the occupants of the room appear to have been sitting there as if waiting for them, nod sagely and counter with, “Yes, that does seem very strange, doesn’t it? Almost if they somehow expected you, no?” Don’t push the subject any further. The players will begin to wonder about it and build their own expectations, answers, and outright paranoia in response.

These methods can be used for encounters throughout the castle, and even varied as needed to keep things both more realistic and puzzling for the players and the characters.

AREA 3 – STUDY

The room is paneled in polished mahogany. A large dark marble fireplace is set in the south wall. The room lacks other furnishings aside from an iron-bound wooden chest in the southeastern corner. Lying around the fireplace are a dozen or so bedrolls. Near the bedrolls are a dozen humanoids with cat-like faces dressed in leather armor and basking in the warmth of the hearth’s fire.

The cat-beings are 12 **rakasta** (see appendix A) clad in leather armor (AC 14). The rakasta crossed paths with the Amber family some time ago and took a liking to the strange, lavish manor. With the permission of the Amber family, the rakasta band has turned this study into a lair. The rakasta are loyal to Richard Amber, the Lion-Hearted (see area 9).

Developments. The rakasta aren't immediately hostile to unexpected guests, but they are protective of their section of the Castle. If the party addresses the rakasta, the speaker must make a Charisma (Deception or Persuasion) check depending on their circumstances in which they converse with the cat-men. On a result of 9 or less, the rakasta are angry and likely to attack. A check result of 10 to 15 means they are cautious, but curious. If the result is 16 or greater, the rakasta enthusiastically invite the party to warm themselves by the fire.

If friendly, the cat creatures speak freely about their own mysterious entry into the Castle and their fondness for their new master, Richard Amber. They do not know anything about the Curse or how to break it but can provide a general outline of the West Wing's layout if not the contents of every room, as well as the existence of the Indoor Forest (chapter 5).

Treasure. In the far corner of the room is a wooden chest that holds the rakastas' treasure: 6,000 gp, 2,000 pp, and a large ornate silver key worth 500 gp that can be used to open the silver gate to Averoigne in the Dungeon (see chapter 8, area 112).

AREA 4 – DINING ROOM

An ancient dining room rife with decay stands here in a cavernous chamber. Three dozen chairs flank a long table running down the center of the room. Tattered draperies and threadbare tapestries hang from the walls. The dinner table is set for guests, but the flatware and china are covered with dust.

This decaying dining room is home to a spectral feast, one about to commence.

Developments. A minute after the party arrives, two dozen figures enter the room by walking through the solid south wall. There are 12 men and 12 women, each dressed in costly garb. Seventeen of the figures are human, three are high elves, two are hill dwarves, and two are lightfoot halflings. Each is slightly transparent.

The dining room undergoes a transformation once the figures enter. It loses all signs of decay, the tapestries and

draperies are restored to normal, and the table and settings become free from dust. Silverware and china gleam in candlelight from the now filled and lit candelabras placed around the room. In front of each place setting is a place card.

The two dozen figures take their places at the table, leaving a dozen empty chairs available. Anyone examining the table sees that each of the party members' names appears on one place card next to an empty chair.

The ghost-like figures have no physical substance and cannot be touched or dispelled. Any object striking one passes through as if nothing was there. The figures will not seem to notice or communicate with the characters.

Each player character has 1 minute to decide whether to sit down at the banquet table. After 1 minute, all empty chairs, place cards, and table settings where a character has not been seated will disappear. Once everyone who wishes to be seated is seated, the double doors at the head of a double flight of stairs in the north wall will open and ghostly hobgoblin servants will begin to bring in the dinner, course by course. The servants are also transparent, as is the food they bring to all the ghostly guests, except to the characters. The food given to the characters seems perfectly normal to all senses.

The first course is onion soup with croutons and melted cheese, plus a mellow amber wine. The second course consists of a tossed salad. The third course, the main course, is roast beef, wheat bread, mushrooms in wine sauce, green beans, and a red wine. The final course consists of apple strudel and brandy. Characters seated at the banquet may eat any, all, or none of the foods. Most of the foods are magical. To gain or suffer the magical effects, all of a type of food must be eaten. Characters who wait for other party members to finish their meal and see the effects of eating the entire dish discover the course vanishes as soon as any eating PCs take their last bite, depriving those waiting of a chance to benefit (or suffer) from a particular foodstuff. A type of food will only affect a character once.

The various effects of the foods are:

Onion Soup: The eater must make a DC 15 Wisdom saving throw. On a success, nothing happens. On a failure, the character permanently gains 1d4 hit points (increasing both their hit point maximum and current hit points).

Amber Wine: This wine will cure any disease or blindness, neutralize poison currently in the character's system,

and/or restore any lost hit points immediately. If none of this applies, nothing happens.

Tossed Salad: One of the character's abilities (picked at random) gains 1d2 points and one ability loses 1d2 points; this may affect the same ability. (No score can be raised above 20 or lowered below 3.)

Roast Beef: This is not magical, but is tender, tasty, and pink in the center.

Wheat Bread: The eater must make a DC 15 Wisdom saving throw. On a success, the character becomes immune to the effects of starvation. On a failure, the character will forever need twice the normal amount of nourishment.

Mushrooms in Wine Sauce: The eater must make a DC 13 Constitution saving throw. On a success, the character gains advantage on all future saves vs. poison. On a failure, the character suffers 22 (4d10) poison damage.

Green Beans: These are not magical.

Red Wine: This wine causes magical drunkenness for 1 hour. The drinker gains the poisoned condition while drunk and has disadvantage on all Intelligence and Wisdom saving throws.

Apple Strudel: The eater must make a DC 10 Intelligence saving throw. On a failure, the character gains the ability to *detect thoughts* (as per the spell) once per week. On a success, nothing happens.

Brandy: The drinker must make a DC 12 Wisdom saving throw. On a failure, the character becomes insubstantial and joins the ghostly feast forever as an additional transparent guest. On a success, nothing happens.

AREA 5 – HALL OF MIRRORS

A long, wide hallway runs east-to-west here. In the center of the hall is a 10-foot-wide red carpet stretching from the doors at either end of the corridor. The ceiling arches 40 feet high overhead. Near the east end of the hall, a raised catwalk stretches across the hallway 10 feet overhead; at either end of this overpass are double doors. Four sets of stairs connect to a balcony running along the perimeter of the room another 10 feet above the catwalk. Thousands of 1-inch-square mirrors are set into the ceiling and walls, making any lights in the area appear as myriad dancing fireflies shining in their glassy surfaces. The floor of the hall, where it is not covered with the red carpet, is white marble, polished to mirror-like reflection. Polished brass candelabras filled with unlit candles line both walls and crystal chandeliers hang from the ceiling.

Development. As soon as all the characters are in the hall, or as many as circumstances permit, all the hallway doors will suddenly swing open and then slam shut. The resulting draft will extinguish all light sources in the hall. Additionally, a specialized *dispel magic* effect occurs that extinguishes any magical light currently in use.

If anyone in the hall tries to relight a light source or cast a *light* or other illumination spell, all the candles in the hall will magically light at the same time with a brilliant flash. The light will be reflected off the walls, ceiling, and floor, and off the highly polished chandeliers and candelabra.

The resulting light is so bright that all characters must succeed on a DC 12 Wisdom saving throw or be blinded for 2 hours each. Those who succeed on their saving throw will be blinded for only 1 hour. A *lesser restoration* or similar magic removes the blindness.

Once the candles are lit, the entire hall will be lit as if under a *continual flame* spell. Should a character regain his or her sight while in the hall, he or she will be able to see normally. The characters will be able to tell that their blindness is not permanent but will be unable to guess how long the blindness will last.

The idea of this encounter area is to test the players' inventiveness when their characters are confronted with the sudden loss of sight. Wandering monsters should be rolled for normally. The DM should use discretion when confronting a blinded party with monsters.

AREA 6 – LINEN CLOSET

This large closet is filled with shelves of fresh linen, bath towels, soap, and other household items.

The closet is empty except for the items mentioned.

AREA 7 – SERVANTS' QUARTERS

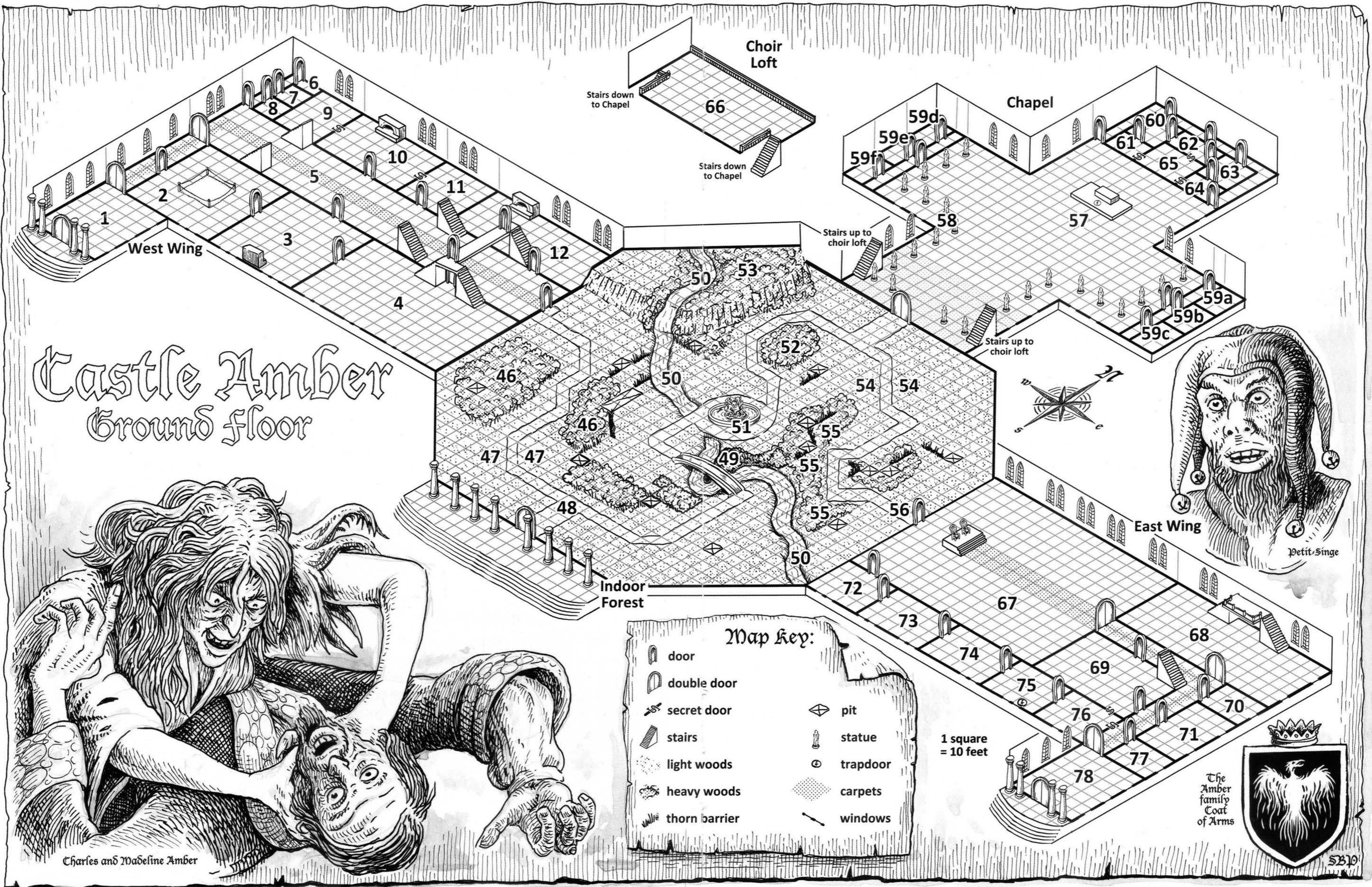
This room appears to have once been the quarters for servants. The room is now completely filled with a mass of giant spider webs. Three giant spiders sit in the webs.

The room has been turned into a lair for three **aranae** (see appendix A). They are hungry and attack anything entering their den. Each of the three creatures has different spells prepared as noted below:

Aranea #1

- Cantrips (at will): *light*, *mage hand*, *poison spray*
- 1st level (4 slots): *charm person*, *shield*, *Tasha's hideous laughter*
- 2nd level (2 slots): *phantasmal force*, *see invisibility*

Castle Amber Ground floor

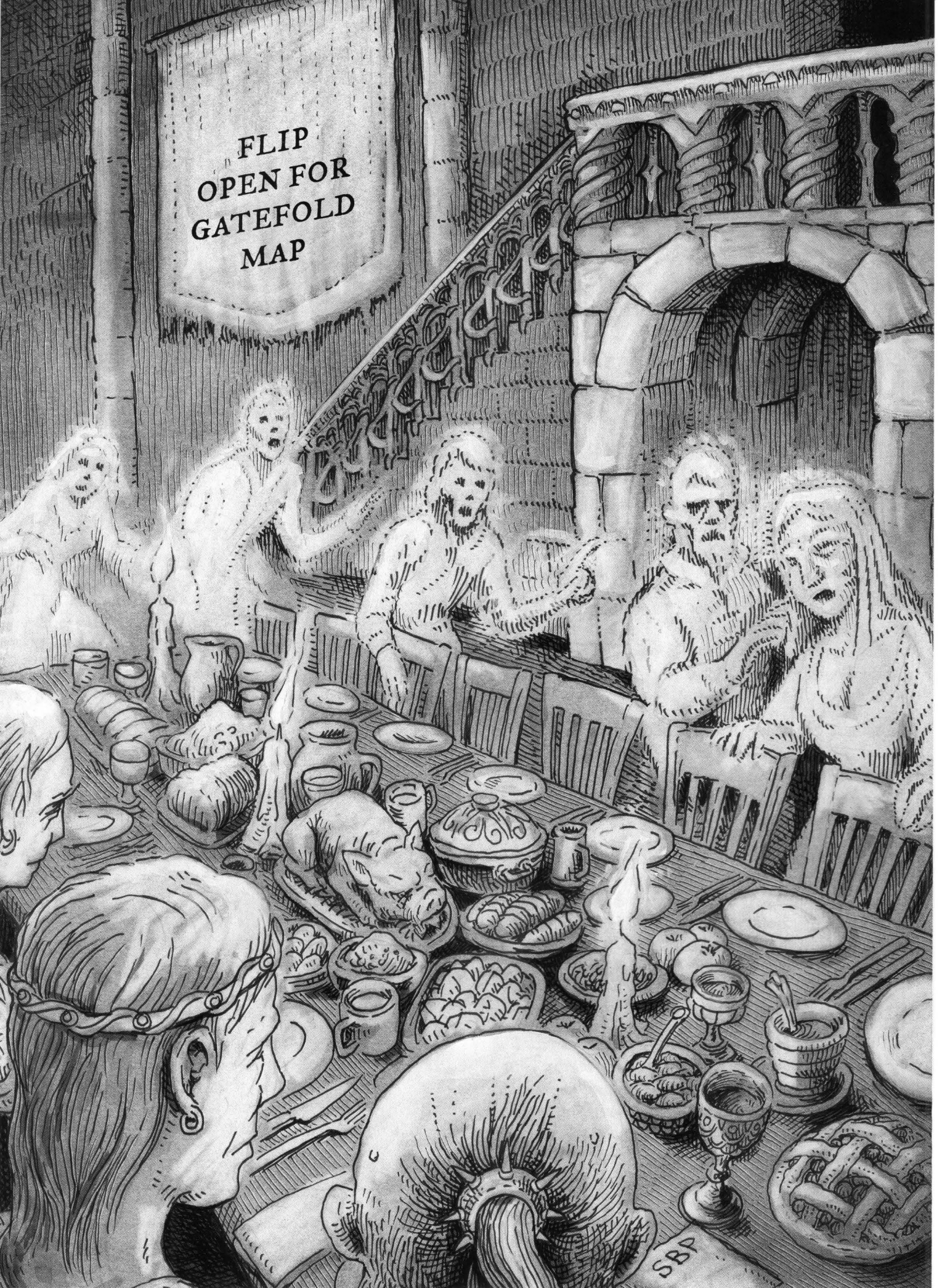


Map Key:

	door		pit
	double door		statue
	secret door		trapdoor
	stairs		carpets
	light woods		windows
	heavy woods		
	thorn barrier		



FLIP
OPEN FOR
GATEFOLD
MAP



Aranea #2

- Cantrips (at will): *acid splash, mage hand, poison spray*
- 1st level (4 slots): *comprehend languages, detect magic, magic missile*
- 2nd level (2 slots): *detect thoughts, hold person*

Aranea #3

- Cantrips (at will): *mage hand, poison spray, ray of frost*
- 1st level (4 slots): *burning hands, sleep, Tenser's floating disk*
- 2nd level (2 slots): *continual flame, knock*

Treasure. The aranea treasure is in a wooden box wrapped with webs and hung in the webbing. The box contains five gems (10 gp, 50 gp, two 100 gp, and 500 gp) plus two pieces of jewelry (1,400 gp and 1,500 gp).

AREA 8 – SERVANTS' QUARTERS

Most of the floor of this room is covered with a slimy green goo. The only part not so covered is a small 4-foot-square stone platform raised 2 feet off the floor, located against the east wall. Cemented to the platform is a stone chest shaped like a 3-foot cube. The entire ceiling is a dull black.

The floor is, of course, covered with green slime (see *Dungeon Master's Guide*, p. 105). There are 24 5-foot-square patches on the floor. It cannot drop on creatures and it is only dangerous if someone or something comes into contact with a patch of the slime.

Clinging to the ceiling is a tremendous **black pudding**. The black pudding will attack anyone trying to reach the chest by flying or levitation, attacking with its pseudopod while remaining affixed to the ceiling.

If a character gets within 5 feet of the stone platform and chest, they will notice that both look wet. They are covered with a **gray ooze**. The chest has a heavy stone slab top which can be lifted with a successful DC 15 Strength check. The chest holds 3,000 gp, 1,000 pp, a *staff of healing*, and *Hervé the Blade*, a sentient magical longsword (see appendix C).

AREA 9 – BEDROOM

This is a richly furnished bedroom, the walls of which bear paintings depicting battles and warriors in arms. An unusually large bed made of polished mahogany and covered with red and gold bedclothes dominates the room. Sitting at the edge of the bed is an 8-foot-tall creature with the shape of a human and the head of a lion. He wears golden plate armor and is running a whetstone along the blade of the greatsword



DESIGNER'S NOTE

Area 8 is one of my favorite encounters in the history of roleplaying games. It is absolutely and unrepentantly an example of the wild and wahoo style of game design from the origins of the hobby. Today, this room would be run out of town on a rail for daring to be so outlandish, but in the odd environs of Castle Amber it works perfectly.

During playtesting, my home group came upon this room. They opened the door and I described the slimy floor, the mysterious stone chest, and the matte black ceiling, eagerly awaiting what they'd do next. Without even consulting his fellow players, the player who opened the door simply said, "Nope," and closed the door. The group then proceeded further down the hall.

Sometimes, caution is the wiser course of action.

he holds in his hand. A jeweled golden crown rests atop his head.

This individual is **Richard Amber, the Lion-Hearted** (Richard Coeur de Lion D'Amberville; see appendix B). Richard's prowess in battle earned him his nickname, which his uncle Stephen's Curse took too literally. Its magic permanently changed Richard's appearance, giving him the form he wears today. His leonine appearance has made him the de facto leader of the rakasta in area 3, who follow him loyally.

Development. Richard is not pleased with trespassers in his private quarters and demands they explain themselves with the tone of a drill instructor. If the party is apologetic or succeeds on a DC 15 Charisma (Deception) check in explaining themselves, Richard allows them to leave unharmed. Failure by the PCs to abase themselves or apologize, or worse, insult Richard, are met with immediate violence by the lion-headed warrior.

If the fight goes against Richard, he stages a fighting withdrawal to area 3 where he seeks reinforcements among his loyal rakasta. If they too have been slain, he fights to the death in area 3.

Treasure. Richard's armor is +2 *plate* and his lion-hilted sword is a +2 *greatsword*. He carries a *potion of poison* which he will use himself if his capture appears certain. His crown is worth 3,800 gp.

AREA 10 – MASTER BEDROOM

The room is a large ornate bedroom, one decorated with pastel lavender and creamy white colors. A dressing table laden with cosmetics, combs, pins, and brushes stands against the wall beside a tall standing mirror. A dainty chair with a pink satin pillow rests before the table. A fireplace is set into the north wall, but no fire burns in the hearth. There is a large four poster bed in the middle of the room with its lavender curtains drawn.

This room was once the bedchamber of Janet Amber, but she no longer occupies the space.

Developments. If the party quietly investigates the drawn curtains, they will find an individual, apparently asleep, bundled under the covers. The figure under the blankets is completely covered, but the party will notice that the figure is larger than a normal sized human and does not fit well in the bed.

The figure under the covers is actually an **ogre** which has been enchanted to believe that it is Janet Amber. The ogre is dressed in silken night clothes which are bursting at the

seams, because they were designed for a much smaller individual. This ogre killed Janet Amber, the gown's owner, and is now imitating its mistress. Hence it wears her clothes, sleeps in her bed, etc.

If awakened, the ogre will try to act the part of a gracious host. Unfortunately, its command of languages (it speaks Common poorly and with a bad attempt to mimic high society diction) and of the social graces is slight and it will become more and more frustrated as it continues to make mistakes, until the ogre finally goes berserk and attacks.

Anyone investigating the fireplace can attempt a DC 12 Wisdom (Perception) check. If successful, they smell the odor of decomposing flesh emanating from the hearth. Looking inside the hearth reveals that Janet's body is hidden inside the fireplace chimney and is in an advanced state of decay. Her neck has clearly been broken.

The contents of the room are well-made, but not exceptionally so and have no value as treasure.

AREA 11 – BEDROOM

This is bedroom filled with antique furniture made from rich, dark woods and dark blue velvet. A large bed with an ornately decorated headboard showing lavish scrollwork rests against the east wall. Seated on the bed are two pale, man-like, almost transparent figures composed of thick mist. One of the figures resembles a middle-aged man while the other resembles a matronly woman.

The figures are two **specters**. They will attack the party on sight.

Treasure. Behind a mirror mounted on the north wall is an iron safe cemented into the wall (a successful DC 15 Intelligence [Investigation] check notices that the mirror isn't flush with the wall). The safe is locked (successful DC 15 Dexterity check with thieves' tools to open) and the lock is trapped (successful DC 15 Intelligence [Investigation] check notices tiny holes lining the safe's door). A successful DC 15 Dexterity check using thieves' tools or stuffing all 20 holes with some sticky substance deactivates the trap. If the trap is not deactivated, a 10-cubic-foot cloud of deadly spores will explode outward when the safe is opened. Anyone within the cloud must succeed on a DC 12 Constitution saving throw or take 22 (4d10) poison damage. The safe contains 5,000 gp.

AREA 12 – KITCHEN

This room is a large kitchen with space and supplies capable of cooking large feasts. A dozen monstrous figures, man-sized

with broad noses, cat-like eyes, and pointed ears, bustle about the room. Each is dressed in pale amber-colored livery and is in the process of preparing a lavish meal. Both the servants and the food they are preparing are transparent.

The servants are hobgoblins and they are busy preparing for the ghostly feast (see area 4). They cannot be touched, either by weapons or magic, nor can they touch the characters. They will completely ignore the characters no matter what the party does. Besides the normal kitchen apparatus and the ghostly hobgoblins, the room is empty.

A flight of stairs leads up to a set of double doors in the south wall. The doors open onto an overpass which arches over the hall of mirrors (area 5) and enters the dining room (area 4). The servants use the overpass to carry food from the kitchen to the dining room without disturbing any guests.

AREA 13 – UPPER BALCONY

A balcony rings the mirrored hallway at a height of 20 feet, a balustrade of amber-hued wood running along the outer edge. Like the corridor below, small mirrors decorate the walls and ceiling of this space, reflecting all light as a horde of tiny motes that seem to dance like errant fireflies. Four staircases lead down to the ground floor.

This area is unoccupied. If the party has already triggered the magical draft and extinguished all light sources by entering area 5 below, this event is not repeated. If, however, the party somehow accesses the upper balcony without entering area 5, the magical gale does appear, plunging them into darkness. See the description of area 5 above for further details.

AREA 14 – HOUSE GUARD QUARTERS

A dozen bunks with amber blankets tucked in with military precision are present in this room. Racks of oiled weapons hang at the ready from the walls, and a pair of small tables flanked by chairs rests near the north wall. Six humanoid figures dressed in chain mail and wearing amber tabards are present in the room. Each is a clockwork construct, moving about the room with the sound of clacking gears and whirring mainsprings. The machine-men bear halberds and longswords.

There are six **clockwork guards** (see appendix A) in this room, once flesh-and-blood Château guards transformed into machines by the Curse. They attack intruders unless the party is somehow mistaken for proper Castle residents (such as wearing clothing with the Amber livery on it) or accompanied by a member of the Amber family.

Treasure. The weapons on the racks include a dozen polearms and two dozen longswords. One of the longswords has a golden hilt adorned with a sapphire, and the weapon is worth 100 gp.

AREA 15 – SERVANTS' QUARTERS

This room is in immaculate condition and contains sleeping and eating facilities for 10 occupants. The smell of clean linen and flowers fills the air, the latter scents coming from fresh bouquets in vases set about the room. Five creatures, their faces monstrous with flat noses, sharp fangs, pointed ears, and ruddy skin, are present in the room. Each wears clean, pale amber livery.

This room is home to five **hobgoblin servants** (see appendix A). Unlike those in area 12, these creatures are flesh and blood, transformed servants of the Ambers still carrying out their duties.

Developments. The hobgoblin servants immediately move towards the party, which may be interpreted as an attack. However, if the hobgoblins move too quickly or the party allows them to approach, the servants immediately begin tending to their needs. The servants neatenthe PCs' clothing; clean and polish their weapons, boots, and armor; bring them pitchers of fresh water to drink and wash; and produce trays of dainty sweetmeats and other delicacies for them to dine upon.

The servants do not speak about the Castle, their employers, how they came to be, or other matters ("It's impolite to gossip, madam."), but *charm person* or similar magical compulsion can extract some information from them.

The party can safely take a short rest here without fear of interruption or random encounters. In addition, due to the servants' ministrations, each PC can heal one Hit Die of damage for free.

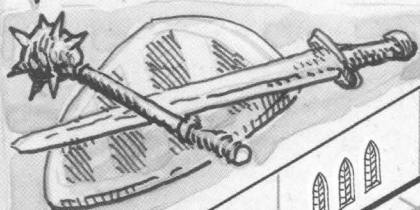
If the servants are attacked, they set up a horrible wailing hue and cry. A patrol of four **clockwork guards** (see area 14 above) arrives in 2 rounds to defend them.

AREA 16 – SERVANTS' QUARTERS

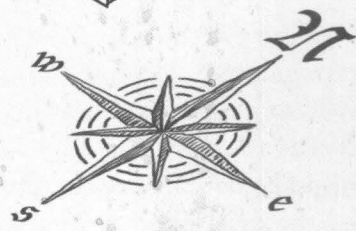
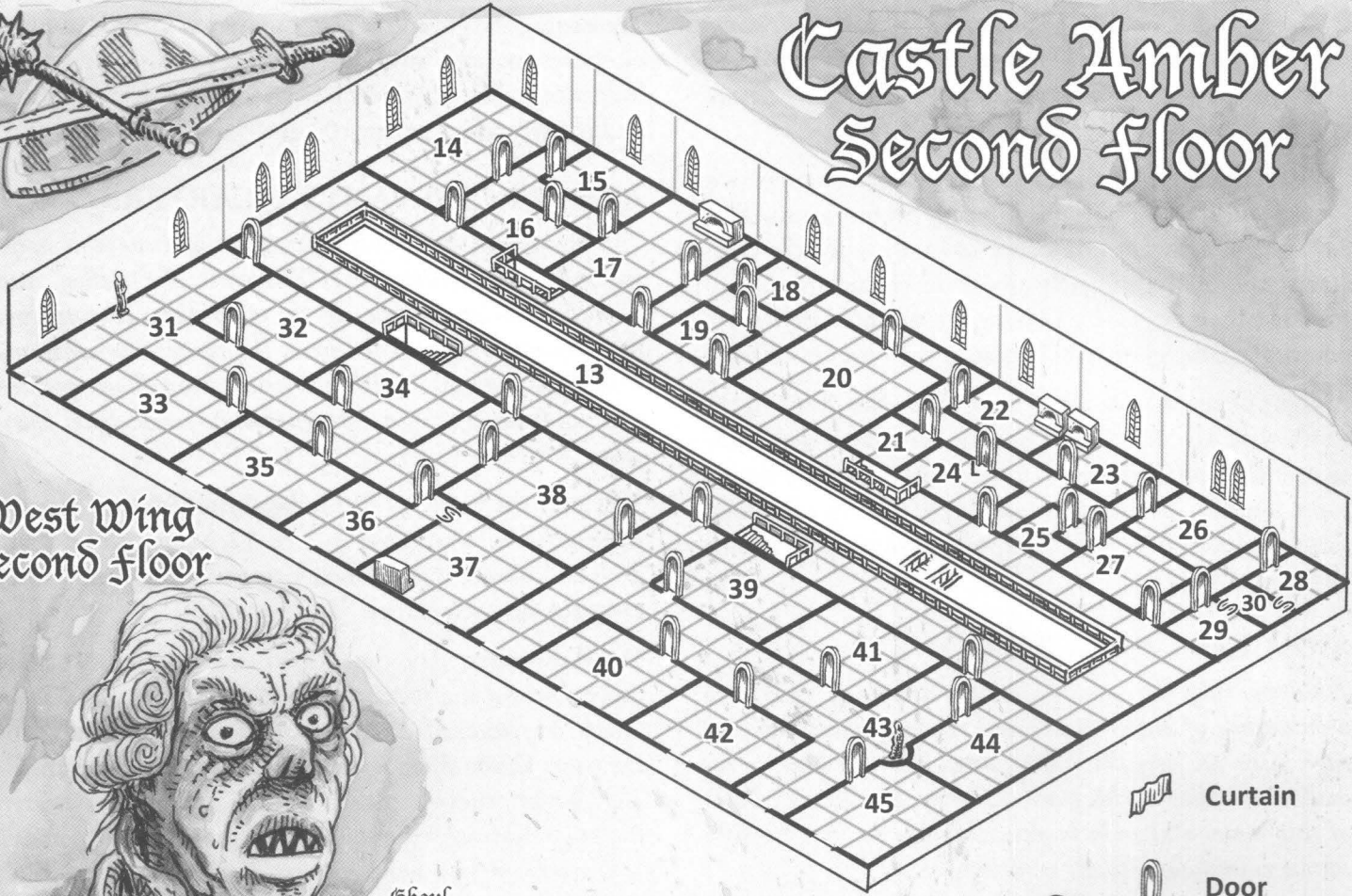
This room is old and ill-kept, and contains sleeping and eating facilities for 10 occupants. The smells of dust and faded flowers fill the air, the latter scents coming from dead bouquets in vases set about the room. Three creatures, their faces monstrous with flat noses, sharp fangs, pointed ears, and translucent bodies, are present in the room. Each appears to be dressed in servant's livery.







These servants are not the harmless spectral versions en-

Castle Amber Second floor

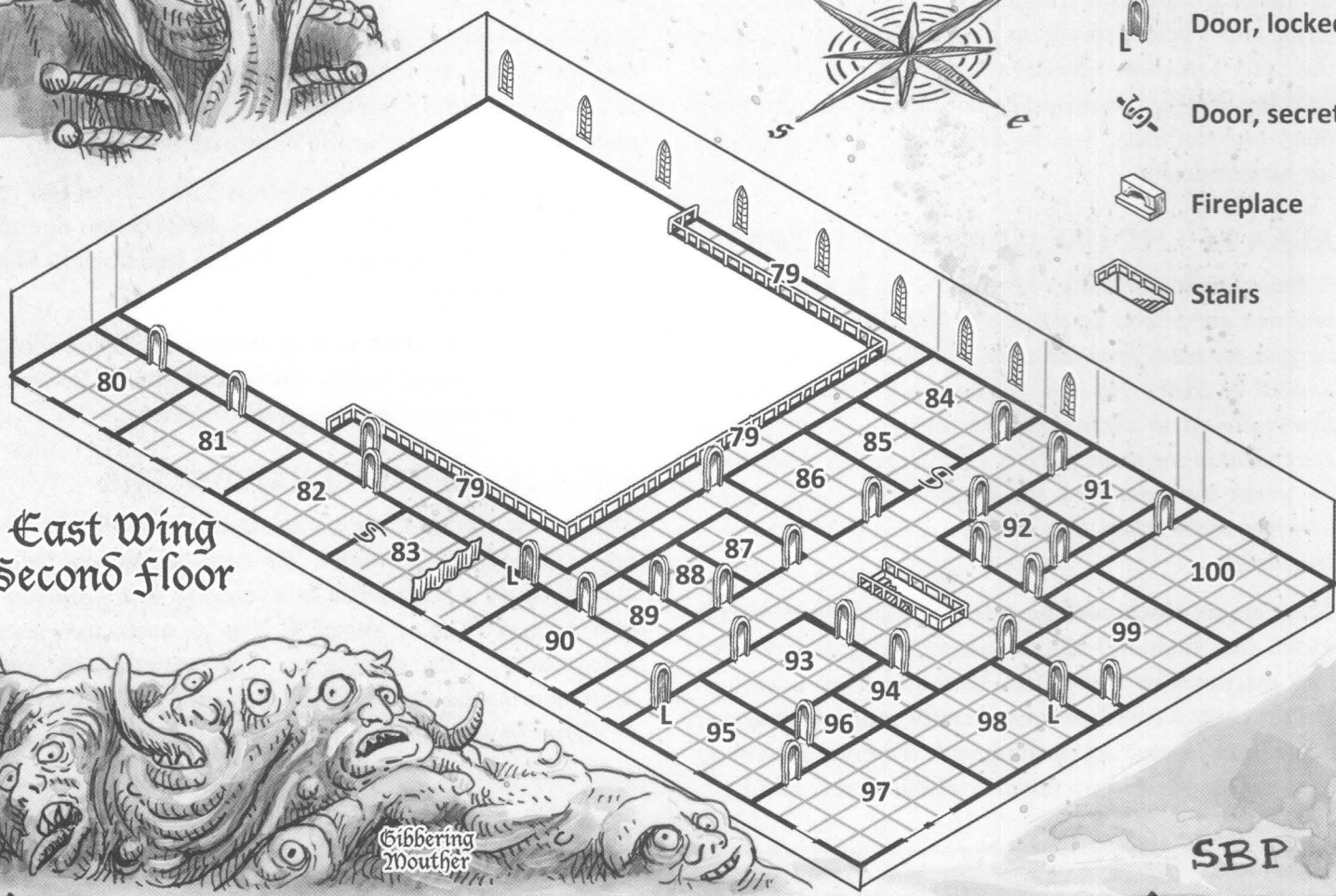


West Wing Second floor



-  Curtain
-  Door
-  Door, locked
-  Door, secret
-  Fireplace
-  Stairs

East Wing Second floor



countered on the first floor but are in fact three **specters**. They attack if the party doesn't immediately depart this area.

Treasure. A search of the room or a successful DC 15 Wisdom (Perception) check discovers a box containing small pieces of jewelry, silverware, and other minor valuables stolen from around the Château by a larcenous servant. The collection is worth 200 gp. Among the stolen items is also a *ring of evasion*.

AREA 17 – SERVANTS' LOUNGE

Dust covers the simple furnishings that occupy this gloomy room. A cold fireplace dominates the north wall. This room once served as a parlor or common room, possibly for the castle's servants, but it appears long disused. A faint gleam of gold is visible among the ashes of the fireplace.

Two **shadows** dwell in this room, accounting for its unused state. They lurk in the gloom, preferring to attack the party from behind if they investigate the fireplace.

A successful DC 15 Wisdom (Perception) check around the fireplace notices the faint odor of rotting flesh coming from the chimney. This is the odor of Janet Amber's corpse tucked inside the chimney which connects to the hearth in area 10 below.

Treasure. The gold gleam is a golden signet ring bearing the Amber crest (a black shield with a golden phoenix). The ring is worth 100 gp but can also be used to influence some of the Castle's occupants. All thoul servants, clockwork guards, skeletons, and zombies will not attack a person wearing the ring. Other occupants have less flattering opinions of the Amber family and will always attack a person wearing the ring (these individuals are noted in applicable encounter descriptions). Any member of the Amber family who notices a character wearing the ring immediately demands it back and will likely resort to physical violence to reclaim it if the unlawful owner refuses to relinquish it.

AREA 18 – HEAD VALET'S ROOM

A small, tidy room bearing a bed, wardrobe, table, and chair occupies this space. An exquisite statue of a man dressed in servant's livery stands in the center of the room, facing a mirror on the wall. The statue is depicted straightening its garments as if caught in the middle of its morning grooming.

The statue is all that remains of the Château's head valet, caught here and turned into a statue by the Curse of Stephen Amber. It has no special powers or value.

Atop the table is a small book filled with duty schedules of the Castle's servants. The dates are from the long past, going back a century or more. A successful DC 12 Intelligence (Investigation) check of the duty roster discovers a small note made by the head valet, reading, "See to tidying of secret room between the eastern storage rooms. Bring silver polish." The note refers to area 30. Anyone who has read this note has advantage on Wisdom (Perception) or Intelligence (Investigation) checks to discover the secret doors leading to area 30.

AREA 19 – HEAD CHAMBERMAID'S ROOM

The smell of flowers hangs thickly in the air of this small room. Bursts of flowers sprout from the furnishings of the room and the floor is covered with growths of tiny wildflowers. The room's bed, dressing table, and dresser are slowly being reclaimed by the verdant vegetation, rotting into mold. A low mound is visible on the floor obscured by the blossoms.

The head chambermaid loved flowers and so perished by them when the Curse struck the Castle. All her possessions and her very body sprouted these vibrant blooms, which have thrived here ever since.

Clearing away the flowers on the floor reveals a skeleton dressed in ragged, rotting servant's livery: the mortal remains of the Castle's head chambermaid. A rusty key on a chain is connected to a bracelet around the skeleton's right wrist. This is a passkey that opens any locked door in the East or West Wings.

AREA 20 – GUEST'S LOUNGE

A half-dozen stuffed chairs rest near the entrance to this lavishly decorated chamber. Beyond them, at the rear of the room, is a rectangular table flanked by high-backed chairs. Dishes and silverware rest atop a crimson tablecloth, and a covered silver serving dish sits in the center of the table. Five well-dressed men and women are sitting down to a meal; their clothing is antiquated, but in good condition. All wear makeup, their faces as white as their powdered wigs, and their lips crimson with paint.

The occupants of the room were guests of the Ambers and caught by Stephen's Curse. They're now five **ghouls** but their undead condition isn't immediately obvious beneath their heavy makeup and courtly attire. A successful DC 15 Intelligence (Investigation) check detects that they look exceptionally gaunt and their bodies appear to not be entirely human beneath the face paint and clothing.



Developments. The ghouls welcome visitors warmly, playing the role of hosts and fellow prisoners in the Castle. They claim to be visitors who became trapped when the Curse affected the Castle. The ghoulish hosts invite the party to sit and join them for their meal, offering to explain all they know about the Castle and the strange doom that afflicts both it and its residents.

If party members join them at the table, the ghouls prepare to eat, tucking napkins into their collars, and grasping silverware. One of them then lifts the cover of the serving dish with a flourish, revealing the partial body of a **thoul servant** (see appendix A) beneath it. Due to the creature's regenerative powers, the thoul servant is still alive and regrows the portions of its flesh the ghouls devour at each meal. All non-ghouls at the table must succeed on a DC 13 Wisdom saving throw or be momentarily stunned by the reveal. The ghouls then attack their guests, taking advantage of the sudden shock to attack with surprise. The ghouls have advantage on attack rolls

in the first round of combat against creatures who failed their Wisdom saving throws.

The ghouls also attack if the party fails to be deceived by their dinner invite or demonstrates an intent to leave the room. The ghouls are tired of thoul and desire fresher meat.

If the party defeats the ghouls, the thoul servant begs them to bring it back to its quarters in area 15 so it can repair itself among its fellow servants. A party that does so may gain inspiration for helping the poor abused creature at the DM's discretion. Potentially, the rescued thoul servant may feel obligated to the party and makes an excellent unexpected ally if necessary. Once restored to its full bodily form, the thoul servant seeks out the party, possibly arriving at a beneficial moment, such as if the PCs have been captured or imprisoned, or otherwise in need of assistance.

Treasure. The silverware on the table is worth 100 gp.

HORRIFIC CONSEQUENCES

The ghoulish feast can be unsettling to both the players and their characters. DMs should adjust the description of the dinner menu according to the—ahem—tastes of their players to avoid impacting the enjoyment of this otherwise often whimsical adventure.

However, if the group doesn't mind a bit of the horrific and the DM wants to make this a particularly shocking event, replace the Wisdom saving throw with a Charisma saving throw, retaining the DC. On a failed save, a creature gains a short-term madness chosen by the DM as described on pp. 258-260 of the *Dungeon Master's Guide*.

AREA 21 – SÉANCE ROOM

Dark hangings cover the walls of this room and the floor is blanketed by a carpet so blue to almost be black. A single unlit lamp hangs from the ceiling directly above a circular table in the center of the room. The table is covered in a black tablecloth and surrounded by 13 chairs. A black crystal sphere the size of a human head rests atop the table on a wooden stand near the largest of the chairs.

Once, Isabel Amber (see area 42) used this room to consult with the spirits of the dead to divine future events. Ever since the Curse struck the family, however, her powers of divination have been hamstrung and she has despaired. She first learned of her limitations in the room when she called up one of her spirit guides and got a vengeful spirit instead. Fleeing the room without ending the séance has left the ghost trapped in this room.

Development: If one or more PCs approach the table, a translucent form resembling a cloaked figure manifests in the air above it. This is a **ghost**. The ghost is enraged at both being summoned and trapped in the room and takes out its frustration by attacking anyone present. The ghost cannot leave this room.

If a creature attempts to communicate with the ghost and succeeds on a DC 15 Charisma (Deception or Persuasion) check, the undead spirit stops attacking and instead will attempt to use its Possession action to take control of a living creature. A creature can choose to fail its saving throw and allow the ghost to succeed in possessing it. Once a creature is possessed, the ghost angrily explains that it was called up and not put down and has remained imprisoned in this room away from its eternal reward

ever since. It demands the party smash the crystal orb on the table to end the séance and release it. If the sphere is broken (AC 11, 5 hit points, immunity to poison and psychic damage), the ghost breathes a drawn-out sigh and vanishes. Breaking the sphere without first communicating with the ghost also ends the séance and banishes the ghost back to its afterlife.

Awarding Experience. A party that ends the séance and puts the ghost to rest earns XP as if having defeated it in combat.

AREA 22 – GUEST ROOM

DM Note: A successful DC 13 Wisdom (Perception) check reveals unintelligible voices singing behind the door to this room. If listened to for an extended period, the song seems to repeat itself.

This room is a sumptuous but long disused bedchamber. A poster bed with a mahogany headboard occupies the western side of the room. A dressing table, open and empty wardrobe, and chair upholstered in amber velvet fill the eastern end of the chamber. A cold, empty fireplace is set into the north wall. Floating in the air in the center of the room are five pale blue lights, each the size of a human head. A chorus of voices is singing a raucous tavern song, and the voices seem to be coming from the lights!

The lights are harmless, yet another curious manifestation of the Château. These magical globes of illumination repeat any spoken voice within 15 feet of them, endlessly echoing anything said in various timbres and tones until another statement or word is spoken within range.

Development. If a spell is cast in this room that requires only a verbal component, the spell is immediately replicated once by the magical light, with the target of the spell being the original caster. This could lead to beneficial results, such as a *healing word* spell being cast twice at the cost of a single spell slot, or potentially detrimental, as in the case of *command*. A spell with only a verbal component is only repeated once and uses the original caster's spell save DC and spell attack bonus if necessary.

AREA 23 – OH, SHEET!

A bedroom in poor condition is situated here. A canopy bed with open curtains stands against the east wall. A closed wardrobe and a disorganized dressing table with a chair rest by the north wall, with a fireplace in the northwest corner. Old oil paintings depicting landscapes hang about the room. The form of a sleeper lies beneath the covers of the bed, oblivious to its surroundings.

The room contains two undead threats: the canopy over the bed is a **sheet phantom** and the form underneath the covers is a **sheet ghoul** (see appendix A for both). If the bed is approached, the sheet phantom drops down on anyone investigating the “sleeping” ghoul, while the ghoul leaps at another nearby target.

The wardrobe is empty and the paintings are of middling quality.

Treasure. Beneath the bed is a strongbox with a rusty lock (successful DC 10 Dexterity check using thieves’ tools to open) that contains 1,000 sp and 750 gp. Among the items on the dressing table, noticed with a successful DC 15 Wisdom (Perception) check, is a *potion of greater healing*.

AREA 24 – GUEST ROOM

DM Note: The door to this room is locked. A successful DC 10 Dexterity check with thieves’ tool or the passkey from area 19 can open it.

A dusty and disused bedroom fills this space, although from the furnishings it was once a lavish one. A single candle burns atop a writing desk in the corner of the room, throwing pale illumination into the gloom. The sound of creaking rope echoes through the space. Hanging from a rafter near the middle of the room is a human male, an overturned chair beneath its feet. A length of rope encircles its neck and one velvet slipper remains on its foot.

Development. If anyone enters the room, the eyes of the corpse appear to open and a ghastly, choked voice says to them, “Doomed! All who dwell in this accursed place are doomed!” The candle and all other light sources present in the room then go out, plunging the space into darkness. As the candle goes out, the body and rope vanish. When light is restored, it is as if they were never there.

The room holds nothing else of interest.

AREA 25 – LINEN CLOSET

Piles of ancient linens, blankets, and bedclothes are arranged on shelves in this L-shaped room.

This room holds nothing of interest but might be unsettling to a party that encountered the sheet phantom in area 23!

AREA 26 – GUEST ROOM

A thin, sharp-featured youth dressed in old courtly attire sits in a stuffed chair near the window of this bedroom, his booted feet resting atop an ottoman. A small parade of rats



carouses around the chair, leaping, tumbling, and running up and down the length of his extended legs. The youth, who appears in his mid-teens, is petting a white rat resting in his left hand. A short rapier hangs from a tiny leather belt around the rat’s middle.

The youth is Thierry, a **wererat**, and the rats are six **Amber rats** (see appendix A). Unlike a typical wererat, Thierry has no hand crossbow and uses a rapier (+4 to hit, 6 [1d8 + 2] piercing damage) instead of a shortsword.

Thierry once served as the Château’s rat-catcher, but the Curse of Stephen Amber has made him that which he once killed. He’s developed both a fondness for the vermin and an uncanny ability to influence their physical and mental capabilities.

Developments. The rats cease their gamboling if the party enters, watching them intently. Thierry carefully puts down the rat in his hand and asks the party who they are and why they are intruding on his privacy. Thierry is temperamental and is likely to anger unless the party succeeds on a DC 15 Charisma (Deception or Persuasion)

check to calm him down and apologize for intruding. If he grows angry, Thierry and the Amber rats attack immediately.

If calmed, Thierry is an enthusiastic host, showing off his rats the way only a young boy with an obsession over something can. The rats perform a number of small tricks and acrobatics, and his most prized rat, the white one he calls Bertram, engages in a fencing display. If the party is appreciative of the rats and praises them and/or Thierry, he is willing to tell them all he knows about the Castle and the Curse.

Thierry can provide a general layout of the Castle but warns that some rooms seem to have moved or physically changed, so he can't provide more than a rough outline of the Château. He tells the party where the Indoor Forest, the Chapel, and the East Wing are, and mentions the Dungeon beneath the Château, but he's never been down there. He warns them that all the Ambers are mad, some more so than others, and the party should always be wary of them. Thierry can explain that the entire Château was doomed after Stephen Amber died and the Ambers believe their suffering is caused by a curse Stephen laid upon them with his death. Thierry doesn't know how to escape the Castle, but does mention he met someone once, another unlucky traveler who was captured by the Château, who claimed she believed it was possible to break the Curse. Thierry dismissed the claim as more madness. This person was the figure known as the Researcher (see area 85 in chapter 7 for more details).

Thierry won't accompany the party, preferring to remain here with his rats. If compelled by magic to come with the party, the rats, unless likewise magically charmed or coerced, grow to their enlarged size and attack the party to prevent their master from leaving.

AREA 27 – GUEST ROOM

A comfortable-looking bedchamber occupies this space, a number of open traveling chests set about the floor. Courtly-looking finery is visible in the trunks, well-packed and still crisp despite its journey. The smell of floral perfume hangs in the air. Three headless bodies lie on the floor, as if struck down in the midst of packing. Strangely, no bloodstains are visible on the floor.

This guest room was occupied by a husband, wife, and son, lesser nobles of Glantri who came to the Castle to attend the coronation of Henry Amber (see area 67 in chapter 7). Late arrivals, they were unpacking and preparing to attend the ceremony when the Curse struck.

Although they avoided the fate of those in the throne room, they did not escape unscathed. As a somewhat easily-flustered family, likely to lose their heads in any frantic situation, the Curse literally did that—separated their heads from their shoulders. Their heads now float about the Château, confused and hungry (see area 99 in chapter 7 for further details).

The bodies in this room show no evidence of injury aside from their missing heads, and even these are bloodless wounds. The necks are complexly covered with flesh as if they never possessed heads at all. The bodies are cold to the touch and appear to be corpses but demonstrate no signs of rot. Even their finery is in perfect condition.

Awarding Experience. If the bodies are completely destroyed, such as by gross mutilation or incineration, the three floating heads are destroyed along with them, saving the party from having to deal with them later. Each body is AC 10 and has 10 hit points. Award the PCs experience as if they had defeated them in combat.

Treasure. The female corpse has a diamond ring worth 500 gp. The finery in the trunks is worth 250 gp per trunk, and there are three chests present.

AREA 28 – STORAGE ROOM

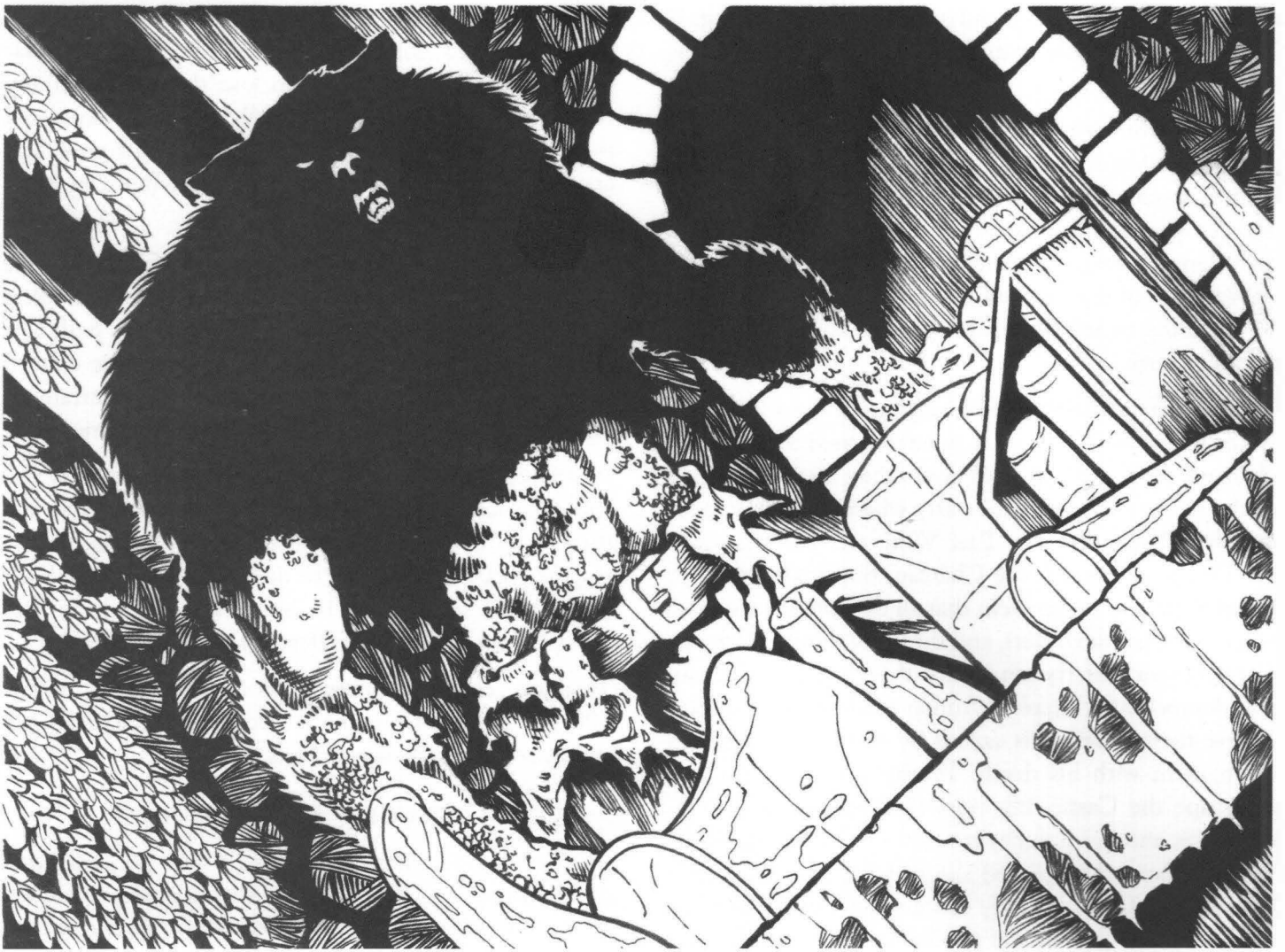
Old furniture, brooms, buckets, opened boxes of candles, and other odds-and-ends fill this room. Aside from these mundane objects, the room appears to contain nothing of obvious interest.

This is a simple storage room that houses incidental objects, tools, and the like needed for the daily operation and maintenance of the Castle. There is a secret door in the south wall. Detecting this door requires a successful DC 15 Wisdom (Perception) check, which notices that a portion of the wooden paneling isn't quite flush. A small knothole allows the paneling to be swung open. If the party discovered the ledger in area 18, any check to notice the door is made with advantage.

AREA 29 – STORAGE ROOM

Dusty furniture, rolled-up carpets, old rags, and other odds-and-ends fill this room. Strangely out of place among the otherwise ordinary contents is a small, child-sized casket set upright and leaning against the south wall. The dark wood of the coffin gleams as if freshly polished and the brass handles and fittings are bright and clean.

The "casket" is in truth a **mimic** that has chosen a form more suited to the somewhat macabre Castle Amber. It attempts to eat anyone meddling with it.



A secret door exists in the north wall. Detecting this door requires a successful DC 15 Wisdom (Perception) check, which notices that a portion of the wooden paneling isn't quite flush. A small knothole allows the paneling to be swung open. If the party discovered the ledger in area 18, any check to notice the door is made with advantage.

Treasure. Underneath an old table near the mimic is a rotting leather belt and a set of leather armor, remains from one of the mimic's meals. It can be noticed by a search of the room or a successful DC 14 Wisdom (Perception) check. A dilapidated scabbard on the belt contains a +1 dagger, while a pouch on it holds 55 gp, 15 pp, and a *potion of greater healing*.

AREA 30 – SECRET ROOM

This small chamber contains a stained and scarred worktable covered with alembics, retorts, beakers, and other alchemical instruments. Bundles of dried herbs hang from the ceiling, each so old as to have lost any fragrance. The air here is chilly and reeks of death and decay. Standing near the worktable

is a fur-covered monstrosity, a mixture of man and wolf. Its flesh is rotted, and icy blue lights burn in its eye sockets.

The creature is **Antoine Amber** (Antoine D'Amberville; see appendix B), once a living member of the Amber clan but now a wight werewolf, a unique form of undead. This secret space was used by Antoine during his breathing days to develop a cure or at least a means to control his lycanthropy. Antoine savagely attacks any who enter his secret alchemical laboratory.

Treasure. The entire contents of the room are equal to a set of alchemist's supplies (see p. 154 of the *Player's Handbook*). There is a locked (successful DC 12 Dexterity check with thieves' tools to open, or a successful DC 16 Wisdom [Perception] check to notice the key mixed among the contents of the alchemical lab) wooden cabinet underneath the worktable. It contains a strange collection of silver objects, which include a silver rose, a silver beaker, a silver mixing rod, a silver measuring cup, and even a silver bundle of herbs (wolf's bane). These five objects are worth 50 gp each.

The cabinet also contains a leaded glass jar containing a silvery substance that moves like mercury. Despite its appearance, it is actually an alchemical compound created as a side effect of Antoine's efforts to cure his lycanthropy. The substance transforms any nonliving, nonmagical object not made from leaded glass that it comes into contact with into solid silver. Each application of the compound transforms an object 1 cubic foot or smaller in size. The now-silver item becomes worth 50 gp. There are five applications of the substance in the jar.

AREA 31 – STATUE

A marble statue of a serious-looking man dressed in courtly finery rests atop a granite pedestal at this point. The bearded man appears to glare down the corridor running east-west as if disapproving of the entire hallway.

The statue is a **living rock statue** (see appendix A). It doesn't attack anyone dressed in Amber livery, wearing the signet ring from area 17, or accompanied by a member of the Amber family. Otherwise, it attacks intruders as they pass by, fighting and pursuing trespassers until destroyed.

AREA 32 – BATH

This room has a marbled floor and tiled walls done in pale amber. The ceiling is painted sea-blue and has scalloped molding around its edges. Three small doors leading to dressing cubicles are visible on the east side of the room, each standing ajar and displaying the empty cubicle beyond. A raised marble platform along the north wall holds four sunken baths, each partitioned by a standing silk screen to provide privacy for the bathers. A fearsome looking humanoid with sharp teeth, pointed ears, and dressed in servant's livery stands near the entrance with a towel in its hands.

This is the private bath of the Amber family, attended by a **thoul servant** (see appendix A). It politely asks any non-Amber family members to leave, explaining these facilities are for its employers only. It will not talk about the Castle itself or its employers. If attacked, it immediately snatches several bottles from a nearby table and pours them onto the floor. The bottles contain slippery soap and bubble bath, transforming the immediate area into a super-slick expanse of bare marble. All creatures except the thoul servant in a 10-foot radius around it must succeed on a DC 15 Dexterity saving throw or fall prone. The thoul servant will use this opportunity to escape if possible, fleeing for its life to elsewhere in the Château.

Treasure. If the servant doesn't use them against the par-

ty, the soap bottles can be looted. Each of the three bottles creates a 5-foot-square section of super-slick ground which causes any creature entering that space to succeed on a DC 15 Dexterity saving throw or fall prone. Note that the soap has no effect on absorbent surfaces such as rugs, grass, soil, and similar materials.

AREA 33 – DISUSED BATH

This room has a marbled floor and tiled walls done in pale amber. The ceiling is painted sea-blue and has scalloped molding around its edges. Three small doors leading to dressing cubicles are visible on the east side of the room, each standing ajar and displaying the empty cubicle beyond. A raised marble platform along the south wall holds four sunken baths, each partitioned by a standing silk screen to provide privacy for the bathers. Three of the baths are empty, but sudsy water fills the fourth.

This bath is no longer used by the Amber family and shows signs of such if examined. The reason for its disuse is evident should anyone examine the water-filled bath. Once they get close to the waters, two greenish-gray, suckered **bathtub tentacles** (see appendix A) erupt from the water, extending out to 15 feet from the bath, striking at anyone in the room they can reach.



If the tentacles are defeated, they collapse in a great splash of water which soaks the room. Investigating the bathtub reveals that the basin is of average depth and size, and could no way contain any creature with limbs that large. It is another mystery of the cursed Castle.

AREA 34 – WILLIAM’S BEDROOM

A disorganized bedroom occupies this chamber. A large poster bed covered in disheveled bedclothes rests in one corner, an opened wardrobe with a heap of laundry at its bottom facing it across the room. The east wall of the room is cluttered with framed portraits of various sizes and composed with wildly-ranging talent. An overstuffed chair surrounded by books sits in the center of a dark blue carpet next to a small table. A carafe, glass goblet, and smoking pipe rest atop the table.

These are the quarters of **William Amber** (Guillaume D’Amberville; see appendix B). William is only present here 25% of the time if he hasn’t been met in the Castle already as a random encounter.

Developments. The chair, books, table, and its contents in the middle of the rug are a permanent *major image* which lasts until dispelled (DC 16). Anyone spending an action examining the illusion and succeeding on a DC 15 Intelligence (Investigation) check identifies it as an illusion. The rug beneath it is actually a **rug of smothering** William created to protect his chamber. The rug (which he calls “Matt” [or “Mathieu”]) attacks anyone stepping onto the carpet unless William speaks the words “Rest easy.” The same words spoken by him also cause the rug to release any grappled creature and cease attacking.

If he is present, William is sitting on his bed, turning through the pages of a book filled with pressed flowers and sniffing the long-odorless blooms. He may be welcoming or paranoid, (50/50 chance of either). If feeling paranoid, he huddles back in the corner of his bed and demands they leave. If the party fails to depart, he attempts to lure one or more of them onto his carpet (“Take my spellbook and go! It’s next to the chair.”), then uses his spells to either fight or flee. Even if he chooses to fight, William will flee at the first opportunity.

If welcoming, William puts the book aside and bids the characters make themselves welcome, but to stay off the rug. He engages them in conversation in an amiable if distracted way, his mind going back to the pleasant days before the Curse. William will show off his collection of portraits, identifying each of his relatives and offering a brief anecdote about them (“That’s John Louis. Terrible gambling problem, you know?” for example). A success-

ful DC 14 Charisma (Persuasion) check is sufficient to keep William’s mind on more important matters, allowing the party to pump him for information. Otherwise, he keeps getting distracted by odd, incoherent thoughts. William can give the party a broad overview of the Castle but hasn’t left this wing in many years and claims “The Castle itself has changed, so I cannot be sure where things are anymore.” His knowledge of his family is likewise broad and colored by personal opinion, but he doesn’t know their whereabouts or their secrets (such as Simon’s fall into diabolical worship).

The portraits are painting, drawings, and sketches of all the Ambers, living and dead, arranged in no discernable order. Note that all the images depict the Ambers as they were before the Curse, so transformed members of the family like Richard, Andrew David, and Claude appear entirely human. So long as his mind stays on the subject, William can identify all the Ambers, making him an excellent source of information or a means for the DM to introduce additional background about the Amber family (from appendix B) or the Castle.

Treasure. The base of the wardrobe contains a secret chest, only noticeable if the piled laundry is first removed and a DC 13 Wisdom (Perception) check succeeds. The cavity contains William’s spellbook (see his stat block for the spells it contains), two *spell scrolls* of *major image* cast as if with a 6th-level spell slot, a *spell scroll* of *phantom steed*, and a ring with an amber stone (25 gp).

AREA 35 – JOHN LOUIS’ BEDROOM

Several well-made swords hang on the walls of this bedchamber, placed in positions of prominence. A large bed, its blankets tucked in with nearly military precision, stands against one wall. Two large dressers flank the bed. A standing hat rack resides in the corner, with a number of ostentatious, wide-brimmed hats bearing feathered plumes resting upon it.

This is the bedroom of **John Louis Amber** (Jean-Louis D’Amberville; see area 1 and appendix B). He can be found here sometimes when he needs a respite from the boxing matches on the lower floor (1 in 6 chance he is here when the PCs explore this area). Otherwise, the room is empty of living occupants.

The room is protected from intruders by four **flying swords**. The blades leap off the walls and attack trespassers if John Louis isn’t present and the intruders don’t speak the word “Halte!” or if John Louis is present and gives the command “O dieux de l’escrime, aidez-moi.”

If John Louis is at home, he is likely sleeping and protected by his two **demons mages guards** (see appendix A). His guards awaken the sleeping man with a crash of arms if intruders enter and John Louis demands the party leave his room immediately, pointing out their poor manners. If the PCs don't depart, John Louis commands his guards and his swords to attack the party, grabbing his own blade and joining the fight unarmored (AC 14) a round later. He fights as long as the party does, but calls off his guards and swords if the party surrenders or flees. John Louis will retain a poor opinion of the party, however, and not assist or even speak politely with them if encountered again in the Castle.

Treasure. The dressers contain several silk garments with lace accents worth a total of 500 gp. There are six fancy, normal rapiers on the walls and each is worth $1d6 \times 100$ gp.

AREA 36 – FENCING PRACTICE CHAMBER

This room is without furniture. Instead, narrow runners of carpets are laid out in parallel down the width of the room. Several wooden mannequins stand upright against the far wall. Each is painted white with a red heart over the left breast. A rack containing epees, rapiers, and sabers hangs near the door. On a lower rack are several closed-faced helms and leather doublets. A pair of rapiers are in the midst of an energetic duel, held aloft by no visible means as if wielded by invisible fencers.

This room is largely the domain of **Mary Helen Amber** (Marie-Hélène D'Amberville; see appendix B). She is found here if not already encountered around the Château or in her bedchamber (see area 37). If present, she is dressed in a protective leather doublet and helm (AC 14 with her *ring of protection*) and fencing with a third floating rapier.

Developments. The floating rapiers are training devices intended to help those few Amber family members who enjoy the sport to indulge in the pastime when living partners are unavailable for sparring. If anyone steps onto one of the carpet pistes, or strips, this causes the dueling rapiers to break off their match and one to float over to the now-occupied fencing strip. It salutes the creature standing on the piste and, unless the creature immediately steps off the strip, begins to attack with lunges and thrusts. The floating rapier has a +4 bonus to hit and a +1 bonus to initiative rolls and saving throws. On a hit it does 3 (1d6) piercing damage to a creature without armor or lacking class or racial abilities that provide the

benefits of armored protection, or 1 bludgeoning damage to an armored creature. If the creature wishes to fight back, treat the rapier as having AC 12. If the rapier is struck six times, the weapon stops attacking, and salutes its opponent. The weapon then hangs in the air until the creature leaves the strip or salutes it with its own weapon, upon which it readies itself for another bout.

If a creature defeats the rapier, they gain the benefit of a short rest if applicable to a physical combat-related class feature. For example, a fighter would regain her Action Surge or Second Wind feature (but not both) as if having completed a short rest. The DM has final say on what classifies as a combat-related class feature.

There are three fencing strips in the room and three floating rapiers to practice against, allowing up to a trio of creatures to fence at one time.

If Mary Helen is present, she challenges the most formidable looking PC to a fencing match. She fights until reduced to half hit points or fewer, upon which she relents. Her opponent may throw in the towel at any time, ending the match. Mary Helen frowns upon outside assistance, including spellcasting prior to a fencing bout.

The room contains six helms and leather doublets (which provide protection equal to padded armor), and a dozen fencing blades (stats as rapiers).

AREA 37 – MARY HELEN'S BEDROOM

This bedroom contains typical furnishing for such a space, well-made but rather utilitarian compared to the other examples seen throughout the castle. A large bed, neatly made, stands against the north wall. A large fireplace is set into the south wall, a small fire burning in the hearth. Standing against the west wall are four corpses, each of whom appears to have died by swordplay. The bodies stand on low wooden pedestals, each marked by a small brass tag. A collection of swords and daggers hangs on the east wall.

These are the quarters of **Mary Helen Amber** (Marie-Hélène D'Amberville; see appendix B), her place of retreat when not prowling the corridors of the Castle looking for distractions. There is only a 10% chance she is encountered here, and if so, she demands intruders depart her room, drawing her magic longsword to demonstrate her seriousness. She attacks the party if they fail to leave, striking down spellcasters first, before moving on to other targets.

Development. The four bodies are defeated opponents slain by Mary Helen and preserved by magical means as

a reminder of her past triumphs. Although all four bodies bear magical auras if detected for, they are not undead creatures and remain inert as the party explores the room. Each body has a *magic mouth* spell cast upon it and touching either the brass tag on its base or the corpse itself causes the spell to activate. The *magic mouths* are permanent until dispelled.

Each brass tag has a sentence or two engraved on it. The tag's contents are noted on the body descriptions below:

Body #1 is a human male dressed in battered plate armor with a holy symbol to a war deity of the DM's choosing around its neck. The corpse was clearly slain by a sword thrust under the breastplate. If the *magic mouth* is triggered, a gruff, pained voice says, "To the Nine Hells with you, foul wench!" The voice then proceeds to cough and sputter, and finally the sound of a death rattle is heard. These were this defeated opponent's final words. Its tag reads "Slain in the Hall of Mirrors. Too preachy to let live."

Body #2 is a dwarf female in chain mail which has been decimated by a series of deadly sword blows. Part of its beard is sheared away, and a grisly wound on its neck is the evident death blow. If triggered the *magic mouth* speaks in Dwarvish, saying "Moradin spare me!" before the cry is abruptly cut off by a gurgling noise. Its tag reads "Defeated in the Indoor Forest. A grand battle atop the bridge."

Body #3 is a red-headed human female dressed in seemingly preposterous chain mail that barely covers her torso. A sword thrust through the heart has dispatched her. The *magic mouth* says, "Had you any smarts, you would have worn proper armor." These words are Mary Helen's final advice to her defeated enemy. Its tag reads "Too easy a battle, but she serves as an object lesson."

Body #4 is a male elf dressed in a mixture of leather and chain mail. Its fingers are severed and a trio of sword wounds are evident in its chest. Into one of the wounds, a broken wand has been inserted. The *magic mouth* speaks a series of arcane words that end with a grunt and a scream. A female voice (Mary Helen's) then is heard to say, "Less finger wiggling and more parrying would have made for a long life, elf." Its tag reads "Defeated down in the Dungeon near the gate room."

Treasure. The weapons on the east wall are well-made but otherwise ordinary. However, the scabbard of one longsword is decorated with a trio of small diamonds and made from sharkskin (250 gp).

AREA 38 – TROPHY ROOM

This chamber is decorated in finely crafted furnishings and covered in a thick amber-colored rug. The walls are done in dark wood paneling and decorated with an eclectic collection of old shields, portraits, illustrations, hunting trophies, and similar objects. A row of old books lines a shelf behind a broad table holding a crystal decanter and a quartet of glass goblets.

This chamber is a storehouse for the Ambers' collection of family trophies and mementoes from Averoigne, brought with them when they fled that world. Many of the objects on the walls are mundane items possessing meaning only to the Amber family (battle trophies taken from vanquished foes, preserved animal heads and antlers from great hunts led by long-dead family patriarchs, portraits of half-forgotten ancestors, and the like). The DM is freely encouraged to add their own contributions to the collection. The decanter and the goblets are empty and dry.

There is one item on the wall, however, that will become useful to the party. A framed map of Averoigne hangs in one corner of the room, easily overlooked among the more interesting wall objects. A complete inventory of the room or a successful DC 14 Wisdom (Perception) check notices the map. Show the players the included map of Averoigne (Handout #1), possibly providing it as a photocopy for their use later in the adventure as they travel through that land.

The row of books is a history of both the Amber family and a partial history of Averoigne. However, the texts are all written in French and indecipherable to the party without translation magic. There are 20 tomes in total, making the collection difficult to transport and their old condition means that rough handling of the books (such as throwing them all in a sack and dragging them away) will likely destroy them.

If translation magic is used and the party spends a long rest skimming the histories, they impart advantage on all Intelligence (History) checks pertaining to the Amber family and allow the reader(s) to make Intelligence (History) checks about the land of Averoigne (either before traveling there or afterwards).

Treasure. The map has no monetary value but is useful. If the history collection is somehow safely removed from the room and remains intact, the entire collection is worth 2,000 gp to sages, scholars, and collectors of curiosities.

AREA 39 – CHARLES’ BEDROOM

This bedroom appears to be tidy but unused. The air here has a close, stuffy atmosphere, like a chamber shut for too long. The walls of the room are completely covered by thick, dark blue draperies which muffle any noise made in the room. A closed wardrobe stands in the corner, and a bed covered with fine silk bedclothes rests in the center of the room.

This room was occupied by Charles Amber before the death of his beloved sister, Madeline. With her passing, he’s moved to the library (area 63, chapter 6) in the Chapel to seek solitude in his grief. The room has not been used since. The wall hangings kept noise from disturbing the overly-sensitive Charles, and the sheets and blankets of his bed are of the softest material so as not to aggravate his condition.

The room has nothing of value, and most of its personal contents have been removed. The sole exception is a small portrait on the table next to the bed, which depicts Charles and Madeline side-by-side. A tear-stained silk handkerchief lies besides the portrait.

AREA 40 – MADELINE’S BEDROOM

This bedroom has the appearance of a sick room. A small table laden with vials of tinctures, tonics, and elixirs along with silver spoons to dispense them is situated next to the room’s bed. The bedclothes reek of sickness and sweat. A mirror on the wall is covered with black crepe cloth. A pair of battered shields and an old longsword hang on the wall opposite the obscured mirror, resting beside a large wardrobe. A painting of a sallow-looking man in clerical garb and a vibrant woman with chestnut hair is on display on the west wall.

This was the bedroom of Madeline Amber who is believed to have died after a brief illness. The room has been empty since she was interred in the Chapel (see area 58 in chapter 6). The painting is a portrait of Madeline and her brother, Charles. This painting is similar but not identical to the one in area 39.

The medicines beside the bed are all nonmagical and of varied potency. If they are consumed immediately after a creature comes into contact with either poison or disease, the creature may make another saving throw to ward off or negate the effects of the toxin or pestilence.

The sword and shield are war trophies of no value and are quite old. They quickly fall apart if used in combat. The wardrobe holds a mixture of fine courtly gowns and more practical wear, including a set of chain mail armor tailored for a woman’s build.

Treasure. The 10 gowns are worth 2,000 gp in total. The chain mail is of exceptional quality and requires only a Strength of 11 to wear. However, the armor must be altered if it is to be worn by a male and there is a 50% chance that the alterations negate the exceptional quality making it normal chain mail armor.

AREA 41 – DISUSED BATH

The smell of mildew hangs heavily in the air of this once-fine bath. The marbled floor and amber tiled walls are stained with dark mold. The sea-blue ceiling and scalloped molding are spotted with decay and rot. A trio of fallen doors once closed off dressing cubicles, which now contain only moldering towels. A raised marble platform along the north wall holds four sunken baths, each stained and with a puddle of dirty water at its bottom.

The strange magics of the Castle caused this bath to decay faster than other parts of the Château and the Ambers long ago gave up trying to maintain it. A few servants tried to keep it in good condition, but they fell victim to the two amber jellies (as **ochre jellies** but with alternate coloration) who have claimed this room for their own. The amber jellies are difficult to spot against the tiled walls and noticing them requires a successful DC 13 Wisdom (Perception) check. If not spotted, they surprise any creature entering the room to investigate the baths further.

AREA 42 – BEDROOM

The air in this closed bedchamber reeks of floral perfume. The furnishings are all done in soft pastel blues and lavenders, with accents of cream and rose. Standing out among the pale hues is a black table inlaid with silver runes and covered with glyph-marked tablets, illustrated cards, holed coins, and a quartz sphere resting on a three-legged silver stand.

This is the bedroom of **Isabel Amber** (Isabelle D’Amberville; see appendix B), the family’s former divination expert. She seldom visits her room these days, instead wandering the halls of the Château in search of anything to divert her attention or perhaps heal her broken gift. There is only a 2 in 10 chance she is present here if the PCs haven’t encountered her elsewhere in the Castle. If they’ve already met Isabel, the room is empty.

The table contains an array of divination tools such as tarot cards, rune tablets, foreign coins, and an altered *crystal ball*. The *crystal ball* can be used to scry, but it’s been permanently marred by Isabel’s broken divination skill and the Curse of Stephen Amber. See “Developments” below.

Developments. Any spellcaster who attempts to use the *crystal ball* must make a DC 13 Charisma saving throw. On a successful save, they lose one of their current highest-level spell slots, causing the *crystal ball* to display a parade of screaming faces, all of which are unrecognizable. A successful DC 10 Intelligence (Investigation) check detects that the faces all share common facial features, complexions, and hair color to the Amber family if the party has met more than one of the Ambers so far.

On a failed Charisma saving throw, not only does the *crystal ball's* gazer lose a spell slot and experience the vision described above, but also suffers a curse: any divination magic they now cast always fails, providing either inconclusive or incorrect responses. The DM should feed the player wrong information, telling her that magic auras exist where they don't when using *detect magic* for example, or giving the incorrect properties of a magical item when using *identify*. Each time the caster uses a divination spell, they can attempt a DC 11 Intelligence (Arcana) check to determine something is wrong with their spellcasting. A *remove curse* spell restores the caster's ability to work divination spells. Note that a *remove curse* has no effect of Isabel's current affliction which stems from a much stronger curse.

Treasure. A jewelry box on the room's dressing table contains six pieces of jewelry worth 3d6 × 100 gp each and a *potion of mind reading*.

AREA 43 – STATUE

A marble statue depicting a matronly, laughing woman dressed in courtly finery rests in a semi-circular alcove at the intersection of two hallways. She appears to be laughing in the direction of the long east-west corridor, as if something there amused her.

This statue is ordinary marble with not unusual properties—unless the DM decides otherwise!

AREA 44 – PRIVATE DINING

A small dining room resides in this section of the castle. A long table runs north-south near the eastern wall, and a pair of smaller, circular tables reside in the western half of the room, all of which are surrounded by high-backed chairs.

China and silverware are arranged in front of each chair, and vases containing bouquets of white roses are placed tastefully about the room.

This small dining area allowed the Ambers to eat in privacy and in less formal conditions than the dining hall downstairs during the days before the Curse. Although seldom used now, the servants still keep it clean and refresh the flowers daily.

Anyone examining the roses and succeeding on a DC 15 Intelligence (Nature) check notes that they are of an unfamiliar type. If a creature handles the roses without thick gloves or similar protection, they must succeed on a DC 12 Dexterity saving throw or suffer 1 point of piercing damage as a rose's stem seems to almost twist in their hand and stick them with its thorns. The rose bloom takes on a pinkish hue soon after pricking the creature, a subtle hint at the danger the vampire rose bushes in the Indoor Forest (chapter 6) hold for intruders.

AREA 45 – LOUNGE

Several overstuffed chairs are arranged about the room with low tables positioned close by. The tables hold drinking goblets, small enameled tins, and empty trays. On one table is a pipe rack bearing a trio of briarwood pipes.

In better days, this room was a private lounge for the Ambers. It is seldom used today.

The contents of the room are mostly ordinary. The tins contain pipeweed with a rice aroma. Unfortunately, the tobacco is more dangerous than normal.

Development. If the pipeweed is set alight, it produces a toxic cloud of smoke that immediately fills a 10-foot-radius area around it. All creatures in this cloud must make a DC 13 Constitution saving throw, taking 11 (2d10) poison damage on a failed saving throw, or half as much damage on a successful one. The cloud lingers for 1 minute unless dispersed by strong winds or *dispel magic*. Creatures who have made a saving throw once against the cloud's effects are no longer affected by that cloud. There is enough pipeweed to be set alight and create this toxic cloud five times. If the tobacco ever becomes wet, however, it loses all its poisonous properties.

CHAPTER FIVE

The Indoor Forest

Here a huge octagon-shaped building with seven domes has been turned into an Indoor Forest. The seven domes are made of thick panes of clear glass that let sunlight filter into the garden forest. The domes are nearly 100 feet high. Many trees of various types—oak, beech, pine, rowan, ash, and maple—some reaching a height of 80 feet, are planted in the garden. Numerous flowers, grasses, and bushes have also been planted. A stream meanders through the forest, widening into a fountain-pool in the middle of the garden. The northwest section of the forest slopes upward to form a 20-foot-high hill.

There are no rooms in the Indoor Forest; there are, however, a number of encounter areas. The encounter areas are designed primarily for use when the party is on the path. It is possible, however, to stumble into an encounter area while off the path. The area where the encounter could take place is marked on the map.

GENERAL FEATURES

Path. A 10-foot-wide path wanders through the garden. The path was designed as a kind of scenic tour by the Amber family. The plant growth here is so thick that characters will only be able to see into an area 10 feet wide on either side of the path. Beyond this area, the forest grows too thickly for anything to be seen clearly. The most that can be noted are vague movements, swaying branches, etc.

Movement while on the path is normal, while movement off the path is through difficult terrain due to the thickness of the brush and trees. Furthermore, when out of sight of the path, the party must succeed on a DC 11 Wisdom (Survival) check or become lost. If the party becomes lost, roll 1d8 to determine in which direction they travel (1 = north, 2 = northeast, 3 = east, 4 = southeast, 5 = south, 6 = southwest, 7 = west, 8 = northwest).

Pit Traps. To further discourage off-path movement, the Amber family has constructed a number of pit traps with sharpened stakes at the bottom. Noticing a pit trap re-

quires a successful DC 15 Wisdom (Perception) check. If the trap is undetected, the first person crossing the pit must succeed on a DC 12 Dexterity saving throw or fall into the pit, suffering 3 (1d6) bludgeoning damage from the fall, plus 3 (1d6) piercing damage from the spikes.

Thorns. They also have planted a number of near-impenetrable barriers of thorn bushes. The thorn barrier can be crossed by inflicting 40 points of slashing damage to a section (AC 9), but anyone hacking away at the barrier takes 4 (1d8) piercing damage from the sharp thorns during the first turn they are engaged in cutting through the obstacle.

Stream. Crossing the stream anywhere other than on the bridge takes 10 minutes and requires a successful DC 10 Strength (Athletics) or Dexterity (Acrobatics) check to avoid slipping and getting drenched.

Ceiling and Windows. Note there is no Gray Mist overhead here, so the forest is sunlit and other light sources are unnecessary. It is possible to climb to the roof with a successful DC 20 Strength (Athletics) check. If failed, however, the climber slips and falls, suffering 14 (4d6) bludgeoning damage. The ceiling windows are in the center of the roof and only accessible via *spider climb* or similar magics that allow a creature to walk on ceiling surfaces, fly, or levitate. Each window is AC 15, has 50 hit points, and is immune to poison and psychic damage. Getting onto the roof doesn't allow the party to escape the Gray Mist but might open up new avenues of exploring the rest of the Château.

WANDERING MONSTERS

A special wandering monster encounter table for the Indoor Forest is given below. When the party is on the path, the chance to experience a wandering monster is normal (a 1 in 6 chance every 30 minutes). When the party is off the path, the possibility of a wandering monster being encountered increases to a 2 in 6 chance every 30 minutes. As in the rest of the Castle, it is sug-

gested that no wandering monster be encountered more than once until they have all been encountered. If one is rolled up a second time, the DM should choose another that has not been encountered yet.

INDOOR FOREST

D10 Encounter

- | | |
|----|--|
| 1 | 1d4 brown bears |
| 2 | 1d6 centaurs |
| 3 | 1d3 blood hawks |
| 4 | Isidora Amber (Isodore D'Amberville; see appendix B) |
| 5 | 1d4 rhagodessae (see appendix A) |
| 6 | 2d6 robber flies (see appendix A) |
| 7 | 1d2 giant poisonous snakes |
| 8 | 1d4 giant weasels |
| 9 | 1d6 werewolves |
| 10 | 1d2 owlbears |

AREA 46 – THE FOREST OF DOOM

The path runs southeast-northwest here, continuing along in a series of S-shaped curves that make it difficult to see very far down its length. The trees beside this section of the path are larger than any trees you have seen thus far. While not much taller than the surrounding trees, their boles are thick with age and gnarled by time. Their branches extend across the path above it, creating a natural and gloomy tunnel.

Six of the trees along this section of the path are actually **killer trees** (see appendix A). The trees will wait to attack until as many of the party members as possible are within tentacle reach. There are three killer trees on either side of the path.

Another 12 **killer trees** (see appendix A) are inside the encounter area to the west, but beyond reach from the path. Should the party wander off the path, the DM should see that they encounter at least a few of these.

AREA 47 – SHADOW PARANOIA

There is sudden movement near the edge of the pathway. Branches rustle on either side of the trail and the underbrush rattles as if something moves through it. Among the greenery, deeper into the forest, a number of grotesque shadowy forms are faintly visible.

The shadowy forms always remain just out of clear sight of the party, offering just the briefest glimpse of them. Anyone succeeding on a DC 16 Wisdom (Perception)

check catches sight of antlers, claws, teeth-filled mouths, angled legs ending in sharp-edged cloven hooves, and other threatening images. The shadows follow the party from the cover of the forest on either side of the path if the PCs continue down the trail. If the party leaves the path to engage the shadows, the forms slip deeper into the woods, possibly leading their pursuers into pit traps or other dangerous encounters.

The forms are only illusions created by the Amber family's magic. The rustling is a product of mechanical manipulation, and a successful DC 14 Wisdom (Perception) check uncovers a system of pulleys and ropes that shake the branches when tripped. This encounter is designed to keep the party guessing, and to make sure they can never be certain which dangers are real and which are not real.

AREA 48 – THE MAIDEN AND THE UNICORN

An amber-skinned woman with long golden hair lies sleeping in the middle of the path here. A white horse with an ivory horn protruding from its brow is sleeping beside her. The woman is wearing a dress the color of yellow daffodils. Her head rests on a rolled-up saffron-colored cloak. One arm is draped around a small wooden chest.

The woman is actually Chrysanta, an **adult gold dragon** in human form who's under a magical effect. Chrysanta has been ensorcelled by the Ambers with a variation of the *feblemind* spell. Her intellect and memory have been severely damaged, and she possesses the mind of a four-year-old child. Her ally and companion is Berwyn, a **unicorn** who is highly protective of the enchanted dragon.

Developments. Unless the party approaches the sleeping duo stealthily, Berwyn awakens and puts himself between the party and Chrysanta, who soon awakens and looks fearfully at the party from behind the unicorn. Berwyn either speaks or uses his telepathy to communicate with the party, seeking to know who they are.

A friendly and polite party can get Berwyn's story from the unicorn. He explains that he was captured by Isidora Amber some years ago and placed under a *geas* spell that keeps him confined to the Indoor Forest. The Gray Mists that encircle the Château confound his ability to teleport and he will sicken and die if he goes outside the Indoor Forest. He discovered Chrysanta some time ago (it is hard to keep track of time in the Château, Berwyn explains) wandering in the forest, confused and fearful. Berwyn's attempts to read Chrysanta's mind have been unsuccessful,

her thoughts scrambled by the *feblemind* spell and the unicorn has no idea of her true identity.

Berwyn can warn the party that the woods beyond the path are littered with traps, so they should be careful if they step off it. He also informs the PCs that he senses something peculiar about the fountain at the center of the Indoor Forest and never drinks from there. He doesn't know what's to blame for his premonition, but he heeds his instincts. Berwyn also explains that many of the flowers are dangerous and he's found small animals dead and desiccated as if their lives have been drained among the roses and grassy meadows in the woods.

The unicorn knows little about the Ambers other than most of them are mad—but powerful—wizards, and that there are all manner of rivalries among them. For example, he's managed to learn that Isidora captured him and magically imprisoned him in the Indoor Forest because of a wager between her and Mary Helen. That is the sort of petty evil the Ambers practice without a second thought.

Chrysanta remains silent unless a PC questions her directly and succeeds on a DC 20 Charisma (Persuasion) check to get her to respond. On a successful check, Chrysanta answers questions in single-syllable replies in a quiet, almost imperceptible whisper. She clutches her wooden chest tightly to herself and won't let anyone look inside it regardless of successful skill checks. She has no memory of her life outside of the Indoor Forest and will not willingly leave the company of Berwyn.

Chrysanta remains in her human form, unaware she is actually a gold dragon. However, certain actions will cause her to immediately and unconsciously transform into her natural body. If she or Berwyn is attacked, she assumes her dragon shape, as she will if anyone tries to take her chest away from her. If Chrysanta transforms into her dragon self, she immediately attacks the offending party or parties with a vengeance, inflicting as much damage as possible. She remains in dragon form until the party manages to escape her sight, possibly by fleeing into the woods. Note that Chrysanta only uses her Weakening Breath breath weapon in the flammable forest.

Although Berwyn would like for Chrysanta to go with the party in hopes that she finds a way to escape the Château, the transformed gold dragon refuses to leave the unicorn's side regardless of persuasive arguments. If she is somehow charmed or otherwise magically coerced into accompanying the party without the unicorn's knowledge, Chrysanta accompanies them quietly until they attempt to leave the Indoor Forest. At that point, the dragon transforms into her natural shape and fights to remain inside the forest. She flees back to seek out Berwyn as soon as possible.

Treasure. Chrysanta's wooden chest contains all that remains of her hoard: 4,000 gp.

AREA 49 – BILLY GOAT'S WOE

A 10-foot-wide and 60-foot-long wooden bridge spans a meandering stream. On the far side of the bridge the path continues, eventually turning out of sight among the forest trees. On the eastern side of the bridge, a humanoid figure with the head and horns of a billy goat speaks to something unseen beneath the bridge.

A successful DC 12 Wisdom (Perception) check allows a creature to overhear the strange goat-creature's conversation. It says in Common, "Please don't eat me, Mr. Troll. My brothers, who are right behind me, are much bigger and fatter than I am." A deep gruff voice from beneath the bridge answers, "All right, you may pass. I'll wait for your brothers." Regardless of whether the Wisdom (Perception) check succeeds or fails, the billy goat then crosses the



bridge to the west and disappears down the path. It does not heed any attempts by the party to communicate and any attacks or spells fail to affect it. The billy goat creature is actually an illusion created by the Ambers that reenacts a fairy tale from their home world.

Not surprisingly, a **troll** lives under the bridge. Like some of the other occupants of the Indoor Forest, the troll is under a magical enchantment and forced to play its part in the endlessly replaying illusion of the “Three Billy Goats Gruff” tale. It speaks both Common and Giant. Unless it can somehow be tricked, it will attack the party if they venture within the area of this encounter, mistaking the party for the billy goat’s older brothers. Attempting to convince the troll that there are yet even bigger and fatter brothers coming behind the party is a contest between a PC’s Charisma (Deception) skill and the troll’s Wisdom. The troll has advantage on its Wisdom check, however. It is hungry and impatient, and more likely to eat the meal in front of it rather than await a forthcoming entrée.

Awarding Experience. If the PCs get past the troll through deceit or other means not involving combat, they should be awarded XP as if they defeated it in battle.

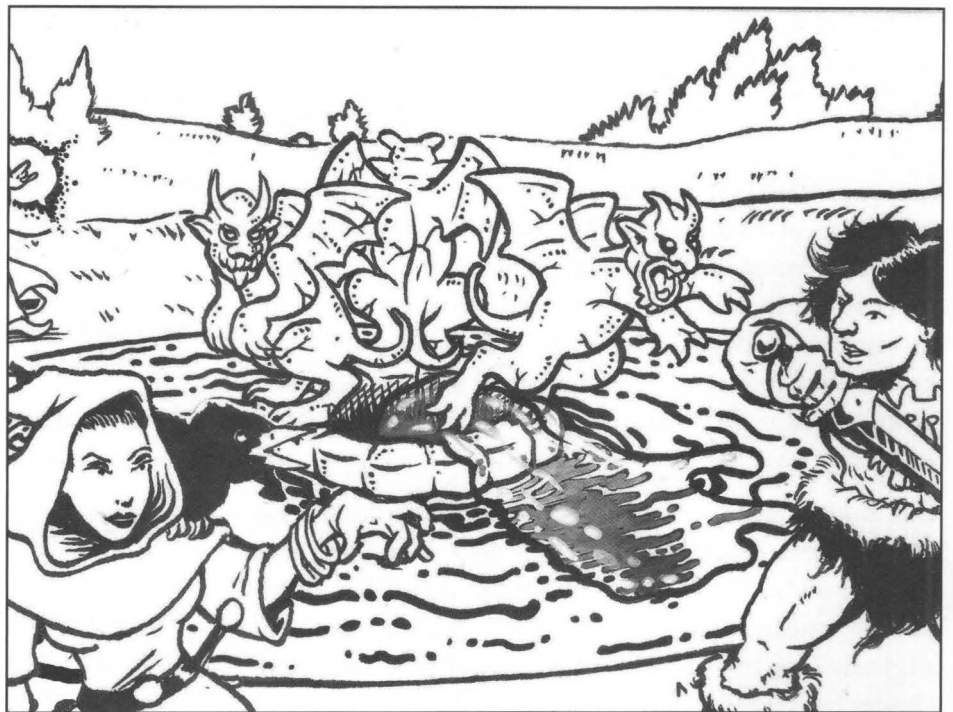
AREA 50 – A CROCK OF CROCS

A 10-foot-wide meandering stream flows through the forest. Its waters are amber-colored, and the bottom cannot be seen except right near the stream’s shallow banks.

The Indoor Forest’s river is filled with crocodiles who lurk unseen beneath its amber waters. If the party passes within 10 feet of either bank (while off the path) or tries to cross the river (except by the bridge), the party will encounter 1d8 **crocodiles**.

AREA 51 – FOUNTAIN OF DEATH

In the center of the indoor forest is a circular pool of water. The pool appears 4 feet deep, its bottom littered with dead leaves, mud, and a handful of copper pieces. The pool is fed by a stream which wanders through the forest. In the middle of the pool is a stone fountain. The fountain is shaped like three interlinked gargoyles poised back-to-back. Water sprays from each of the gargoyles’ mouths to patter into the pool below.



Embedded in the base of the trio of statues, the lid of a metal chest is visible. A stout padlock secures the lid.

The gargoyles are only stone statues. The real danger lies hidden. The pool is the lair of a **giant amoeba** (see appendix A). The giant amoeba covers the entire bottom of the pool and is hidden beneath mud, water-logged leaves, and copper pieces thrown into the waters for “good luck.” It attacks anyone entering its waters or attempting to reach the gargoyle fountain.

Development. If any character throws a coin or other treasure into the pool, they will have advantage on all attack rolls against the giant amoeba and roll twice for damage, taking the better result.

Treasure. The chest is locked but not trapped. A successful DC 15 Dexterity check with thieves’ tools unlocks the padlock. Inside the chest are 3,000 gp plus a large ornate silver key worth 500 gp, which can be used to open the silver gate to Averoigne to the Dungeon (see chapter 8, area 112). In addition, there are 27 cp in the pool.

AREA 52 – KING MIDAS’ ACORNS

The trees on both sides of the curving path are mainly oak trees along this stretch of the trail. A half-dozen amber-colored squirrels are visible darting about in the trees above, collecting acorns. When a squirrel touches an acorn, the acorn appears to turn into gold. The squirrel then gathers up the golden acorn and carries it to a nearby hole in the trunk of a large gnarled tree.

The six **King Midas squirrels** (see appendix A) are magical. They can only live by eating golden acorns and have the ability to transform only acorns into gold by their touch. Unfortunately, the squirrels can also only live in the Indoor Forest and will die if taken out of their home.

Developments. The squirrels' lair is located 30 feet up a large oak tree, requiring a DC 10 Strength (Athletics) check to climb up to the hole. The magical squirrels will defend their hard-earned cache of food from anyone climbing the tree or pillaging their hoard.

Any attack on the King Midas squirrels will, however, automatically trigger a counter-attack by the Wild Hunt from area 53. Consult that area's description for the Wild Hunt's response.

Treasure. Inside the squirrels' lair are 400 gold acorns worth 5 gp each.

AREA 53 – THE WILD HUNT

DM Note: This encounter has two descriptions. The first is to be used if the party climbs the hill in the northwest corner of the Indoor Forest. The second is to be read if the characters attack the King Midas squirrels in area 52.

A hill rises in the northwest corner of the weird indoor forest, climbing steeply for 20 feet before leveling off. Trees cover the mound and the sound of flowing and falling water is heard through the trees.

The hill covers the Hunting Lodge of Andrew David Amber. It may be possible to gain entry to the hidden subterranean stronghold. The Hunting Lodge and how to access it are described in appendix D.

Anyone following the river to its northwestern extent sees a curious sight: a solid wall from which the amber-colored river appears to flow. If the wall is touched, it proves to be intangible and the hand or object touching the stone surface passes through it as if it were vapor. Walking entirely through the wall transports the person or object doing so immediately to the river's farthest southeastern point, where the river vanishes into the wall there before exiting once more at this point, creating an endless circuit.

DM Note: Read the following if the characters attack the King Midas squirrels.

The hillside suddenly cracks open and a number of mounted creatures begin to ride out. Wolf-headed humanoids are visible riding on the backs of giant black wolves. Cat-like creatures dressed in leather armor are astride massive tigers with

teeth like sword blades. At the rear of the pack is a tremendous humanoid figure with the head of a black goat and a body covered in dark, shaggy fur. Its eyes glow a burning red and it rides upon a giant elk.

This is the "Wild Hunt" that patrols the Indoor Forest. Small animals will alert the Hunt when intruders approach the lair. The animal-like riders are two **lupins** and two **rakasta** (see appendix A for both). The lupins are riding **dire wolves** and attack opponents first with their lances before drawing their swords. The two rakasta are clad in leather armor (AC 14) and riding **saber-toothed tigers**.

The lupins and rakasta are led by **Andrew David Amber** (André-David D'Amberville; see appendix B). Andrew David has been magically altered so that he now has the head of a large black goat and his body is covered with black, shaggy hair. His eyes glow red and though he has hands, instead of human feet he has goat hooves. Andrew David rides a **giant elk**. When he first attacks, he makes a mounted lance charge, and then engages in melee with his +2 *mace*.

Andrew David designed the Indoor Forest and he patrols it regularly with the Wild Hunt. He is the brother of Isidora.

Development. The hillside closes once the Wild Hunt emerges and does not open again unless Andrew David desires it. It might be possible for the party to gain entrance to the Hunting Lodge beneath the hill. See appendix D for more information on this matter.

AREA 54 – WILDERNESS GATHERING

A strange feeling hangs over this turning stretch of pathway, as if some ominous presence is hidden in the foliage or in the trees overhead.

A successful DC 12 Wisdom (Perception) check catches movement among the trees on either side of the path. Anyone succeeding on this check also notices that all the plants in this area seem to have faces which turn and follow the party's every move.

This is another encounter designed to keep the party alert and guessing. The flowers offer no danger to the PCs aside from instilling paranoia. The faces on the flowers and trees are actually another manifestation of the variant *arcane eye* spell cast by members of the Amber family. The flowers do not react to any attempt to communicate with or even damage the plants.



SBA

AREA 55 – FLOWERS OF EVIL

The trees around the sweeping curve are sparser than usual and the area between the trees is filled with tall grass and giant flowers. There are two types of flowers; some look like amber-colored water lilies, and others look like white roses. The water lily buds are closed, while the rose buds are open.

The grass and flowers of this area work together against the unwary. The golden water lilies are actually 20 **amber lotus flowers** (see appendix A). Any individual rendered unconscious from their attack has a 50% chance of falling off the path, ending up in the grab grass (see sidebar) at either side of the path.

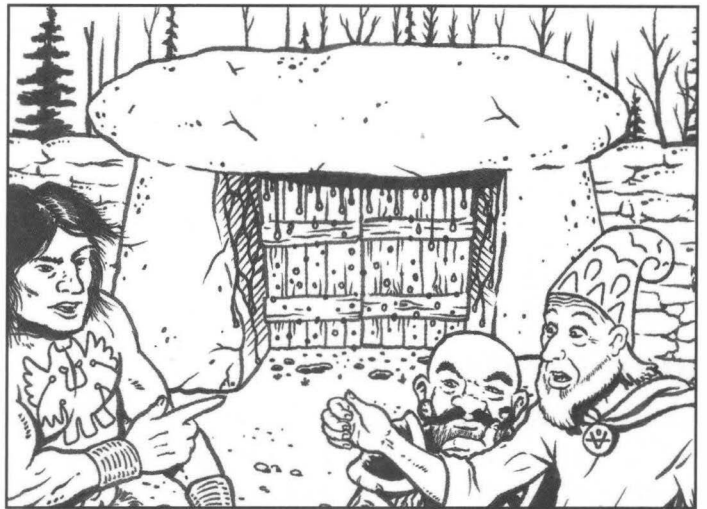
The white roses are actually 12 **vampire rose bushes** (see appendix A). They will attack any who wander off the path, wrapping a stalk around a victim's neck after he or she is securely held by the grab grass.

NEW WILDERNESS HAZARD: GRAB GRASS

Grab grass looks like ordinary tall grass growing between 3 and 5 feet in height. Despite its mundane appearance, grab grass is animated and will attempt to hold any individual that moves into or through it. It grows in 5-foot-square patches and many patches of grab grass can be encountered in one location.

When a creature comes into direct contact with a patch of grab grass for the first time on a turn, it must succeed on a DC 11 Dexterity saving throw or be restrained. A patch of grab grass can only restrain one Medium or smaller creature at a time, but multiple patches of grab grass can restrain larger creatures by working in concert. Two patches of grab grass can restrain a Large creature, four patches can restrain a Huge creature, and eight patches can restrain a Gargantuan creature. A restrained creature can use its action to try to escape, doing so with a successful DC 11 Strength (Athletics) or Dexterity (Acrobatics) check.

Each 5-foot patch of grab grass has blindsight out to a range of 10 feet; AC 10; 10 hit points; immunity to bludgeoning, piercing, and psychic damage; and vulnerability to fire damage. If a creature is restrained by a patch of grab grass that suffers fire damage, the fire damage total is divided equally between the grab grass and the restrained creature.



AREA 56 – BLOOD-STAINED ARCH

The garden path ends in a 10-foot-wide door in the eastern wall. Three massive stones form an archway over the path, in front of the door. The only apparent way to get to the door is by passing beneath the dolmen arch. A steady patter of blood drips from the underside of the arch and it looks extremely difficult to pass beneath it without becoming blood-spattered.

There is, indeed, no other way to reach the door except by passing under the arch. The dolmen arch is a legendary artifact of the Amber family. The blood which drips from the arch is in atonement for all the bloody crimes committed by the Ambers.

Every individual who passes beneath the arch must make a DC 15 Charisma saving throw. If they make their saves, nothing happens. If they do not make their saves, they gain temporary luck. Individuals who fail their saves have advantage on all attack rolls and saving throws for the duration of their time spent in the throne room (area 67, chapter 7). In addition, each individual gains a bonus equal to the roll of 1d4 to all damage rolls and to their AC. This roll is made upon entry into area 67 and the same result is used for both damage and AC modifier.

The Chapel

AREA 57 – MAIN CHAPEL

This large building is the mansion's chapel. Brightly colored stained-glass windows are inset into the walls. The pews are made of intricately carved oak and have plush velvet cushions. The floor is marble paving stones, buffed to a high shine. The entire space seems strangely garish and lewdly decorated for a religious house. Lined up along the south, east, and west walls are 24 marble statues. The statues, while carved wearing saintly gowns, actually seem to mock saintliness. The sarcastic, leering faces of the statues all bear distinctive looks, suggesting they are all of the same lineage.

The statues actually are the enchanted bodies of famous (or infamous) members of the Amber family. They periodically come to life.

Development. Every statue has a 1 in 6 chance of coming to life when a creature passes within 10 feet of it. A statue that comes to life attempts to touch the creature, making a touch attack at +4 to hit. If the statue successfully touches a creature, the victim must succeed on a DC 13 Wisdom saving throw or be subject to the statue's magic ability. The DM should roll 1d6 on the chart below to determine the result:

1. **Bless:** The touched creature gains a permanent +1 modifier to all saving throws, attack rolls, and damage rolls.

2. **Curse:** Roll 1d4: (1) The target shrinks 3 feet in height if it is a Medium creature that is not a dwarf. Small creatures and dwarves lose 1 ½ feet in height; (2) the creature grows a long heavy tail which reduces their movement by 10 feet and imparts disadvantage on all Acrobatics checks and Dexterity saving throws; (3) the creature changes alignment to one randomly decided or chosen by the DM; (4) the creature permanently loses 1 point from a randomly chosen ability score.
3. **Turn to Stone:** The creature is instantly petrified. The petrification lasts until the creature is freed by a *greater restoration* spell or similar magic.
4. **Bestowal of Magic Gift:** The DM randomly rolls on Magic Item Table B on p. 144 of the *Dungeon Master's Guide*.
5. **Ability Increase:** A randomly chosen ability score is increased by 1. This increase cannot raise an ability above 20 and the DM should reroll the affected ability score if need be.
6. **Disease:** The target is infected with a random disease. Roll 1d3: (1) cackle fever; (2) sewer plague; (3) sight rot. See the *Dungeon Master's Guide* pp. 256-257 for more details.

Each statue has AC 14, 36 hit points, immunity to poison





and psychic damage, and a walking speed of 40 feet. One statue can affect one victim only. Once a victim has been affected, the statue ceases moving. Any statue reduced to 0 hit points will stop moving.

Underneath the altar at the front of the Chapel is a trapdoor leading to an underground passage to area 105 in the Dungeon (chapter 8). If the party has not already adventured in the East Wing (chapter 7), the DM is advised to ignore the trapdoor until the party has explored that section of the mansion. The DM should make sure, however, that the party eventually finds one of the two entrances to the Dungeon (the other is in area 75 in chapter 7). The party must venture into the Dungeon to successfully escape the Gray Mist.

AREA 58 – BURIED ALIVE!

A creature succeeding on a DC 12 Wisdom (Perception) check hears the following upon coming within 10 feet of this area:

A muffled, forlorn howling and a faint scratching sound seem to be coming from somewhere beneath the chapel paving stones to the west.

The paving stones can be removed by two creatures acting in concert or by a single individual succeeding on a DC 12 Strength check. Pulling up the stones discovers a narrow, shallow crypt beneath the floor. Inside is a woman dressed in a new but dirty white dress with a frantic look on her face.

The woman is **Madeline Amber** (Magdalène D'Amberville; see appendix B). She fell into a cataleptic trance, a condition that resembles death, and was buried by her eccentric brother Charles Amber who thought she was dead. She is now frantically trying to dig her way out of the crypt. If the party rescues her, she will be grateful enough to aid them (only while they are in the Chapel). Unfortunately, she will attack her brother Charles on sight should the party encounter him in the Chapel library (area 63).



AREA 59A-59F – MONASTIC CELLS

A sparse room containing plain wooden slabs that serve as beds is found here. The smell of rotting flesh and old death permeates the air. Sitting on each of the three slabs is a cowed figure dressed in rough-spun amber robes.

Each of these cells is identical and contains three **zombies**. They immediately attack intruders.

Development. As soon as the zombies in one of the cells attack the party, the other zombies in the adjacent remaining cells come shambling out to join the combat.

AREA 60 – CONSULTATION ROOM

Ten chairs are arranged in a semi-circle around a desk and chair in this otherwise empty and unadorned room. Seated in each of the chairs is a skeletal figure dressed in cowed amber monk's robes.

The figures in the chairs around the desk are 10 **skeletons**, but the figure behind the desk is a **bone golem** (see appendix A). The skeletons and the bone golem attack intruders

on sight. The bone golem cannot be easily distinguished from a skeleton until it attacks because its extra arms are hidden by the robe and desk.

Treasure. Hanging around the neck of the bone golem is a large, ornate silver key worth 500 gp, which can be used to open the silver gate to Averoine in the Dungeon (see chapter 8, area 112).

AREA 61 – BEDROOM

This room looks like a bedchamber for a priest, albeit a lavishly furnished one. A soft bed covered with plump pillows and plush bedclothes stands atop a soft, amber-colored carpet. A richly carved wardrobe stands open in the corner, displaying a number of black silk robes and red satin vestments. Aside from the furnishing, the room appears to be empty.

This room is the bedchamber of Simon Amber, who is currently at prayer in area 65. The furnishings are well-made and the clothing wonderfully tailored, but they have little value to the adventurers in their current situation.

AREA 62 – RELIQUARY STORAGE

This room contains a number of mundane ecclesiastical supplies piled on shelves about the place. Cakes of incense, pewter censers, altar clothes, brass candlesticks, and similar objects are visible about the room.

A successful DC 10 Wisdom (Perception) check (or a character simply stating they're examining the ceiling) notices four holes in the ceiling. Each hole is 1 foot in diameter and stretches 6 feet into the ceiling.

Hole #1 ends in a killer bee hive with six **killer bees**, four **killer bee soldiers**, and a **killer bee queen** (see appendix A for all three types).

Hole #2 ends in a sack that is filled with 1,000 gp.

Hole #3 ends in a large bladder filled with water.

Hole #4 ends in the nest of a **cockatrice**.

Reaching up into a hole with a hand will do nothing since the end of the hole cannot be reached. Poking a pole or spear up the holes will stir up the killer bees, break open the sack of gold pieces, burst the water-filled bladder, or knock down the cockatrice's nest (unless the party, in the DM's opinion, is extremely careful). The falling water and falling coins are harmless. The killer bees and the cockatrice will attack.

The ecclesiastical supplies are worthless and possess no special abilities.



AREA 63 – CHAPEL LIBRARY

DM Note: Unless the party approaches this door quietly, succeeding on a DC 15 Dexterity (Stealth) check, Charles Amber hears them coming. As they reach the portal, they hear a voice softly call: “Please be quiet. I can’t stand loud noises!” from behind the door. If Madeline Amber (see area 58) is with the party, her face transforms into a rictus of hate and she charges into the room to attack her brother.

A 30-foot-square room with book-filled shelves lining its walls is found here. Three doors are set into the walls between the bookcases, exiting the room to the north, south, and west. Standing bookshelves run down the center of the chamber, each bearing musty tomes of incredible age. A pallid-faced, thin man with a widow’s peak of dark hair and dressed in silk clothing sits at a table, a book in front of him. His hands are covered with amber silk gloves. A single candle burns on the table and the room is wrapped in gloom.

The man is **Charles Amber** (Charles D’Amberville; see

appendix B). Charles lives in the library. Charles is extremely sensitive to all sensations and cannot stand noises above a whisper, lighting brighter than shadows, any but the blandest tastes, normal smells, or to be touched by anything other than the sheerest silk clothing. He believes that he has gone mad, as have so many other Ambers, because he swears he can hear his dead sister crying out to him from her grave.

Charles is not insane. His sister is not dead, and she really is calling on him to release her from her premature burial. If the party rescued Madeline, she will attack her brother as soon as she hears his voice (assuming she is still with the party, of course), as noted above.

Assuming his sister isn’t with the party, Charles is reserved and distracted, but not unfriendly towards the party so long as they respect his physical and psychological condition. He can tell them a little about the Amber family, the Curse that plagues them, and his mistrust of his cousin Simon, who seems to be succumbing to the dark urges

that affect the Ambers. As Simon, is a priest, that is hardly becoming of a man of faith.

Developments. After some brief conversation with Charles, if the party ignored Madeline, they will hear a distant cracking boom and shortly she will burst into the room. Her hair will be disheveled, her grave clothes tattered, her fingernails broken, and her hands bloodied from the effort to dig herself out. Madeline has gone completely insane and will first attack her brother and then anyone else nearby. The two battle and Madeline eventually triumphs if not stopped, as Charles cannot commit himself entirely to defeating his sister and unconsciously seeks the release of death from both the Amber Curse and his own affliction.

If the party defeats Madeline and saves Charles, the man is wracked with guilt, blaming himself for entombing his sister alive and driving her mad. He will not leave the Chapel area of the Château and sets about re-burying his sister. If the party returns to the Chapel at a later time, they discover Charles has taken his own life and lies sprawled atop his sister's crypt.

Should Madeline slay her brother, she immediately attacks the party in her madness, leaving them little choice but to defend themselves from her insane rage. She fights to the death or until otherwise incapacitated or restrained. A *greater restoration* spell or similar magic removes her insanity and she returns to her senses. If she has slain her brother, she is remorseful of her actions and wishes to remain in the Chapel area to properly inter him. She has much to atone for and will not accompany the party further into the Castle. She will give them her shield (see "Treasure" below) as a gift of thanks and sincerely hopes they find a means to end the Curse of Stephen.

Treasure. Under the table Charles sit at, covered by an old tablecloth, is a wooden chest. It contains Madeline's old war +1 *shield*, 10,000 cp, and 5,000 gp. The books in the library are mostly religious treatises, histories, reference works, and similar texts. Many are written in French and unreadable without translation magics. They are old and in poor shape, and further fall about into worthless paper and leather scraps if carried out of the library.

AREA 64 – VESTRY

Beyond the door is a mostly empty room. A number of apparently empty clerical robes are dancing a bizarre, repetitive dance around a circle painted in the middle of the floor in amber-colored paint.

The robes are empty robes that have been magically animated. The dance was once part of some obscure Amber family ritual. The meaning has long since been lost, but it amuses the Ambers to let the robes dance on. A *dispel magic* spell or destroying a robe stops it from dancing but has no further effect... that the party can see. If the DM desires there to be other consequences, they should indulge in this whim.

AREA 65 – SANCTUM SANCTORUM

DM Note: The secret doors leading to this room are concealed by sections of wooden wall that pivot on a central point. Detecting their presence requires a successful DC 13 Wisdom (Perception) check. Once found, they open simply by pushing on either edge of the door.

This concealed room measures 40 feet wide and 30 feet deep. A golden altar stands against the northern wall, its surface gleaming in the light of the two thick candles that rest atop it. A golden, T-shaped icon or symbol stands atop the altar. A broom rests in one corner of the room. Kneeling in prayer before the altar is a dark-haired man dressed in gilded plate armor and amber-colored robes. A similar T-shaped object hangs from his neck, one made of amber. A staff is laid before him.

The man is **Simon Amber** (Simon D'Amberville; see appendix B), a former priest who has turned to darker religion in madness.

Developments. As soon as one or more of the party enters this room, Simon ceases his prayers and turns to the new arrival(s), asking simply "May I help you?" Despite his words, he has no intention of helping the party. He is thoroughly corrupt and evil. Simon will not attack the party at first, but will wait until he gains some advantage, such as surprise or the party's trust, and then attack. He is cunning and sneaky. He prefers to catch the party off guard. He will smile falsely and act the part of a benefactor until he lulls the party's suspicions, then he will attack.

The meaning of the T-shaped icons around Simon's neck and atop the altar are likely meaningless to the party. However, if the players ask for specific descriptions of them, the DM should reveal they are indeed T-shaped, but with the crossbar towards the bottom of the T instead of the top: a hint that Simon serves the darkness rather than the light.

Treasure. The broom in the corner is actually a *broom of flying*, a gift to Simon from one of the fell powers he now serves. The altar and icon are gold-plated rather than gold,

but the gold leaf is worth 2,000 gp. It takes two hours to collect the thin gold.

AREA 66 – CHOIR LOFT

Most of the choir loft is filled with statues whose mouths are gaping open. The statues do not have a resemblance to the statues that line the chapel below. Along the south wall is the keyboard to an organ. Despite its presence, no organ pipes are visible here.

The 88 statues are victims of the Amber family. The statues were once normal humans with singing ability. The Ambers turned the singers to stone and then magically animated the statues. When one of the keys on the keyboard is pressed down one of the statues will sing one note. The Ambers can thus play entire songs using the stone choir. Except for the choir and keyboard the room is empty.

CHAPTER SEVEN

East Wing

AREA 67 – THE THRONE ROOM

The walls of this room are covered with mosaics depicting courtly scenes. The floor is polished marble. Two thrones sit atop a raised dais. At the east end of the room a red velvet carpet runs from the double doors to the thrones. A skeletal figure sits on each throne. The skeletons are dressed in rotting velvet. One skeleton holds a jeweled mace. Twenty more skeletons stand on guard, 10 each along the north and south walls. The skeletons wear rusted armor and carry halberds with rusted blades. Another dozen skeletons, wearing decayed court dress, stand in front of the thrones. A balcony lies 20 feet overhead, running halfway across the north and south walls and along the entire length of the eastern wall. More skeletons are visible leaning on the balcony's railing as if watching the proceedings below.

These skeletons are all that remains of Henry Amber's coronation. The skeletons' bones were fused by the devastation so that they stand in rigid poses: a courtier bowing, a lady leaning sideways to gossip, and so on.

The devastation resulted from the Curse of Prince Stephen Amber. The prince was murdered by his brother Henry and Stephen's wife, Princess **Catherine Amber** (Catharine D'Amberville; see appendix B), or so they thought. When the culprits were sure that Prince Stephen was dead and were ready to usurp his rightful place with the help of the Princes of Glantri, they held this coronation; then the devastation struck.

Princess Catherine, a powerful wizard, was warned by a premonition seconds before the catastrophe occurred. She managed to save herself by *magic jarring* into her throne. Since nothing survived the devastation, she has been stranded in the throne ever since. Princess Catherine is both evil and hopelessly insane due to her disembodied ordeal.

Development. Princess Catherine will attempt to take possession of any one individual who enters the room (roll randomly to determine which character). There is only

a 50% chance in the first round she takes possession of a body that it can be effectively controlled, because she has been without a physical form for so long. Each round thereafter, the chance to control the body increases by 10% until either the body is under control or Catherine's soul is destroyed. Once a body is controlled, Catherine can use the body to cast the spells she knows and to attack.

Treasure. Henry's skeleton on the throne holds in its bony hand a jeweled mace/scepter (2,000 gp).

There is a secret compartment in the back of the throne, noticeable with a successful DC 13 Wisdom (Perception) check. The compartment is protected by a poison needle trap. A successful DC 20 Intelligence (Investigation) check can deduce the presence of the trap by the tiny hole near the compartment's latch. A successful DC 15 Dexterity check using thieves' tool disarms the trap. If not disarmed, the creature opening the compartment is pricked by the poisoned needle and takes 1 piercing damage and 27 (5d10) poison damage, and must succeed on a DC 15 Constitution saving throw or be poisoned for 1 hour. Inside the secret compartment are Catherine's crown jewels: seven matched pieces of jewelry (10,000 gp total).

AREA 68 – BALLROOM

The floor of this large room is polished wood parquet. The slightest sound echoes through the room and its acoustics are excellent. In the center of the north wall is a low balcony overlooking the floor 10 feet below. Through the balustrade, several discarded musical instruments are visibly lying on the balcony's floor. Swinging from a large chandelier in the center of the room is a small, hairy, misshapen figure dressed in the motley clothing of a court jester. He is not much larger than a halfling, but his arms are unusually long. He holds the ends of three long chains, which are connected to iron collars around the necks of three white-furred apes standing on the floor below the chandelier.

The figure in the jester's clothing is **Little-Ape** (Petit-Singe; see appendix B) who was court jester to Stephen



Amber. On the chains are three **apes** of white coloration. The Amber family continually mocked Little-Ape because the man was small and permanently stooped, had overly-long arms, and was exceptionally hairy so that he did somewhat resemble a small ape. But though his body was grotesque, Little-Ape was a man, and he concealed his pride and lust for vengeance. He bided his time, studying the magical books of the Amber family and watching their magical rituals until he mastered two spells: *charm monster* (see sidebar) and *polymorph*. Little-Ape used these spells for revenge against the three members of the Amber family who taunted him the most. Those three were polymorphed into white apes and then charmed to serve Little-Ape.

Little-Ape's revenge amused Stephen Amber and he made the *polymorph* and *charm monster* spells permanent. Though many family members demanded Little-Ape's death, Stephen decided on another punishment. Little-Ape has been cursed so that he will die if he leaves the

ballroom. Stephen supplied the jester and his apes with several potions of *longevity* (only one remains) and a *bag of unending nourishment* (see appendix C). Since the Curse struck, however, Little-Ape has had no use for either the potions or the bag, except to eat from the latter as an occasional distraction from his long imprisonment.

Developments. Little-Ape will only attack if for some reason he mistakes a party member for an Amber (for example, a party member wearing stolen Amber clothing). He will use his two spells before fighting with his dagger.

If treated with friendship, Little-Ape proves eager for conversation after being trapped in the ballroom for so long with only the apes for company. He is an excellent source of information about Amber family politics and intra-family relationships, having overheard countless plots and gossip in his role as Stephen's jester. His magical research also uncovered several volumes of Amber family genealogies and he can recreate the current family tree (Handout #2). He is unaware, however, of the current state of affairs outside the ballroom. While he can describe the Château's layout, he's not been outside this room since before Stephen's death and the Curse of the Ambers began. While he doesn't know for certain, he suspects that Stephen is dead given the long years he's been imprisoned in the ballroom and the lack of any visits from his former master.

CHARM MONSTER

4th-level enchantment

Casting Time: 1 action

Range: 30 feet

Components: V, S

Duration: 1 hour

You attempt to charm a creature you can see within range. It must make a Wisdom saving throw, and it does so with advantage if you or your companions are fighting it. If it fails the saving throw, it is charmed by you until the spell ends or until you or your companions do anything harmful to it. The charmed creature is friendly to you. When the spell ends, the creature knows it was charmed by you.

At Higher Levels: When you cast this spell using a spell slot of 5th level or higher, you can target one additional creature for each slot level above 4th. The creatures must be within 30 feet of each other when you target them.

AREA 69 – LIBRARY

This room is a library. Its walls are lined with shelves filled with books and scrolls, many of apparently great age and mustiness. Sitting in a leather-covered chair in the center of the room is a curious figure. Though the individual has the body of a human, its head is that of a large collie dog. It is dressed in dark blue robes and around its neck is a small amber whistle.

The individual is **Claude Amber** (Claude D'Amberville; see appendix B). Claude is an unusual member of the Amber family. Not only has he escaped the Ambers' tendency to descend into madness and cruelty, but he is continually trying to get the other family members to mend their ways. Claude is gentle, unless aroused by injustice. While he recognizes their faults, Claude is still faithful to the Amber family.

Developments. Claude welcomes anyone entering the library, his canine mouth nevertheless pronouncing his words clearly. He inquires as to where the party is from, how they've fared in the Château so far, and what is their purpose in visiting the library. Any replies that they seek to escape the Castle or end the Curse are met with genuine interest.

Claude reveals that they're not the first to seek that goal and remembers that there was once another who dedicated her life to that end. That person, the Researcher (see area 85), utilized the library for her inquiry and her notes may still be somewhere among the tomes and scrolls. Claude invites the party to conduct their own research but requires that the party provide him with a deposit of 5,000 gp in coins or treasure against anything of value they might discover and wish to keep. The contents of the library, after all, are the property of the Amber family.

If the party resorts to violence rather than pay the deposit or otherwise attacks or threatens Claude, his first action is to blow the amber whistle. Claude is the leader of the lupins in area 77. They will come to his aid if he is attacked, just as he will come to their aid if they are attacked.

Treasure. A careful search of the room, which requires either 1d4 hours of searching or a successful DC 10 Intelligence (Investigation) check, reveals three unusual discoveries in the library.

The first is a cursed scroll which turns the reader into a **mastiff** if they fail a DC 13 Charisma saving throw. This is not a shapechanger or polymorph effect; the creature becomes a dog retaining none of their ability scores, class

or racial traits, or similar benefits. They remain a dog until either slain or subjected to a *greater restoration* or more powerful magical spell.

The second discovery is a bundle of scrolls tied together by amber ribbons. There are five *spell scrolls* in the bundle: *fireball*, *ice storm*, *locate object*, *wall of fire*, and *wall of ice*.

The last is a parchment scroll containing instructions on how to escape the Gray Mist. Show the players Handout #3. It reads as follows:

To Those Who Would Be Free:

The secret that will break the curse surrounding Castle Amber and lift the gray mist is engraved on the inside lid of Stephen Amber's casket. To summon Prince Stephen's tomb from beyond space and time, four magical items are needed. The four items, The Enchanted Sword of Sylaire, The Viper Circled Mirror, The Ring of Eibon, and a potion of time travel, can all be found in Averoigne, our old homeland. Touch ring to viper's tail. Anoint the sword with the potion. Shatter the mirror with the sword, and Prince Stephen's tomb will appear.

Search first for the Gate of the Silver Keys.

(Scrawled on the bottom of the scroll in another hand are these notes:)

Sylaire - The Enchanted Sword - Sephora? Malachie?

Vyones - The Viper Circled Mirror - Gaspard du Nord

Périgon - The Ring of Eibon - Luc le Chaudronnier

Les Hiboux? Ximes? - potion of time travel - Azédarac? Jehan? Moriamis?

AREA 70 – BEDROOM

The room holds a single bed, an open wardrobe, dressing table, and chair. The room is dusty and appears to be empty.

Except for the bedroom furniture (or if the DM desires otherwise), this room is empty.

AREA 71 – CARD ROOM

This large room has wood-paneled walls and contains a half-dozen circular tables surrounded by plush upholstered chairs. Each table is covered with amber felt and a thick dark green carpet is spread across the floor. A wooden cabinet stands against the north wall. Sitting behind a table in the middle of the room is a matronly woman dressed in colorful layered skirts, a vest, and a flowing tunic. A scarlet headscarf covers her head. On the table in front of her are 10 cards, laid face-down in two rows of five cards each.



The woman is Madam Camilla Amber (see area 83). She is not actually in the room. The image the party sees is the result of her *sphere of far manifestation* (see appendix C). This can be recognized with a successful DC 15 Intelligence (Investigation) check. If the image of the woman is touched, revealing the ruse, Madam Camilla ends the spell, causing the image to disappear. The image will also disappear after 5 minutes if the party decides to ignore her and ruin her fun.

Development. As soon as the door opens, the image of Madam Camilla says, “Welcome, come in, come in. The cards know all. The cards see all. Make yourselves comfortable. Who’ll be the first to choose a card? Pick a card, any card.”

The 10 cards all come from the *tarot d’Averoigne* (see appendix C) but work a little differently in this room than described in the appendix: A character can take only one card (if he or she so wishes) and need not announce that they intend to only draw a single card as normal with the

tarot d’Averoigne. The character will find it impossible to pick a second card.

The cards retain their magical powers even if Madam Camilla disappears. A card vanishes after its power is invoked. The DM should roll 1d10 to determine the card chosen.

TAROT D’AVEROIGNE CARD

D10 Card

1	The Moon (La Lune)
2	The King of Wands (Le Roi des Batons)
3	The Queen of Cups (La Reine des Coupes)
4	The Fool (Le Mât)
5	The Page of Coins (Le Valet des Deniers)
6	Strength (La Force)
7	The Wheel of Fortune (La Roue de la Fortune)
8	Death (La Mort)
9	The Knight of Swords (Le Chevalier des Épées)
10	The Juggler (Le Batteleur)

AREA 72 – THE BLUE ROOM

The walls and the ceiling of this room are painted blue. The floor is covered with an azure-colored carpet. Incense burners made of blued metal hang in the four corners of the chamber. Aromatic incense smoke hangs in the air; the heady scents of cedar, saffron, and ambergris fill the chamber. The room contains a pair of plush settees and matching ottomans, all dyed blue. A multi-hued blue stained-glass window looks out onto the grounds of the castle. The room appears to be empty.

Except for the furniture, the room is empty.

AREA 73 – THE WHITE ROOM

The temperature here is freezing, and a blanket of snow partially obscures the white carpet of this room. The walls and ceiling here are ivory-colored with small drifts of snow forming mounds along the base of each wall. Pale silver incense burners emit thin smoke in the corners of the room. The scents of jasmine, ginseng, and mandrake root add an additional crispness to the already chill air. Covered with a light layer of frost are twin lounges, each with an accompanying white side table. Lying beneath the hoarfrost-encrusted window lies a giant, white, six-legged lizard. Its unblinking gaze takes in the room.

The creature basking beneath the window is a **frost sala-**

mander (see appendix A), placed here to guard the path to the Dungeon. It will attack intruders on sight but is intelligent enough to retreat to a corner of the room if it is near death.

Treasure. Concealed beneath a mound of snow in the northeast corner of the room is a mixed pile of frozen coins containing 6,000 sp and 8,000 gp. It requires a successful DC 13 Wisdom (Perception) check while searching the room to notice the coins amidst the snow and ice.

AREA 74 – THE GREEN ROOM

The walls and ceiling of this room are painted a deep forest green and a moss-colored carpet covers the floor. The room is wholly devoid of furniture and decoration. Standing in the center of the room is man who towers a full 12 feet tall and is clad in chartreuse leather armor. The giant figure's skin is sage green, exuding a cologne that smells of sandalwood, roses, and musk. His long hair and shaggy beard are a deep olive and his eyes a bright emerald. In his hands he clutches a massive greatsword, while wearing a smaller sword belted at his waist. A multi-hued green stained-glass window further casts the room into verdant shades.

The green man is a unique guardian created by a djinn and gifted to Claude Amber for his role in slaying a particularly foul efreet.

Development. Upon the party entering the room, the guardian will move to block the other doorway and tell the party that the only way they may pass is if they strike his head from his shoulders. He will offer them the use of his greatsword (the only weapon that may harm him). If the proffered weapon is taken, the green man immediately draws his longsword and attacks. He has a +1 bonus to initiative, a +8 bonus to hit, and a reach of 10 feet, and causes 14 (2d8 + 5) slashing damage on a hit.

The party is free to leave at any time, but the only way to cross the room and use the other door is to defeat the green man with the greatsword. Attack rolls made while wielding it have disadvantage but a single hit vs. AC 16 is enough for the blade to cleanly strike the guardian's head from his shoulders.

When slain, the guardian and his sword vanish in a swirl of sweet-smelling mist.

AREA 75 – THE BLACK ROOM

Thick, coal-black paint covers the walls and ceiling of this room, seeming to devour the light. A rich, sable carpet covers

the floor, exuding the pungent, tangy reek of henbane, asafetida, and hellebore root. A pair of ebon chairs rests next to a black lacquered table, behind which is a window made of the purest of obsidian, set into the wall of the castle. The room appears to be empty.

While the room is free of both monsters and treasure, rolling back the carpet will reveal a concealed trapdoor near the southeast corner leading into an underground passage to area 101 in the Dungeon (chapter 8). Merely walking over the trapdoor will not audibly give away its presence as the thick carpet absorbs the sound although a successful DC 13 Wisdom (Perception) check will allow a person walking over the trapdoor to notice the transition from solid stone to slightly sagging wood beneath their feet.

AREA 76 – THE RED ROOM

A blood-red carpet covers the floor lying beneath a gore-colored ceiling, with matching walls. The air here is foul with the stench of brimstone, mixed with the spice of benzoin and the tang of euphorbium. Against one wall rests a red lacquered table with a pair of matching chairs. Opposite the table, a red stained-glass window reflects the light from the red-hot metal chest that sits beneath it. The heat and glow from the chest give the room a hellish appearance. Standing in the center of the room, his arms akimbo, is a heavily muscled man clad in burnished reddish-gold armor. He stands 7 feet tall with skin a deep scarlet and hair an unnaturally brilliant yellow. His right hand rests on the pommel of his scimitar while his other clutches at a shield that shines like the sun.

The man is a **sun brother** (see appendix A), a Sollux and a member of the Brotherhood of the Sun—an order dedicated to the destruction of efreet. Having taken service with Claude Amber in return for Claude's aid in slaying a particularly vile efreeti, he will not allow the party to exit the room other than back the way they came. Despite this, he will be courteous and offer a chair to anyone who looks weary.

Trap. The red-hot iron chest is locked and functions as a trap, although only the most unwary will not be mindful of the danger, requiring merely a successful DC 5 Wisdom (Perception) check to notice. The hazards of the trap are threefold:

1. Touching the chest without taking appropriate precautions inflicts 3 (1d6) fire damage; a successful DC 12 Constitution save will avoid this.
2. Suddenly chilling the chest by means of magic or

immersion in cold water causes the iron to explode, inflicting 9 (2d8) piercing damage to all within a 10-foot radius; a successful DC 13 Dexterity saving throw results in half damage.

3. The near-molten chest damages thieves' tools used in attempts to open it (normally requiring a successful DC 10 Dexterity check). Future attempts to open a lock using tools damaged by the lock are made with disadvantage.

Treasure. The red-hot iron chest contains a molten pool of gold worth 5,000 gp when solidified. The chest will instantly cool in the case of the death of the sun brother.

AREA 77 – BEDROOM

This once lavish bedroom now appears to be the quarters of several creatures. The mattress has been pulled off the poster bed and the furnishings pushed all against the south wall. Several crude sleeping spaces comprised of piled linens, old clothes, and bed dressings occupy the center of the room. Eight 6-foot-tall humanoids who have the heads of large dogs are present in the room, engaged in day-to-day tasks. A solid-looking wooden chest rests in the center of the room surrounded by the bedrolls.

The canine-like humanoids are eight **lupins** (see appendix A). The lupins are led by Claude Amber (see area 69) and will go to his aid if he blows his whistle for help. If combat occurs here and Claude is still alive, he rushes to aid the lupins immediately, arriving in 2 rounds.

The lupins are wary but do not immediately attack anyone entering this room. Their first instinct is to bring intruders to Claude so that he can question them and their purpose for being in the East Wing. If attacked, they fight to defend their lair.

Treasure. The lupins are protecting a treasure chest which holds 7,000 gp, a *wand of fireballs*, and a *cloak of displacement*.

AREA 78 – FOYER

This grand space features a wooden parquet floor of light browns and yellows, covered by a rose-colored carpet. Tapestries depicting woodland scenes and grandiose castles and temples hang from the walls. The ceiling soars 30 feet overhead. Unlit polished brass standing candelabras are filled with fresh candles. A pair of double doors stands closed in the south wall, flanked by tall, narrow windows. Through the windows, a veil of gray mist is visible. Six 3-foot-tall human-

oids with pasty gray-green skin, large saucer-shaped eyes, and pointed ears cavort about the room with wide grins on their diminutive faces.

The six creatures are **gremlins** (see appendix A). They are whimsical creatures with an evil sense of humor and, much to the party's misfortune, haven't had a spot of fun in quite some time.

Development. As soon as the party opens the door the gremlins will attack by radiating their chaotic area of effect in a 20-foot radius. Anyone who fails a DC 13 Wisdom saving throw will find that everything is going wrong. This chaotic aura can cause mechanical devices to not work, belt buckles to pop open, or axe heads to fall off, all at the whim of the gremlins. A creature who failed their save can attempt a new one at the end of each of their turns, nullifying the chaos aura effect on themselves with a success. The effect on a creature also ends if the creature begins their turn outside of the 20-foot radius surrounding a gremlin.

Any missed attack on a gremlin by a creature under the chaos effect has a chance of striking the original attacker. The DM should make a second attack roll using all the original attack's modifiers against the attacker's AC, striking them on a success and inflicting damage as if the original attack had succeeded.

AREA 79 – THRONE ROOM BALCONY

A high balcony runs along half the perimeter of this vast chamber, encircling the eastern half of the room 20 feet above the floor. Doors exit to the east and to the south. The north wall contains a number of high windows. Some are of leaded glass and the gray mist outside is visible through them. Others are of stained glass and must have once been quite beautiful when the sun shone upon the castle. Positioned around the balcony are a number of statues, poised as if looking down on the throne room below. These statues depict persons dressed in courtly attire. At the north end of the balcony, beneath one of the stained-glass windows, is a collection of tools and weapons left strewn haphazardly on the floor.

The statues on the balcony are victims of the Curse of Stephen and pose no threat to the party. The window directly above the discarded tools and weapons, however, is a **stained-glass golem** (see appendix A). It attacks anyone coming to the end of the northern arm of the balcony. The golem is part of the window, and once it steps out to attack, it leaves a golem-sized hole in the stained glass. The Gray Mist remains outside the Castle and venturing out

the window puts the climber at risk.

Treasure. The tools are a mixture of glassblower's tools and tinker's tools. The weapons are a handaxe, two daggers, and a +1 spear.

AREA 80 – STUDIO

Three unfinished paintings are set about this room, each resting atop an easel. A raised platform, small and bare, occupies the center of the room. Small tables holding collections of tiny jars and stiff-bristled brushes rest near each of the canvases.

Gaston Amber did his painting in the studio and was at work on three pieces before he went insane. The Curse of Stephen Amber has affected the incomplete paintings and now each bears unusual traits.

Developments. The three paintings produce strange effects if examined. The paintings and their effects are:

Painting #1: An unfinished landscape depicting a large mansion atop a high, flat hill overlooking a river valley. Ominous clouds hang overhead, and the sun is barely visible, vanishing below the horizon in the distance. The mansion is the Castle Amber, but it is impossible for the party to identify it unless they've ventured outside and seen the Château from that vantage point. They do recognize the hill as resembling the one they camped on the night before they awoke inside the Château.

Anyone staring at the painting for more than a few seconds witnesses a small change occur to it. Small silver light is seen from one of the lower windows on the West Wing and from the skylights in the central portion of the mansion. Additionally, a golden glow appears to be coming from the East Wing, but from no specific window. These glows identify the presence of the silver keys in area 3 and area 51 (in chapters 4 and 5, respectively). The golden glow hints at the presence of the scroll in the library (area 69).

Painting #2: A cloaked figure, its face turned away from the onlooker, stands at the edge of a vast chasm. A broken bridge stands at its feet, and a shining golden aura glows from the far side of the incomplete span. The chasm appears bottomless.

A viewer looking at the painting and giving it more than a casual glance must make a DC 12 Wisdom saving throw. If they fail, the painting suddenly takes on a three-dimensional appearance and they feel as if they've shrunk in size. Even worse, however, is they feel themselves falling into

the painting, which is now a hole in space above the bottomless abyss. The falling creature can attempt a DC 13 Dexterity saving throw to grasp the canvas' edge and prevent themselves from plummeting to their doom. An ally within 5 feet of the creature can attempt the same saving throw to grab them. On a successful save, the creature's fall is arrested and they can be pulled from the canvas. The painting returns to normal once this occurs. On a failed saving throw, the creature falls into the abyss and is lost forever.

Painting #3: A square gate fashioned of silver filigree and bearing three ornate keyholes in its face stands upright and unsupported in the middle of stone-walled room. A green landscape with a half-finished depiction of a castle or cathedral is visible through the gate.

If the observer of the painting possesses one of the silver keys, they experience a tingling sensation throughout their body. The key moves slightly in their possession, almost as if some force was tugging it downward below the Castle. Both the tingling and the downward force end once the observer leaves the room, making it impossible to use it as a guide, but it does hint at the location of the gate. The painting reveals the appearance and, most importantly, the number of keys required to open the gate.

Treasure. The worktables hold mundane collections of paint, brushes, and other artist's tools (treat as a complete set of painter's supplies). On one of the tables is a fine wooden box holding a brush and three paint pots. This is a set of three *Nolzur's marvelous pigments*.

AREA 81 – BEDROOM

The curtains on this room's windows are pulled open, revealing the twisting gray mist outside. Pale light fills the room, revealing a single bed covered in ruffled bedclothes. An open wardrobe holds a collection of paint-spattered smocks and formal courtly wear. A nude female figure stands atop a small platform in the corner of the room, her body made entirely of amber-colored glass or crystal. Her hair is fine golden wire. She stands unmoving, one arm held out with a cut amber apple resting in her palm. A thin patina of dust is present on everything in the room.

Gaston Amber once lived here when not working in the studio next door. He's since gone mad and become imprisoned in the Dungeon under the Château (see area 102b in chapter 8).

Development. The statue is merely an exquisite piece of

art, but the apple is another story. Anyone examining it must succeed on a DC 12 Charisma saving throw or suffer a bout of long-term madness lasting 1d10 × 10 hours or until cured. While afflicted by this madness, the character becomes obsessed with the amber apple and desires it above all other wants. The character will resort to violence and even murder to possess the apple. Note that all creatures inspecting or touching the apple must make the Charisma saving throw, potentially leading to multiple characters suffering from this madness with terrible consequences.

The rest of the room contains only mundane personal objects, paint-splattered clothing, and a general sense of prolonged absence.

Treasure. The statue's golden wire hair is worth 100 gp. The amber apple is potentially worth 500 gp due to its quality but must be subjected to a *remove curse* spell to make it safe for sale.

AREA 82 – BATH

This room is done in amber marble with gold accents and is clearly a bath chamber. Three lavish, deep basins surrounded by painted silk privacy screens occupy the west end of the room, while an equal number of dressing cubicles stand against the east wall. Washing basins mounted atop marble stands shaped like water spirits line the north wall on either side of the entrance. The air is humid and slightly damp as if the room was recently used, yet the bathing basins look completely dry.

The humid air is magical in nature and a bane to iron and steel. One minute after entering the room, a successful DC 10 Wisdom (Perception) check notices that small patches of rust appear on metal armor or held metal weapons (sheathed or stowed weapons are unaffected). If the room is immediately left or the air dispersed (with a *gust of wind* for example), the rusting stops immediately with no ill effects.

If a metal-bearing creature remains in the room for another minute, the rusting quickly accelerates. Each round thereafter all the creature's metal armor or held metal weapons suffer decay as if affected by a **rust monster's** Rust Metal trait or its antennae attack (q.v.). All exposed nonmagical metal objects (worn metal armor and held weapons and shields) are affected equally. Only removing the object from the room ends the rusting.

Treasure. Hanging on a hook in one of the dressing cu-

bicles is an amber silk dressing robe. In the robe's pocket is a *spell scroll* of *greater restoration* held rolled up by a *ring of protection*.

AREA 83 – CAMILLA'S ROOM

DM Note: The door to this room is locked. On the outside of the door, a large eye is drawn with colored chalk and curious symbols and designs are traced around the door's edge. A successful DC 12 Intelligence (Arcana) check can determine these are common superstitious symbols believed to ward off evil. They are nonmagical. A successful DC 12 Dexterity check with thieves' tools or a *knock* spell opens the door. Rapping upon the door summons Madam Camilla, who inquires who is there.

This room is gloomy, lit only by a few candles spaced widely around the room. Thick crimson drapes cover the windows, and gauzy fabric obscures the ceiling in billowing clouds of blue, purple, and gold. A black curtain closes off the western half of the room. The eastern section holds a black velvet-covered table with a large blue crystal globe resting atop it.

This room is occupied by **Madam Camilla Amber** (Mère Camille D'Amberville; see appendix B) who almost never leaves it. The eastern half of the room holds only her divination table and her special crystal sphere (see "Treasure" below). The western half of the chamber contains her sleeping quarters with a bed, a wardrobe holding many courtly gowns mixed with colorful, theatrical garb, and a dressing table and chair.

Developments. Madam Camilla will be home when the PCs enter. If they've made noise at the door or she lets them in, the seer is present in the eastern half of the room. Otherwise she is behind the curtain in the western portion of her quarters when the party enters and soon dramatically appears by using *mage hand* to cause the curtain to open unaided by human touch. If the party has already encountered her projected image in area 71, they immediately recognize her.

Madam Camilla, like all her family, is mad and sees omens and portents in the slightest occurrence. A stray hair might prophesize a new love, while the shadows on a wall might hint at oncoming catastrophe. Her cryptic sayings aren't so much pronouncements of doom, but inexplicable outbursts with no immediate meaning to current happenings. Yet, Madam Camilla may be the most reliable source of information about the Curse of Stephen and the means to break it.

If the party doesn't immediately threaten or attack Madam Camilla, she encourages them to join her around her table and inquires if they seek to know the meaning of their imprisonment and how to escape it. She claims "the spirits" can show her what they seek, but the party must first acquire a special object to draw the spirits' attention. The object can be anything the DM desires, but should require a minor quest elsewhere in the Castle. The difficulty in obtaining the item is left to the DM, but suggested objects include a golden acorn (see area 52 in chapter 5), a vampire rose blossom (see area 55 in chapter 5), Simon's holy symbol (see area 65 in chapter 6), the hair of a white ape (area 68), or the scale of a frost salamander (area 73).

If the item is presented to her, Madam Camilla undergoes a strange transformation: she becomes rational and lucid, speaking plainly about the Curse of Stephen and the fact that the only way to break it lies through the Gate of the Silver Keys which is in the Dungeon beneath the Castle. She explains she's wanted to see the Curse broken to escape the nightmarish existence the Amber family endures imprisoned in the Castle, but the Curse's power makes her and the rest of the family accept their fates. Only now, while briefly free of the Curse, can she speak truthfully.

Her lucidity and sanity are short-lived, however. After delivering the above information, she once again becomes the mad diviner and forgets the party has completed the quest. She once again asks if they wish to speak with the spirits and tasks them to retrieve another, different object. If the party repeats the quest, Madam Camilla once again becomes lucid, but can only repeat what she's already revealed.

If the party threatens or attacks Madam Camilla, she uses her magic to defend herself, fleeing her attackers as soon as possible.

Treasure. The crystal globe is a *sphere of far manifestation* (see appendix C). A wooden box on her dressing table contains a full set of *tarot d'Avernoigne* cards (see appendix C) and a coffer containing six pieces of jewelry worth 2d6 × 100 gp each.

AREA 84 – ISIDORA'S BEDROOM

The walls of this room are painted forest green and a half-dozen potted trees are placed about the chamber, making it look more like a sylvan grove than a bedchamber. A modest bed with earthen brown linens and green pillows stands against the west wall. A seamstress' mannequin stands to the right of the door. It is dressed in a gown seemingly made from

actual leaves and accented with fresh flower buds. A wardrobe and potted plant-covered table complete the furnishings present here.

This room is used by **Isidora Amber** (Isodore D'Amberville; see appendix B) at irregular times. She often prefers to sleep "in the wild," bedding down for the night in a tree or under a sheltering bush in the Indoor Forest. There is only a 10% chance she is present when the party enters this room.

Developments. If present, Isidora demands intruders leave immediately, having no desire to speak with such rude guests. If the party doesn't comply, she can cause the trees in the room to animate as if they were six **killer saplings** (see appendix A). She backs up the saplings with her spellcasting.

If the room is unoccupied, it can be explored with much less danger. Only if the party attempts to remove the leaf dress from its place upon the mannequin do the trees transform into killer saplings and attack.

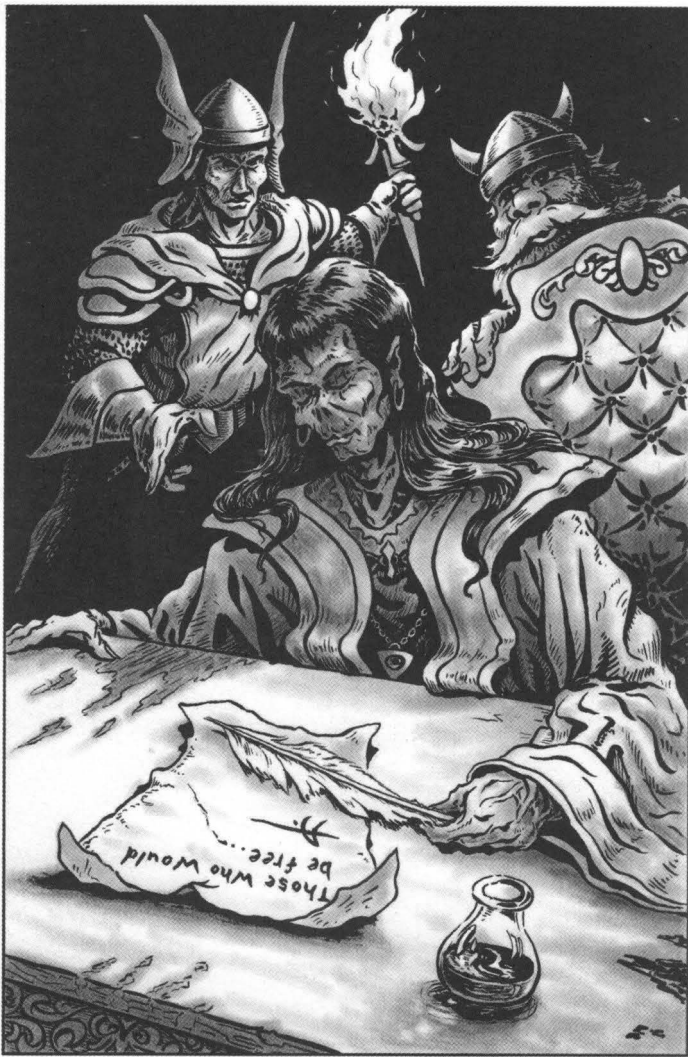
The leaf dress is a work-in-progress by Isidora and is comprised entirely of living leaves and flowers kept fresh and pliable by natural magics she's learned over the long years imprisoned in the Castle. The dress grants advantage to any Charisma checks made by the wearer when interacting with fey creatures. Additionally, it grants advantage to saving throws against fire damage the first time the wearer is exposed to heat. After doing so, the leaves become brown and the flowers wilted, and the dress loses all its special properties.

The wardrobe holds only normal clothing in various green and brown hues. The rest of the plant life here is ordinary and harmless, and it appears well-cared for.

AREA 85 – SECRET CHAMBER

The smell of old death fills this long, narrow room. Piles of books, crumbling scrolls, ancient maps, and other works are placed haphazardly on the floor. Ancient bloodstains mar both a portion of the papers and the floor itself. A writing table sits at the far end of the room, facing the secret entrance. The blood trail leads to the figure sitting behind it: a nearly mummified human female dressed in amber-colored robes. A writing quill is clenched in the corpse's hand, a single sheet of parchment on the table before it.

The corpse is the body of the mysterious person known only as the Researcher. In life, she was an unlucky soul entrapped by the Castle who spent many years looking for



The books, scrolls, and other papers are an eclectic collection of works the Researcher found about the Castle during her imprisonment and brought here to search through in secret safety. Only through long research was she able to learn the possible locations of the four items needed to summon the Tomb of Stephen Amber. Anyone succeeding on a DC 10 Intelligence (Investigation) check can determine the dead woman likely already accumulated what useful knowledge was to be found in them and, if they possess a copy of the “To Those Who Would Be Free” scroll, left that knowledge in her annotations on that work. If the party insists on reading through the works, inform them it would likely take years to make a full study of the material. Hopefully, they’ll take the hint.

There is a copy of the Averoigne map (Handout #1; see area 38 in chapter 4) among the papers, however, and it may prove useful. The map is found automatically by anyone examining the material.

The Researcher’s corpse has only the writing quill. An examination of the body along with a successful DC 12 Wisdom (Medicine) or Intelligence (Investigation) check determines she died from a wound to the abdomen made by a large claw or talon (it was a weretiger that killed her). A *speak with dead* spell can be used normally on the body, but the Researcher cannot provide more information than she’s already left in the “To Those Who Would Be Free” scroll.

AREA 86 – CLAUDE’S ROOM

There is a faint animal smell, like musty fur, in this otherwise immaculate bedroom. A poster bed rests in the northeast corner and a large writing desk dominates the center of the room. The desk’s surface holds parchment, scribe’s supplies, and bottles of ink, all orderly arranged. A wardrobe rests against the west wall. A portrait hangs on the east wall, but it has been turned around so only the back of the painting is visible.

This room belongs to Claude Amber, but he spends most of his time in the library downstairs (area 69). He’s never encountered here, preferring to spend most of his time among the books or his lupin followers.

The desk holds ordinary writing supplies, while the wardrobe contains clean scholar’s robes.

The portrait depicts a handsome, serious-looking man in his early thirties dressed in scholarly robes. He has the dark hair and eyes of an Amber family member. This is Claude before the Curse. A successful DC 10 Wisdom (Perception) check notices the artist’s signature “Gaston” in the lower left corner of the painting.

a means to break the Curse and escape. Despite the otherworldly aid of Stephen Amber, the Researcher never managed to leave the Château, but was successful in deducing the means to break the Curse. She was the first to find the cryptic scroll left by Stephen Amber with instructions to escape the Castle, and it was her hand that annotated the scrolls. A run-in with one of the Castle’s dangerous inhabitants left her mortally wounded and she fled here to her secret research library to leave her final message to “Those Who Would Be Free.”

The parchment is written in Common and bears this message:

I am undone. Never will I leave this Castle despite my efforts to unravel the riddle of “To Those Who Would Be Free.” I believe I found the means to break the Curse of Stephen Amber and have left guidance for those who come after me. May you have better fortune than I. Look below the Castle for egress, but know you must bear three of the silver keys to escape.

If you break the Curse, say a prayer for me and bid that I rest easy in death. I die...

AREA 87 – SERVANTS’ STATION

A utilitarian room containing two simple tables and eight chairs is located here. A thin carpet covers the floor. A table holding a small stack of serving trays, empty decanters, pewter ewers, and goblets and glasses stands near the eastern wall. Above it are a number of bells mounted to a wooden board. Small labels are visible beneath each bell. In the middle of the room is a gelatinous mound of flesh, a half-dozen or more faces protruding from the quivering heap. It begins to wail.

The mound is a **gibbering moulder**, which is comprised of the servants who were stationed here awaiting their masters’ commands when the Curse struck. They’ve become a single entity, which, despite its transformed state, still waits patiently at its post. Anyone entering the room causes it to react violently and it begins to gibber. Only if everyone is dressed in Amber family livery or otherwise appear to be members of the Amber family, will the gibbering moulder remain unmoving and silent.

The gibbering moulder’s Aberrant Ground trait doesn’t function on the wooden floors of the Castle. It is otherwise as depicted in the *Monster Manual*.

The bell board is connected to a system inside the Castle walls that allowed servants to be summoned to various rooms around the Château. The labels consist of all the major rooms in the Castle (“Grand Salon,” “Dining Room,” “Throne Room,” etc.) as well as the private chambers of all the Ambers who live in the East and West Wings. The rooms of those who choose to dwell in the Indoor Forest are not connected to the bell board. A careful examination of the bell board will inform the observer that the Castle is home to approximately 16 Amber family members. This includes the names of deceased Amber relatives such as Janet and Henry, but the PCs have no way of knowing the state of each family member.

The utensils, serving trays, and containers are ordinary items used in service of the Amber family and have no special properties or value.

AREA 88 – ANTECHAMBER

A lush amber-colored carpet covers the floor of this room. Portraits of stern-looking men and demure-seeming women hang from the walls. A stuffed divan and a pair of upholstered chairs done in deep blue are arranged in the center of the room. A closed door exits the room to the south.

This room leads into Henry Amber’s personal chambers and was manned by both guards and servants ready to

leap to their master’s commands. It hasn’t been occupied since the Curse struck.

Development. Anyone succeeding on a DC 12 Wisdom (Perception) check while in this room catches movement out of the corner of their eye. If they look towards the movement, all they see is one of the room’s 12 paintings hanging on the wall facing them. The painting displays no sign of animation. However, as the character is examining this painting, they again catch movement elsewhere, and turn to see another unmoving portrait. This process contains for the duration of the party’s presence in the room. It is as if the portraits are clandestinely observing and perhaps motioning to one another whenever the PCs aren’t looking directly at them.

This effect is a curious side effect of the Curse and is not dangerous to the party. It can lead to increased paranoia among the players and entrainment for the DM, however. Each portrait is AC 8, has 5 hit points, and is immune to poison and psychic damage.

AREA 89 – PARLOR

The space is an exquisitely decorated parlor containing stuffed chairs, low tables, and finely woven wall hangings depicting courtly scenes. A glass decanter filled with dark purple liquid rests atop one table along with five crystal goblets.

Development. If the glass decanter is upturned, such as to fill the goblets or drink directly from it, or it is broken, the liquid immediately transforms into a **black pudding** that attacks the closest creature. Unless nearby creatures were expecting the unexpected, they must succeed on a DC 16 Intelligence (Arcana) check to notice the liquid undergoing a curious transformation. On a failed check, the black pudding acts with surprise on the first round.

As long as the decanter remains upright, the liquid within remains dark purple wine with all the usual properties. An object or finger placed in the upright decanter touches only wine with no ill effects.

Treasure. The five goblets are worth 25 gp each. The book is worth 500 gp to wizards and sages.

AREA 90 – HENRY’S BEDCHAMBER

A large bedchamber suitable for royalty fills this room. A poster bed measuring 10 feet across and long lies beneath a pile of sleeping rugs made from soft silks and furs. Two ornately carved wardrobes, which have doors depicting armored knights, stand on opposite sides of the room. A dressing table

covered with small glass jars, brushes, velvet-covered boxes, and other items rests before the room's large window in the south wall. Despite the rich furnishings, the air is stuffy and the scent of dust is present.

Before the Curse struck, this sumptuous bedroom was the private quarters of Henry Amber. It has not been used since.

Development. The room holds the possessions of a would-be Prince of Glantri. All the garments are of embroidered finery, the perfumes rich and heady, and the grooming implements decorated with mother-of-pearl and silver. In one of the wardrobes is a secret compartment containing a large iron box. The compartment requires a successful DC 14 Wisdom (Perception) check to notice, but a successful DC 12 Intelligence (Investigation) check realizes that the interior of the wardrobe is slightly smaller than the exterior dimensions suggest. This grants advantage to any Wisdom (Perception) checks to find the secret compartment at the base of the wardrobe, or to allow a second check if the character has already failed one to locate it.

The iron box is locked (successful DC 15 Dexterity check with thieves' tools to open). Inside the velvet-lined box is a bejeweled orb of office as well as space for both a small scepter and a crown (both of which are missing). Opening the box causes an **invisible stalker** to appear and attack anyone taking the orb of office. It remains until the orb is returned to the box or it is slain.

Treasure. The orb of office is worth 5,000 gp. The perfumes and fragrances are worth 100 gp. The grooming implements are worth 200 gp. The clothing is worth a total of 1,000 gp but is bulky and cumbersome.

AREA 91 – DUELING HARPSICHORDS

DM Note: Anyone succeeding on a DC 13 Wisdom (Perception) check at the door of this room hears coming from behind it energetic music being performed on at least two harpsichords.

Lively music fills this large room, obviously coming from the two grand wooden instruments set facing one another near the middle of the chamber. Each instrument is the size of a small coffin and rests atop five wooden legs. Wooden keys comprise a keyboard at one end of each of the instruments' casket-like cases. These keys rise and fall as if struck by invisible hands, as no one sits on the bench before each of the musical instruments. On the floor between the two instruments are three skeletons dressed in rags with rusted weapons nearby. A metal

music stand is placed beyond the instruments, the bottom of a rod visibly extending off the edge of the stand.

The music is enchanted and anyone entering the room must succeed on a DC 12 Wisdom saving throw or become charmed. Charmed creatures move to the center of the room and stand paralyzed there, doing nothing but listening to the music. Deafened characters automatically succeed on this saving throw, and creatures who've stuffed their ears with wax, cotton, or similar material have advantage on their saves. The charmed condition lasts as long as the music can be heard by the charmed creature. Silencing the music ends the charm immediately.

A charmed creature takes 4 (1d8) necrotic damage at the end of each of its turns while the music plays as the magical harpsichords draw off the creature's life essence. The more life essence the harpsichords consume, the more somber the music gets. If a creature is reduced to 0 hit points by the music, it dies and the music becomes a funeral dirge. This continues until all creatures in the room are killed, after which the harpsichords resume their lively, energetic music.

Each harpsichord has AC 12, 18 hit points, and immunity to poison and psychic damage. Destroying one harpsichord doesn't end the enchantment, but it reduces the amount of damage suffered by charmed creatures to 2 (1d4) necrotic damage each turn.

Treasure. Resting on the music stand is an ivory wand resembling a conductor's baton. It is actually a *wand of knocking* (see appendix C).

AREA 92 – THE ELEPHANT IN THE ROOM

This room is bare of furnishings and its floor is done in rose-colored marble. Tasteful wainscoting carved with a thick tree pattern, like the depths of the jungle, adorn the walls. A life-size marble statue of an elephant stands in the middle of the room. Surrounding it are three other statues, each of a human male dressed in ragged clothing. They are depicted with strips of cloth covering their eyes. Each of the human forms is touching a part of the elephant: one has its hand on a leg, one has grabbed its tail, while the last pets the beast's trunk. The elephant's tusks appear to be real ivory.

This statue was the work of Gaston Amber which predates the Curse of Stephen Amber. Once the Curse struck, the elephant statue took on unusual properties.

Developments. If anyone touches the elephant, it reveals



itself to be an **animated elephant statue** (see appendix A) and begins rampaging about the room, trampling and goring anyone present. It even pursues anyone fleeing the room, bursting through the room's doorways or surrounding wall, but won't leave the second floor of the Château. It also won't enter other rooms on the floor, instead rumbling down the corridors, looking for intruders.

The statue instantly becomes inert if it is shown the image of a mouse, be it an actual animal, an illusion, or even a realistic painting or drawing. It does not animate again.

The three human statues are ordinary carvings with no special properties. They are likely damaged or destroyed if the elephant animates.

Awarding Experience. The party earns full experience points for defeating the animated statue with a mouse.

Treasure. The elephant's two ivory tusks are worth 1,000 gp each.

AREA 93 – PARLOR

This space is a comfortable parlor for entertaining. A stuffed divan flanked by high-backed chairs surrounds a low table bearing a tea service in one part of the room. The other half of the parlor contains a gaming table bearing a checkered board and a number of carved game pieces. Two mummified figures dressed in servant's livery sit at the board, slowly moving pieces in turn with agonizing slowness.

The game players are two **zombies**, once idle servants transformed by the Curse. They've been playing this game of chess ever since and will continue to do so unless interrupted.

Development. The zombies take no notice of the party, ignoring attempts to communicate with them to mindlessly move their game pieces. If they themselves or the game board is tampered with the zombies rise, upsetting the table and spilling the game pieces onto the floor. Six of the game pieces transform into **skeletons** that join the zombies in attacking anyone rude enough to interrupt their game.

Treasure. The tea set is made from exquisite china and silver, and is worth 200 gp. It is fragile, however, and likely to be rendered into worthless fragments if struck or dropped. One of the chess pieces is carved from solid amber and depicts a human male dressed as royalty. This piece acts as a *stone of good luck*. If the party later succeeds in meeting Stephen Amber in the flesh, they'll notice an uncanny resemblance between the game piece and the revived Stephen.

AREA 94 – PLAYROOM

Shelves containing toys neatly stowed away line the east and west walls of this room. A thick yellow rug covers the floor. A small orange tabby cat is playing on the rug, stalking and pouncing on a ball of yarn. The yarn appears to be golden wire.

The cat is a **saber-toothed tiger** transformed into a common housecat and remains in that shape so long as it is entertained. It has the personality of a cat until it returns to its normal shape and acts accordingly. If the party plays with the cat, feeds it, or otherwise caters to its feline demands of entertainment and attention, it remains harmless.

If the characters attempt to harm it or take away its ball of golden yarn, it instantly transforms back into its saber-toothed tiger form and teaches them a lesson. It does not return to its housecat shape under any circumstances short of a *polymorph* or similar spell.

Treasure. The ball of golden yarn is worth 50 gp.

AREA 95 – ANTECHAMBER

DM Note: The door to this room is locked by an *arcane lock* spell.

This room is stuffy and reeks of dust, as if long-sealed from the rest of the castle. Amber velvet-covered furnishings are placed orderly around the room, and a black enameled kite shield bearing the image of a golden phoenix upon it hangs from the south wall. Closed doors stand in the north and east walls. A bookstand holding a thick tome is present near the south wall.

Stephen and Catherine entertained visitors here in happier times, but the room was sealed by the surviving Ambers after the Curse struck for fear that Stephen had other surprises in store. It has only been opened once since.

The book on the bookrest is a treatise on soul entrapment and safe-keeping. It contains the *magic jar* spell which can be added to a reader's list of known spells if the usual prerequisites of learning the spell are met.



The furnishings and shield are ordinary objects. However, anyone carrying the shield is treated as a member of the Amber family by some of the Castle's inhabitants—for good or for ill.

Treasure. The book is worth 500 gp to wizards and sages.

AREA 96 – DISUSED BEDROOM

This small room is a bedchamber, in a state of disuse. Dust is everywhere and the air is stale. A small bed, seemingly sized for a child or halfling, rests in one corner of the room. Across the chamber is a low desk with a miniscule chair. The desk is covered with dense tomes, scrolls, and similar written works. A large box the size of a treasure chest and adorned with masked figures and painted clowns stands across from the room's entrance.

This was Little-Ape's quarters before his punishment. It was here that he pored over magical texts to learn the spells he needed to gain his revenge. The room has remained unvisited since he was confined to the Ballroom (area 68).

The texts on the table are a collection of grimoires, most written in French and entirely incomprehensible without translation magic. If studied by an arcane spellcaster capable of reading them, they are revealed to be magical primers and texts on occult philosophy, containing the fundamentals of spell work the caster is already familiar with. Non-spellcasters gain little insight from the works (Little-Ape was a magical savant, a fact he was unaware of until he studied magic), but if perused for a month of downtime, they allow the reader to become proficient in the Arcana skill.

The chest contains a collection of jester's supplies, such as a cap and bells, juggling balls and clubs, short stilts, and other entertainment-related gear. Using these materials grants advantage on any Charisma (Performance) checks made to induce laughter or mockery.

Treasure. Mixed among the books are two scrolls. One is a *spell scroll* of *charm monster* (see sidebar near area 68) and the other is a *spell scroll* of *polymorph*.

AREA 97 – STEPHEN AND CATHERINE'S BEDROOM

This appears to have been a bedchamber, but the room is strangely bare. A wooden bedframe with no mattress, bedclothes, or canopy stands near the east wall. An intricately carved wardrobe rests in a corner, its doors missing entirely. A faint ring of dust on the floor shows where a rug once laid. Seemingly out of place is a cryptic-looking brazier made from tarnished silver and decorated with intricate geometric designs that seem to swim before the eyes.

This was Stephen and Catherine Amber's bedchamber. It was partially stripped after the Curse struck and left to decay. The brazier appeared after the quarters were sealed, and so far, only the Researcher (see area 85) has discovered it.

Development. The brazier is filled with curious, amber-colored chunks of coal. They have no special properties unless burned in the brazier. Lighting the brazier produces a heavy blanket of smoke which drifts through the room, making everything hazy.

Images begin to appear in the smoke like the residue of dreams. Anyone looking into the smoke sees the following:

A flowing line of silver becomes visible in the smoke, slithering like a snake. It curls in upon itself, grasping its tail in its mouth to make an oval form. It appears to reflect the bedroom briefly like an ancient mirror, before it uncurls itself. The line then stands straight and resolute like a sword blade, its tail

twisting to form a hilt and handle. The blade points about the room at each person present as if counting their numbers or evaluating them. The blade then collapses into a coil, as the sinuous line wraps around itself to form a ring shape. A brief glimpse of a purple stone appears to crown the piece of misty jewelry, before the line uncoils. Winding itself in links, one atop the other, the serpentine shape then forms the outline of a long-necked, fat-bodied bottle, complete with stopper. The line's tail twitches back and forth, making the noise of a metronome counting out the seconds.

Suddenly, the bottle-shape and line are gone. Dimly seen through the mist is a massive tomb made from amber-colored marble. The name "Stephen Amber" is inscribed above the closed mausoleum's door. The smoke begins to fade, taking the vision of the tomb with it, leaving only an empty bedchamber behind.

The brazier is a clue left behind by Stephen to guide others to finding his tomb and breaking the Curse.

Treasure. The brazier is solid silver and worth 500 gp. It weighs 200 pounds.

AREA 98 – NICOLE AND MARY TERESA'S BEDROOM

DM Note: The door to this room is locked and requires either magic or a successful DC 15 Dexterity check using thieves' tools to open. Unless the party is absolutely quiet, any attempt to enter the room is preceded by a young woman's voice speaking from behind the door and saying, "Please leave us be. We're not receiving visitors." Any attempts to communicate with the woman only result in more entreaties to go away.

The air in this room is close and stuffy as if the door and windows are never opened. A pair of beds, each dressed with soft, amber blankets and pillows, rest side by side against the west wall. A table with two chairs and bearing a tea set and cups sits near the window. A bowl of ripe blackberries is also on the table. Two women, each in their late teens or early twenties, stand away from the door. The younger girl holds a gray cat in her arms.

The women are **Nicole Amber** (Colette D'Amberville; see appendix B) and **Mary Teresa Amber** (Marie-Thérèse D'Amberville; see appendix B), who live in the room in solitude aside from Mary Teresa's pet **cat**, Jonah. Nicole watches over her sister, who is prone to murderous outbursts, but even she is affected by the Curse of Stephen Amber and is severely agoraphobic.

Developments. Despite Nicole's previous requests the party leave them be, if the PCs do enter the room, they find the women to be strangely welcoming, albeit reserved. Mary Teresa sits quietly in the corner, ignoring any attempts to engage her in conversation, but Nicole is the perfectly mannered hostess. She invites the party to sit and enjoy a cup of tea, all the while making inane conversation and fending off questions with polite requests of "Do you take sugar with your tea, sir?" or "Care for some blackberries, madam?"

Both the sugar in the tea set's sugar bowl and that which dusts the fruit are laced with arsenic. A successful DC 20 Intelligence (Investigation) check or other means to detect poison identifies the toxin's presence in the sugar. Anyone drinking their tea with sugar or eating the blackberries must make a DC 15 Constitution saving throw, taking 24 (7d6) poison damage on a failed save or half as much damage on a successful one.

Once the poison takes effect, both Nicole and Mary Teresa attack the party with their magic, berating the party for their rudeness in intruding on their solitude. The cat, which is a normal feline, hides beneath the bed.

Treasure. A search of the beds or a successful DC 12 Wisdom (Perception) check discovers a jewelry box underneath the mattress. The box contains five pieces of jewelry worth 2d6 × 100 gp each.

AREA 99 – SALON

DM Note: A successful DC 12 Wisdom (Perception) check outside this door overhears animated conversation coming from behind it if the party hasn't destroyed the bodies in area 27 (see chapter 4). Otherwise, the room is silent; adjust the read-aloud text below accordingly. If a conversation is occurring, the listeners detect that there are at least two people talking excitedly saying things such as "Do you think they're coming?," "I hope so!," "Sshh! Did you hear something? Maybe it's them now?," and the like.

This room is a spacious salon. A standing harp rests in the northeast corner, and several comfortable chairs are arranged in a manner to facilitate discussion. Hovering in the air above three of the chairs are human heads lacking any bodies. The heads are of a man, a woman, and a young boy. Light shines from their eyes, bathing the room in a weird green glow.

These are three **floating heads** (see appendix A) of the bodies found in area 27. They prowl the Castle and have

recently settled in this salon in anticipation of the feast to come. They've felt the presence of newcomers to the Château (the PCs) and have been hungering to meet them.

Development. If not immediately attacked, the heads take a few moments to size up the party, speaking entirely to one another and ignoring the PCs completely. Examples of some things the heads say include: "I thought there'd be more of them," "They're a little scrawny don't you think?," "Yes, but what can one expect these days? No breeding or taste, at all," and "True, not like our day." Unless attacked first, the heads eventually turn to the party and say, "Thank you for coming. We appreciate what you're about to do for us." The heads then attack.

Treasure. The female head wears a pair of diamond earrings (500 gp).

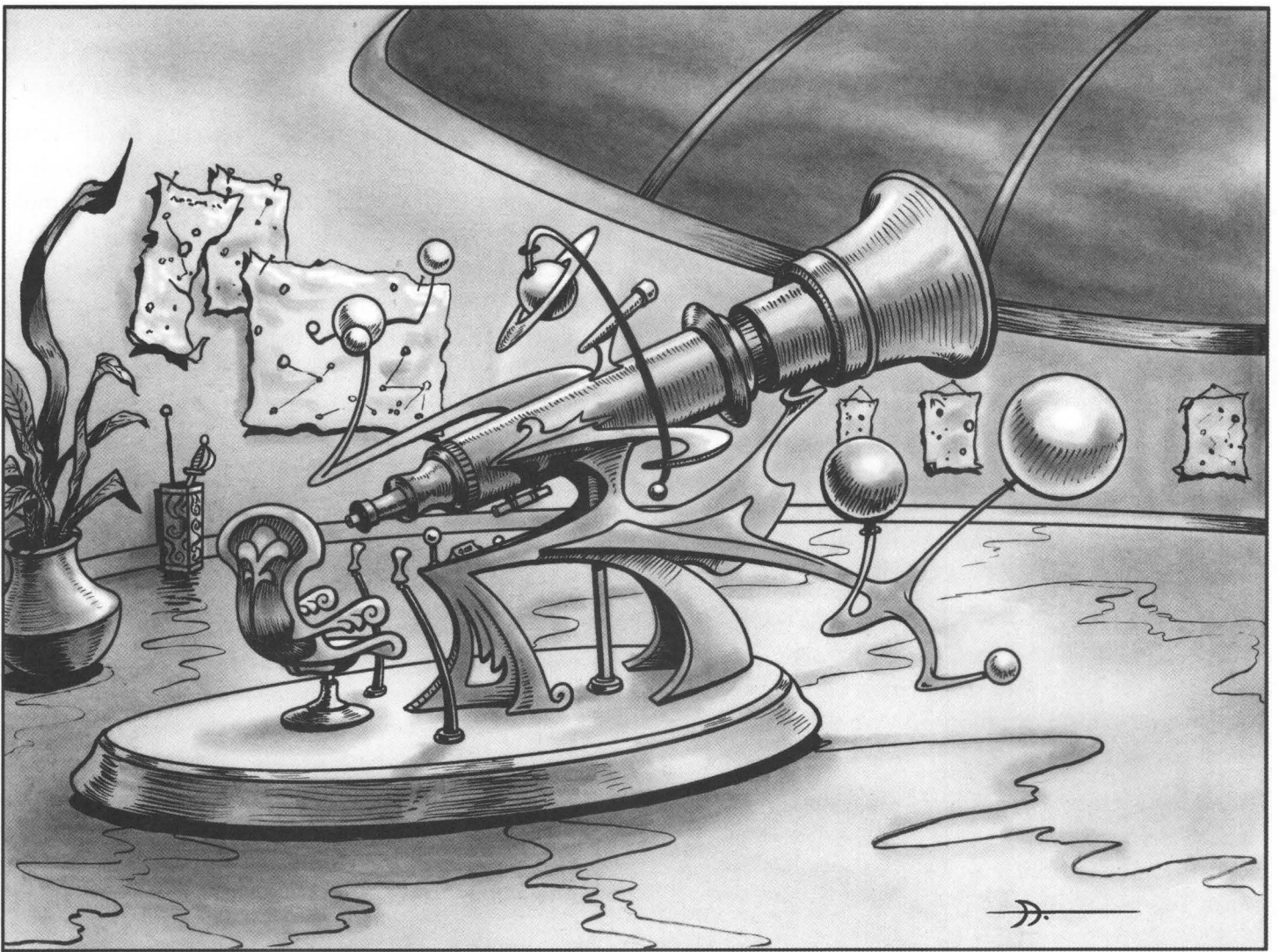
AREA 100 – OBSERVATORY

A 25-foot-diameter circular portion of this chamber's ceiling is made from glass, granting those inside a vista of the night sky—were it not obscured by the thick gray mist that surrounds the castle. Underneath the transparent roof is a baroque contraption consisting of mechanical gears, large loops of metal, brazen orbs, copper tubes, crystal lenses, and levers. The device is mounted atop a raised platform with another pair of levers attached to its base. Curious drawings depicting dots of ink hang on the walls.

This room is an observatory and the strange contraption underneath the glass ceiling is a bizarre hybrid of telescope and orrery. The platform it rests upon can be rotated 360 degrees by moving the two levers attached to it. The drawings on the walls are simple star charts, a fact that a successful DC 10 Intelligence (Arcana or Nature) check reveals.

Developments. The observatory's telescope shouldn't work, as the sky is obscured by the Gray Mist. However, anyone peering into the telescope's viewfinder sees a dark night sky filled with glittering stars. A successful DC 13 Intelligence (Arcana or Nature) check allows the viewer to confirm that the stars are entirely different from those hovering above their home world.

The stars seem to whirl and spin at an accelerated rate, moving in a moment the distance their natural counterparts do in an hour, resulting in a constantly shifting vista of the night sky. If a creature spends more than a few moments gazing through the viewfinder, it must make a DC 14 Wisdom saving throw.



On a successful save, their gaze lands on a constellation of brightly glowing, almost golden stars—truly lucky stars. Until their next long rest, the creature gains the Lucky feat (see *Player's Handbook* p. 167). If the creature already possesses this feat, it gains an additional 3 luck points that remain until it takes a long rest. These 3 temporary luck points are spent first when used to roll an additional d20.

If the creature fails its Wisdom save, its gaze lands on a baleful-looking crimson star with a long tail that seems

to burn with a hellish glow (this comet is identical to the one over Averogne [see chapter 9] but may not be the same stellar body). This ill omen places a doom upon the unlucky observer. The doomed creature must roll a d6 each time it is about to make an attack roll, ability check, or saving throw. If the d6 result is a 5 or 6, the creature has disadvantage on the roll. This doom remains in effect until the creature has disadvantage imposed by the d6 roll three times or it is subject to a *dispel evil and good* or *remove curse* spell.

CHAPTER EIGHT

The Dungeon

The subterranean chambers beneath the Castle are where the Ambers conducted many of their bizarre occult experiments before the Curse. As such, it lacks most of the amenities and comforts found in the above-ground levels.

GENERAL FEATURES

The dungeon is fashioned from fitted, worked stones giving its walls, floors, and ceilings a flat, gray character. Chambers average 20 feet in height, their ceilings held aloft by vaulted arches. The air is musty and close, with faint lingering odors of old chemicals, exotic herbs, mildew, and death.

Lighting. The dungeon is unlit unless specified. Rusty sconces are present in the stone walls, but most are empty or contain burnt-out torches.

Doors. The dungeon's doors are impressive stone constructions that nevertheless mostly open easily thanks to cunningly designed and concealed counterweights. (The doors to area 105 are notable exceptions.) The doors are AC 17 and have 25 hit points, resistance to bludgeoning damage from nonmagical attacks, and immunity to poison and psychic damage.

AREA 101 – MAGIC LETTER SQUARE

A large square grid has been painted on the stone floor in the middle of this subterranean room. The grid is five 10-foot-by-10-foot squares long and wide, making a total of 25 squares. A huge capital letter in the Common alphabet has been painted in the middle of each square. There is a door on the other side of the 70-foot-by-50-foot room, but reaching it requires stepping on several of the painted squares.

The grid is a magical “letter square.” Notice that the letters on the grid spell out the same five names if read from right to left, left to right, top to bottom, or bottom to top. Each five-letter name is the name of a magical spirit with special powers. The letter square can be used to in-

voke one of these powers or to invoke the basic magic of the letter square itself.

Developments. If a character walks on the letter square without spelling out one of the five names or stands on one of the letters for more than several seconds, that character will be affected by the power of the letter square: Lunacy.

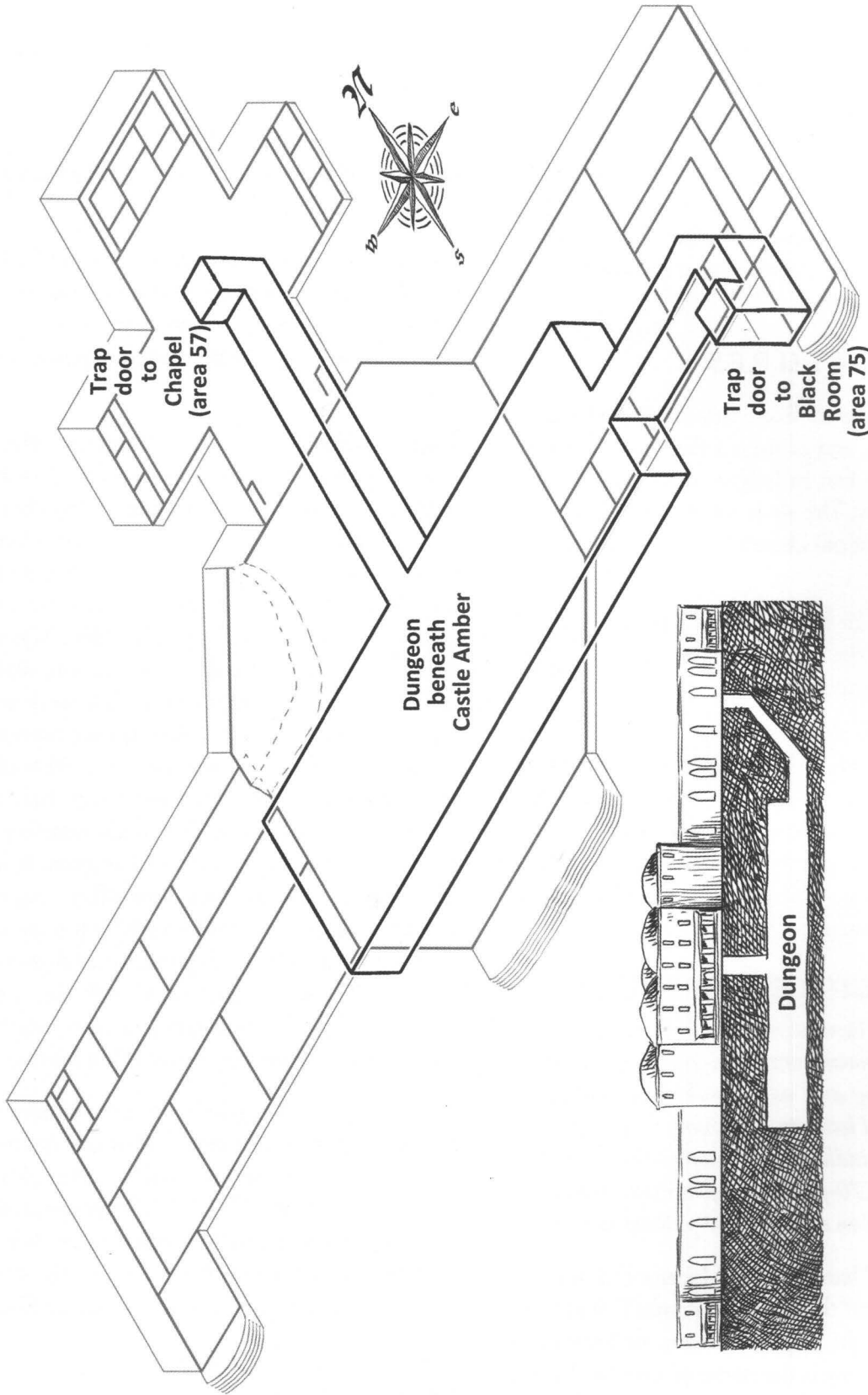
Magical Effect—Lunacy: A creature affected by this magical power must succeed on a DC 13 Charisma saving throw or be struck with lunacy. Any character affected by lunacy will act normally, except when the moon is full, new, or in its first or last quarter. At these times, the creature is afflicted with a long-term madness (see *Dungeon Master's Guide* pp. 258-260). When the moon is full, the character will either become violent and attack others for no apparent reason until restrained or incapacitated, or will just sit and stare rapturously at the moon and perhaps howl. There is a 50% chance of either response, rolled when the moon first rises. When the moon is new or in its first or last quarters, the character will become depressed and paranoid, believing good friends are deadly enemies. This effect, too, begins when the moon rises. A creature struck by lunacy will immediately leave this room and go to the dungeon cells, where they join Gaston Amber in his cell (see area 102b for more details). The departing lunatic triggers no other magical spells from the square when leaving.

If a character walks across the letter square stepping on five of the letters in order to spell one of the five names of the spirits, the character will be affected by the power of that spirit if they fail a DC 13 Charisma saving throw. Each spirit's name can be invoked only once per day and then other characters may walk across the letter square to spell out the same name without being affected.

The effects of each name are:

GOHEN: The character gains 1d3 points of Wisdom

The Dungeon beneath Castle Amber:



This diagram shows the location of the dungeon under Castle Amber. The northern passage leads to the trap door in the Chapel (area 57) and the eastern passage leads to the trap door in the Black Room (area 75). Both trap doors lead to 40-foot-high staircases that wind steeply down into the dungeon.

(cannot be raised above 20).

ORARE: The character gains a permanent +1 bonus to all saving throws.

HAZAH: The character is struck blind.

ERARO: The character is transformed into a **werewolf** and should be run by the DM.

NEHOG: The character gains 1d3 points of Charisma (cannot be raised above 20).

All ill effects of the magical letter square can be removed with a *greater restoration* spell.

AREA 102 – DUNGEON CELLS

This area appears to be a dungeon. Four barred cells extend off a corridor running east-west down the center of the chamber. A larger space at the room's eastern end holds a chair, torture devices, tables, and similar dungeon accoutrements. Two of the cells appear occupied, the other two are empty.

Each of the four cells has back and side walls made of stone. The front wall is a grid of iron bars with a cell door set into them. The doors to the cells are curiously unlocked. The cells' contents are as follows:

Cell 102a: This cell appears empty but actually contains an **invisible stalker** that attacks anyone entering the cell.

Cell 102b: This cell contains a long-haired man holding a paint brush and a bucket of paint. He is huddled in the corner of the room, staring rapturously at a highly realistic painting of the moon on the back wall of his cell. He is **Gaston Amber** (Gaston D'Amberville; see appendix B) who was caught in the magical letter square. He is a lunatic who has forgotten all his spells. He fights with a dagger he has hidden in the paint bucket.

Cell 102c: A large muscular man with the head of a bull stalks back and forth in this cell, snorting and bellowing. The minotaur is actually a *programmed illusion* which activates whenever a living creature comes within 30 feet of the cell. A creature succeeding on a DC 14 Intelligence (Investigation) check detects this fact. If the cell is entered and the "minotaur" attacked or even touched, the cell door swings shut and locks, trapping all inside it. The door can be opened with a successful DC 14 Dexterity check with thieves' tools.

Cell 102d: This cell is empty.

DM Note: If the party has suffered casualties (death, insanity, turned to stone, etc.) this cell may contain one or more prisoners recently captured or otherwise entrapped while exploring the Château. These may be replacement PCs for players to run or temporary NPCs for the players to control until their regular characters can be restored to life, transformed back into flesh, cured of insanity, and so forth. In this case, the cell door is locked, but the key to it can be found hanging on a hook in the eastern section of the room or the lock can be picked as described for cell 102c above.

The eastern end of the room contains ordinary dungeon furnishings and décor possessing no special properties or value.

AREA 103A – MORGUE

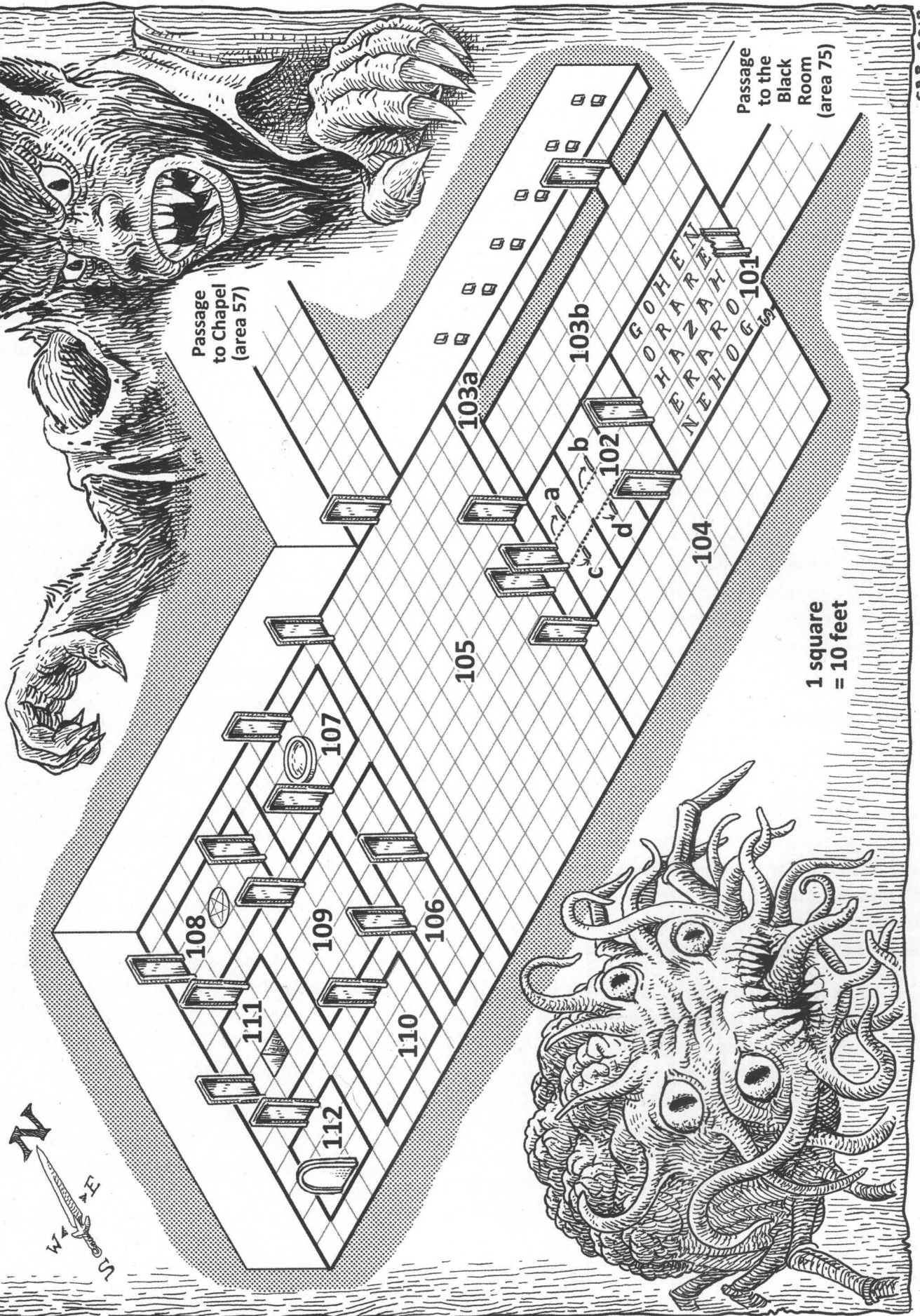
A long corridor extends beyond the door. The air here is abnormally chilly with no suggestion of why the temperature is so low. It's almost as if the air is being magically manipulated to remain cool. The north and south walls of the corridor are lined with many rows of small doors. There are six rows of 3-foot-by-3-foot doors on each wall. Other than these features, the corridor appears empty.

Upon investigation, the party discovers that there are small painted markings on five of the small doors. The mark is a simple slash, done quickly but with precision. All the small doors in the corridor open easily. The unmarked doors swing back to reveal a 3-foot-by-3-foot niche extending back into the wall for 6 feet. The recessed space is empty and abnormally cold as the outside corridor.

In the spaces behind the marked doors are dead human bodies under linen sheets, with one body behind each marked door. Each body is drained of blood and has had its brain neatly removed. A successful DC 13 Wisdom (Medicine) check determines that the bodies are each no more than a week or two old and that the brains were removed with great skill.

This area is a storage area for the victims of the brain collector in area 103b. The brainless bodies are kept here until they can be disposed of or used for further research purposes.

THE DUNGEON OF CASTLE AMBER



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AREA 103B – THE BRAIN COLLECTOR

This room is equipped somewhat like an alchemist's laboratory, though most of the equipment looks unfamiliar. There are a number of knives, scissors, and other surgical tools visible on tables and workbenches. A metal table stands in the middle of the room. On it is strapped a human male. Near the table stands a large, horrible, unearthly creature on six crab-like legs. It has a grotesque bloated body covered with an oily yellow-orange membrane, from which protrude masses of short tentacles; five yellow, bulging eyes; and a repulsive tooth-filled mouth in the top. There are five large lumps on the upper part of its body, just above the baleful eyes. The ghastly thing looms over the corpse on the table, contemplating it and caressing it with its tentacles.

This strange monster is a Neh-Thalggu—a **brain collector** (see appendix A). At some point during Castle Amber's travels through time and space, the creature was able to cross through the dimensional barrier and take up residence within the Castle. This room serves as its living quarters and laboratory.

The man on the table is dead, his blood drained and his upper skull cut away. This creature collects brains by removing and swallowing them; a swallowed brain then moves into a pocket in its head. It can collect up to 12 brains. The five lumps over its eyes show the presence of the brains it has already stolen, granting it the ability to cast these spells using its Innate Spellcasting trait:

- At will: *fire bolt*
- 1/day each: *charm person, haste, levitate, magic missile, phantasmal force*

The equipment around the room is a collection of odd surgical and scientific devices. Many will be beyond the comprehension of the party regardless of any Intelligence or skill checks. The DM can (and is in fact encouraged) to include anything one might find in a classic mad scientist's laboratory: sparking Jacob's Ladders, whirling lights, smoking beakers, glowing electrodes, etc. Any effects these devices might have upon creatures meddling with them, or forced into contact with them during a fight, for example, is left the DM's imagination.

In addition to the above, in a corner of the room is the brain collector's junk bin. It contains the (bloodstained) clothing, weapons, and equipment of its victims.

Development. The Neh-Thalggu is engrossed with the

corpse and the next brain it intends to consume. Unless the party addresses it, attacks it, or begins searching the room, it remains unaware of their presence. It can be attacked with surprise if the party acts immediately. If the brain collector is interrupted in the midst of collecting a brain it furiously counterattacks any intruders.

Treasure. Most of the contents of the junk bin are worthless, but a search through it will reveal seven 100 gp gems in various pockets and pouches, 200 gp in coins, a +1 shield, and a +1 longsword.

AREA 104 – MAGEN VATS

This room contains a number of large metal vats and cauldrons, some of which contain iridescent, frothy liquids. Strange, possibly magical symbols are engraved on each vat and cauldron. Numerous tables and shelves, each holding flasks and vials of various liquids, solids, or powders, are spread about this vast, broad chamber. Standing in a silent row against the east wall are four human-like beings. All are naked, though one holds a dagger, another a halberd, and a third bears a longsword, and the last one is weaponless but has four arms. Their skin has an unusual, waxy appearance, and they lack any hair.

The four human-like beings are recently created magen, one of each type: a **caldron magen**, a **demos magen guard**, a **galvan magen**, and a **hypnos magen** (see appendix A, and note the demos magen guard is AC 12 due to lack of armor and has a reduced challenge rating of 1 [200 XP]).

As the room is entered, the four beings rush to attack the party. They have been instructed to remain in the room as guards and to destroy interlopers.

This room is a creation room for magen, having been magically consecrated for such a purpose and then stocked with the necessary materials and equipment. This is where the powerful wizards of the Amber family design and create the various types of magen that serve them. It is quite impossible for the characters to make constructive use of any of the materials found in this room, as the complex magical formulae necessary at each step of the creation process are far beyond their collective knowledge.

Treasure. There is a large iron safe stashed away under one of the tables. Opening it requires a successful DC 20 Dexterity check using thieves' tools. Inside are 5,000 gp worth of powdered gold and platinum in crystal vi-



als, 2,000 gp worth of semi-precious stones, and a tiny, human-shaped figurine carved from gold-inlaid black onyx (800 gp).

AREA 105 – ALCHEMISTRY LABORATORY

This massive room is outfitted as a complete alchemical laboratory with long wooden tables and myriad wood shelves filled with strange flasks and glassware: alembics, calcinators, sublimators, athanors, retorts, and distillation apparatus.

Developments. As soon as all the characters, or as many characters as possible, are in the room, all the doors close magically and lock (as per an *arcane lock* spell). Spikes will not hold a door open nor will party members trying to hold a door open succeed. Only a *knock* spell will open a door (unless the party can figure out some reasonable alternative such as using *stone shape* or similar magic on the sealed portal).

Once all the doors are shut, concealed vents will open and begin to fill the room with a black powdery cloud which

moves as though it is alive. There are 20 vents spaced evenly throughout the room. At the start of each turn where a character breathes in the fumes or comes into direct contact with the powdery cloud, they must succeed on a DC 14 Constitution saving throw or fall asleep. There is no place in the room to avoid the black dust.

The black powdery cloud is black lotus dust. The black lotus is a rare, highly poisonous and highly magical plant. Its fumes can bring death or ecstasy, depending on how the black lotus dust is prepared. This particular alchemical preparation (a secret of the Amber family) will put to sleep those who breathe its fumes. It will cause exceptionally vivid dreams (or nightmares) and has the magical property of possibly making those dreams (or nightmares) come true.

The DM can make up any dream they wish, giving the character an equal chance for a good dream, a neutral dream, or a nightmare. A DM also can use some or all of the suggested dream outlines given in the sidebar. The

more detail the DM can invent, the more interesting each dream becomes. Remember that dreams need not be logical.

No matter what type of dream the individual has, the dream will become real if the individual fails a DC 13 Wisdom saving throw once they fall asleep. The other characters will, of course, see only the end result of the dream. All the characters will awake at approximately the same time.

Treasure. This room contains no treasure, but up to 10 complete sets of alchemist's tools can be assembled from the contents of the room.

AREA 106 – LAIR OF THE GREAT WORM

This room is dank, and pools of a shiny, sticky fluid are scattered about the floor. The center of the room, however,

contains a tremendous pile of treasure. The hoard measures 10 feet high by 10 feet wide by 40 feet long. A great portion of the treasure appears to be copper and silver coins.

The mound of treasure is actually a **slime worm** (see appendix A). This creature secretes a sticky slime that coats its back so that coins, jewels, shields, and other items of treasure stick to it when the worm rolls over them. The slime does not affect attacks. The pools of sticky fluid found in the room are residual slime secretions from the worm. This particular slime worm is so old that its back is completely covered with treasure. The monster will wait until the party begins to search the "pile of treasure" before attacking.

Treasure. The treasure coating the slime worm consists of 50,000 cp, 10,000 sp, 3,000 gp, and miscellaneous bits of nonmagical armor and weapons.

BLACK LOTUS DREAM SUGGESTIONS

1. A dream that a winged god (or goddess) visits and decides to give the character the gift of flight. The character sprouts wings and soars among the clouds. The character will wake up with real wings (with a fly speed equal to their walking speed) if the save is not made.
2. A dream that the character was captured by strange lizardfolk, then put on display in an open cage in some unknown city. Fortunately, a passing wizard took pity on the character and teleported him or her safely back to where the dream began.
3. A dream that the character saved the life of an important courtier in Glantri. The courtier befriended the character and successfully plotted on the character's behalf. The character has been made an honorary Lord or Lady in Glantri (no lands or money go with the title, but the character does win the right to act like a Lord or Lady).
4. A dream of endlessly running downhill away from a boulder which is rolling at the character. Fortunately, the character wakes just before it crushes him or her.
5. A dream of a strange land called Averogne (see chapter 9). The character will disappear from the room and will be out of play but will awake in the clearing on the far side of the Gate of the Silver Keys at just about the same time that the party actually arrives and opens the Gate.
6. A dream of suddenly being attacked while walking down some unknown dungeon corridor, by one monster chosen by the DM from the Challenge 1 table (see *Dungeon Master's Guide* pp. 306-307). Conduct the fight normally.
7. A dream about a glorious, heroic quest filled with dangers that the character successfully defeats. The character gains 1 experience level immediately (with the minimum number of experience points for that new level) if the dream comes true.
8. A dream that all the plant life in the world suddenly gains demonic intelligence and plans to take over the world. The character is the only person who knows the truth. Fortunately, he or she discovers an ancient artifact which, when destroyed, returns the plants to normal. Unfortunately, no one will believe the PC's story. (Award 500 XP anyway if the dream comes true.)
9. A dream that one wandering monster, chosen by the DM from the Challenge 2 table (see *Dungeon Master's Guide* p. 307), suddenly breaks into a room where the character is alone. Conduct the fight normally. If the character is victorious and the dream comes true, the character receives the experience points plus one magical item rolled at random.
10. A dream of a long terrible fall which ends in a worse crash (and death, if the dream is real).

AREA 107 – BOBBING FOR A KEY

In the center of this otherwise bare room is a 12-foot-wide, 10-foot-deep sunken pit filled with clear liquid. A sphere the size of a melon and made of thin glass floats in the middle of the pit. Inside the sphere can be seen a large silver key.

The liquid is an acid and anyone falling into the pit suffers 55 (10d10) acid damage, or half that amount with a successful DC 17 Constitution saving throw. This damage repeats at the start of each turn the creature remains in the pool. Merely touching the acid burns anyone coming into contact with it for 4 (1d8) acid damage.

The thin glass sphere is extremely delicate (AC 8, 2 hit points, immunity to poison and psychic damage) and weighs 3 pounds. It will likely shatter unless it is delicately handled. If the key falls into the acid, the key will be ruined.

Treasure. This silver key is worth 500 gp and can be used to open the silver gate to Averoine (see area 112).

AREA 108 – DEMON OF DEATH

A pentagram surrounded by a circle made from white paint is present on the floor in the middle of this room. An amber-colored candle burns at each point of the pentagram, filling the air with acrid smoke. A hunting horn of amber, its surface inscribed with strange symbols, hangs from a peg on the west wall. The center of the pentagram is filled with coils of black smoke that do not stray outside the edges of the painted symbol. Something moves within the depths of the smoke.

If the party enters the room at all, they get a clearer glimpse at the occupant of the pentagram as it emerges somewhat from the vapor. A 10-foot-tall humanoid covered with dull gray, scaly skin stares at the intruders with eyes that glow like smoldering coals. Its gaunt body is hairless. Ivory fangs protrude from its mouth and its fingers end in metallic talons. Two huge bat-like wings grow out of its back. It is a **death demon** (see appendix A).



Development. The death demon will promise anything if the party agrees to release it. All the party needs to do is break the magic circle by throwing dirt on it, covering it with a cloak, or so on. If the death demon is freed it will immediately attack the party, as death demons have no sense of gratitude but only the insatiable desire to destroy. The magic circle prevents the death demon from attacking. The death demon will attempt to get the party to destroy the horn hanging on the wall before it is freed, explaining that it is necessary to release it from its magical bondage. A successful DC 15 Wisdom (Insight) check reveals that the death demon is lying about this aspect of freeing it.

If the party leaves it imprisoned, the death demon hurls all manner of vile curses and threats at them but is powerless to do anything other than threaten.

Treasure. The horn on the wall is a *horn of banishment* (see appendix C). It has no effect on the death demon while the pentagram is intact, but functions normally if the death demon is freed.

AREA 109 – STORAGE ROOM

This room is filled with dusty wooden shelves, which stand empty and riddled with dry rot. There does not appear to be anything else in the room.

Most of the shelves are empty, but at the back of one of the top shelves is a dusty, cobweb-covered roll of parchment. This scroll is noticed with either a search of the room or a successful DC 13 Wisdom (Perception) check. This parchment is the same as the final scroll in area 69 (in chapter 3) entitled “To Those Who Would Be Free.” Show Handout #3.

DM Note: The party should only discover one copy of the “To Those Who Would Be Free” scroll during their exploration of the Château. If they’ve already found a copy of the scroll, there is no scroll to be found here.

AREA 110 – KENNELS

This room is outfitted as a dog kennel, containing four doghouse-style enclosures. Curiously, each enclosure is quite large, capable of containing a massive beast. The floor of each open enclosure is lined with what appears to be either charcoal or coal. Lounging within the doghouses or prowling the floor are four reddish-brown hounds, each the size of a pony.

The hounds are four **hell hounds**. They will not attack if any of the characters are dressed in the clothes of a member of the Amber family.

Treasure. Inside one doghouse are four gems worth 100 gp, 100 gp, 500 gp, and 1,000 gp.

AREA 111 – ENTRANCE TO THE LAND OF THE GHOULS

In the middle of this 40-foot-long, 30-foot-wide room is a 10-foot-square pit. A foul miasma seeps up from the open pit, filling the room with a charnel house stink. Poised about the pit, hunched over and meeping at one another in some grotesque language, are six hideous, beast-like humans.

The creatures are six **ghouls**. They are guarding a 70-foot-deep pit which leads to an underground labyrinth. This labyrinth eventually leads to the land of the ghouls. While the land of the ghouls plays no part in the adventure as written in this book, the DM can create an underground labyrinth and ghoulish kingdom to supplement the adventure, if he or she so desires. Unless the DM wishes to allow it, however, there is no exit from the land of the ghouls to the physical plane, and even the hardest party must return to Castle Amber to find a way home.

Treasure. At the bottom of the pit is a treasure chest containing 3,000 gp and a +1 *spear*.

AREA 112 – GATE OF THE SILVER KEYS

This 30-foot-square room is empty except for two strange decorations. Set into the south wall is a 10-foot-by-10-foot silver gate with a number of large keyholes set into its frame. Between the gate and the room’s door stands a 9-foot-long lion seemingly carved entirely from of amber.

The giant lion is an **amber golem** (see appendix A) which will attack as soon as the party opens the door.

The silver gate leads to Averoigne and eventually to the Tomb of Stephen Amber (see chapters 9 and 10, respectively). It requires at least three silver keys to open the silver gate. All the silver keys found in Castle Amber are interchangeable, but three must be turned simultaneously for the gate to open. (The DM may wish to modify the number of keys necessary to open the silver gate if the party is not doing well, since it is essential that the party open the gate and continue the adventure in Averoigne.)



Treasure. If the amber golem is killed, it will fall apart into pieces of amber. The amber is worth 5,000 gp. Also, if the party has yet to discover a copy, inside the amber golem is a scroll. The scroll is the same as the final scroll in area 69 (in chapter 3) entitled “To Those Who Would Be Free.” Show Handout #3.

CHAPTER NINE

Averoigne

Averoigne is a province in a parallel world similar to medieval France. In this particular parallel world, magic is considered to be an evil pagan practice. Clerics do not cast spells, and spellcasters in general are viewed with suspicion. While the ecclesiastical laws are not rigidly enforced, spellcasters are subject to arrest and trial by the Inquisition (with subsequent execution left to the civil authorities). As long as the party uses its spells to occasionally aid the citizens of Averoigne without actively harming them, party members are not likely to be arrested.

Averoigne is based on 11 short stories written by Clark Ashton Smith. Most of the stories originally appeared in *Weird Tales* in the 1930s. For a complete listing of the stories, consult the bibliography in the “Averoigne Cycle” sidebar below.

The wilderness map represents the Province of Averoigne. The area surrounding Averoigne province is not detailed and can be any type of terrain the Dungeon Master wishes, but see the “Averoigne: Demi-Plane of Dread?” sidebar below for another option.

The encounters in this part of the adventure are left sketchy since most take place in cities and would require more detail and space than is available in this book. The DM should flesh out each adventure as he or she desires, designing NPCs, town streets, and other details as necessary. When exploring the wilderness off the main roads, the party is more likely to encounter normal animals, such as wolves, bears, panthers, hawks, snakes, and so on, rather than monsters. A bibliography of the stories of Averoigne is provided in this section, so DMs may find inspiration for fleshing out these adventures if it is desired.

The capital and major city of Averoigne is Vyones. Vyones is a walled city that houses a cathedral and the Archbishop of Vyones (the political and clerical leader of the province). Outside Vyones’ walls is a large cemetery. The fertile plains around Vyones host numerous towns, hamlets, and taverns. The second largest city of

Averoigne is Ximes. Ximes has smaller walls than Vyones, and the Bishop of Ximes lives here. The only other city in Averoigne is Périgon. Périgon is unwalled and houses an abbey.

The largest villages in Averoigne are Touraine, Les Hiboux, Sainte (Ste.) Zénobie, Cordeliers, Moulins, and La Frenaie. La Frenaie is also the name of a castle-château. Sylaire, Fausseflammes, Malinbois, and Ylourgne are ruined châteaux.

Averoigne is noted mainly for Averoigne Forest which fills three quarters of the province. The river Isoile runs from Ylourgne to the swamps around Les Hiboux. There are three main areas of cleared farmland in Averoigne around the three cities. The well-watered area around Vyones is the most fertile and houses the largest population. A road runs from Vyones to Ximes; a dirt track leads from Ximes to Périgon and from Périgon to Vyones.

The culture of Averoigne is similar to that of France during the High Middle Ages (c. A.D. 1100-1350). The original Averoigne stories cover a number of different time periods but for purposes of simplicity and playability all the Averoigne stories are considered to occur roughly within the same era. Fausseflammes and Sylaire are gateways to earlier times. The Tomb of Stephen Amber cannot be found in Averoigne as it is constantly traveling through space, time, and the varied planes of existence.

Averoigne is almost entirely occupied by humans; stats as **commoners** unless otherwise noted. A few well-traveled or learned residents may have met an elf, dwarf, halfling, or gnome in their time or heard tales of them, but for the majority of native Averoigne residents, these races will be subject of intense curiosity, wonder, and perhaps even fear. More fearsome nonhumans such as dragon-born, half-orcs, and tieflings will instill fear and possibly hatred in most native residents. If they don’t mind their manners, the party could find themselves subject to angry mobs or, in the case of tieflings, priestly attempts to banish them back to Hell involving dousing them in holy water and reading scripture over them.

During the party's time in Averoigne, it is early summer with pleasant nights and warm days. Rain storms are common events, but not constant. At night, the party may be surprised to see only a single moon and unfamiliar constellations dotting the black velvet of the sky. Recently, a red comet has appeared in the sky over Averoigne and it produces light equal to moonlight, but scarlet in illumination. When both the moon and the comet occupy the sky, the red light is diffuse and slightly colors the moon's glow, but if the moon is dark or has set, the night is lit with a hellish glow that all the residents of Averoigne suspect is an ill omen. The comet is directly tied to the murders occurring in Périgon (see area 5 below for more details).

AVEROIGNE: DEMI-PLANE OF DREAD?

Although to the best of this author's knowledge they were developed independently of each other, it's amazing how many similarities *Castle Amber* shares with the first edition Dungeons & Dragons adventure *16: Ravenloft* by Tracy and Laura Hickman. One finds sinister gray mists, tarot cards with supernatural powers, quests for special magical items to overcome evil, dark forests, dread castles, and a medieval gothic atmosphere. These similarities stem from their shared creative DNA of gothic horror, with Moldvay drawing from Clark Ashton Smith's Averoigne cycle of stories, while the Hickmans pulled from a broader pool of sources.

Given the adventures' shared gothic elements, it would be a trivial matter to make Averoigne one of the "Demi-planes of Dread" introduced in the Ravenloft campaign setting published in the 1990s and revisited in the more recent *Curse of Strahd*.

While the specifics of making Averoigne a Demiplane of Dread is left to the DM, it would be an easy matter to decree that the Mists of Ravenloft encompass the realm at the borders depicted on the Province of Averoigne map. Attempts to travel off the map are impossible, prevented by the Mists of Ravenloft that keep travelers trapped within its various demiplanes.

DMs wishing to depict Averoigne as a Demiplane of Dread or simply looking to make the land a bit more ominous and horrific than depicted herein are directed to *Curse of Strahd* which contains a section of great advice in running gothic horror adventures.

WANDERING MONSTERS

Averoigne uses a special wandering monster table. Check three times per day (morning, noon, and night) for wandering monsters. Encounters will occur on a roll of 1 or 2 on 1d6.

AVEROIGNE

D8 Encounter

- | | |
|---|---|
| 1 | Gérard de l'Automne (see appendix A and below) |
| 2 | Gilles Grenier (see appendix A and below) |
| 3 | Jehan Mauvaissoir (see appendix A and below) |
| 4 | 2d4 werewolves |
| 5 | Moriamis (see appendix A and below) |
| 6 | 3d10 Averoigne pagans (see appendix A) |
| 7 | 1d4 phantoms (see appendix A) |
| 8 | 1d12 shadows |

GÉRARD DE L'AUTOMNE

Gérard is a professional troubadour. He travels from one château to another singing his poetry to the local lords and ladies. He is also skilled at fighting and is able to handle most dangerous situations. He carries a rapier and a hornbeam staff sharpened to a point at one end (an excellent weapon vs. vampires). He also wears chain mail and carries a shield. Gérard is courteous and well-mannered. He is quite likely to travel with the party, at least until they reach a village, town, or château.

GILLES GRENIER

Gilles is a hedge wizard who specializes in mixing potions, particularly love potions. He does not usually practice black magic, but neither does he go out of his way to avoid black magic. Gilles murdered his wife Sabine in a fit of passion, and now the ingredients he uses to make his potions are cursed. He is able to make any of the more common potions for a suitable price. However, there is a 50% chance that a potion he sells will have harmful effects, either the reverse of what is expected or it will be poison.

JEHAN MAUVAISSOIR

Jehan is the retainer and associate of Azédarac, a black magician who cheated his way into becoming the Bishop

of Ximes. Jehan is a thief and assassin. He is cunning, treacherous, and completely without morals. Jehan will stop at nothing to protect Azédarac's secret. He will deny all knowledge of *potions of time travel*, but probably will try to slip the potion into the party's wine to be rid of them. If party members drink some of the potion they will be sent into the past and must visit Moriamis to return (see below).

Jehan prefers trickery to violence, and guile to fighting. He also uses the names of Sieur des Emaux and Melchire. Jehan and Azédarac can travel back and forth in time. Both are actually centuries old, though they do not appear aged.

MORIAMIS

Moriamis is a sorceress who was born in Averoigne before the Inquisition. Her spells avoid the taint of black magic since no such distinction was made during her lifetime. She stole Azédarac's secret of time travel and can brew a *potion of time travel* if needed. Moriamis is the mortal enemy of Azédarac and Jehan. She is quite likely to befriend the party and give them a *potion of time travel* for some favor.

Moriamis exists both in the current era of Averoigne and 700 years in the past. If the party runs afoul of Jehan Mauvaissoir (see above) and gets sent into the past via a *potion of time travel*, they will need to find the past version of Moriamis to get back to present-day Averoigne. The circumstances of locating her and what they might need to do to procure her favor is left to the DM's discretion and imagination.

ENTERING AVEROIGNE

Once the party passes through the Gate of the Silver Keys (see area 112 in chapter 8), they appear at area 1 on the Province of Averoigne map.

AREA 1 – THE ARRIVAL

The gate leads to a grassy clearing surrounded on three sides by ancient trees, their boles gray with age and dressed in moss. To the east, the clearing is open and a broad dirt road is visible. The clearing is located at a bend in the road, with the path leading off to the northeast and to the southeast. More thick, old forest is visible on the opposite side of the thoroughfare. To the northeast, rising from above the trees,

THE AVEROIGNE CYCLE

DMs—and players, hopefully after the adventure is completed, of course—looking for more information about Averoigne are directed to the original stories written by Clark Ashton Smith. The following 11 tales are all set in the land of Averoigne and contain additional details useful in evoking the feel of Smith's delightful weird fiction. At the time of publication of OAR #5: *Castle Amber*, the complete Averoigne cycle of stories can be found in *The Averoigne Archives: The Complete Averoigne Tales of Clark Ashton Smith* by Pickman's Press. Smith's Averoigne tales have been published in other collections, however, and can be found with a little online searching.

The 11 Averoigne stories are, in order of publication:

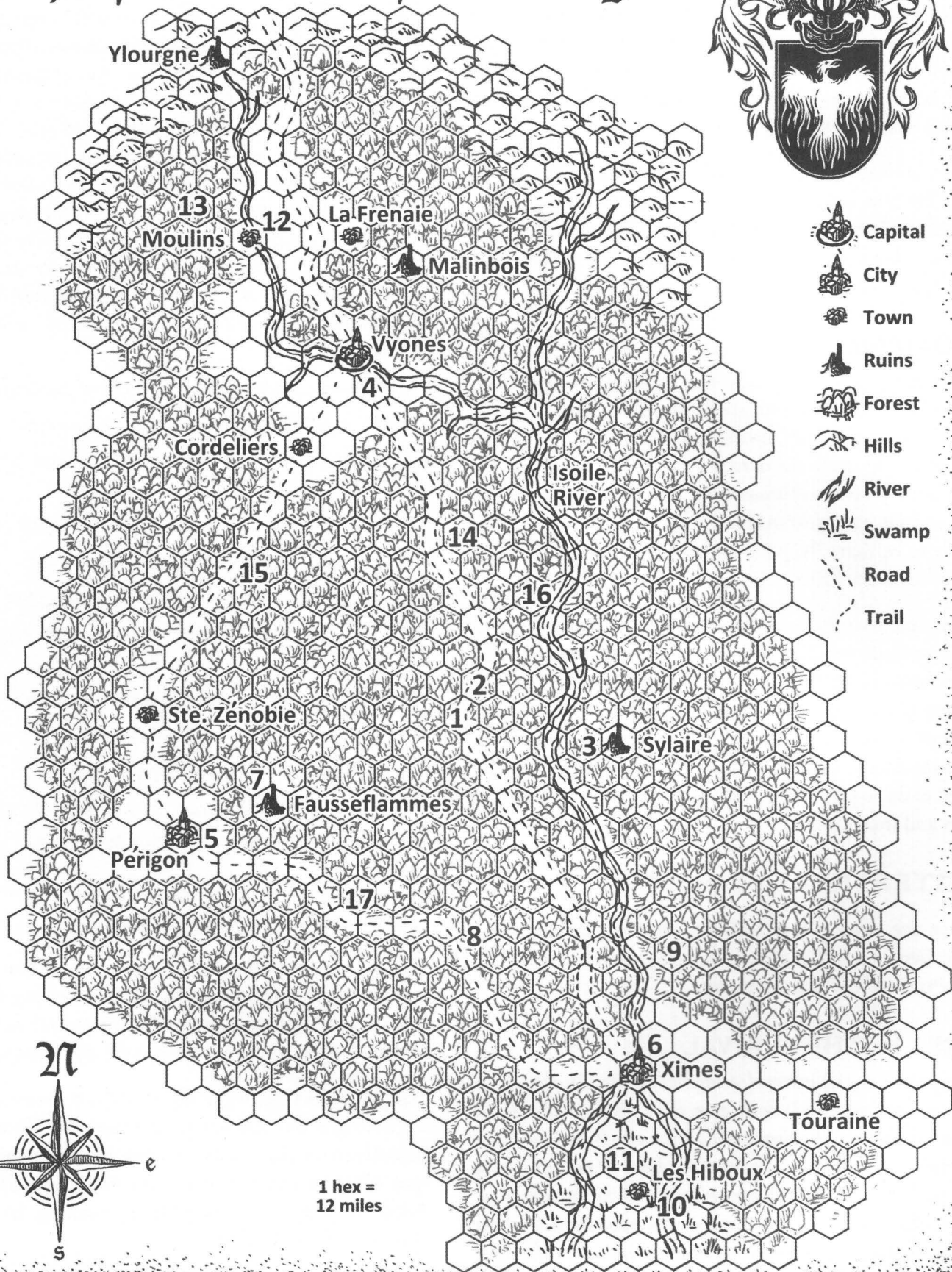
- "The End of the Story" (*Weird Tales*, May 1930)
- "A Rendezvous in Averoigne" (*Weird Tales*, April/May 1931)
- "The Maker of Gargoyles" (*Weird Tales*, August 1932)
- "The Mandrakes" (*Weird Tales*, February 1933)
- "The Beast of Averoigne" (*Weird Tales*, May 1933)
- "The Holiness of Azédarac" (*Weird Tales*, November 1933)
- "The Colossus of Ylourgne" (*Weird Tales*, June 1934)
- "The Disinterment of Venus" (*Weird Tales*, July 1934)
- "Mother of Toads" (*Weird Tales*, July 1938)
- "The Enchantress of Sylaire" (*Weird Tales*, July 1941)
- "The Satyr" (*Genius Loci and Other Tales*, 1948)

a trail of smoke is visible against the blue sky.

This is a clearing alongside the road to Vyones and Ximes. Any characters who dreamed of meeting the party in Averoigne and disappeared from area 105 in the Castle (see chapter 8) appear here as the party arrives.

The gate works one way only. It will take party members to Averoigne but will not return them to Castle Amber. Individuals in the clearing cannot see the gate, and the spot where it would stand is normal forest. Spells that detect the presence of magic reveal nothing. It's as if the gate simply doesn't exist.

The Province of Averoigne



- Capital
- City
- Town
- Ruins
- Forest
- Hills
- River
- Swamp
- Road
- Trail



1 hex =
12 miles

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If the party heads towards the trail of smoke, they discover area 2 after an hour's journey up the road. Should the party ignore the smoke and travel in another direction, the DM should play out the trip, rolling for wandering monsters as normal, until the party reaches some other point of interest.

DM Note: It is important at this point that the party understand what they are searching for. The instructions for breaking the curse on Castle Amber are engraved on the inside of the lid of Stephen Amber's casket. However, Stephen's Tomb travels in time and space and thus must first be summoned. To summon the tomb the party must find four special magic items somewhere in the land of Averaigne. These items are:

1. *The Enchanted Sword of Sylaire* (see appendix C)
2. *The Viper Circled Mirror*
3. *The Ring of Eibon* (see appendix C)
4. A *potion of time travel* (see appendix C)

The DM should make sure that the party possesses the instructions on the "To Those Who Would Be Free" scroll at this point, even if the scroll has to miraculously appear. (Show Handout #3.)

The scroll indicates that the sword can be found in the ruins of Sylaire. The mirror may be found in Vyones. The ring is currently in Périgon. A *potion of time travel* may be found in several places, but Ximes is the most likely. The sword is owned by Sephora, the mirror by Gaspard du Nord, the ring by Luc le Chaudronnier, and the potions by Azédarac, Jehan Mauvaissoir, and Moriamis.

AREA 2 – THE INN OF BONNE JOUISSANCE

Around a slight bend stands a roadside inn. The stone and timber building stands three stories tall and is surrounded by a fieldstone wall. Open gates lead into the inn's courtyard and the sound of a crowded common room is heard even from outside. A weathered sign hangs from a post by the side of the road. It displays a clearly intoxicated man with fop-pish hat dancing with cups in both hands. Underneath the painted figure are the words "The Inn of Bonne Jouissance."

The Inn of Bonne Jouissance ("The Inn of Good Enjoyment") caters to travelers on the road between Vyones and Ximes and is a popular stopping-over point on the long journey. The inn is usually packed during the year

"PARLEZ-VOUS FRANÇAIS?"

French is spoken in Averaigne, but that won't be an obstacle for the party. As each of them passes through the Gate of the Silver Keys, they undergo a subtle but useful enchantment. While in Averaigne, whenever the characters speak, read, hear, or write Common, they do so in French—even if only speaking among themselves. Written works brought through the Gate are also translated into French if penned in Common. This ongoing effect lasts until they depart Averaigne. No other known language is affected, and this magical translation does not hinder the use of spellbooks, scrolls, or other written magical objects.

when weather allows for travel, and the party will find it an excellent place to get their bearings and discover clues leading to the four objects they seek in Averaigne.

EVENT: MEETING THE LOCALS

The party will likely be looking for information and the inn is the perfect spot for it. Read the following when they go inside:

A high-ceilinged room with exposed beams blackened by untold years of smoky hearth fires occupies much of the inn's ground floor. A crowd of humans fills the room, drinking, feasting, laughing, and singing. Serving maids wind their way through the crowd with platters laden with food and drink perched atop their shoulders. Hunting trophies, some quite old, hang from the walls and above the hearth. A stout, harried-looking man in an apron, probably the innkeeper, moves about the room, greeting his patrons and keeping an eye on all things.

The party's arrival is noticed soon after they enter, and some of the good-natured carousing dies down as the patrons turn their attention to the newcomers. The party are clearly outsiders—especially so if there are nonhuman characters in the group—and the inn's guests are wary at first.

Developments. The innkeeper, Denis, welcomes the party to the inn with guarded politeness. His welcome is even more tentative if the group has nonhumans or obvious arcane spellcasters in it. Nevertheless, his trade is in travelers, and Denis finds an open table somewhat away from the crowd to accommodate the party. A serv-



ing maid is summoned to provide food and drink (all at *Player's Handbook* prices), and Denis excuses himself to tend to other matters in the inn.

The patrons and staff at the inn are initially indifferent creatures when resolving any social skill checks to get more information out of them. Buying rounds of drinks, performing music or other entertainment, and similar actions can make them friendly to the party, but attempts to use magic to entertain or influence the crowd go horribly awry given the prevailing attitudes towards magic in Averogne. Even an innocuous illusion spell or similar *prestidigitation* effect turns the crowd hostile in attitude towards the PCs and they will be hard-pressed to get information out of them.

Questions and Answers. Any social skill that succeeds in making an inn patron or staff member helpful towards the party allows the group to freely ask questions about Averogne, the inn, or the objects of their search.

The party will likely seek further elaboration on the subjects mentioned in the scroll "To Those Who Would Be Free." Use the following list to guide what the patrons can tell them.

1. "You are in Averogne, an old and proud land. Where do you hail from that you've never heard of Averogne?"
2. "Vyones, Périgon, and Ximes are the three major cities of Averogne. Vyones is the largest of the three and home to Averogne's finest cathedral. Périgon is besieged by an evil beast these nights it is said. I hear something is killing people and devouring them. You won't find me going there anytime soon!"
3. "The Inn of Bonne Jouissance lies on the road to Vyones and Ximes: Vyones is to the north and Ximes is to the south. The inn has stood here since time out of mind and will probably still be standing long after I'm dead and gone!"

4. “Sylaire is a ruined château with an evil reputation about 60 miles to the east of the inn, across the river Isoile. People say werewolves and vampires dwell in the ruins.”
5. “Les Hiboux is a village in the swamps somewhere south of Ximes. I’ve never been, but I hear its dreadful.”
6. “Azédarac is the Bishop of Ximes. Opinion seems equally divided as to whether the man is a black magician masquerading as a bishop or a saintly, maligned man. Myself? I’ve long learned to let the priests do what they want and worry more about my own soul, my friends.”
7. “Have you seen the comet? That red obscenity that hangs in the sky like the eye of the Devil, himself? It heralds ill-fortune for Averoigne and for us poor people. Say your prayers, my friends, and keep your doors and windows latched tight when the sun goes down.”
8. “Luc le Chaudronnier is a wizard who lives in Pérignon. They say he practices only white magic and has a special dispensation from the Church to do so. Me, I’d still be wary of anyone who dabbles in sorcery.”

The other names on the scroll are meaningless to the inn’s patrons, and none of them has ever heard of the *Enchanted Sword of Sylaire*, the *Viper Circled Mirror*, the *Ring of Eibon*, or a *potion of time travel*—even in legend.

If the party contains obvious arcane spellcasters or has used magic and upset the patrons of the inn, they are approached by a well-dressed human male in his late fifties with gray hair and the pale face and ink-stained hands of a life-long scholar. He introduces himself as Anatole Deschamps (treat as an **acolyte** but lacking the Spellcasting trait) and asks to join them.

Anatole is a former monk who left the priesthood late in life when his desire to see more of the world grew insatiable. For the last several years he’s traveled outside of Averoigne and seen much of the larger world. As such, he has little fear of wizards, warlocks, and the more fearsome-looking nonhuman races.

The former monk is well-spoken and gregarious, buying the party a round of drinks and questioning them greatly about their homelands even if the group has made themselves unwelcome among the rest of the inn’s guests. If the party hasn’t managed to get any information about Averoigne or the objects of their search, the DM should

use Anatole as a means to impart this information.

More importantly, however, Anatole provides a warning to the party. He tells them that the Church is very powerful in Averoigne and takes a dim view of the use of magic. Spellcasting is outlawed as paganism and devil-worship, and the party should exercise caution when in the presence of others. An Inquisition is underway, albeit not a widespread or overzealous one, but it still has the power to enact the auto-da-fé on heretics and diabolists.

Anatole does indicate that the Church laws aren’t strictly enforced by everyone in Averoigne and magic used to help others will, in most cases, have a blind eye turned towards it and even be welcomed by those who benefit from it. There are also those in the land who still worship the Old Gods, pagans who gather in secret or in forgotten groves, and they are much more accepting towards magic.

Although well-traveled, Anatole cannot provide any further information on the names listed on the scroll or the existence of the four objects of the party’s search. Any requests to join the party are graciously declined. Anatole has business elsewhere but wishes the group “Bonne fortune!” in their quest.

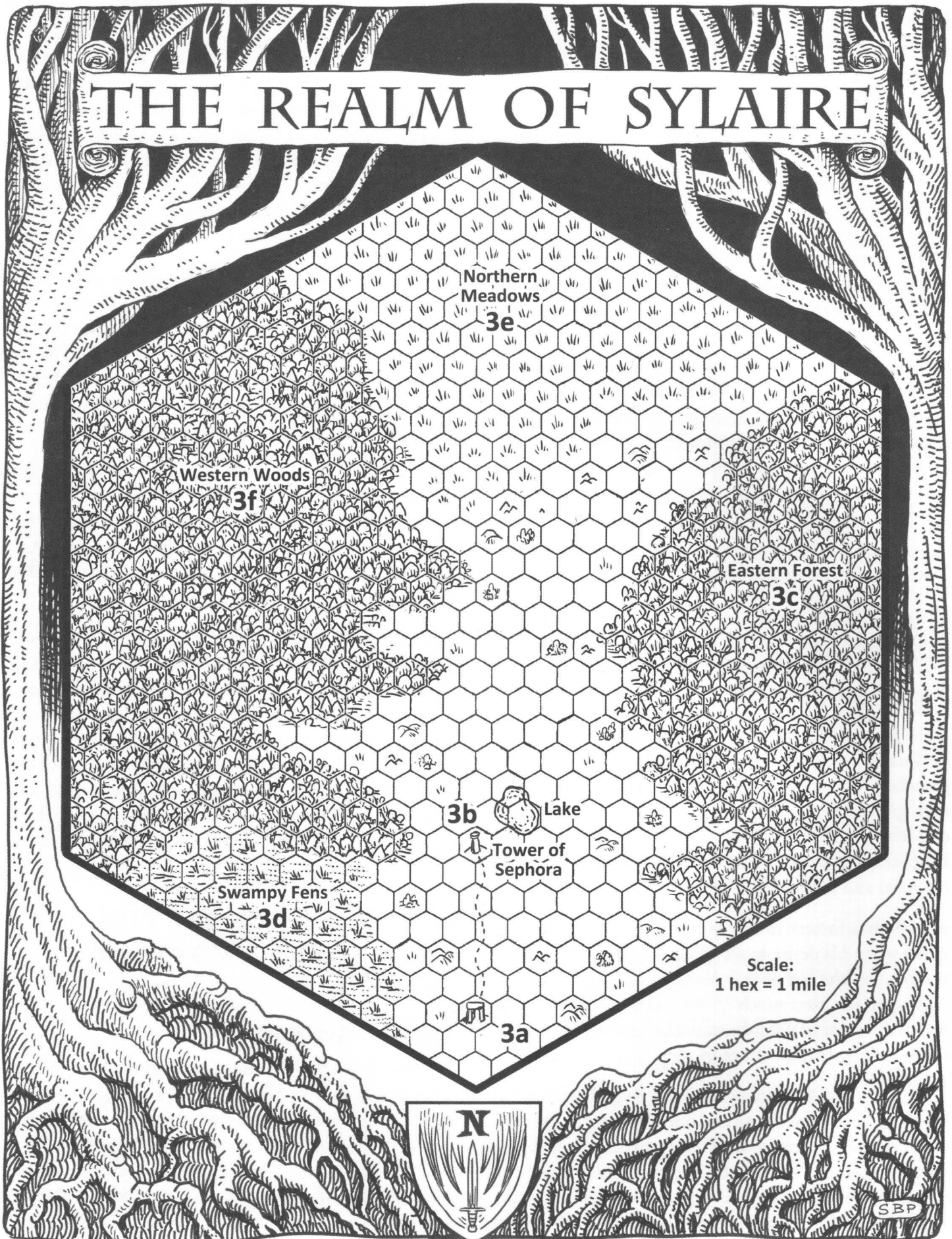
DM Note: The party can outfit themselves with provisions and mounts at the inn. The stables have a few steeds of varying quality for sale and rations can be purchased from the inn’s kitchen. Food, drink, and mounts are at the prices listed in the *Player’s Handbook*. Other supplies are unlikely to be available, but the DM might rule that objects like a single coil of rope or a lantern filled with oil can be purchased. Maps and similar navigational aids are not available at the inn but may be acquired in one of Averoigne’s cities.

QUEST OBJECT #1: THE ENCHANTED SWORD OF SYLAIRE

AREA 3 – SYLAIRE

The forest grows thinner here, eventually becoming the odd copse of stray trees. In place of the ancient forest is a brown moor covered with desiccated grass and old weathered stones. Several of these are raised as menhirs and are covered in lichen and illegible, worn inscriptions. Far off in the distance stand the toppled towers and ruined walls of a destroyed fortification.

THE REALM OF SYLAIRE



Within the borders of this barren moor is the gateway to Sylaire, an enchanted realm that exists outside of time and space and may have broken free from the Feywild in some distant epoch. Sylaire is entered via a cromlech that stands in the courtyard of the ruin, a tumbled castle from long ago. The standing stones outside the castle are ancient relics from when paganism ruled Averoine, but they possess no special properties and their inscriptions are too worn to make out. Only the cromlech inside the ruined château retains any power.

Developments. If the party travels to the ruined fortification, they discover little remains intact—the gatehouse is a pile of rubble that must be climbed over to enter the castle, the outer walls are broken and half-sunken into the earth, and the donjon and towers are both gutted by fire and collapsed. In the center of the courtyard, rising from bare earth and surrounded by patches of bright green grass, is a 15-foot-wide, 10-foot-tall stone cromlech.

Anyone looking through the center of the cromlech sees a lush green land dotted with vibrant trees and colorful wildflowers. It is clearly not what lies on the other side of the dolmen in Averoine! A creature walking around the cromlech and looking through from the other side sees the ruined château courtyard and anyone or anything standing before it. The cromlech only works from the side facing the castle's collapsed gatehouse. A successful DC 10 Intelligence (Arcana) check concludes this is indeed a magical gateway, but a perpetual one. This likely means it functions both ways unlike the Gate of the Silver Keys that brought the party to Averoine.

Stepping through the middle of the cromlech instantly transports a creature to the realm of Sylaire, bringing them to area 3a.

AREA 3A – ENTRANCE AND EXIT OF SYLAIRE

The land is warm and welcoming on the far side of the cromlech's arch. It feels like late spring and the air is alive with both birdsong and the scent of freshly blooming flowers. Even the sun which rides high in the sky seems brighter and younger than the one left behind in Averoine. Wild meadows, emerald green woods, and flower-covered hills are visible in all directions, fading into the haze of distance. The stone cromlech still stands to the south, the ruined château's courtyard visible through it. Off in the distance to the north,

half hidden by trees, stands a gray tower. A worn path leads from the cromlech across the meadows towards the tower.

Entrance and exit to the realm of Sylaire can only be achieved at this point. Magical spells and objects that allow for planar travel do not function in this pocket dimension, and Sephora (see below) can close the cromlech gate whenever she desires. Unless the party acquiesces to her desires, they may become trapped in Sylaire.

AREA 3B – TOWER OF SEPHORA

An ancient tower stands atop a flattened hill surrounded by oak and beech trees. Around the tower are fallen stones that suggest it was once connected to a larger fortification. Now, however, only the tower remains. It stands nearly 80 feet tall and is crowned with battlements. Windows paned in leaded glass look out upon the welcoming lands around it. A closed wooden door is set at the tower's base and the path from the cromlech ends at its stoop.



The tower is the home of **Sephora, chatelaine of Sylaire** (see appendix A) and a wizard. The door is locked but knocking on the door summons one of her guardsmen, who ushers the party inside with a cryptic statement of “My lady has been waiting for you. Please come in.”

The door may also be opened with a successful DC 20 Strength check or a *knock* spell. If either of these events occurs, the party finds the guardsman standing just inside the tower as if anticipating their arrival. He makes no comment on their rude entrance, merely repeating the statement above.

Developments. Assuming no combat occurs, the guardsman leads the party through an old but well-kept foyer into an antechamber bearing tapestries depicting court scenes and hunting parties. A single painting hangs on one wall; it depicts a beautiful human woman in her late twenties dressed in a night-blue gown. Her thick, curly, chestnut hair is held in place by a delicate silver filigree net and she seems to watch the antechamber with

a mirthful yet cryptic smile. A pair of tall, polished wood doors leads out of the antechamber and into Sephora’s audience chamber.

The audience chamber takes up much of the tower’s ground floor. Sunlight pours through the glass windows, illuminating the room and she who occupies it. A thick scarlet carpet runner leads from the entrance to a low dais upon which a tall-backed chair rests. Sitting in the chair is the woman depicted in the painting outside: Sephora. Standing beside her is another guardsman. The guard accompanying the party bids them come forward then moves to take his place on the other side of his lady.

Sephora welcomes the party, not deigning to rise from her chair. She is uncannily well-informed about them: she knows each of the PCs’ names as well as the fact that they’ve come in search of the *Enchanted Sword of Sylaire*. Any spellcaster in the party who succeeds on a DC 10 Wisdom (Insight) check feels an aura of power radiating from her, and it is clear that Sephora possesses great magical skill.

HUNTING THE WEREWOLF

The PCs can either search the realm of Sylaire to track down the werewolf or try to lure it out into the open. Both plans can succeed, but while the latter may be swifter, it is more dangerous. Additionally, the werewolf they seek is also a wizard, a transformed human spellcaster by the name of **Malachie du Marais** (see appendix A).

A party that searches Sylaire for signs of Malachie can explore one section of the realm (the Eastern Forest, the Western Woods, the Swampy Fens, etc.) each day. Any party member involved in the search can attempt a DC 12 Wisdom (Survival) check. If one or more party members succeed on that check, the group discovers the lair that resides in that section and can deal with it as they desire. See each section below for details on what that area contains.

If the party attempts to lure Malachie into the open, they must do so at night and must use a sentient creature as bait. A successful DC 10 Intelligence (Nature) check recalls that werewolves always prefer sentient creatures over livestock and are unlikely to be tempted by a staked cow or goat (assuming the party can even acquire one). For best effect, the person being used as bait should appear to be helpless and unarmed.

If the proper bait is used, the party successfully draws out Malachie, who arrives sometime between midnight and 3 a.m. Unfortunately for the hunters, Malachie arrives with a pack of 1d4 + 1 **werewolves** (the DM can roll randomly or adjust the number based on the party’s strength).

Malachie is no fool and carefully examines the area around the bait before showing himself. Make an opposed check of Malachie’s Wisdom (Perception) against the party member with the worst Dexterity (Stealth) check result. If Malachie wins the check, he notices the party in hiding and attacks them directly instead of the bait, possibly taking them by surprise.

When encountered, there is a 50% chance Malachie will be in werewolf form and a 50% chance he will be in human form. In werewolf form he will attack with his bite, using hit-and-run tactics if the party is too powerful. In human form he will cast spells. Given a chance to prepare a strategy, Malachie will assume human form and cast his spells and then change to a werewolf and attack.

If gravely wounded and the opportunity for escape presents itself, Malachie flees the battle in werewolf form and possibly outruns pursuit. However, the wounded lycanthrope leaves a blood trail which can be followed in daylight directly to his lair at area 3f without the need for a skill check.

Sephora charmingly tells the party she desires to help them acquire the *Enchanted Sword of Sylaire* but must regretfully require aid first: A werewolf is stalking Sylaire and Sephora could use help in slaying the creature. She will warn the party that the werewolf, in human form, is a powerful wizard. She does not know where the werewolf dens, so the party will have to seek it out or otherwise lure it to them. Once the menace is slain, she'll help them recover the sword.

If the party slays the werewolf (see area 3f for further details) and brings proof of their accomplishment to Sephora, she reveals she possesses the *Enchanted Sword of Sylaire* and gratefully gives it to the party. As an additional gesture of thanks, she also gifts them with a *spell scroll* containing the *fly* spell. Sephora also frees any PCs that may have fallen under her enchantment due to their own actions.

In the event combat breaks out, Sephora's two guardsmen (stats as **knights**), both of whom are under her Unnatural Allure power, fight to the death to defend their lady. Sephora will use this power to enchant hostile male PCs if possible, using them as additional defenders or bargaining chips to get the party to cease fighting. Should this tactic not work or be unavailable, she stays out of melee combat as much as possible, attacking the party with her spells until they are slain or driven off. An angered Sephora refuses to help the party, but if the PCs slay the werewolf, she becomes aware of this and appears to them. She gifts them the *Enchanted Sword* and bids them leave her realm, never to return. The cromlech gate will no longer function for the party after they depart Sylaire.

AREA 3C – EASTERN FOREST

Ancient oaks dominate this wood, standing in uneven ranks like gray giants. Animal paths crisscross the underbrush and ivy clings to both tree trunks and old stones protruding from the earth.

A successful DC 12 Wisdom (Survival) check leads the party, after several hours of searching, to an ancient barrow at the heart of the wood now nearly overgrown by trees. A yawning hole in the side of the barrow leads into darkness. Entering the barrow or remaining in the area after dark leads to an encounter with four **specters** who dwell inside it.

Treasure. Inside the barrow are 5,000 cp, 3,000 sp,

2,000 gp, 500 pp, and 10 pieces of jewelry worth 3d6 × 100 gp each.

AREA 3D – SWAMPY FENS

The land sinks low here giving way to standing water and muddy bogs. Reeds crowned with golden tufts sway in the breeze and fleets of ducks and swans paddle about the water. The chorus of croaking frogs echoes across the fen.

A successful DC 12 Wisdom (Survival) check followed by a muddy tromp through the bogs eventually discovers the overgrown remains of a small château that is sinking into the swamp. A few hummocks of dry land still lift crumbling walls above the waterline. The ruin is occupied by two **shambling mounds**. They attack anyone exploring the ruins. Both they and the ruins have no treasure.

AREA 3E – NORTHERN MEADOWS

The land here is a collection of low hills and shallow dales through which chuckling brooks flow. Small groves of trees are only present along the water. The rest of the area is a vast meadow of wildflowers, each in full bloom and filling the air with their bouquet.

A successful DC 12 Wisdom (Survival) check discerns trails through the flowers as if a man-sized creature on two legs has come and gone through the meadows on a regular basis. Following the trail leads to a grove of trees that grows beside one of the area's streams. This grove is inhabited by a **satyr**. The satyr isn't prone to helping the party and will use his panpipes to either charm the PCs or lull them to sleep unless they gain his cooperation. Doing so requires a DC 15 Charisma (Deception or Intimidation or Persuasion) check. Charisma (Persuasion) and Charisma (Deception) checks are made with advantage if offers of wine, poetry, or song are made.

On a successful check, the satyr informs the party that the werewolf doesn't dwell in the Northern Meadows, but he once saw the creature heading to the Western Woods near dawn. If the check fails, the satyr uses his panpipes or otherwise attempts to escape or avoid the party.

Only the satyr can use the panpipes properly. If stolen from him, it is a normal musical instrument.

AREA 3F – WESTERN WOODS

Gnarled beech trees and old oaks crowd this wood, making it a dim place. Small animals cavort in the trees overhead and the hum of bees is heard in the air. Bits of broken paving stone protrude from the ground, suggesting a road once passed through the trees, but it is long overgrown and impossible to follow.

A successful DC 12 Wisdom (Survival) check and 1d4 + 1 hours of searching eventually result in the party discovering a ruined tower in the heart of the woods. It has collapsed and become covered with dirt and small trees, making it resemble a stone-studded low hill. Only a few pieces of cracked stone and broken statuary remain to suggest it is anything more. A low entrance, like that of a large animal's burrow, is visible on the southern side of the mound.

If the party enters the mound during daylight hours, they find **Malachie du Marais** (see appendix A) in human form inside. A stone-floored space with a ceiling of roots supporting a dirt roof is located under the mound and measures roughly 30 feet in diameter. A rickety table and chair stand against the north wall. Atop it are various arcane instruments, a spellbook, and personal items such as a comb, scissors, etc. Against the west wall is a mound of animal pelts and brush covered by an old carpet that serves as a bed. Bones of various types are swept into small piles around the walls and a number of flies and gnats buzz in the air.

If the party discovers the mound and enters it during night hours, it is empty, but Malachie returns shortly before dawn.

Developments. If Malachie is home when the party arrives, he looks at them with a mixture of surprise and fear, but quickly attempts to allay any suspicions they might have by saying, "Please, you must leave! The wolf is nearby and will devour you if it catches you here!" Malachie tries to remove any suspicion from himself as the werewolf by telling the party that he is in fact a prisoner of the werewolf that dwells in the woods around the ruined tower and demands that he create a magical spell to make it even more fearsome and ferocious to get its revenge on Sephora. A successful DC 15 Wisdom (Insight) check reveals that he is clearly lying. If his bluff is called, he drops all pretenses of innocence and transforms into his hybrid form and attacks the party. Should combat go against him and he gets the opportunity,

Malachie shapeshifts into a wolf and tries to flee into the forest. He seeks shelter in another part of Sylaire and the party will have to begin their search anew.

Treasure. The werewolf wears a gold and emerald ring on his hand that bears his family crest. The ring is worth 200 gp and is proof that the werewolf has been slain. Either it or Malachie's body will convince Sephora that the lycanthrope is dead.

Malachie's spellbook contains all his prepared spells (see appendix A) as well as *fog cloud*, *levitate*, *slow*, and *stone shape*. A complete set of alchemist's supplies is present on the table as well. Under the mound of animal pelts are a leather sack containing 200 gp and an ornate gold and emerald hand mirror (250 gp).

QUEST OBJECT #2: THE VIPER CIRCLED MIRROR

AREA 4 – VYONES

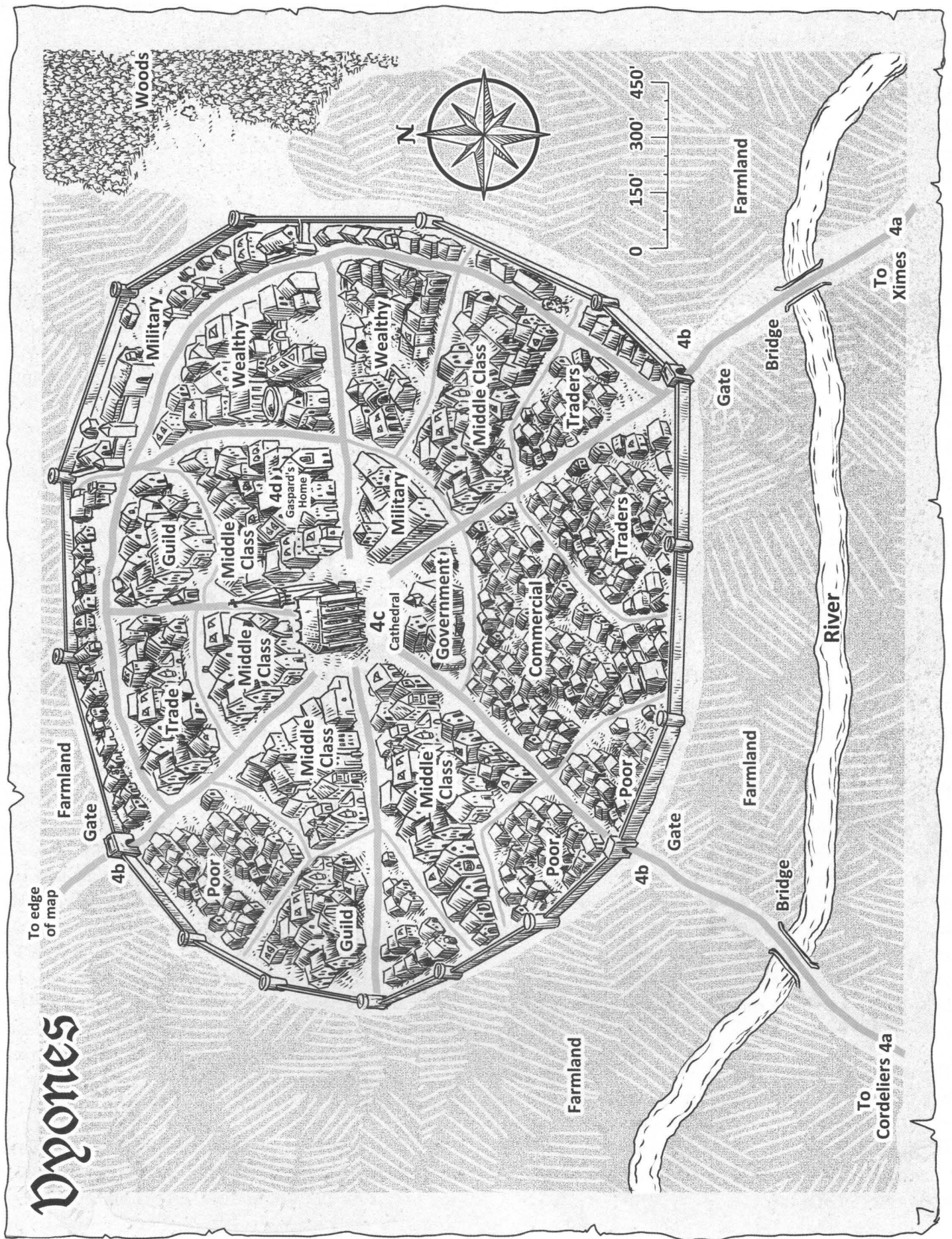
The farms and fields around Vyones are empty and most have been stripped of anything worth taking. Rumors have spread like wildfire that a terrible menace is headed towards Vyones and the crofters and serfs are fleeing to the city to seek protection behind its walls.

AREA 4A – THE ROAD TO VYONES

In the distance, the city of Vyones is dimly visible, the spire of its grand cathedral rising above the walls encircling it. Closer by, small farms and fields line the road. However, each of these is empty and silent. Further along the road, a mass of people is visible headed towards the city. Many seem to be carrying all their worldly possessions. Their fear is palpable even at this distance.

The party easily catches up with the mass of refugees trudging worriedly to Vyones. Most are too fearful and hurried to talk, but a successful DC 11 Charisma (Persuasion) check manages to get one or two of the refugees to pause long enough to inform the party of the situation.

They tell that a terrible giant is stalking the land, laying waste to whatever it encounters. It smashes farmhouses flat with a massive club made from a pine tree and hurls livestock and unfortunate travelers to their dooms. It is said that the giant is no living thing, but a scourge of necromancy, summoned up from the very pits of Hell to wreak vengeance on the good people of Averoigne. If



Dyonis

the party is smart, they'll seek sanctuary in Vyones where surely the archbishop will know what to do.

AREA 4B – THE GATES OF VYONES

The city gate is open, but a crowd of refugees chokes the entrance, slowing entry into Vyones to a crawl. A group of harried-looking guards armed with spears and dressed in iron helmets and chain shirts tries to keep traffic moving, but it is not an easy task. It looks like it will be some time before the back of the crowd gets inside the city.

If the party waits their turn, filing into the city with the refugees, it takes them 1d3 hours before they finally get inside the walls of Vyones. A successful DC 15 Charisma (Deception or Persuasion) check on one of the guards allows the party to convince the gendarmes they have important business in the city and get to the head of the line—although more than a few evil looks and hurled curses are thrown in their direction.

Asking the guards what is happening gives them the same details as in area 4a above, but also informs the party that the archbishop is addressing the city in the public square before the cathedral, and the PCs might learn more about the current state of affairs there.

AREA 4C – THE ARCHBISHOP AND THE SORCERER

DM Note: Regardless of when the party arrives in Vyones the archbishop is addressing the crowd and the PCs arrive at the cathedral square while he is speaking.

A grandiose cathedral built of light gray stone and decorated with high, intricate windows of stained glass stands in the center of the city. The cathedral's spire rises 80 feet above the public square that lies before the temple. Several sets of broad stairs lead to the front door of the cathedral and it is at the top of these that an elderly man with a strenuous voice addresses the masses of people gathered before him. The man is dressed in fine robes of red and white and a gem-encrusted miter crowns his bald head.

The man is the archbishop of Vyones (stats as an **acolyte** but without the Spellcasting trait) and the PCs arrive at the square as he reaches the crux of his address. The crowd around him consists of most of the city's occupants, but they are silent as they strain to hear every word of the archbishop.

VYONES

Vyones is the largest city in Averoigne and home to local civic leaders and the archdiocese. A grand, recently completed cathedral stands in the center of the city, and all main roads lead to the public square in front of the great church. The city is surrounded by 60-foot-high walls and is normally quite secure. However, if the rumors of the giant prove true, it will prove little security against the thing.

When the PCs first arrive in the city, many of the businesses are closed and homes are shuttered. It seems the entire population is gathered at the center of Vyones to hear the archbishop address the people and provide them with comfort. Any attempts to find lodging or stabling will be impossible, and unless the party gets off the main thoroughfares, the press of both locals and refugees pushes them towards the cathedral square.

Criminally-minded PCs who decide to take advantage of the turmoil and empty shops risk encountering a patrol of six gendarmes led by an officer (stats as **guards** and **knight**, respectively), who apprehend any lawbreakers. These lawbreakers are brought before the city leaders who sentence them to stopping the giant as punishment. See "Event: The Colossus Arrives!" below for further details.

Developments. The archbishop is saying the following:

"...my children, for the Lord is with us in our hour of need. It is true that a terrible foe threatens the countryside. Many have seen this abomination, an unholy creation spawned by the black magic of the necromancer, Nathaire, who was recently driven from this very city for his fell practices. Now, the blasphemous Nathaire seeks vengeance for his ouster. Those who have seen this evil terror say it is made from the hundreds of corpses that have gone missing from our cemeteries in recent weeks, all summoned from their eternal rest by Nathaire's satanic sorcery! But the power of our god will protect us from Nathaire's vileness. We must be strong in our faith and offer all our hopes and prayers up to the Lord for our deliverance."

The crowd bursts into a cacophony of worried questions as the archbishop concludes his speech. Anyone succeeding on a DC 12 Wisdom (Insight) check notices two things in the response to the archbishop's words: the

archbishop is terrified and the people of Vyones are close to panic. The archbishop isn't alleviating their fears one bit, and, in fact, the latest bit of news is worse than the citizens of Vyones could imagine. A successful DC 10 Intelligence (History) check also informs the party that the city walls will be quickly battered apart or climbed over by Nathaire's creation and offer no protection against the titan.

Before the crowd succumbs to panic, however, a citizen climbs the stairs to join the archbishop. The figure is dressed in green and brown robes. He asks for silence and the crowd begins to quiet down. The PCs hear a few of the locals around them whisper to one another, "That's Gaspard du Nord, the sorcerer!"

Gaspard du Nord addresses the crowd once they've quieted down:

"My friends and fellow citizens! I believe I know a way that the colossus can be defeated. As some of you are aware, I was once a pupil of Nathaire before I saw the error of my ways and the peril the practice of magic put upon my soul. I have since put aside the magical arts, forbidden as they are. However, I do remember some of what I learned from Nathaire's instructions, and it is only fitting we turn his black arts against him! I know the formula for a black powder which, when blown into the face of the colossus, will return it to its natural state: dead, inert flesh!"

"I shall prepare this powder, but I can only do so much in the defense of Vyones. I am no warrior, so others must administer this concoction to destroy Nathaire's monster before it lays waste to our city. I offer to he, she, or they who succeed in this venture my most prized possession: the Viper Circled Mirror, a potent object of incalculable value."

The archbishop steps forward at Gaspard's words and says that the archdiocese, although it frowns upon magic as an affront, agrees with Gaspard:

"The Lord works mysteriously and if He deems black magic shall defeat black magic, then so be it. The archdiocese offers 10,000 pieces of gold to the ones who destroy the diabolical titan with Gaspard's magic powder! Now, who among you will be our champions in this hour of need?!"

The crowd, comprised of ordinary citizens, looks about in hope. Theoretically, the party should step forward at this point to accept the task of defeating the colossus. If they don't, no one else does and both Gaspard and the

archbishop are crestfallen. The archbishop addresses the audience a final time, saying:

"So be it. If none has the courage to undertake this task, we must put our trust in the Highest Mercy. I suggest you all go to your homes or gather in the cathedral and offer up your prayers for our deliverance."

The archbishop turns and enters the cathedral as the crowd breaks up, many of whom head to the cathedral or return to their homes, clearly in a state of near-panic or resigned doom.

If the party announces they'll undertake the task, a cheer goes up in their honor. Award all the characters inspiration as they are heralded as heroes by the people of Vyones. Gaspard urges them to come forward, saying, "We have much to prepare, so you must come with me." The archbishop thanks each PC in turn—even if they're nonhuman or clearly spellcasters—asking their names, which he repeats to the crowd so that the people of Vyones may know their saviors' names. Once this is finished, Gaspard leads the party away to his home, a small townhouse in one of Vyones' better quarters.

AREA 4D – GASPARD'S HOME

A green-painted three-story home stands here along a side street. The home is well-maintained and has leaded glass and bright curtains in its many windows. A small sign hangs next to the door reading "Gaspard du Nord, esq."

This is **Gaspard du Nord's** (see appendix A) private residence. He brings the party here if they accept the task of deploying the black powder to destroy Nathaire's colossus or if the party follows him after the events at area 4c are concluded.

Developments. If brought by Gaspard, he ushers them inside his home. The house is neat and clean, looking very unlike the home of a magician. Gaspard has indeed put his sorcerous ways behind him. Nonetheless, he has a small alchemical laboratory packed away in a disused cupboard and quickly begins reassembling it on a convenient table as he explains the black powder and its properties.

Gaspard has the materials to make enough powder to allow five separate attempts at hurling it in the face of the colossus. The powder must be hurled from 10 feet or closer into the colossus' face to work. Although the titan may not breathe as a construct of dead flesh, exposing

the powder into its body via its mouth or nose is enough to cause the magical dust to react with the black sorcery holding it together and destroy the colossus. It takes an hour to concoct the powder. Once completed, the party must figure out what to do with it. See “Event: Making Plans” for more details.

A less-scrupulous party might decide to follow Gaspard to his home with the intent of stealing the mirror from him. They’ll quickly find this to be a difficult task. With disaster looming, Gaspard’s home is a hotbed of activity as city officials, military commanders, aides, and assistants call upon the former sorcerer looking for advice on how to deal with the oncoming calamity. Even if the party manages to get Gaspard alone or slip inside his house while he’s away, the mirror is secreted away, buried beneath the flagstones of the house’s cellar and nearly impossible to locate (a successful DC 30 Intelligence [Investigation] check by a character searching the house’s cellar finds the hidden niche).

Unless extreme care to isolate Gaspard is taken, the party is likely interrupted by the river of visitors or, should they assault him on the streets, a crowd of panicked citizens who see the former sorcerer as their only hope of survival. Neither group will hesitate in laying hands on the party and beating them into submission. Treat the crowds as a mixture of **commoners**, **nobles**, **guards**, and **knights** numbering between 5 and 20 (5d4) depending on the circumstances. Reinforcements arrive soon after battle commences and it’s likely the party is arrested once rendered unconscious or reduced to 0 hit points. After recovering, the captured party is sentenced immediately: for punishment, they’re pressed-ganged into being Vyones’ champions against the colossus!

EVENT: MAKING PLANS

If the player characters volunteered to fight the colossus, the city officials are adamant that they confront the titan outside the city walls. Gaspard points out that the forest to the north of the city, where woodlands and farmlands meet, as a potential ambush site. There is plenty of cover for the characters to hide behind, and an 80-foot-tall giant isn’t likely to approach the city undetected, allowing the party to spring their trap well away from Vyones proper.

The black powder must be delivered into the colossus’ nose or mouth to be effective, however, which complicates matters. Gaspard asks the party if they have any

ideas on how to dispense the magic dust against the monstrous undead creation. Allow the party to discuss ideas among themselves. Clearly, any form of flying or levitating ability would simplify matters.

A party without the power of flight or a means to otherwise deploy the powder against the colossus has another option, but it’s not one the city officials are pleased with: luring the colossus to the highest building in the city (the cathedral) and then hurling the powder at the giant when it approaches. To limit destruction to the city, the characters will have to attract the titan’s attention, making them a more desirable target than the hapless, defenseless citizens of Vyones.

If the party is forced to fight the colossus instead of volunteering, they will meet the colossus right outside the walls of Vyones. Hundreds of bowmen—treat as **guards** with longbows (+3 to hit, range 150/600 ft., 5 [1d8 + 1] piercing damage)—line the walls to make sure the party tries to perform the task. The party will not be able to attack with surprise.

The DM should make sure that the party has a fair chance to defeat the colossus. If they have not already journeyed to Sylaire, the DM might wish to have Gaspard hint that Sylaire holds a weapon useful against the colossus. The DM should then make sure that the colossus does not attack until the party returns from Sylaire.

If the colossus should somehow prove unbeatable, the party should still have a chance of receiving the mirror as long as they made a reasonably valiant attempt to defeat the colossus. The colossus will ravage Vyones until nightfall, then move away to some other part of Averogne. Returning to Gaspard’s home, they find it ruined, the former sorcerer’s broken body among the detritus. The destruction has however dug up the cellar and the mirror has miraculously survived the carnage. The party can recover it from the ruins. If the party doesn’t return to Gaspard’s after the colossus departs, a later encounter with another NPC, such as Sephora or Moriamis, might reveal that the mirror could still reside in his damaged home.

EVENT: THE COLOSSUS ARRIVES!

Regardless of whether the party volunteers or is coerced into facing the necromantic titan, time eventually runs out for Vyones as the **Colossus of Nathaire** (see appendix A) reaches the city. Use the following description as it approaches:



The earth trembles beneath your feet, shuddering rhythmically like the beating of a giant drum. The trees in the forests outside of the city sway as if whipped by a gale, sending flocks of birds screeching into the air. The cacophony of panicked voices rises from within the city as the citizens of Vyones run for shelter. Then, before you, the colossus appears.

Rising above the forest trees you see its ghastly form: its flesh leprous and pallid as a corpse; its matted hair dangling to its shoulders like black, thick jungle vines; its eyes burning like hellfire. It stands 80 feet above the earth and moves like a walking mountain. A towering pine tree, stripped of its branches, is grasped in the titan's right hand like the truncheon of the gods. Upon the giant's back is a basket-like construction made from wooden planking. A number of small robed figures are visible inside the basket, clinging to it for dear life as the colossus lumbers across the land. As you watch, it crushes a farmhouse beneath a bare, dirt- and gore-streaked foot. It moves towards the city, as relentless as the tide.

Developments. Unless stopped before it reaches the city walls, the colossus immediately lays siege to them. Hails of arrows fall upon the colossus as it approaches, all without effect. The city's defenses don't last long once the colossus reaches them; it easily smashes them with its massive fists, sending the wall's defenders flying. The colossus then enters Vyones, leaving a path of destruction in its wake as it heads towards the city cathedral with the intent of destroying the symbol of all its master hates. The colossus moves slowly, pausing to destroy other portions of the city as it goes unless the party causes it to focus on them (see below). It takes 20 rounds to reach the cathedral if not distracted, and then it destroys the cathedral in 10 rounds unless stopped. Once the cathedral is smashed, the titan then goes on to lay waste to the remainder of the city.

The wooden basket on the colossus' back holds 10 of Nathaire's **apprentice wizards** (see appendix A) and the inert body of Nathaire the Necromancer. Nathaire is

currently possessing the colossus with the use of a *magic jar* spell and his incapacitated physical body is under the protection of his apprentices. The apprentices, however, are so terrified of their precarious position in the basket high above the ground that they can do little more than hold on tightly. Unless directly attacked, the apprentices don't respond to attacks against the colossus, confident their master's creation can withstand any assault.

A party attempting to lead the colossus to the cathedral can minimize collateral damage to the city by continuing to do damage to the giant each round. If the colossus takes 10 or more points of damage in a round, it focuses on the party. While the colossus suffers damage, it doesn't pause to smash helpless citizenry. After a round in which it takes less than 10 points of damage, it spends one round destroying buildings or smashing fleeing commoners before resuming pursuit of the party the following round. The DM should do their best to put pressure on the players, describing the fate of innocents and the wanton destruction of Vyones. Get them angry if possible. ("Hey! I liked that tavern!")

Attacking the colossus from the cathedral roof or its bell tower can only be done by luring the creature within 10 feet of it. Attack rolls to throw the powder at the colossus from atop the cathedral have disadvantage unless the party comes up with a clever solution of dispensing it (such as blowing it through a long pipe or encasing it in a fragile, more aerodynamically-shaped vessel to throw).

If Gaspard's powder successfully strikes the colossus, its destruction happens quickly. The eldritch energies animating the giant run out of it like black water, turning into mist and vanishing. The colossus totters on its feet for a few moments before falling over backward, crushing everything beneath it (including the spiritless body of Nathaire and his loyal pupils.)

However and wherever the Colossus of Nathaire is defeated, the people of Vyones send up a great cheer for the player characters. A festival—albeit one tinged with sadness if the colossus ravaged the city—is held the following evening in their name. At this event, Gaspard presents them with the *Viper Circled Mirror* and the archbishop rewards the party with any coins promised to them. The party receives the mirror even if they were forced to fight the colossus as a sincere token of gratitude from Gaspard. All is forgiven, he says, and he wishes them good luck in finding a way to leave Averoigne and

break the Curse if he's aware of the reasons why they need the mirror.

The *Viper Circled Mirror* is a round mirror standing 5 feet tall and half as wide. Its frame resembles a bronze viper eating its tail. The mirror's glass is incredibly clear for medieval glassmaking standards and it bears a magical aura if detected for. The powers of the mirror do not come into play in this adventure, but if the DM desires, it could have scrying powers, divination abilities, or similar magical qualities.

QUEST OBJECT #3: THE RING OF EIBON

The *Ring of Eibon* is an heirloom belonging to Luc le Chaudronnier, a white magician. Luc lives in Périgon, a city which is currently being terrorized by a mysterious attacker known as the Beast of Averoigne. The Beast stalks its prey by night, killing both animals and men. The only portion of the kill which the Beast devours is the marrow inside the bones. The party must travel to Périgon, locate Luc le Chaudronnier, and help defeat the Beast of Averoigne if they wish to acquire the ring.

DM Note: As the party travels to Périgon, be sure to include descriptions of the blazing red comet that hangs in the night sky above Averoigne if you haven't been doing so already. It appears to hover over Averoigne, lighting up the night sky with its scarlet fires. The Beast and the comet both appeared at the same time, a fact that the PCs might deduce by speaking with the citizens of Périgon or at the Inn of Bonne Jouissance (area 2) and succeeding on a DC 11 Intelligence (Investigation) check.

AREA 5 – PÉRIGON

A modest-sized city seems like an island among the rolling fields of farmland that have been hewn from the thick forests of Averoigne. Consisting of a few hundred buildings, few taller than two stories, and lacking defensive walls, the city seems more like an overgrown town than a proper metropolis. A modest hill rises above the city to the northeast. At its peak is a large stone structure. It is clearly not a castle, suggesting it may be a monastery or priory of some sort. Even at a distance, the city seems unusually quiet.

The party enters Périgon without any problems, although they notice that the citizens seem to be on edge and conduct their daily business in subdued tones and

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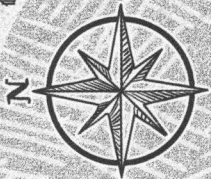
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with frightened looks over their shoulders even in broad daylight. A successful DC 15 Charisma (Persuasion) check convinces a bystander to speak freely of the predations of the Beast of Averoine. A failed check only produces a hushed, "The Beast," followed by the citizen crossing themselves then quickly hurrying away.

Any inquiries about Luc le Chaudronnier are met with sadness. The party is told that Luc, one of the few white magicians who are given special dispensation by the Church to practice magic, has recently been a victim of the Beast and is now at home suffering from life-threatening injuries. The citizen can direct the party to the home of le Chaudronnier, a modest townhouse near the church.

AREA 5A – HOME OF LUC LE CHAUDRONNIER

A two-story townhouse sits on the west side of a public commons, its stone walls whitewashed and fresh fragrant flowers planted in window boxes outside it. A small crowd of citizens is gathered nearby, speaking in hushed voices and with worried expressions on their faces.

The crowd is waiting for word of Luc le Chaudronnier's health and can only offer up their prayers for the deliverance of "Périgon's White Wizard."

Knocking on the door summons a somber-looking servant, who at first is reluctant to allow the party entrance. A successful DC 11 Charisma (Deception or Persuasion) check will get the PCs an invitation inside, but if they fail the check, a tired, pained voice calls out from upstairs, "It is alright, Cecil. Please show them in." The servant, Cecil, ushers the party into the presence of his master, Luc le Chaudronnier.

Le Chaudronnier is a surprisingly young for a wizard, being in his late twenties. His wounds would have slain a less robust man, and, despite the bloom of youth, it is obvious that he is dearly wounded and his survival is no certain matter. His brown hair is covered by a blood-stained bandage and his chest is wrapped with gore-streaked linens. Part of his face and beard have been shorn away by a savage claw or talon, and, while lucid, Luc's voice is thick with pain. Anyone examining his hands notices they bear no ring or other jewelry.

Developments. Any attempt to heal Luc with magic is unsuccessful. Luc will even discourage them from try-

ing. He explains that the wounds inflicted on him seem to be magical and resist healing. He suspects that their persistence is somehow tied to the life force of the creature that inflicted them, the Beast of Averoine.

Luc asks the party why they sought him. He is interested in the circumstances of their arrival or their search for the Tomb of Stephen Amber should they mention either. If the subject of the *Ring of Eibon* is brought up, Luc shakes his hand sadly and explains the ring is no longer in his possession.

Luc tells that he's been searching for the Beast of Averoine ever since the monster began preying on the inhabitants of Périgon nearly a month ago. It was clearly a magical, perhaps diabolical monster, and Luc believed the power of the *Ring of Eibon* could exorcise the foul murderer. Last night, he and a group of men-at-arms managed to track the Beast to a clearing just outside the Abbey of Périgon which overlooks the city.

Out of the darkness, the Beast struck, slaying the men-at-arms and gravely injuring le Chaudronnier. He remembers the thing's cold, scaly claws tearing the ring from his finger. Just before he lost consciousness, he saw a snaky figure climb the tallest tower of the abbey and disappear through a window. From what he's been told, the monks of the abbey discovered him and the slain men-at-arms and brought them back to Périgon.

Luc plainly states that he needs the party's help in defeating the Beast and since they need the *Ring of Eibon*, it seems they have little choice. If the PCs can locate the monster, slay it, and recover the ring, it is theirs. However, there is little time to waste as night is coming and with it the Beast will undoubtedly strike again. They should begin their search at the abbey, as that was the last place Luc saw the Beast and the monks may have suffered from its predations last night.

DM Note: If possible, the party should arrive at the abbey at dusk or in the early evening. This is easily accomplished assuming they head straight for the abbey after meeting with Luc le Chaudronnier. If the party chooses to delay or otherwise wait until morning to investigate the abbey, the DM may have to adjust the following accordingly. One way to do so is to have the abbot be absent when the party arrives (he's off attending to the panic-stricken people of Périgon) and force them to wait until sundown for his return.

AREA 5B – THE ABBEY OF PÉRIGON

A great stone building crowned with four towers at each corner, the highest seemingly a bell tower, is situated atop a low hill overlooking Périgon. Ivy and moss cling to the abbey's stone walls, giving it a sense of age and somberness. A large wooden door with a smaller, man-sized door set into it grants entrance into the place.

Knocking at the door summons one of the brown-robed monks of the Abbey of Périgon. The tonsured young man seems genuinely surprised if the party asks about the Beast's presence or if any of the monks were killed last night. The monk says that they've been spared by Providence from such terrors. If asked about the tallest tower in the abbey, the monk says that that's the location of the cell belonging to Théophile, the Abbot of Périgon. The abbot is well, the monk assures the party, having performed his usual duties this day. A successful DC 10 Charisma (Persuasion) check does get the monk to mention that the abbot has seemed unwell lately, greatly tired and under duress, but that's to be expected with the people of Périgon in danger and the horrible Beast prowling the land.

Development. The monk will lead the party to meet with the abbot, guiding them up the spiraling steps of the bell tower to his cell. He departs once the abbot answers his door.

Beyond the door is the abbot's cell, a 25-foot-square room that fills the entirety of the tower's upper floor. A ladder leads to the belfry above, and windows in each of the four walls provide an excellent view of the countryside. Streaming through one window is the blood-red light from the comet, which illuminates a part of the cell in an almost hellish glow. The room holds only a simple sleeping cot, a writing desk and chair, and a small personal altar. A pair of torches in the north and south walls provide illumination.

Inside the cell is the abbot Théophile. He is a human male of some 40 years of age, his hair tonsured, and his face drawn with tiredness and distress. Théophile is dressed in a black-cowled robe and seems uninjured.

Théophile immediately speculates that they've come to the abbey because of last night's events. He says he saw nothing out of the ordinary last evening, stating that he was asleep when the Beast attacked Luc le Chaudronnier and the soldiers. He was awoken by a noise outside his

window at one point but claims to have seen nothing unusual. A successful DC 10 Wisdom (Insight) check reveals that the abbot appears to be telling the truth.

The abbot begins pacing as he talks, frustration and sadness marring his face as he struggles with his inability to help the suffering citizens of Périgon. During his pacing, the abbot will finally walk into the red light of the comet and stop. He is overcome by an immediate transformation before the party's eyes.

DM Note: If the party immediately attacks the abbot when they arrive at his quarters, the Beast acts in self-preservation and causes Théophile to leap into the light of the comet, transforming himself into his monstrous form.

Read the following when Théophile transforms:

Théophile paces back and forth across the cell as he rails against his helplessness to do more. As he does so, his perambulations bring him into the comet's light. Abruptly, he stops and his body changes. A swirling, shadowy red mist appears to wrap about his body. Within the vapors, a black semi-serpentine form can barely be distinguished. From the mist a large, flat, snakish head with sharp serrated teeth, arms that end in ebony talons, and a serpent's tail instead of legs can be glimpsed. On one taloned finger is a red-gold ring bearing a large purple stone. The abbot Théophile is the Beast of Averoigne!

The **Beast of Averoigne** (see appendix A) immediately launches itself at the party. As the party fights the Beast, several of the monks arrive on the scene to watch the battle and bear witness if the PCs slay the monster. As the Beast falls, it changes back to the form of Théophile.

The monks are understandably shocked by these events. One of them asks the party to please keep what happened here to themselves, saying the poor Théophile was a good man and clearly had been cursed by some terrible affliction. The monks would prefer if the citizens of Périgon remember him for who he was and the good he performed before this horrible doom fell upon him. The monks have no qualms about the party taking the *Ring of Eibon* from the abbot's hand, and actively encourage them to do so.

Once they possess the ring, the party may depart Périgon. If they return to Luc le Chaudronnier they find him already recovering from his injuries and he thanks them for delivering the people of Périgon from the Beast. He

formally passes the *Ring of Eibon* into their possession and bids them *bon chance*, telling them they will always have a home and a friend in Pérignon should they find themselves permanent residents of Averoigne.

QUEST OBJECT #4: THE POTION OF TIME TRAVEL

Several individuals in Averoigne own *potions of time travel*. Two of them, Jehan Mauvaissoir and Moriamis, might be encountered by chance (see the “Wandering Monsters” section above). If so, the DM should give the party a fair chance of obtaining a *potion of time travel*. Moriamis, in particular, will be willing to help the party as long as the risk to herself is minimal.

If the party does not obtain a *potion of time travel* as a result of a chance encounter, they will have to journey to Ximes to see Azédarac. (The Les Hiboux clue on the scroll is a false clue, and an attempt to locate it there will result in difficulty without immediate reward; see areas 10 and 11.)

Azédarac, the Bishop of Ximes, is an evil magician, a fact he will go to any length to keep secret. As such, he is vulnerable to blackmail. A party may undertake many different avenues to extort a *potion of time travel* from Azédarac, and the following scenario is just one possible way.

Regardless of how the party ultimately acquire a *potion of time travel* from Azédarac, they’ll need to visit Ximes. If possible, this trip should be made after the party has already acquired the *Viper Circled Mirror* or the *Ring of Eibon* and, in doing so, made a bit of a reputation for themselves as the “Saviors of Vyones” or the “Slayers of the Beast of Averoigne.” If they travel to Ximes as unknowns, the following scenario will require a little revising by the DM. One possible means of doing so is to have the party rescue Hercule the Wine Merchant (see area 6) from bandits, pagans, or another roadside threat, and then use the boisterous merchant to spread the party’s reputation in Ximes, leading to the invitation to the banquet.

AREA 6 – XIMES

Two roads meet in the city of Ximes, a sprawling walled settlement built amidst the lush farmlands of Averoigne. Its stone buildings stand strong and its gates are crowded with

DEALING WITH AZÉDARAC

Regardless of how the party decides to interact with the Bishop of Ximes, the DM should use discretion when judging the confrontation between the party and Azédarac. If the party accuses Azédarac of being a magician in front of other witnesses, Azédarac will have to defend his position in the community. He is likely to accuse the party itself of witchcraft and order the city guard (consisting of $2d4 + 2$ **guards** led by $1d2$ **veterans**) to arrest them. On the other hand, if they secretly confront Azédarac, he would probably be willing to trade a *potion of time travel* for another magic item or items of at least equal value.

Two factors are particularly important in the confrontation between Azédarac and the party:

1. The confrontation should be secret.
2. The party should take some sort of precaution against treachery on Azédarac’s part.

If the party does both of the above, the DM should allow them to trade for a *potion of time travel*.

The DM should note that this encounter, like many other city encounters, calls for intelligent play rather than mindless fighting. City streets are not dungeon corridors and if the party breaks the law they will have to pay the consequences.

travelers and merchants from all around Averoigne, looking for good fortune in the great trading metropolis. Liveried guards keep order at each of Ximes’ five gates but do little to impede entry.

The party can enter the city without difficulty, the gate **guards** nodding politely as they enter the city. However, they soon find themselves the subject of perhaps undue attention.

No sooner than they enter the city, a well-dressed merchant with an entourage of servants, teamsters, assistants, and the like, notices the party. He is Hercule the Wine Merchant, a trader in wines, cheeses, and exotic spices (stats as a **noble**). With a gasp of recognition, the effervescent (and bombastic) merchant rushes to their side with entourage in tow:

“Mon dieu!” Hercule cries. “Is it truly the [Saviors of Vyones, the Slayers of the Beast, or whatever reputation the

party has]? Oh, my friends! I was there in that city and witnessed your great deed!”

He begins to extol the party’s great heroism and thickly lay on the flattery. Hercule’s pronouncement soon has other citizens of Ximes and a few of the guards noticing the PCs.

The party might choose revel in the attention, in which case they find themselves swept up in Hercule’s entourage and they have their lodgings, meals, and other entertainments paid for by the wine merchant during their stay in the city. Of course, Hercule doesn’t miss a chance to use the party to enhance his own reputation, introducing them to his bevy of business associates, well-wishers, enemies, and potential lovers as “his dear, dear friends.” Hercule is a little insulted when the banquet invitation arrives for the PCs but not for him (see below), but he quickly goes to work figuring out ways to use the party to his benefit at the soiree.

Meeting the bishop is not an easy task: between his ecclesiastical duties and his black sorcery, he’s a busy man with little time for even semi-famous heroes recently arrived to the city. Let the party try to meet him if they wish, but they’re stymied by lower-ranking church officials, priests, and assistants who insist Azédarac has no time to spare, but if they want to check back in, oh, a month or so, they can try. (Combat should not occur here; if necessary use **acolyte** or **priest** [both lacking Spellcasting] or **commoner** stats as appropriate.) Luckily, before the PCs get too frustrated, an opportunity appears at their door bearing invitations.

The party might choose to distance themselves from Hercule when meeting him at the gate. A successful DC 15 Charisma (Deception) check convinces the merchant he is mistaken, but the damage is already done. Rumors begin to run through Ximes’ citizens of the heroes in their midst and an invitation to a special banquet arrives a day or two after the party enters the city, regardless of where they choose to take up lodging in Ximes.

EVENT: THE FEAST OF ST. GUILLAME OF XIMES

Either because of their own actions or as a result of their newly-spread fame, the party receives an invitation to the Feast of St. Guillaume of Ximes, an annual banquet held in the Mayor’s Palace and sponsored by the Church

of Ximes. The invitation arrives by a messenger, a young teen dressed in the Mayor’s livery and bearing an envelope for each PC.

A successful DC 10 Charisma (Persuasion) or Intelligence (Investigation) check results in the party learning that the Feast is attended by the city’s civic and ecclesiastic hoi polloi, and this ensures that Azédarac will be present. A character succeeding on a DC 11 Intelligence (History) check or any PC with the criminal or noble background also knows that these such events are hotbeds of intrigue, deal-making, gossip, and illicit liaisons, making it the perfect environment to get the bishop alone and propose whatever they plan to acquire a *potion of time travel*. The Feast is to be held the following evening, giving the party time to plot and plan (or simply go shopping for more appropriate clothing).

The next night sees the party arriving at the Mayor’s Palace:

A lavish three-story building with three wings extending from the central structure sits in front of a large grassy commons near the heart of the city. Just down the street, the spire of the Cathedral of St. Guillaume is visible, a constant reminder of the Church’s power in this commercial city. The Mayor’s Palace is alight with many lamps and lanterns, and a steady stream of finely-dressed attendees are arriving at the front steps in carriages and on foot. Velvet-coated footmen greet guests, collecting invitations and ushering them inside.

The interior of the Palace is decorated in a manner only a prosperous mercantile city can afford. Bunting, wreathes, baskets of fruits and flowers, and well-executed icons of St. Guillaume are everywhere, and the soft sounds of music drift down from a musician’s balcony overlooking the main meeting hall. Men and women dressed in velvet and lace move about in small knots, exchanging pleasantries and insults, while supping from the array of sweetmeats and drinks provided.

The Mayor, a corpulent, bald man with a forked beard and dressed in crimson velvet and cloth-of-gold, oversees the festivities. He makes the rounds throughout the night, greeting guests, ingratiating himself with more powerful attendees, and otherwise hobnobbing. He is polite and welcoming to the PCs when their paths cross and expresses his hope that they are enjoying their stay in his fair city.

Any PC who even casually evaluates the Mayor’s Palace notices that there are many small rooms and parlors

throughout the first floor, and sees small parties and couples slipping away for more discreet conversation and liaisons. The rest of the attendees turn a blind eye to these happenings, and it should be clear to the party that getting the bishop alone to discuss matters shouldn't be difficult.

The Feast is overseen by 20 **guards** led by four **veterans**. If violence or unruly behavior occurs, they first try to escort the offending attendees off the property with a minimum of fuss, but they will draw weapons if forced to.

EVENT: THE VENDETTA

Any character succeeding on a DC 10 Wisdom (Perception) check notices a young man with red hair, a thin mustache, and a muscular build moving among the crowd. His clothes are not as well-tailored or as new as most of the other attendees'. He appears slightly out of place in the crowd, looking more like a tradesman in his holiday best than a member of Ximes' upper class. A successful DC 12 Wisdom (Insight) check allows a character to observe the man is doing his best to hide great anger in the festive crowd. He constantly scans the room as if looking for someone.

The man is François Boucher (stats as a **spy** armed solely with a dagger [+4 to hit, range 20/60 ft., 4 (1d4 + 2) piercing damage]), a butcher's apprentice and the paramour of Julienne, a young servant who works for the bishop. Azédarac recently made advances on Julienne and the girl barely escaped with her honor intact. François has managed to sneak into the Feast with revenge against the bishop on his mind.

Anyone speaking with François finds him polite, but reserved and little inclined to making small talk. Unless convinced to open up, he excuses himself from conversation as quickly as he can without drawing attention to himself. A successful DC 15 Charisma (Deception, Intimidation, or Persuasion) check coerces François into revealing the bishop's inappropriate advances on his lover and it becomes plain he has violence in mind. If the party has spoken in a way or otherwise acted in a manner to make François believe they are friends of Azédarac, the above checks are made with disadvantage.

If François' motives are made clear to the party, they'll have to figure out how to deal with the revenge-minded man. He won't be easily dissuaded from attacking the bishop at some point during the evening, but a success-

ful DC 17 Charisma (Deception or Persuasion) check made with assurances that the party will see the bishop punished gets him to back down for at least tonight. Magical enchantment is much more effective, and even a *charm person* spell might be adequate in diffusing the situation long enough for the party to deal with Azédarac and acquire the *potion of time travel* before François regains his senses and seeks revenge. Alerting the Mayor or one of the guards also takes care of François and he's escorted off the property before he can confront the bishop. However, he may seek revenge on the party if he suspects they tipped his hand to the authorities. Lastly, a less scrupulous party might resort to violence to nullify any potential interruptions from François.



EVENT: THE BISHOP ARRIVES

An hour or two after the PCs arrive, a ripple of excitement goes through the crowd and attentions are turned to the hall's entrance. Any PC looking in that direction sees the following:

A tall, almost gaunt man in his early seventies stands at the door to the hall, the Mayor rushing to greet him. Despite his age, the man appears healthy and strong, and exudes an aura of power and influence even from across the room. He wears black robes and a purple cincture, and a black skullcap rests atop his grizzled, tonsured head. A large cross studded with onyx hangs around his neck and a ruby ring is visible on his hand. A murmur of whispers passes through the crowd, "The bishop has arrived!"

Azédarac, the Bishop of Ximes (see appendix A) and black magician, has come to conduct the salutary rites for the Feast of St. Guillaume. He is escorted by the Mayor to the head of the hall, where he performs a brief ceremony asking St. Guillaume for his continued blessing and guidance over Ximes and its people, before encouraging the attendees to enjoy themselves in the saint's honor. Azédarac then mingles with the crowd, pausing to speak with various guests and well-wishers. It takes some time before the party finds an opportunity to speak with the bishop, but eventually they stand before him, the feast swirling around them.

EVENT: MEETING AZÉDARAC

The Bishop of Ximes gives you each an appraising look, seeming to take in your strengths and flaws in a single glance. Despite the scrutiny, he smiles politely and greets you, saying, "The blessings of St. Guillaume be upon you this night."

Azédarac will speak with the party only long enough to be polite before moving on unless they do or say something to catch his attention. A subtle reference to practicing sorcery or the *potion of time travel*, mentioning dark pacts with the infernal powers, or a brief glimpse of *The Black Book of Azazel* they might have acquired from area 11 is enough to almost imperceptibly startle the bishop and capture his full attention.

If the party doesn't suggest it first, Azédarac proposes they withdraw to "a more private setting to speak of such things lest they trouble the other party guests." The bishop and the party soon find an unoccupied parlor with a door that can be shut against intrusion.

Once alone with the party, Azédarac lets them speak first, not willing to admit to anything his potential accusers might not know of. If the PCs mention the *potion of time travel*, Azédarac admits that he knows of such a thing claiming that the Inquisition has confiscated one from "foul diabolists practicing their dark arts in secret."

A successful DC 12 Wisdom (Insight) check determines that he is partially lying about this (as he created the potion).

An outright trading of magical items is the easiest way of acquiring the potion. The bishop can always claim that he conducted any trade to confiscate more dangerous magical items to prevent them from endangering the public. He is most interested in any magical items that would be useful to a wizard or warlock but agrees to a straightforward exchange of the potion for any item found on Magic Item Table F or better (see *Dungeon Master's Guide* pp. 146-149). Azédarac also accepts new items from appendix C of this book: a *cup of truth*, a *sphere of far manifestation*, or *Hervé the Blade* (although the latter will not be happy with the deal) in exchange for the potion. Azédarac doesn't have the potion with him but arranges to meet with the party at the cathedral later that night or the following day.

Azédarac is very protective of his position in the city and within the Church, and so long as the party keeps their part of the bargain, so will he, but the DM should allow the players to become as paranoid of a double-cross so as to ratchet up the tension of the meeting.

Blackmailing the bishop is also possible, albeit more difficult. If the party only has rumors to back up any accusations against Azédarac, he laughs at them. He responds by saying:

"A man in my position is constantly encumbered by lies spread by jealous rivals. No one will take you seriously and I have far more allies in Ximes than you do. Life could become troublesome for you if you persist in speaking falsehoods against my good name."

A party who has *The Black Book of Azazel* has more leverage over Azédarac and he blanches if shown proof they possess it. He agrees to make an exchange, trading the *potion of time travel* for the book if the party succeeds on a DC 12 Charisma (Intimidation or Persuasion) check. If they fail the check, Azédarac seems to agree to the exchange, but explains it will take him 24 hours to acquire the potion from the Church vaults. If the party agrees, Azédarac uses the time to arrange for the PCs' deaths and/or to steal the book. He likely employs **Jehan Mauvaissoir** (see "Wandering Monsters" above and appendix A) to accomplish this if Jehan is still alive, or his own magic if not. If the party succeeds on the Cha-



Charisma check or defeats Azédarac or his agent, the bishop follows through on his part and exchanges the potion for the incriminating evidence. A greedy party can also extort up to 5,000 gp from the bishop, but any attempt to get more from him has the same result as failing the Charisma check.

If the party hasn't dealt with François Boucher before now, this is a perfect time for him to suddenly appear, dagger in hand. Unless convinced otherwise with a successful DC 15 Charisma (Persuasion) check, Azédarac likely believes the party has set him up. Assuming he survives, he'll refuse any further dealings with them (and dispatch Jehan Mauvaissoir to acquire any blackmail material they might have). If, however, the party saves the bishop from François' blade, Azédarac agrees to give them the *potion of time travel* as a reward for stepping in (and preventing him from having to use his magic and risk exposure).

A frustrated party that decides to attack Azédarac directly during the Feast will immediately find the Mayor's

armed guards rushing to his aid, arriving 1d4 rounds after combat begins. The bishop only uses his magic if unobserved and plays up the role of victim once the guards and other partygoers arrive. If the party attacks the bishop and escapes the Mayor's Palace, they find themselves the subjects of an intensive manhunt through Ximes. Their newfound fame makes it extremely hazardous to remain in the city and they'll either have to flee or be captured, making it impossible to get the *potion of time travel* from Azédarac.

DM Note: It is possible, but not likely, that things go terribly wrong and the party manages to permanently close down Azédarac as a source of the *potion of time travel*. Luckily, other sources exist in Averoine. The DM should allow the party a second opportunity to acquire the potion, either from a not-so-chance meeting with Moriamis as they travel Averoine, or, if sent against them by Azédarac, making sure they find the one on Jehan Mauvaissoir should they defeat him.

AREA 7 – FAUSSEFLAMMES

A ruined château crowns this tree-covered hill, its broken stones covered with moss and lichen. Much of the castle has fallen into rubble, with only a portion of the donjon and its crenelated roof still remaining intact. The ruins are quiet, and the air holds both a chill and the smell of moldering stones and decay.

Once a noble's château, Fausseflammes is now home to various threats. Anyone exploring the exterior of the ruin is attacked by two **gargoyles** that lair on the roof of the ruined donjon.

Inside the donjon, a set of ancient stone steps lead down into the ruin's cellars. These dark, dank corridors are inhabited by a **swarm of rats** that seems to try and prevent the party from delving into the furthest reaches of the subterranean halls. If defeated, the PCs can reach the family vault of the château's former occupants, which now serves as the haven for a **vampire**.

It is said that there is a passageway to other times hidden deep in Fausseflammes. Although likely outside the scope of this adventure, it might prove useful if the party gets sent back in time by an unwitting consumption of the *potion of time travel* or run out of options in acquiring one and need to locate Moriamis in the past. The passage, its location, and how it works are left to the DM's imagination.

Treasure. The gargoyles possess a cache of 5,000 sp, 2,000 gp, two agates (10 gp each), and a gold necklace (100 gp) atop the donjon, which can be climbed with a successful DC 12 Strength (Athletics) check.

The vampire has a hoard consisting of 4,000 gp, 1,500 pp, 10 gems (25 gp each), a *spell scroll* of *greater restoration*, and a *scarab of protection*.

AREA 8 – THE WICKER MAN

A large natural clearing measuring 80 feet across stands among the deep woods of Averoigne. A 20-foot-wide, 15-foot-tall earthen mound rises from the middle of the clearing. Atop the low hillock is a 30-foot-high humanoid figure made entirely of woven willow branches.

DM Note: If the party arrives after nightfall, add the following to the above description:

A crowd of 20 people, many dressed in ceremonial clothes and wearing headdresses adorned with horns and antlers, stands around the wicker figure. The interior of the woven structure is filled with crying and bellowing livestock, and from the wicker man's head come the cries of help of a young woman. A pair of robed figures with burning torches approaches the wicker construction...

Developments. During the day the woven giant is empty, and no one is present. The wicker man is AC 10 and has 20 hit points, vulnerability to fire damage, and immunity to poison and psychic damage.

When first visited at night, a pagan ceremony is underway. Twenty **Averoigne pagans** (see appendix A) are present and about to set the wicker man alight. Inside are 20 chickens, five pigs, five goats, one cow, and a young woman named Celeste, who is an unlucky traveler captured by the pagans. Unless stopped, two of the pagans set the wicker man on fire. It takes 1d3 fire damage each round and if reduced to 0 hit points, collapses in an inferno, killing everything and everyone inside. Climbing the wicker man requires a successful DC 10 Strength (Athletics) or Dexterity (Acrobatics) check. If done while the wicker man is burning, the climber must also succeed on a DC 10 Dexterity saving throw on each of their turns or suffer 1 (1d3) fire damage.

If attacked during the ritual, the Averoigne pagans attempt to stop the PCs from disrupting the rite, attacking as a mob. However, if more than half their number is



slain, the pagans flee, disappearing into the surrounding woods.

Subsequent visits to the site after the first nocturnal encounter find it empty with only a scorched patch atop the mound.

AREA 9 – WEREWOLF GLEN

A pair of crude-looking huts squat in a bare earth clearing among the trees. Four large earthen mounds are piled here with smoke rising from holes at their tops. A half-dozen dirty figures dressed in ragged clothing are busy on a fifth mound, tearing it open and dragging charcoal from the ashes inside the earthen kiln.

This group appears as simple charcoal makers tending to earth-covered piles of burning wood—kilns for manufacturing charcoal. They're filthy from both poverty and work and are sullen in temperament.

Developments. The charcoal makers are in truth six

werewolves driven to the outskirts of society by their curse. Most are unfriendly, but one of their number, Jean-Michael, invites the party to spend the night at their camp if they wish. The charcoal makers can only offer meager food, but, so Jean-Michael says, at least they'll be safe—curious things haunt the woods these days, he whispers.

If the party takes the group up on their offer, the werewolves attempt to take them unaware after nightfall, suddenly changing into their lycanthrope forms in the midst of dinner.

A party that rejects the offer of lodging and a meal are allowed to go on their way unmolested. However, if the PCs are within 12 miles of area 9 after nightfall, they find themselves hunted by the six werewolves, eager to feast on the PCs.

Treasure. One of the crude huts contains a roughly-made wooden box containing 56 cp and a piece of quartz (5 gp).

AREA 10 – LES HIBOUX

A rustic village squats atop an expanse of high, dry ground in the midst of the swamp. A causeway leads to the village from the road, allowing visitors entry without wading through the stinking muck. Smoke drifts from the village's chimneys, the sounds of livestock and people talking can be heard from among the buildings, and a few small plots of tilled land are present on the community's outskirts. A handful of wooden docks extend out into the swamp's waters, small skiffs moored to them.

Les Hiboux is home to about 300 people who make a meager living fishing for eels, harvesting marsh herbs, gigging for frogs, and raising a few crops. Only basic services and supplies are available in Les Hiboux (no heavy armor or animals larger than goats, for example), and while the community is always eager to do business with travelers and treat them well, it has little offer.

The party likely visits Les Hiboux in search of a *potion of time travel* as hinted in the “To Those Who Would Be Free” scroll. Any mention of a magic potion is met with much bewilderment and shaking of heads. One elderly man will remember that there was an old hag who dwelled in the swamp to the north when he was younger, but nobody has gone to see her in many, many years. Could it be she the party seeks?

The party can get directions from the old man and either trudge through the swamp or rent a skiff for 5 sp a day. If one or more party members succeeds on a DC 10 Wisdom (Survival) check, they eventually find signs of a crumbling path leading to area 11.

AREA 11 – THE HAG'S HUT

The swamp seems darker and older here. The black waters appear to plunge down to eldritch depths and the green algae and swamp plants have an eerie iridescent quality. An island rises from the swamp to the north, its surface overgrown with twisting vines, broad-leafed plants, and rank grass. Rising from the middle of this greenery are the ruins of a wooden hut. The roof is partially collapsed, and the front door stands half-open as if inviting visitors inside.

A witch once lived here, practicing sorcery and herbcraft in equal measure. She died years ago, but the area is not uninhabited.

Developments. The interior of the hut is occupied by an **abhorrent frog** (see appendix A) that now lairs there. It attacks anyone entering the hut, emitting its Bellowing Croak as it does so. In addition to potentially stunning intruders, the croak summons aid. Three rounds later, four **giant frogs** emerge from the waters around the hut and attack anyone outside the hut or in boats near the island. The giant frogs do not enter the hut itself and the party may have to fight them to escape from this area.

Treasure. There is no *potion of time travel* in the hut, but there is a crumbly tome bound in black goatskin and bearing a sinister-looking sigil on its cover. The title page reads *The Black Book of Azazel* and the interior is filled with signed pacts dedicating the souls of those signers to



infernal powers. The book itself has no special properties, but an examination of its pages uncovers one pact signed by “Azédarac of Ximes.” A successful DC 10 Intelligence (History) check allows the party to recall that Azédarac is now the Bishop of Ximes, and this book is clear evidence of his associating with the black arts—a potent piece of blackmail. *The Black Book of Azazel* is a useful tool in acquiring a *potion of time travel* from Azédarac (see “Quest Object #4: The Potion of Time Travel” above).

AREA 12 – MOULINS

A quaint little town surrounded by lush farmlands stands along the road here. A small inn bearing a sign of a wolf with a baby in its mouth stands near the entrance to the town along the roadside. Written under the sign is “The Werewolf Inn.”

Despite its placid appearance, Moulins is having problems. A large wolf pack led by a monstrous beast has been attacking livestock and unwary travelers. In the hours before dusk, the men of Moulins gather in the Werewolf Inn and mutter darkly about curses and ancient evils come back to haunt them.

Development. Any competent-looking adventurers are approached by the Mayor of Moulins who asks them to deal with their wolf problem. He offers 1,000 gp and a pair of *potions of greater healing* to anyone able to stop the attacks. The Mayor can provide little in the way of details about the wolves other than there appears to be a pack of them led by a monstrous wolf. The pack lairs in the forest to the west (see area 13). None of Moulins’ citizens are brave enough to venture into the woods, so the exact location of their pack’s den is unknown.

DM Note: Let the players suspect they’re dealing with werewolves if they seem to think that. You can assist their belief by describing bundles of wolf’s bane adorning the homes of Moulin or the citizens clutching tightly to silver amulets and crosses. While the wolves are not lycanthropes, but there’s no harm in letting the players think so.

AREA 13 – WOLF DEN

DM Note: The party can attempt a DC 13 Wisdom (Survival) check whenever in the woods west of Moulins. On a successful check, they locate fresh tracks leading to this encounter. Otherwise, they waste two hours stumbling around the forest and may be ambushed by

the wolf pack if the DM desires.

A 50-foot-high rocky outcropping rises from the midst of the trees, forming a roughly arrowhead-shaped pile of dark limestone. Moss grows on the exposed stone, and small ferns are nestled in the outcrop’s cracks and crevasses. A natural, rugged, sloping pathway leads up 30 feet to a dark cave mouth in the side of the rock.

A canine pack—consisting of five **wolves** and one **death dog**—led by a **dire wolf** makes the cave their lair. They are 90% likely to be inside the 40-foot-diameter cave during the day; if not home, they return an hour after the party discovers the den. The wolves fight fearlessly so long as their dire wolf leader lives, but if it is slain, the wolves must succeed on a DC 10 Wisdom saving throw or run away, never to trouble the locals again. The death dog and the dire wolf fight to the death.

Treasure. The den contains a few grisly remains of partially devoured travelers. Among the bones is a leather purse holding 50 gp. A silver ring with a sapphire stone set into it (200 gp) is also on one gnawed hand.

AREA 14 – ABANDONED FARM

A rundown-looking farmstead is visible across an unkempt field. No smoke rises from the home’s cracked and crumbling chimney. The chicken coop and goat pen are weathered and dilapidated. A pair of leaning scarecrows rise above the fields gone wild with weeds and grass. A charred section of grass is visible in front of the home as if a bonfire burned there in the recent past.

This farm was occupied by a family who turned to witchcraft to protect their crops when a blight struck the countryside two years ago. Their neighbors grew jealous and suspicious of their good fortune when all the other surrounding farms suffered from the blight. Church officials were alerted, inquisitors came to the farm, and a brief trial was held. The family was summarily found guilty of practicing the dark arts and burned at the stake in front of their home. The farm has been left to decay ever since.

Development. Despite its rundown condition, the farmhouse is still a solid shelter against the elements and the night, and it might seem a suitable lodging place for road-weary adventurers. Unfortunately, the stuffed effigies that remain in the overgrown fields are two **scarecrows** still imparted with unnatural animation from

the dead witches' sorcery. The scarecrows attack anyone spending the night in the house or who interfere with them out in the fields.

Treasure. A successful DC 20 Wisdom (Perception) check uncovers a well-concealed niche hidden beneath the stones of the fireplace. Inside this space is a spellbook containing the following spells: *enthrall*, *fear*, *fly*, *unseen servant*, and *witch bolt*. A strange goat-head-shaped amulet made from tarnished silver (25 gp) is also present in the niche. A successful DC 15 Intelligence (Religion) check identifies it as a symbol of Orcus.

AREA 15 – THE INQUISITION

A large crowd has gathered at a crossroad here, where the main road and a smaller track meet. Angry shouts carry through the air as the mob faces a smaller group crowded around a pile of timber. A half-dozen chain shirt-wearing men keep the mob back while others tie an old woman to a stake rising from the timber pile. A black cassock-wearing man oversees the proceedings, a large silver cross hanging from around his neck.

A church inquisitor (stats as **priest** but without the Divine Eminence and Spellcasting traits) assisted by 10 **guards** are preparing to burn a convicted sorceress at the stake. A crowd of 20 people are here to witness the proceedings and are shouting curses and insults at the condemned old woman. The woman's son and daughter are in the crowd watching the proceedings in horrified silence, knowing the inquisitor would likely accuse them next if they protested or attempted to interfere.

Developments. If the party does nothing to interfere, the execution is carried out to the rejoicing of the mob. If there are any obvious-looking spellcasters or unusual nonhumans (dragonborn or tieflings) in the party, they notice the inquisitor watching them with great interest as the execution is being carried out. The next random encounter the party has while traveling is with the inquisitor and his men, who attempt to arrest the unusual or spellcasting characters on charges of practicing black magic. The party must fight or flee from the zealous priest and his guards.

A party who wishes to intervene must either defeat the inquisitor and his guardsmen or somehow convince the priest to stop the execution. Nothing short of magical compulsion will accomplish the latter, but a well-placed

charm person can temporarily diffuse the situation until the inquisitor is no longer charmed.

If combat occurs, the onlookers don't interfere and either flee for their homes or observe from a safe distance. The inquisitor attempts to escape if seven or more of his guards are slain or he is reduced to half his hit points or fewer. Should he escape, the party has a 50% chance of encountering him with a full replacement of guards each time they experience a random encounter while traveling through Averoigne. The inquisitor and his men try to apprehend the party on sight. This second encounter occurs only once, and subsequent random encounters are treated normally.

Treasure. If the old woman is freed, her children, both in their late thirties, rush to her side with the intention of taking her away to safety. The son hands the party a silver ring (50 gp) in thanks, the only item he owns of any substantial value before the reunited trio flees the scene.

Awarding Experience. If the party rescues the innocent woman from her fate, award them an additional 700 XP for their efforts.

AREA 16 – BLIGHTED GROVE

The trees in this section of the forest exude an aura of ancientness, as if they've stood here for countless centuries watching the antics of both man and beast with sullen disapproval. Their boles are twisted and many of the trees seem to be afflicted with rot and old age. Vines twist around their branches, choking what little life the trees possess from them. Thin, pallid beams of sunlight manage to pierce the canopy above to provide a dim light to the grove.

This portion of Averoigne's woodlands is blighted, whether from fell sorcery or pagan rites. The grove is inhabited by three **needle blights** and two **vine blights**. They attack any creature entering their blighted grove.

Treasure. A successful DC 13 Wisdom (Perception) check notices a dead human body mostly buried beneath the fallen leaves of the grove. It is the remains of a slain merchant who became lost and stumbled upon the grove. A heavy purse at his side contains 200 sp, 300 gp, and a velvet bag holding four small diamonds (250 gp each).

AREA 17 – RUINED CHÂTEAU

A lonely ruin of tumbled, moss-covered stone and fire-blackened bricks stands half-overgrown in ivy here. The wind blows through the fallen pile, making a mournful call like a broken-hearted lover.

Once the home of a prosperous family, madness and financial ruin drove them from their abode and allowed it to fall into decay. The founding patriarch of the family still haunts the ruin, his mortal remains ensconced in the family mausoleum hidden by weeds and fallen stones.

Development. If the party is here at sundown or during the night, they see the translucent form of a man walking through the ruin. The spirit is dressed in clothing from a long-ago era and insubstantial tears run down its face. It defends itself by any means it can if attacked, but if approached and spoken to, it mournfully responds to any greetings.

This is Lucien Dubois, a neutral good **ghost**, and he is all that remains of the family and Château Dubois. The fact that his line is gone forever forbids him eternal rest and he wanders the ruin each night in sadness of all that once was and will never be again.

The party can help Dubois rest if they help him reestablish his line. The easiest way to do that would be for one or more of the PCs to be “adopted” by the ghost. This would entail Lucien formally declaring them his adopted kin and for them to forevermore take the surname “Dubois.” If this is done, Lucien is grateful and reveals the location of the château’s lost treasure vault (see “Treasure” below) which contains the riches he hid away in life. However, if the adopted kin ever breaks ties with the line (deciding to renounce the Dubois name, for example), Lucien’s anger once more deprives him of his rest and he visits the offending adopted family member—no matter what plane of existence they are currently occupying—to get his revenge.

Treasure. The Dubois family vault is buried beneath the rubble and can only be located without Lucien’s aid by succeeding on a DC 25 Wisdom (Perception) check or magical means capable of locating treasure. Clearing away the rubble to access the vault requires 4 man-hours of labor. The vault contains 10,000 cp, 7,000 sp, 5,000 gp, 3d6 gems worth $2d6 \times 10$ gp each, and 1d6 pieces of jewelry worth $3d6 \times 100$ gp each.

The Tomb of Stephen Amber

The party should now possess the *Enchanted Sword of Sylaire*, the *Viper Circled Mirror*, the *Ring of Eibon*, and a *potion of time travel*. If they do not, they can go no further and will be trapped in Averoigne. The DM should give the party every conceivable chance to obtain the four magic items. Once these items are in their possession the characters may summon the Tomb of Stephen Amber.

When the *Ring of Eibon* is touched to the viper's tail on the mirror frame, the serpent will uncoil enough for the ring to slide over the tail. The ring will then slowly move up the viper's body until it circles the head like a collar. The viper's tail will once again be gripped in the viper's mouth.

When the *Enchanted Sword of Sylaire* is anointed with the *potion of time travel*, the blade will glow bright gold. As soon as the blade comes into contact with the mirror, the party will hear a high-pitched humming. The mirror, ring, and sword will then shatter into thousands of shards.

The amber haze will once more surround and heal the party. The world of Averoigne will fade out and the party will find itself on a seemingly endless plain. In front of them is a massive, square, 50-foot-tall tomb made of amber-colored marble. Carved over the entrance is the name "Stephen Amber."

On the door is painted the Amber family crest: A black shield with a gold phoenix (Sable, a phoenix Or). An amber crown is painted above the crest.

GENERAL FEATURES

Appearance. The Tomb is constructed from amber marble with flecks of onyx embedded in it. Many of the rooms are of similar appearance, although there are some exceptions noted below. Ceilings are 40 feet in height and the entire building seems to dwarf those who enter it.



Illumination. The rooms inside the Tomb are unlit except for areas 2 and 9, which are in bright and dim light, respectively.

Doors. The Tomb's doors are made from limestone and heavy, but an ingenious counterweight system allows them to be opened as easily as wooden ones.

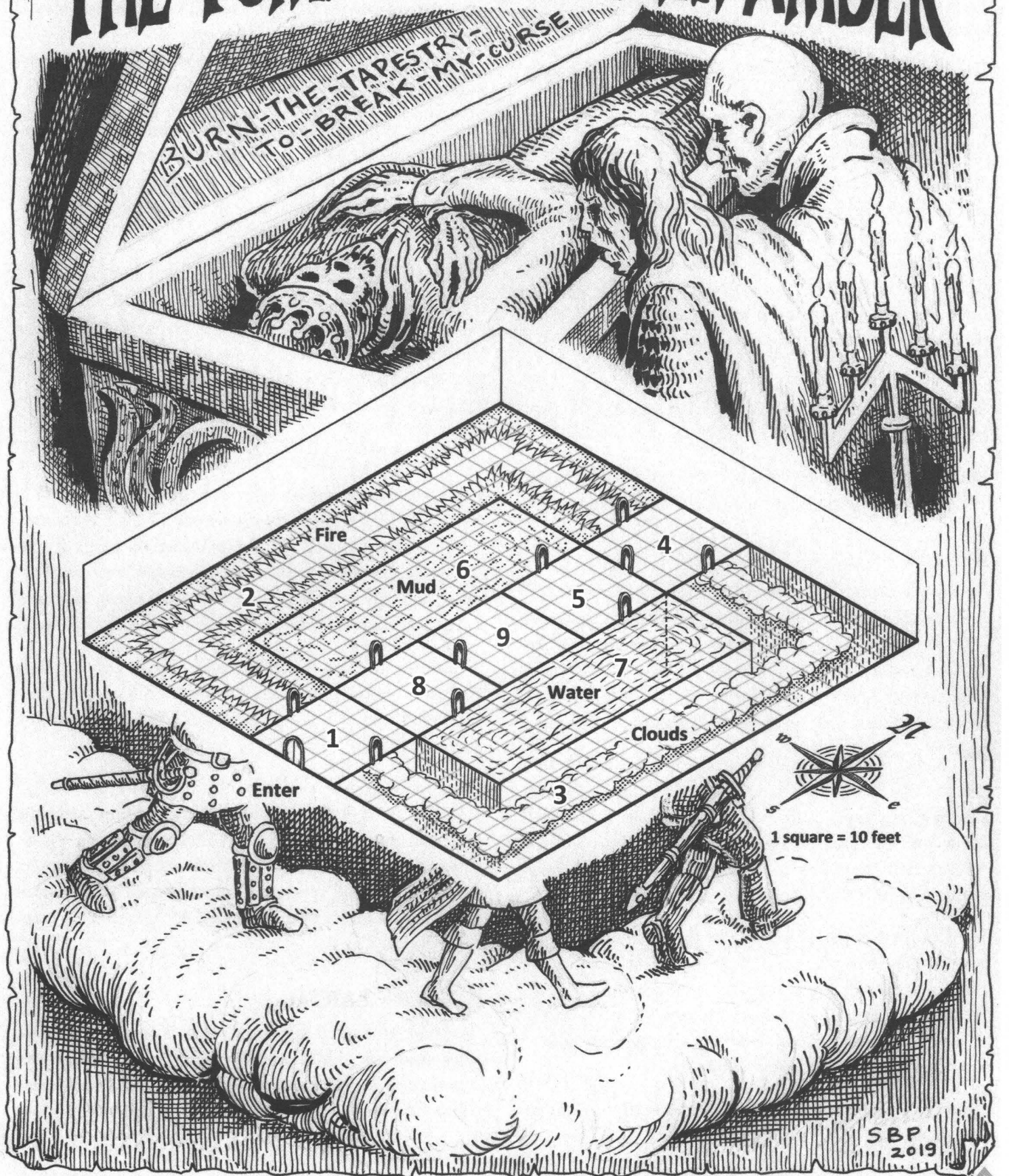
AREA 1 – FIRST GUARDIAN

The floor, walls, and ceiling of this 50-foot-square chamber are made of glossy, amber-colored marble. A sense of great age hangs about the room, yet it is strangely untouched by time. Lying in the middle of the room, atop a pile of silver coins and gems, is a huge winged lizard. The gigantic lizard is covered with metallic blue scales. It appears to be asleep.

This sleeping **young blue dragon** is the first guardian of Stephen's tomb. The dragon, like many of the Amber family's servants, is under a powerful enchantment. It cannot talk and is compelled to defend Stephen's Tomb.

Development. The dragon is in the depths of slumber due to its long, uneventful vigil. It is possible to sneak

THE TOMB OF STEPHEN AMBER



past the sleeping wyrm if the party is stealthy. The dragon currently has a passive Perception of 14 due to being asleep. Upon any PC rolling a Dexterity (Stealth) check of 13 or less, or if the party addresses or attacks the dragon, it instantly awakens. If the dragon wakes, it will fight to prevent the party from opening the west or east doors.

Treasure. The dragon's treasure is 86,000 sp and 59 gems worth a total of 5,900 gp.

AREA 2 – FIRE

Flames leap and crackle off the walls and ceiling of this long, 50-foot-wide, 50-foot-high corridor. The air is blazing hot and the flames burn with no apparent source of fuel. It is as if the marble surfaces of the corridor are the source of the flames. A roughly 30-foot-wide path leads down the corridor, free of flames. It looks like it is possible to walk down the corridor without getting burned as long as one stays in the center of the hallway.

A **salamander** waits to attack the party around the last corner of the room.

Development. Anyone starting their turn within 20 feet of a wall or ceiling automatically takes 4 (1d8) fire damage.

AREA 3 – AIR

Beyond the door is a perplexing sight. A 50-foot-wide corridor stretches off into the distance. The hallway lacks any floor, however, and instead seems to hang thousands of feet in the air. Winds whistle down the hallway and the air is chilly and thin. A solid-looking cloud trail, 10 feet wide, forms a path down the center of the hallway.

This corridor winds through a pocket dimension broken off from the Elemental Plane of Air. Although it appears endless, the pocket dimension ultimately folds back upon itself and anyone trying to escape the Curse of the Ambers by flying away eventually finds themselves back at the cloud-path and the Tomb of Stephen Amber.

The cloud-path will easily support the weight of the party although they will fall if they step off the path. Any creature who falls from the pathway is allowed a DC 20 Dexterity saving throw to catch themselves on the path's edge. If the saving throw is failed, the creature falls to their death, no saving throw allowed.

Around the far corner of the hall a **wyvern** waits to attack the party.

AREA 4 – SECOND GUARDIAN

Like the first chamber of the Tomb, this room is 50 feet square and fashioned entirely from amber-colored marble. A 14-foot-tall humanoid with gray, rock-like skin stands in front of a door in the south wall. The humanoid holds a great stalactite as a club. A large treasure chest sits against the wall behind it. It does not speak or otherwise acknowledge the presence of others in the chamber.

The humanoid guardian is a **stone giant**. It stands inert near the door unless someone attempts to open the southern door or pilfer the treasure chest. In both cases, the giant then snaps to attention and attacks the offending individual(s).

Treasure. The chest is locked and requires a successful DC 15 Dexterity check with thieves' tools to open. It contains 5,000 gp, a *moonblade*, a cursed *spell scroll* (the reader must succeed on a DC 13 Constitution saving throw or be transformed into a living fly trapped in a piece of amber), a *potion of clairvoyance*, and a *potion of invisibility*.

AREA 5 – THIRD GUARDIAN

A 10-foot-square platform protrudes from the south wall of this room, 30 feet above the amber marble floor. A creature with the face of a man, the body of a lion, the wings of a giant bat, and a tail ridged with spikes guards the room from atop the platform. There are doors in the north, east, and west walls of the chamber, each set in the center of the wall.

The third guardian is a **manticore**. It will fight to keep the party from opening the east or west door. The creature's platform can only be reached by magic, flight, or a successful DC 15 Strength (Athletics) check.

Treasure. Atop the platform, but hidden by an *invisibility* spell, are 3,000 gp. Anyone moving about atop the platform must make a DC 15 Dexterity saving throw. On a failed save, they literally stumble upon the treasure. Searchers actively trying to detect hidden objects spot the treasure with a successful DC 15 Wisdom (Perception) check.

AREA 6 – EARTH

The floor of this 50-foot-wide room is sunken and filled with mud. The walls and ceilings are clean, glossy, amber marble, but the thick mud covers the floor to an unknown depth. There is one other door exiting the chamber.



AREA 9 – STEPHEN’S CRYPT

In the center of this room is an ornate mahogany casket. The casket rests on a raised dais made of amber marble. A silver candelabra and an iron brazier stand at the head and foot of the closed casket. Amber candles burn in the branches of the candelabra, filling the room with a soft glow. Perfumed smoke, redolent with the odors of cinnamon and myrrh, rises from the brazier. A large tapestry covers all the wall space. Its woven surface depicts a tall, proud, and regal human male bearing the distinctive facial features of the Amber family, being stabbed by numerous masked assailants in a lavish palace or temple.

Carved into the inside lid of the casket are the words “Burn the tapestry to break my curse.”

A skeleton wearing a crown of gold lies inside the casket. Nothing will happen until the tapestry is burned.

If the party burns the tapestry, a man dressed in rich velvet robes and wearing a golden crown and other fine jewelry will suddenly appear, stepping out of the smoke and ashes. He stretches and says, “Thanks, I’ve been trapped in there for ages.” The Tomb disappears and the party is back outside Castle Amber. The Gray Mist has disappeared and the party can see the river they had been following at the start. They are back in their world. The Castle was frozen in time as a result of Stephen’s Curse. Now that the Curse is broken, the lost ages catch up with the Castle in minutes. The walls grow pitted and crumble into ruins. Tapestries molder into dust. The inhabitants of Castle Amber age rapidly and die, ending as mummified skeletons. The only things left intact in the ruins are the party members, the treasure they won, and Stephen Amber.

Stephen Amber (Etienne D’Amberville; see appendix B) is an immensely powerful wizard. Stephen is grateful for his release and will not fight the party unless he is attacked (in which case he will teleport away). If the party does not attack Stephen, he will reward each of his rescuers with a piece of antique jewelry worth $3d6 \times 1,000$ gp and one magic item either rolled randomly on Magic Item Table F (see *Dungeon Master’s Guide* p. 146) that is appropriate to the individual’s class or one chosen from the same table by the DM.

The mud is 3 feet deep and considered difficult terrain to move through. Melee attack rolls are made with disadvantage when fighting in the mud due to the attacker’s impaired mobility, but ranged attacks are performed normally.

Lying down in the center of the room and hidden beneath the surface of the mud is a **mud golem** (see appendix A). The mud golem will rise to the surface of the mud to attack when the party passes.

AREA 7 – WATER

This long 50-foot-wide room has a sunken floor filled with water to the bottom edge of the door. The ceiling rises 40 feet above the surface of the water. There is the smell of salt in the air, and it is difficult to determine the depth of the dark water lapping at the base of the door.

The water is 40 feet deep and salty. A **hunter shark** lies in wait for the party. It will attack anyone who enters the water and tries to cross the room.

AREA 8 – FOURTH GUARDIAN

This 50-foot-square chamber is empty with a single exception: A large creature with a dragon-like body and five snake-like heads guards a doorway set into the north wall. Two other doors exit the room to the east and west.

The final guardian is a **hydra**. It will fight to prevent the party opening the door to area 9.



Stephen also has a *ring of four wishes* (as a *ring of three wishes* with one more *wish* spell). He will use the ring to bring back to life up to four characters (even if the character was disintegrated, jellified, etc.). If more than four characters have died during the course of the adventure, he will pick four at random to bring back to life. Characters returned to life only receive experience points for

the adventure up until the point where they died. If no characters have died, Stephen will neither use the ring nor reveal its power.

Once Stephen has rewarded the players, he will thank them again, speak some arcane words and, with grand gestures, disappear in a billow of smoke.

APPENDIX A

New Monsters

ABHORRENT FROG

Large beast, unaligned

AC: 12

Hit Points: 26 (4d10 + 4)

Speed: 30 ft., burrow 10 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	14 (+2)	13 (+1)	2 (-4)	10 (+0)	3 (-4)

Skills: Perception +2, Stealth +4

Senses: darkvision 30 feet, passive Perception 12

Languages: –

Challenge: 1/2 (100 XP)

Amphibious: The frog can breathe air and water.

Bellowing Croak: The frog utters a loud croak capable of momentarily stunning prey. All creatures within 20 feet of it that can hear it must succeed on a DC 11 Constitution saving throw or be stunned for 1 minute. Creatures immune to thunder damage automatically succeed on their saving throw. A stunned creature can repeat the saving throw at the start of each of its turns, ending the effect on itself on a success.

Standing Leap: The frog's long jump is up to 20 feet and

its high jump is up to 10 feet, with or without a running start.

ACTIONS

Bite: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 7 (1d10 + 2) piercing damage, and the target is grappled (escape DC 12). Until this grapple ends, the target is restrained and the frog can't bite another target.

Swallow: The frog makes one bite attack against a Medium or smaller target it is grappling. If the attack hits, the target is swallowed, and the grapple ends. The swallowed target is blinded and restrained, it has total cover against attacks and other effects outside the frog, and takes 7 (2d6) acid damage at the start of each of the frog's turns. The frog can have only one target swallowed at a time.

If the frog dies, a swallowed creature is no longer restrained by it and can escape from the corpse using 5 feet of movement, exiting prone..

A tremendous gray and green frog, almost as large as a warhorse, emerges from the humid darkness of the swamp. Its gaping maw opens and a ghastly croak that hits you like the blow of a warhammer erupts from its swollen throat.



AMBER GOLEM

Large construct, unaligned

AC: 15 (natural armor)

Hit Points: 104 (11d10 + 44)

Speed: 30 ft., climb 10 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	11 (+0)	19 (+4)	6 (-2)	12 (+1)	6 (-2)

Saving Throws: Con +7, Wis +4

Skills: Perception +4, Survival +4

Damage Immunities: acid, poison, psychic; bludgeoning, piercing, and slashing from nonmagical attacks not made with adamantite weapons

Condition Immunities: charmed, exhaustion, frightened, paralyzed, petrified, poisoned

Senses: darkvision 60 ft., truesight 60 ft., passive Perception 14

Languages: understands Common but can't speak

Challenge: 5 (1,800 XP)

Expert Tracker: While tracking, the golem has advantage on all Wisdom (Survival) checks.

Magic Resistance: The golem has advantage on saving throws against spells and other magical effects.

Magic Weapons: The golem's weapon attacks are magical.

Pounce: If the golem moves at least 20 feet straight toward a creature and then hits it with a claw attack on the same turn, the target must succeed at DC 14 Strength saving throw or be knocked prone. If the target is prone, the golem can make one bite attack against it as a bonus action.

ACTIONS

Multiattack: The golem makes three attacks: one with its bite and two with its claws.

Bite: *Melee Weapon Attack:* +7 to hit, reach 5 ft., one target. *Hit:* 15 (2d10 + 4) piercing damage.

Claw: *Melee Weapon Attack:* +7 to hit, reach 5 ft., one target. *Hit:* 11 (2d6 + 4) slashing damage.

This 9-foot-long statue is composed of polished amber and is shaped like a powerful feline but with crude edges. Its eyes flash as green pinpoints of light, as it moves towards you with surprising grace and agility.



AMBER LOTUS FLOWER

Small plant, unaligned

AC: 10 (natural armor)

Hit Points: 7 (2d6)

Speed: 0 ft.

STR	DEX	CON	INT	WIS	CHA
1 (-5)	2 (-4)	10 (+0)	1 (-5)	10 (+0)	1 (-5)

Condition Immunities: blinded, deafened, exhaustion, prone

Senses: blindsight 30 ft., passive Perception 10

Languages: –

Challenge: 0 (10 XP)

False Appearance: While the amber lotus flower remains motionless, it is indistinguishable from a normal flower.

ACTIONS

Pollen Spray (Recharge 5-6): The amber lotus flower sprays a cloud of pollen in a 40-foot cone. Each creature in that area must succeed on a DC 11 Constitution saving throw or become poisoned. Poisoned creatures fall unconscious and remain so for 1 hour or until the poisoned condition is ended.

Amber lotus flowers appear to be golden water lilies the size of sunflowers. Amber lotus flowers are often found acting in concert with other deadly plants such as vampire rose bushes or killer trees.



AMBER RAT

Medium monstrosity (shapechanger), lawful evil

AC: 12

Hit Points: 11 (2d8 + 2)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	15 (+2)	12 (+1)	10 (+0)	10 (+0)	6 (-2)

Skills: Perception +2, Stealth +4

Senses: darkvision 60 ft., passive Perception 12

Languages: understands Common but can't speak

Challenge: 1/2 (100 XP)

Shapechanger: The Amber rat can use its action to polymorph into a rat-humanoid hybrid or back into its true form, which is a rat. Its statistics, other than its size, are the same in each form. Any equipment it is wearing or carrying isn't transformed. It reverts to its true form when it dies.

Keen Smell: The Amber rat has advantage on Wisdom (Perception) checks that rely on smell.

ACTIONS

Multiattack (Hybrid Form Only): The Amber rat makes two attacks, only one of which can be a bite.

Bite: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 4 (1d4 + 2) piercing damage.

Rapier: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d8 + 2) piercing damage.

A tiny white rat scurries across the floor, suddenly stopping when it sees you. Before your eyes, it grows into a man-sized hybrid of rat and humanoid, its eyes gleaming with intelligence and cunning.



ANIMATED ELEPHANT STATUE

Huge construct, unaligned

AC: 15 (natural armor)

Hit Points: 84 (8d12 + 32)

Speed: 40 ft.

STR	DEX	CON	INT	WIS	CHA
22 (+6)	7 (-2)	18 (+4)	1 (-5)	3 (-4)	1 (-5)

Damage Immunities: poison, psychic

Condition Immunities: blinded, charmed, deafened, exhaustion, frightened, paralyzed, petrified, poisoned

Senses: blindsight 60 ft. (blind beyond this radius), passive Perception 6

Languages: –

Challenge: 4 (1,100 XP)

Achilles' Heel: The statue is instantly rendered inanimate if a mouse, an illusion of a mouse, or even a realistic two-dimensional picture of a mouse is displayed to the statue within the range of its blindsight. The creature must be a mouse; other rodents have no effect on the statue.

Antimagic Susceptibility: The statue is incapacitated while in the area of an *antimagic field*. If targeted by a *dispel magic*, the statue must succeed on a

Constitution saving throw against the caster's spell save DC or fall unconscious for 1 minute.

False Appearance: While the statue remains motionless, it is indistinguishable from a normal elephant statue.

Trampling Charge: If the statue moves at least 20 feet straight toward a creature and then hits it with a gore attack on the same turn, that target must succeed on a DC 12 Strength saving throw or be knocked prone. If the target is prone, the elephant can make one stomp attack against it as a bonus action.

ACTIONS

Gore: *Melee Weapon Attack:* +8 to hit, reach 5 ft., one target. *Hit:* 18 (3d8 + 5) piercing damage.

Stomp: *Melee Weapon Attack:* +8 to hit, reach 5 ft., one target. *Hit:* 21 (3d10 + 5) bludgeoning damage.

A realistic statue of an elephant suddenly moves with life-like motion, rearing up on its hind legs and letting out a terrible trumping cry!



APPRENTICE WIZARD

Medium humanoid (human), lawful evil

AC: 10

Hit Points: 9 (2d8)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	10 (+0)	10 (+0)	14 (+2)	10 (+0)	11 (+0)

Skills: Arcana +4, History +4

Senses: passive Perception 10

Languages: Common

Challenge: 1/4 (50 XP)

Spellcasting: The apprentice is a 1st-level spellcaster. Its spellcasting ability is Intelligence (spell save DC 12, +4 to hit with spell attacks). It has the following wizard spells prepared:

- Cantrips (at will): *fire bolt*, *mending*, *prestidigitation*
- 1st level (2 slots): *burning hands*, *false life*, *shield*

ACTIONS

Dagger: *Melee or Ranged Weapon Attack:* +2 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit:* 2 (1d4) piercing damage.

A black-robe-wearing figure grips the edge of the wooden basket strapped to the colossus' back for dear life, their eyes shut in fright as the titan ravages the landscape.



ARANEA

Large monstrosity, chaotic evil

AC: 14 (natural armor)

Hit Points: 37 (5d10 + 10)

Speed: 30 ft., climb 40 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	16 (+3)	14 (+2)	14 (+2)	10 (+0)	5 (-3)

Saving Throws: Dex +5, Int +4

Skills: Arcana +4, Stealth +5

Senses: darkvision 60 ft., passive Perception 10

Languages: Aranea, Goblin

Challenge: 2 (450 XP)

Spellcasting: The aranea is a 3rd-level spellcaster. Its spellcasting ability is Intelligence (spell save DC 12, +4 to hit with spell attacks). The aranea has the following wizard spells prepared:

- Cantrips (at will): *fire bolt, minor illusion, poison spray*
- 1st level (4 slots): *detect magic, silent image, sleep*
- 2nd level (2 slots): *hold person, mirror image*

Spider Climb: The aranea can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

Web Sense: While in contact with a web, the aranea

knows the exact location of any other creature in contact with the same web.

Web Walker: The aranea ignores movement restrictions caused by webbing.

ACTIONS

Bite: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) piercing damage, and the target must make a DC 12 Constitution saving throw, taking 10 (3d6) poison damage on a failed save, or half as much damage on a successful one. If the poison damage reduces the target to 0 hit points, the target is stable but poisoned for 1 hour, even after regaining its hit points, and is paralyzed while poisoned in this way.

Web (Recharge 5-6): *Ranged Weapon Attack:* +5 to hit, range 30/60 ft., one Large or smaller creature. *Hit:* The creature is restrained by webbing. As an action, the restrained creature can make a DC 12 Strength check, escaping from the webbing on a success. The effect ends if the webbing is destroyed. The webbing has AC 10, 5 hit points, vulnerability to fire damage, and immunity to bludgeoning, poison, and psychic damage.

This arachnid creature is the size of a pony and has a greenish-brown, coarse, hairy body. Its abdomen has a bulbous protrusion and its front two appendages end in humanoid-like hands complete with digits for fine manipulation. Viscid poison drips from its black mandibles.



AVEROIGNE PAGAN

Medium humanoid (human), any alignment

AC: 12 (leather armor)

Hit Points: 11 (2d8 + 2)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	12 (+1)	11 (+0)	10 (+0)	12 (+1)	12 (+1)

Senses: passive Perception 11

Languages: Common

Challenge: 1/4 (50 XP)

ACTIONS

Spear: *Melee or Ranged Weapon Attack:* +3 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit:* 4 (1d6 + 1) piercing damage, or 5 (1d8 + 1) piercing damage if used with two hands to make a melee attack.

Club: *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 3 (1d4 + 1) bludgeoning damage.

Upon first meeting, an Averoigne pagan is indistinguishable from most other occupants of the land, except perhaps having a more rustic or outdoorsy appearance. It is only when they act upon their religious beliefs that they can be distinguished from their church-going neighbors. Averoigne pagans eschew the teachings of the Church and worship the gods and goddesses of nature. They follow the teachings of certain rustic priests dedicated to the nature deities. Averoigne pagans practice seasonal sacrifices which they believe help maintain the cycles of the year. They sometimes practice human sacrifice. Enemies captured in battles with pagans probably will be used as human sacrifices. Pagans are encountered in Averoigne on the edges of the wilderness. They hold their ceremonies in isolated forest glades and grottos. Pagans are not typically encountered in cities or towns, preferring to dwell in small villages and hamlets close to the wild.



AZÉDARAC, THE BISHOP OF XIMES

Medium humanoid (human), lawful evil

AC: 12 (15 with *mage armor*)

Hit Points: 91 (14d8 + 28)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	15 (+2)	14 (+2)	14 (+2)	18 (+4)

Saving Throws: Wis +5, Cha +7

Skills: Arcana +5, Deception +7, Persuasion +7, Religion +5

Damage Resistances: piercing from nonmagical attacks that aren't silvered

Senses: darkvision 120 ft. (from *devil's sight* invocation), passive Perception 12

Languages: Abyssal, Common, Infernal

Challenge: 7 (2,900 XP)

Dark One's Own Luck (Recharges after a Short or Long Rest): When Azédarac makes an ability check or saving throw, he can add a d10 to the roll. He can do this after the roll is made but before the roll's effects occur.

Hurl Through Hell (Recharges after a Long Rest): When Azédarac hits a creature with an attack, he can use this feature to instantly transport the target through the lower planes. The creature disappears and hurtles through a nightmare landscape.

At the end of Azédarac's next turn, the target returns to the space it previously occupied, or the nearest unoccupied space. If the target is not a fiend, it takes 55 (10d10) psychic damage as it reels from its horrific experience.

Innate Spellcasting: Azédarac's innate spellcasting ability is Charisma (spell save DC 15, +7 to hit with spell attacks). Azédarac can innately cast the following spells, requiring no material components:

- At will: *levitate*, *mage armor* (self only), *speak with dead*
- 1/day each: *finger of death*, *mass suggestion*

Spellcasting: Azédarac is a 14th-level spellcaster. His spellcasting ability is Charisma (spell save DC 15, +7 to hit with spell attacks). He regains his expended spell slots when he finishes a short or long rest. Azédarac knows the following spells:



- Cantrips (at will): *eldritch blast* (3 beams, +2 bonus to each damage roll), *friends*, *prestidigitation*, *true strike*
- 1st-5th level (3 5th-level slots): *burning hands*, *charm person*, *command*, *contact other plane*, *fireball*, *flame strike*, *hallow*, *scorching ray*, *stinking cloud*, *suggestion*, *vampiric touch*, *wall of fire*

ACTIONS

Pact Weapon (+1 Mace): *Melee Weapon Attack:* +4 to hit, reach 5 ft., one creature. *Hit:* 4 (1d6 + 1) bludgeoning damage.

Azédarac, the Bishop of Ximes, is a tall, almost gaunt, man in his early seventies. Despite his age, the man appears healthy and strong, and exudes an aura of power and influence even from across the room. He wears black robes and a purple cincture, and a black skullcap rests atop his grizzled, tonsured head. A large cross studded with onyx hangs around his neck and a ruby ring is visible on his hand.

BATHTUB TENTACLE

Huge monstrosity, unaligned

AC: 12

Hit Points: 75 (10d12 + 10)

Speed: 0 ft.

STR	DEX	CON	INT	WIS	CHA
20 (+5)	14 (+2)	12 (+1)	1 (-5)	12 (+1)	3 (-4)

Skills: Perception +3

Senses: blindsight 60 ft. (blind beyond this radius), passive Perception 13

Languages: –

Challenge: 1 (200 XP)

ACTIONS

Constrict: *Melee Weapon Attack:* +7 to hit, reach 15 ft., one target. *Hit:* 14 (2d8 + 5) bludgeoning damage, and the target is grappled (escape DC 17). Until this grapple ends, the target is restrained and the bathtub tentacle can't constrict another target.

A gray-green tentacle lined with yellow suckers erupts suddenly from the sudsy water of the marble bathtub, thrashing about wildly.



BEAST OF AVEROIGNE

Medium aberration, chaotic evil

AC: 18 (natural armor)

Hit Points: 120 (16d8 + 48)

Speed: 30 ft., climb 20 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	15 (+2)	16 (+3)	12 (+1)	14 (+2)	9 (-1)

Skills: Perception +5, Stealth +5

Damage Resistances: bludgeoning, piercing, and slashing from nonmagical attacks

Senses: darkvision 60 ft., passive Perception 15

Languages: understands Common but can't speak

Challenge: 7 (2,900 XP)

Special Equipment: The Beast of Averoigne wears the *Ring of Ebon* (see appendix C) on one claw-tipped finger. It cannot use any of the ring's powers, however. The ring can only be seen when the Beast is in its monstrous form.

Shapechanger: The Beast of Averoigne transforms from its true form, the human abbot Théophile, when exposed to the weird red glow of the Scarlet Comet that hangs above Averoigne. This transformation is a bonus action. Once changed into its Beast form, it cannot revert to its true form until sunrise. Any equipment it is wearing or

carrying is transformed, and the *Ring of Ebon* appears on its finger. The Beast reverts to its true form if it dies.

Insidious Wounds: Any damage suffered from the Beast's attacks becomes permanent after 1 hour. It can be healed normally before this time period elapses. After 1 hour, the victim cannot regain hit points lost to the Beast by any means while it still lives. If the Beast is slain or driven from the same plane of existence as its victim, the lost hit points can be restored normally.

Spider Climb: The Beast can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

ACTIONS

Multiattack: The Beast makes three attacks, one with its bite and two with its claws.

Bite: *Melee Weapon Attack:* +7 to hit, reach 5 ft., one target. *Hit:* 9 (1d10 + 4) piercing damage.

Claw: *Melee Weapon Attack:* +7 to hit, reach 5 ft., one target. *Hit:* 17 (3d8 + 4) slashing damage.

A swirling cloud of red mist surges at you. Occluded by the mist is a terrible, semi-serpentine creature with the flat head of a snake bearing razor-sharp teeth, scaly arms ending with black talons, and a long serpent's tail in place of legs.



BONE GOLEM

Medium construct, unaligned

AC: 17 (natural armor)

Hit Points: 38 (7d8 + 7)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	10 (+0)	12 (+1)	1 (-5)	10 (+0)	1 (-5)

Damage Resistances: piercing, slashing

Damage Immunities: cold, fire, lightning, poison, psychic

Condition Immunities: blinded, charmed, deafened, exhaustion, frightened, paralyzed, petrified, poisoned

Senses: blindsight 60 ft., darkvision 60 ft., passive Perception 10

Languages: –

Challenge: 2 (450 XP)

Immutable Form: The golem is immune to any spell or effect that would alter its form.

Magic Resistance: The golem has advantage on saving throws against spells and other magical effects.

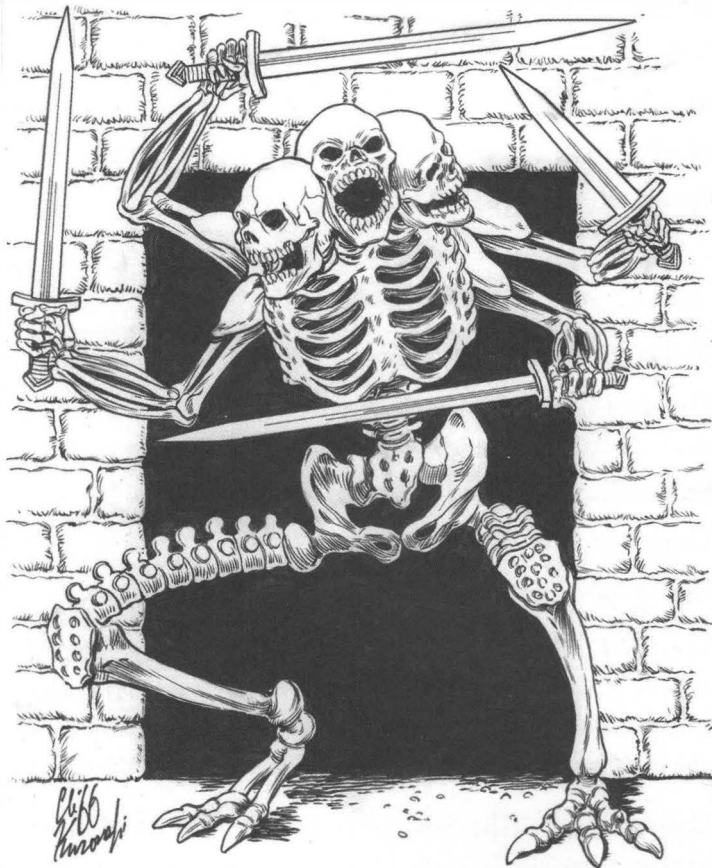
Magic Weapons: The golem's weapon attacks are magical.

ACTIONS

Multiattack: The golem makes four attacks if wielding weapons one-handed, or two attacks if wielding weapons two-handed.

Longsword: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d8 + 2) slashing damage, or 7 (1d10 + 2) slashing damage if used with two hands.

Cobbled together with ill-fitting bones of various sizes and shapes, this bone-like humanoid moves with swift grace that belies its bony structure. It sports four mismatched arms, each wielding a battered longsword.



BRAIN COLLECTOR

Huge aberration, chaotic evil

AC: 18 (natural armor)

Hit Points: 142 (15d12 + 45)

Speed: 40 ft.

STR	DEX	CON	INT	WIS	CHA
21 (+5)	13 (+1)	17 (+3)	22 (+6)	16 (+3)	15 (+2)

Saving Throws: Int +9, Wis +6

Skills: Arcana +9, History +9, Medicine +6, Perception +6

Senses: darkvision 60 ft., passive Perception 16

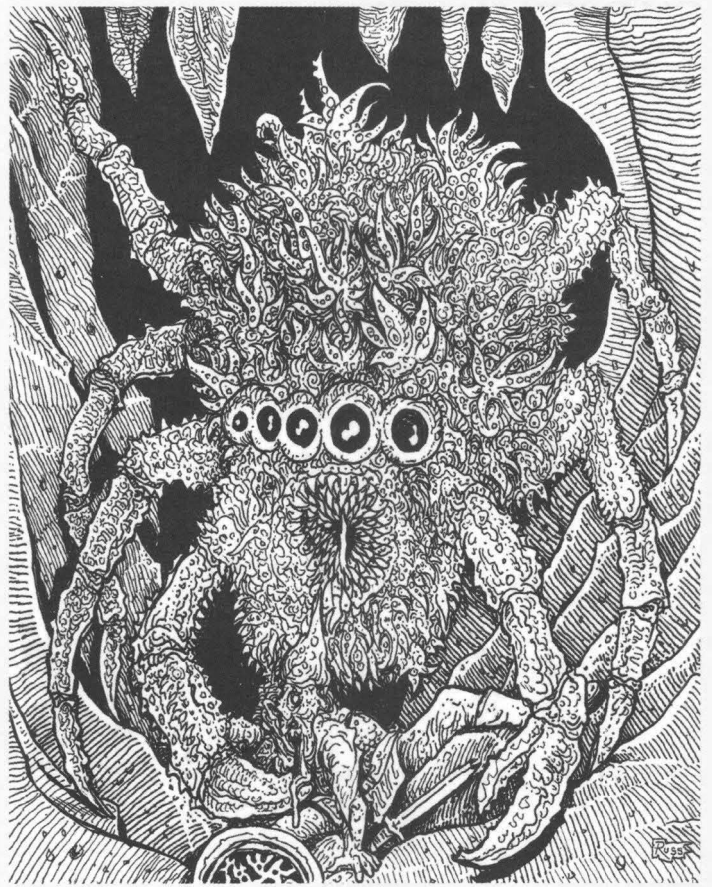
Languages: Common, Neh-Thalggu

Challenge: 6 (2,300 XP)

Ingest Brain: The brain collector can carefully remove the brain from a dead or incapacitated creature using surgical tools and techniques. This procedure requires 1 hour of uninterrupted work to complete. The removed brain is then swallowed by the brain collector and moves to a specialized compartment in the creature's head. The brain collector can consume up to 12 brains at one time. It can expel a brain if it chooses, as an action.

The brain collector gains 1 spell for each brain it collects, beginning with a 1st-level spell for the first brain, a 2nd-level spell for a second brain, and a 3rd-level spell for a third brain. This process repeats, starting with a 1st-level spell for the fourth brain consumed, followed by a 2nd-level spell for a fifth brain, and so on. A brain collector possessing a full collection of 12 brains gains four 1st-level spells, four 2nd-level spells, and four 3rd-level spells. It also gains one cantrip for every three brains consumed. The brain collector gains a random spell of the appropriate spell level from the wizard's spell list each time it consumes a brain. These spells are cast innately (see below); cantrips can be cast at will and leveled spells can be cast once per day.

Innate Spellcasting: The brain collector's innate spellcasting ability is Intelligence (spell save DC 17, +9 to hit with spell attacks). It can innately cast spells, requiring no components, as determined by the number of brains it currently has swallowed using its Ingest Brain trait.



ACTIONS

Bite: *Melee Weapon Attack:* +8 to hit, reach 10 ft., one target. *Hit:* 16 (2d10 + 5) piercing damage.

Brain collectors, or Neh-Thalggu in their own language, are a race of other-dimensional creatures who are only occasionally able to cross the barriers separating their universe from this one. Only near sources of great magical energy, such as Castle Amber, where the fabric of time and space is twisted, can they find small gateways here. They do not think like any creature known but seem for some purpose to be driven to collect brains.

Brain collectors are truly hideous, with bloated, yellow-orange, oily, amorphous bodies from which sprout dozens of short, writhing tentacles. They move about on six crab-like legs. Five large, yellow, bulging eyes and a tooth-filled maw are set in its bulbous head. They attack by biting with their mouths or casting spells.

CALDRON MAGEN

Medium construct, unaligned

AC: 16 (natural armor)

Hit Points: 67 (9d8 + 27)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	14 (+2)	16 (+3)	10 (+0)	10 (+0)	6 (-2)

Skills: Acrobatics +4, Perception +2

Damage Immunities: acid, poison

Condition Immunities: exhaustion, poisoned

Senses: passive Perception 12

Languages: understands Common but can't speak

Challenge: 2 (450 XP)

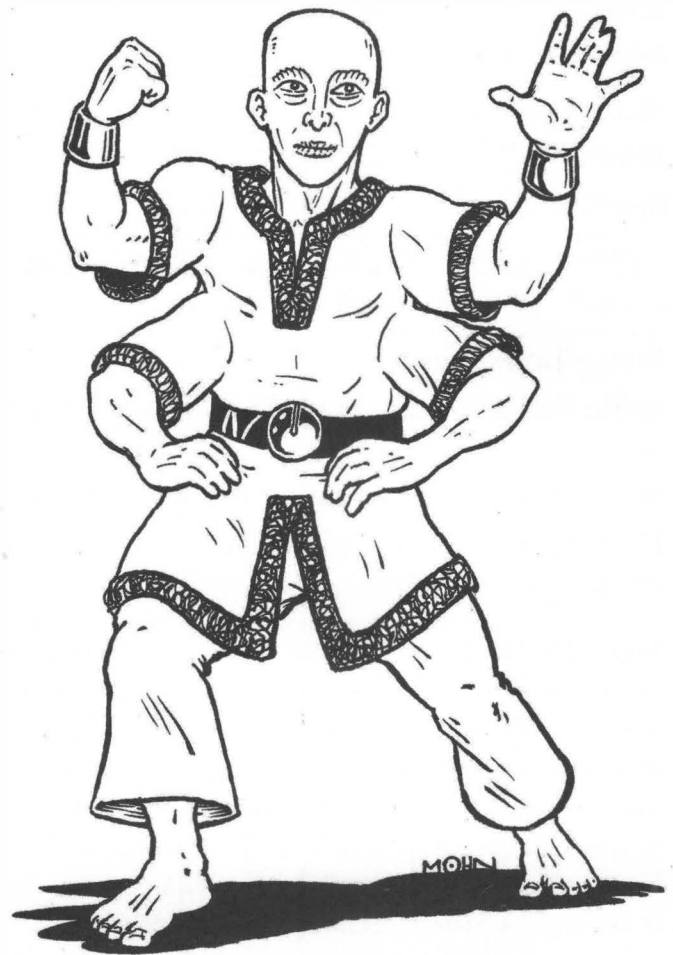
Constructed Nature: The caldron magen doesn't require air, food, drink, or sleep.

Elongation: The caldron magen can stretch its arms and legs up to 20 feet, allowing it to reach distant objects or locations, step over obstacles, or otherwise make use of longer limbs.

ACTIONS

Acidic Entanglement: *Melee Weapon Attack:* +5 to hit, reach 20 ft., one target. *Hit:* 5 (1d4 + 3) bludgeoning damage plus 5 (1d10) acid damage. If the target is a creature, it is grappled (escape DC 15). Until this grapple ends, the target is restrained and suffers 5 (1d10) acid damage at the start of each of its turns, and the caldron magen can't use this limb on another target. The caldron magen has four limbs.

This creature appears to be a bald human with waxy skin and four arms, but otherwise a prime specimen of bodily physique. It wears an amber-colored tunic and trousers, and is barefoot. It appears to have no weapons. When killed, its body dissolves in a burst of flame and smoke.



CLOCKWORK GUARD

Medium construct, neutral

AC: 15 (natural armor)

Hit Points: 26 (4d8 + 8)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	12 (+1)	15 (+2)	8 (-1)	11 (+0)	8 (-1)

Skills: Perception +2

Damage Immunities: poison, psychic

Condition Immunities: blinded, charmed, deafened, exhaustion, frightened, paralyzed, petrified, poisoned

Senses: passive Perception 12

Languages: understands Common but can't speak

Challenge: 1 (200 XP)

Constructed Nature: The clockwork guard doesn't require air, food, drink, or sleep.

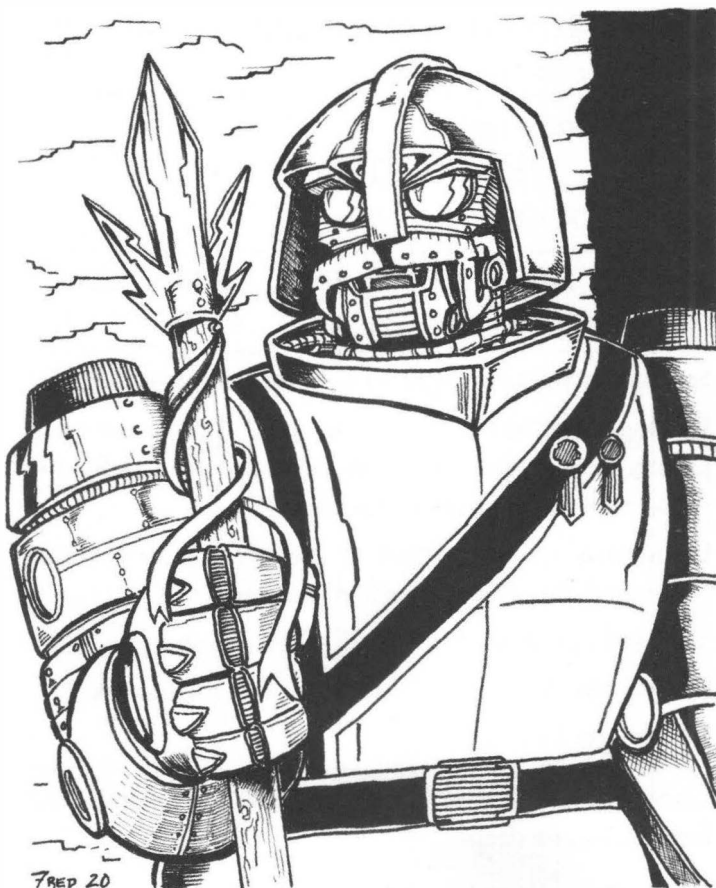
Mechanical Fortitude: If damage reduces the clockwork guard to 0 hit points, it must make a Constitution saving throw with a DC of 5 + the damage taken, unless the damage is lightning or from a critical hit. On a success, the clockwork guard drops to 1 hit point.

ACTIONS

Halberd: *Melee Weapon Attack:* +4 to hit, reach 10 ft., one target. *Hit:* 7 (1d10 + 2) slashing damage.

Longsword: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d8 + 2) slashing damage, or 7 (1d10 + 2) slashing damage if used with two hands.

This is a human-sized mechanical figure dressed in the livery of the Amber family. It moves about its duties with the whir of springs and the clacking of gears.



COLOSSUS OF NATHAIRE

Gargantuan construct, unaligned

AC: 20 (natural armor)

Hit Points: 315 (18d20 + 126)

Speed: 50 ft.

STR	DEX	CON	INT	WIS	CHA
28 (+9)	6 (-2)	24 (+7)	3 (-4)	6 (-2)	5 (-3)

Saving Throws: Strength +14, Constitution +12

Damage Immunities: poison, psychic; bludgeoning, piercing, and slashing from nonmagical attacks not made with adamantite weapons

Condition Immunities: charmed, exhaustion, frightened, paralyzed, petrified, poisoned

Senses: darkvision 60 ft., passive Perception 8

Languages: understands Common but can't speak

Challenge: 14 (11,500 XP)

Constructed Nature: The colossus doesn't require air, food, drink, or sleep.

Magic Resistance: The colossus has advantage on saving throws against spells and other magical effects.

Siege Monster: The colossus deals double damage to objects and structures.

ACTIONS

Multiattack: The colossus makes two attacks: one with its punch and one with either its stomp or pine tree club.

Punch: *Melee Weapon Attack:* +14 to hit, reach 15 ft., one target. *Hit:* 22 (3d8 + 9) bludgeoning damage.

Stomp: *Melee Weapon Attack:* +14 to hit, reach 15 ft., one target. *Hit:* 23 (4d6 + 9) bludgeoning damage.

Pine Tree Club: *Melee Weapon Attack:* +14 to hit, reach 15 ft., one target. *Hit:* 25 (3d10 + 9) bludgeoning damage, or 28 (3d12 + 9) bludgeoning damage if used with two hands.

Rising above the forest trees you see its ghastly form: its flesh leprous and pallid as a corpse; its matted hair dangling to its shoulders like black, thick jungle vines; its eyes burning like hellfire. It stands 80 feet above the earth and moves like a walking mountain. A towering pine tree, stripped of its branches, is grasped in the titan's right hand like the truncheon of the gods. Upon the giant's back is a basket-like construction made from wooden planking.



DEATH DEMON

Large fiend (demon), chaotic evil

AC: 15 (natural armor)

Hit Points: 105 (14d10 + 28)

Speed: 30 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	14 (+2)	14 (+2)	12 (+1)	14 (+2)	12 (+1)

Saving Throws: Dex +5, Con +5

Skills: Perception +5, Persuasion +4

Damage Resistances: cold, fire, lightning

Damage Immunity: poison

Condition Immunities: poisoned

Senses: darkvision 60 ft., passive Perception 15

Languages: Abyssal, telepathy 120 ft.

Challenge: 6 (2,300 XP)

Create Darkness: The death demon fills a space it can see within 60 feet of it with a 15-foot-radius sphere of magical darkness, which lasts as long as the demon concentrates or up to 10 minutes. The darkness spreads around corners. A creature with darkvision can't see through the darkness, and nonmagical light can't illuminate it. If any of the darkness overlaps with an area of light created by a spell of 2nd level or lower, the spell that created the light is dispelled.

Magic Resistance: The death demon has advantage on saving throws against spells and other magical effects.

ACTIONS

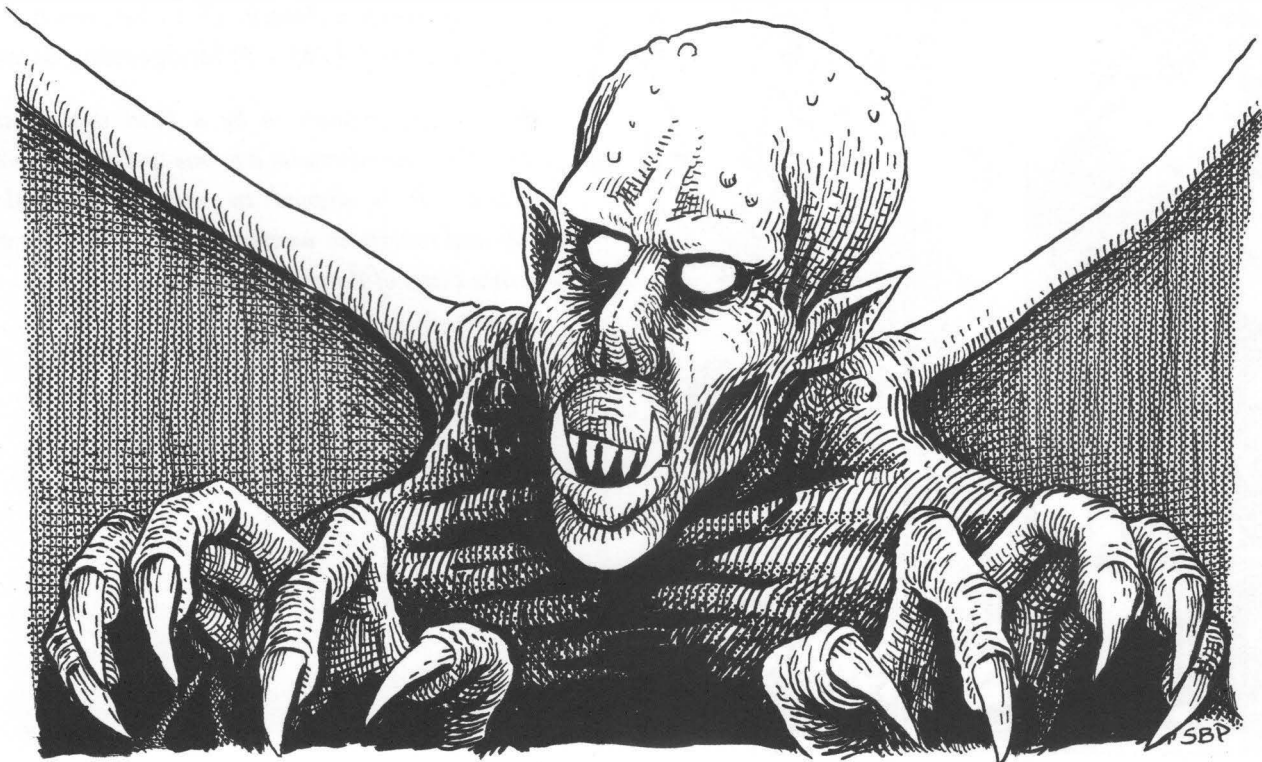
Multiattack: The death demon makes three attacks: one with its bite and two with its claws.

Bite: *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. *Hit:* 14 (2d10 + 3) piercing damage, and the target must succeed on a DC 12 Constitution saving throw, taking 10 (3d6) poison damage on a failed save, or half as much damage on a successful one.

Claws: *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. *Hit:* 10 (2d6 + 3) slashing damage, and the target must succeed on a DC 12 Constitution saving throw or be paralyzed for 1 minute. The target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.

Teleport: The death demon magically teleports, along with any equipment it is wearing or carrying, up to 120 feet to an unoccupied space it can see.

Death demons, also known as Ostegos, appear as 10-foot-tall gaunt, hairless humanoids with gray scaly skin. Ivory fangs protrude from their mouths and their fingers are tipped with adamantite talons. Their eyes glow like smoldering coals and two huge bat-like wings grow out of their backs.



DEMOS MAGEN BOXER

Medium construct, unaligned

AC: 13 (natural armor)

Hit Points: 60 (8d8 + 24)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	14 (+2)	16 (+3)	6 (-2)	10 (+0)	6 (-2)

Skills: Athletics +5

Damage Immunities: poison

Condition Immunities: exhaustion, poisoned

Senses: passive Perception 10

Languages: understands Common but can't speak

Challenge: 2 (450 XP)

Constructed Nature: The demos magen doesn't require air, food, drink, or sleep.

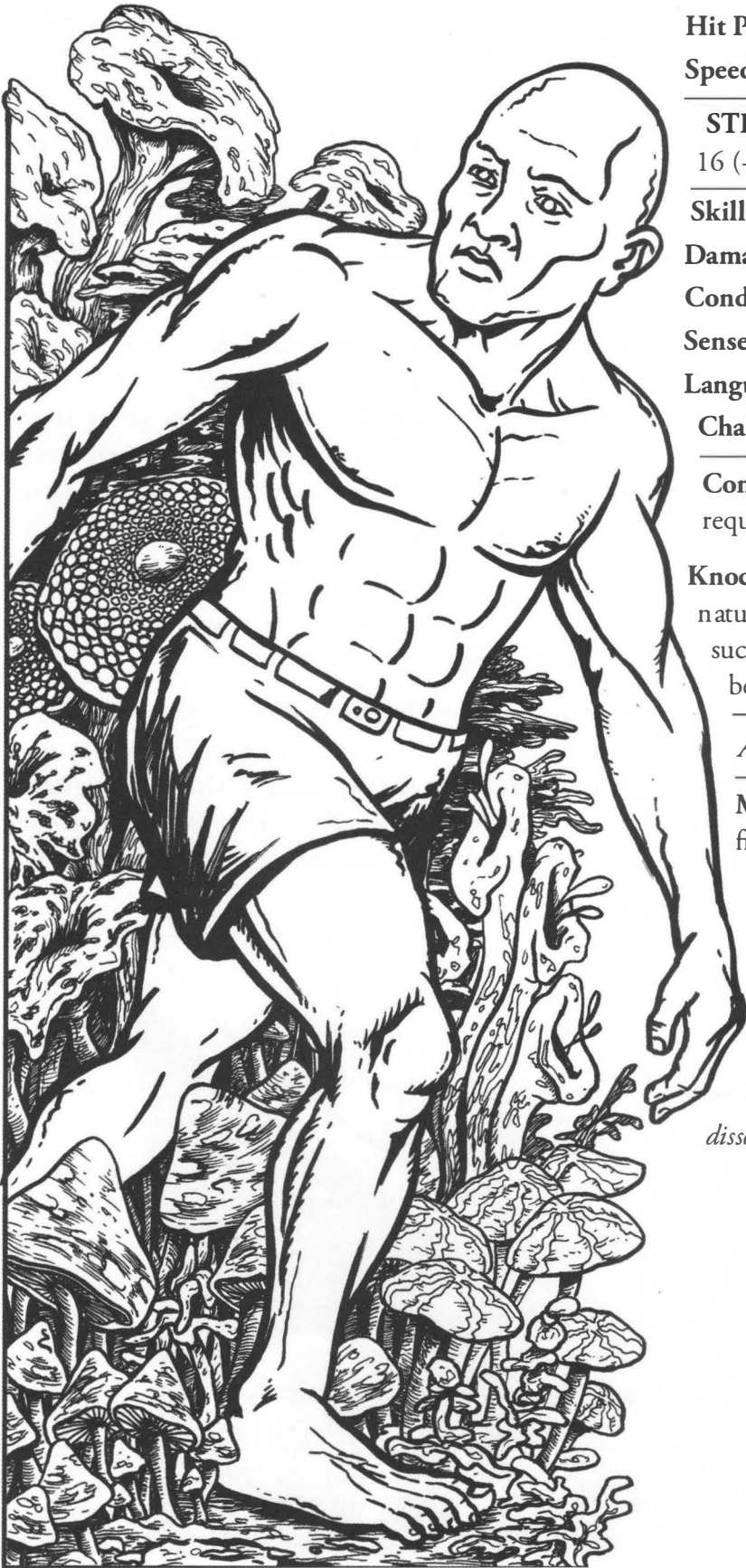
Knockout Punch: If the demos magen boxer rolls a natural 20 on an attack with its fist, the target must succeed on a DC 13 Constitution saving throw or become unconscious.

ACTIONS

Multiattack: The demos magen boxer makes two fist attacks.

Fist: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 5 (1d3 + 3) bludgeoning damage.

This creature appears to be a bald human with waxy skin, but otherwise a prime specimen of bodily physique. It is dressed in silken amber-colored trunks and carries no weapons. When killed, its body dissolves in a burst of flame and smoke.



DEMOS MAGEN GUARD

Medium construct, unaligned

AC: 18 (plate)

Hit Points: 60 (8d8 + 24)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	14 (+2)	16 (+3)	6 (-2)	10 (+0)	6 (-2)

Skills: Perception +2

Damage Immunities: poison

Condition Immunities: exhaustion, poisoned

Senses: passive Perception 12

Languages: understands Common but can't speak

Challenge: 2 (450 XP)

Constructed Nature: The demos magen doesn't require air, food, drink, or sleep.

ACTIONS

Multiattack: The demos magen guard makes two attacks with its halberd.

Halberd: *Melee Weapon Attack:* +5 to hit, reach 10 ft., one target. *Hit:* 8 (1d10 + 3) slashing damage.

This creature appears to be a bald human with waxy skin, but otherwise a prime specimen of bodily physique. It wears plate armor and a steel helmet, and carries a halberd. When killed, its body dissolves in a burst of flame and smoke.



FLOATING HEAD

Tiny undead, lawful evil

AC: 12

Hit Points: 36 (8d4 + 16)

Speed: 0 ft., fly 40 ft.

STR	DEX	CON	INT	WIS	CHA
1 (-5)	14 (+2)	15 (+2)	12 (+1)	11 (+0)	13 (+1)

Skills: Perception +2, Stealth +4

Damage Immunities: poison

Condition Immunities: charmed, frightened, paralyzed, poisoned

Senses: darkvision 60 ft., truesight 60 ft., passive Perception 12

Languages: Common

Challenge: 1/2 (100 XP)

Body Dependency: The floating head possesses a physical body to which it is magically connected. The head can travel up to 750 feet away from its body without difficulty. If it travels beyond that distance, it suffers 1 point of necrotic damage at the start of each turn it remains further than 750 feet away. The body is AC 10 and has 10 hit points. If a floating head's body is destroyed, the head instantly dies.

Illumination: The floating head's eye rays shed either dim light in a 15-foot radius, or bright light in a 15-foot radius and dim light for an additional 15 feet. It can switch between the options as an action.

Undead Nature: The floating head doesn't require air, food, drink, or sleep.

ACTIONS

Bite: *Melee Weapon Attack:* +4 to hit, reach 6 ft., one target. *Hit:* 4 (1d4 + 2) piercing damage and the target is grappled (escape DC 12).

Mind Drain: The floating head subjects one grappled target to a full blast of its eye rays, establishing a psychic link with the target. The target must make a DC 11 Charisma saving throw, taking 9 (2d8) psychic damage on a failed save, or half as much damage on a successful one. A target reduced to 0 hit points from this attack is slain.



A severed head floats in the air 5 feet above the ground. It bears no evident wounds, its neck being a bloodless stump as if fashioned from flesh-colored clay instead of skin. Eerie green light shines from the head's eyes, throwing beams like a bullseye lantern up to 30 feet away.

FROST SALAMANDER

Huge elemental, unaligned

AC: 17 (natural armor)

Hit Points: 168 (16d12 + 64)

Speed: 60 ft., burrow 40 ft., climb 40 ft.

STR	DEX	CON	INT	WIS	CHA
20 (+5)	12 (+1)	18 (+4)	7 (-2)	11 (+0)	7 (-2)

Saving Throws: Con +8, Wis +4

Skills: Perception +4

Damage Vulnerabilities: fire

Damage Immunities: cold

Senses: darkvision 60 ft., tremorsense 60 ft., passive Perception 14

Languages: Primordial

Challenge: 9 (5,000 XP)

Burning Fury: When the salamander takes fire damage, its Freezing Breath automatically recharges.

ACTIONS

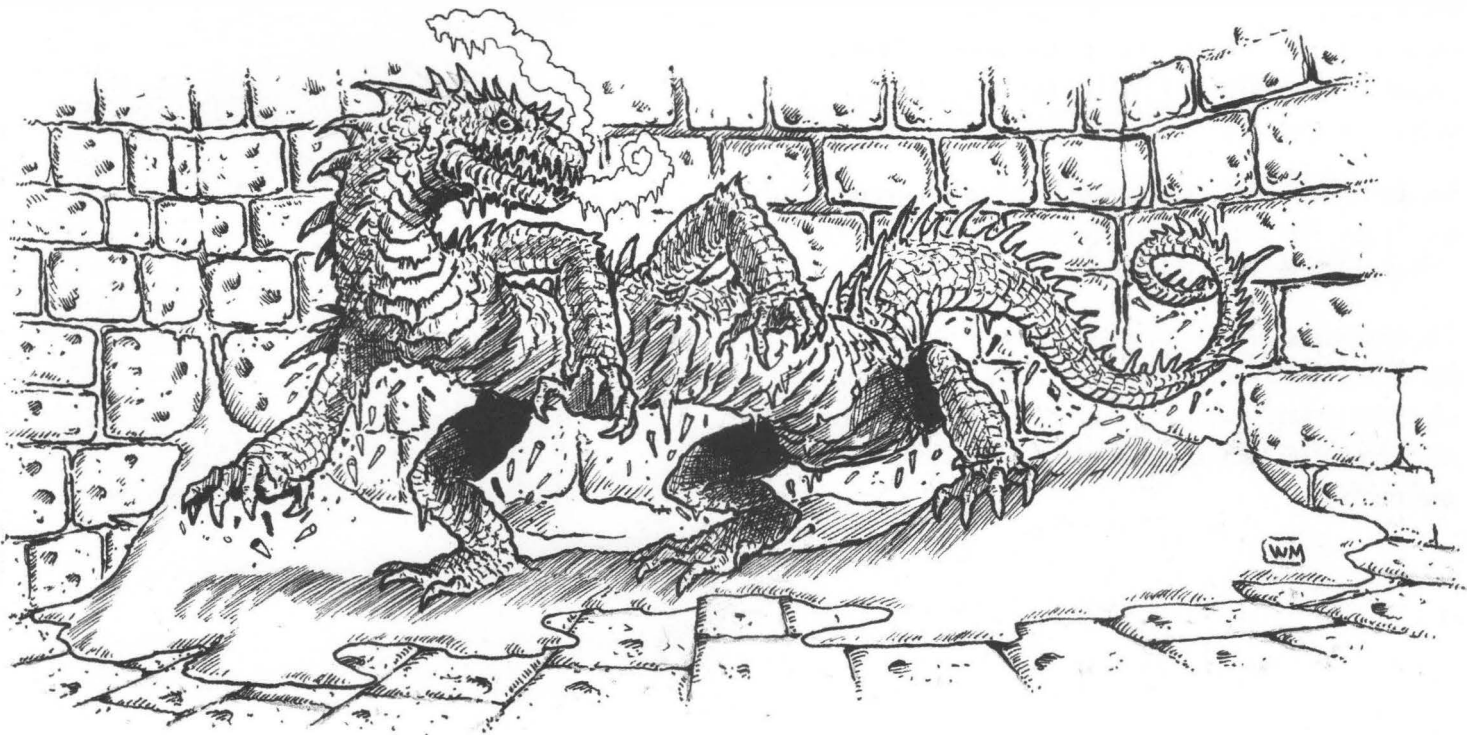
Multiattack: The salamander makes five attacks, four with its claws and one with its bite.

Claws: *Melee Weapon Attack:* +9 to hit, reach 10 ft., one target. *Hit:* 8 (1d6 + 5) piercing damage.

Bite: *Melee Weapon Attack:* +9 to hit, reach 15 ft., one target. *Hit:* 9 (1d8 + 5) piercing damage and 5 (1d10) cold damage.

Freezing Breath (Recharge 6): The salamander exhales chill wind in a 60-foot cone. Each creature in that area must make a DC 17 Constitution saving throw, taking 44 (8d10) cold damage on a failed save, or half as much damage on a successful one.

A tremendous, icy blue or white creature with the body of a worm, six claw-tipped feet, a long tail, and a mouth of teeth like icicles looms before you.



GALVAN MAGEN

Medium construct, unaligned

AC: 16 (natural armor)

Hit Points: 75 (10d8 + 30)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	14 (+2)	16 (+3)	10 (+0)	10 (+0)	6 (-2)

Skills: Perception +2

Damage Immunities: lighting, poison

Condition Immunities: exhaustion, poisoned

Senses: passive Perception 12

Languages: understands Common but can't speak

Challenge: 2 (450 XP)

Constructed Nature: The galvan magen doesn't require air, food, drink, or sleep.

ACTIONS

Multiattack: The galvan magen can make two longsword attacks or one Lightning Blast attack and one longsword attack.

Lightning Blast (Recharge 5-6): The galvan magen unleashes lightning in a 60-foot line that is 5 feet wide. Each creature in that line must make a DC 12 Dexterity saving throw, taking 22 (4d10) lightning damage on a failed save, or half as much damage on a successful one.

Longsword: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) slashing damage, or 8 (1d10 + 3) slashing damage if used with two hands.

This creature appears to be a bald human with waxy skin, but otherwise a prime specimen of bodily physique. It wears an amber-colored tunic and trousers, and bears a longsword on its hip. When killed, its body dissolves in a burst of flame and smoke.



GASPARD DU NORD

Medium humanoid (human), neutral good

AC: 12 (15 with *mage armor*)

Hit Points: 40 (9d8)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	11 (+0)	17 (+3)	12 (+1)	11 (+0)

Saving Throws: Int +6, Wis +4

Skills: Arcana +6, History +6

Senses: passive Perception 11

Languages: Celestial, Common, Elvish, Infernal

Challenge: 5 (1,800 XP)

Special Equipment: Gaspard owns a *transmuter's stone* (see below).

Spellcasting: Gaspard is a 9th-level spellcaster. His spellcasting ability is Intelligence (spell save DC 14, +6 to hit with spell attacks). He has the following wizard spells prepared:

- Cantrips (at will): *light*, *mending*, *prestidigitation*, *ray of frost*
- 1st level (4 slots): *chromatic orb*, *expeditious retreat*,^T *mage armor*
- 2nd level (3 slots): *alter self*,^T *hold person*, *knock*^T
- 3rd level (3 slots): *blink*,^T *fireball*, *slow*^T
- 4th level (3 slots): *polymorph*,^T *stoneskin*
- 5th level (1 slot): *telekinesis*^T

^T Transmutation spell of 1st level or higher

Transmuter's Stone: Gaspard carries a magic stone he crafted that grants its bearer one of the following effects:

- Darkvision out to a range of 60 feet
- An extra 10 feet of speed while the bearer is unencumbered
- Proficiency with Constitution saving throws
- Resistance to acid, cold, fire, lightning, or thunder damage (Gaspard's choice whenever he chooses this benefit)

If Gaspard has the stone and casts a transmutation spell of 1st level or higher, he can change the effects of the stone.



ACTIONS

Quarterstaff: *Melee Weapon Attack:* +2 to hit, reach 5 ft., one creature. *Hit:* 3 (1d6) bludgeoning damage, or 4 (1d8) bludgeoning damage if used with two hands.

Gaspard is a human male in his early fifties who dresses in green and brown robes. His blonde hair is more gray than blonde these days, and his beard is entirely white. Gaspard seems to carry the weight of the world on his shoulders, even more so with the coming of the colossus.

GÉRARD DE L'AUTOMNE

Medium humanoid (human), chaotic good

AC: 18 (chain mail, shield)

Hit Points: 38 (7d8 + 7)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	16 (+3)	13 (+1)	9 (-1)	14 (+2)	15 (+2)

Saving Throws: Dex +5, Wis +4

Skills: Performance +4, Survival +4

Senses: passive Perception 12

Languages: Common

Challenge: 2 (450 XP)

ACTIONS

Multiattack: Gérard makes either two rapier attacks or two sharpened hornbeam staff attacks. If the latter, he can inflict either piercing or bludgeoning or both damage types.

Rapier: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one creature. *Hit:* 7 (1d8 + 3) piercing damage.

Sharpened Hornbeam Staff: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one creature. *Hit:* 5 (1d6 + 3) bludgeoning damage or 5 (1d6 + 3) piercing damage.

Gérard de l'Automne is a handsome human male in his mid-twenties, well-spoken and likeable. He is courteous and well-mannered, and quite likely to travel with a party of adventurers he meets on the road, at least until they reach a village, town, or château. Gérard earns his living as a professional troubadour, traveling from one château to another singing his poetry to the local lords and ladies. He is also skilled in fighting and is able to handle most dangerous situations. He carries a rapier and a hornbeam staff sharpened to a point at one end (an excellent weapon against vampires). Gérard wears chain mail and carries a shield when traveling on the roads or into battle.



GIANT AMOEBA

Large ooze, unaligned

AC: 6

Hit Points: 127 (15d10 + 15)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	3 (-4)	16 (+3)	1 (-5)	6 (-2)	1 (-5)

Condition Immunities: blinded, charmed, deafened, exhaustion, frightened, prone

Senses: blindsight 60 ft. (blind beyond this radius), passive Perception 8

Languages: –

Challenge: 1 (200 XP)

Transparent: Even when the amoeba is in plain sight, it takes a successful DC 15 Wisdom (Perception) check to spot an amoeba that has neither moved nor attacked. A creature that tries to enter the amoeba's space while unaware of the amoeba is surprised by the amoeba.

ACTIONS

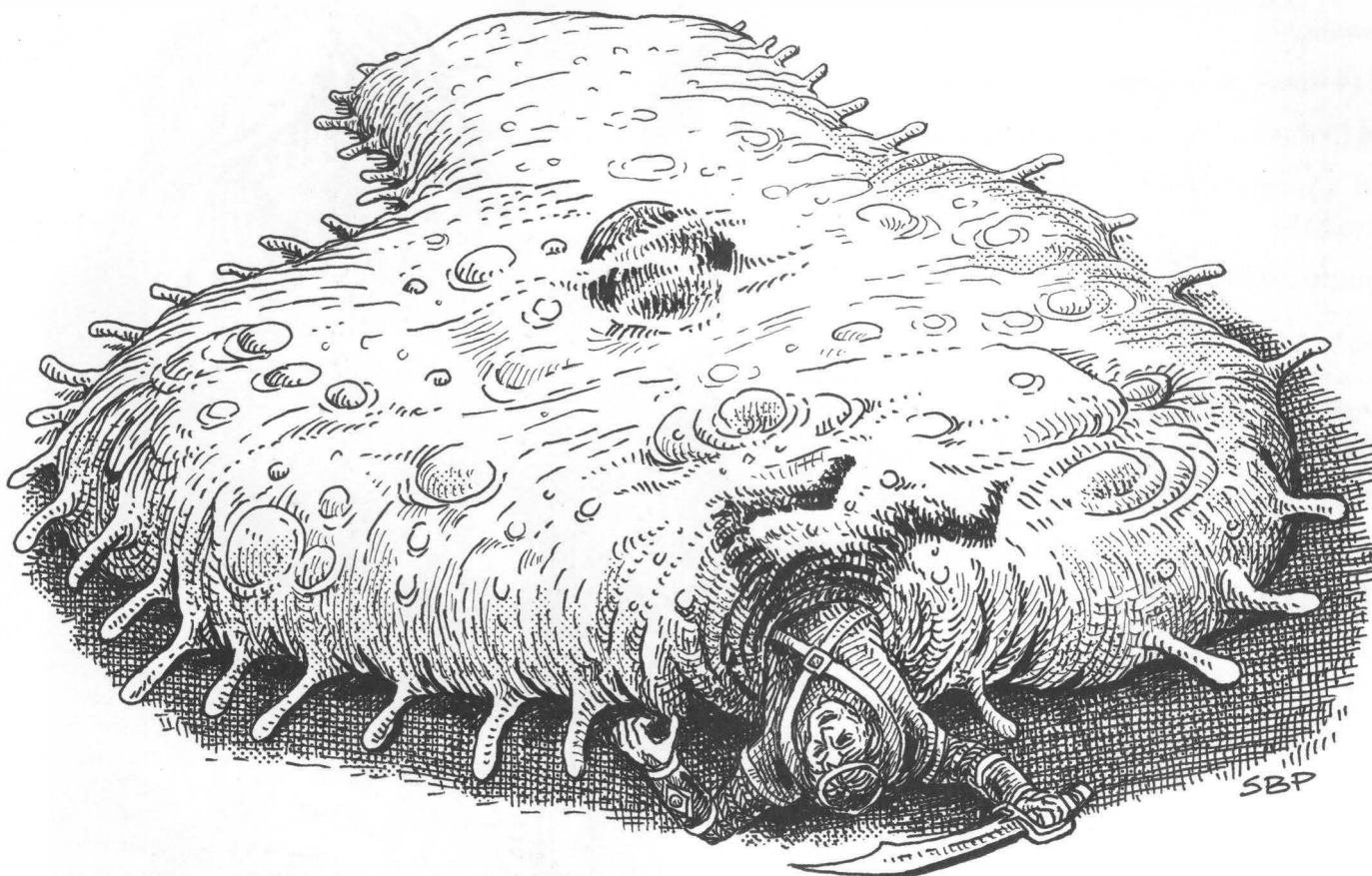
Engulf: The amoeba moves up to its speed. While doing so, it can enter Large or smaller creatures' spaces. Whenever the amoeba enters a creature's space, the creature must make a DC 12 Dexterity saving throw.

On a successful save, the creature can choose to be pushed 5 feet back or to the side of the amoeba. A creature that chooses not to be pushed suffers the consequences of a failed saving throw.

On a failed save, the amoeba enters the creature's space, and the creature takes 9 (2d8) acid damage and is engulfed. The engulfed creature can't breathe, is restrained, and takes 9 (2d8) acid damage at the start of each of the amoeba's turns. When the amoeba moves, the creature moves with it.

An engulfed creature can try to escape by taking an action to make a DC 12 Strength check. On a success, the creature escapes and enters a space of its choice within 5 feet of the amoeba.

A giant amoeba is a 30-foot-wide single-celled animal. Except for the 1-foot-wide gray nucleus, a giant amoeba is transparent and practically invisible to prey.



GILLES GRENIER

Medium humanoid (human), neutral evil

AC: 12

Hit Points: 33 (6d8 + 6)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	12 (+1)	16 (+3)	12 (+1)	11 (+0)

Saving Throws: Cha +2, Wis +3

Skills: Arcana +5, Medicine +3

Senses: passive Perception 11

Languages: Common

Challenge: 2 (450 XP)

Special Equipment: Gilles carries two *potions of healing*, a *potion of animal friendship*, and two *philters of love* in straw-filled pouches on his belt. Due to his curse, they are only 50% likely to work as intended.

Spellcasting: Gilles is a 6th-level spellcaster. His spellcasting ability is Intelligence (spell save DC 13, +5 to hit with spell attacks). He has the following wizard spells prepared:

- Cantrips (at will): *friends*, *mage hand*, *minor illusion*, *prestidigitation*
- 1st level (4 slots): *charm person*,^E *identify*, *sleep*^E
- 2nd level (3 slots): *darkness*, *hold person*,^E *magic weapon*
- 3rd level (3 slots): *gaseous form*, *glyph of warding*, *hypnotic pattern*

^E Enchantment spell of 1st level or higher

ACTIONS

Quarterstaff: *Melee Weapon Attack:* +2 to hit, reach 5 ft., one creature. *Hit:* 3 (1d6) bludgeoning damage, or 4 (1d8) bludgeoning damage if used with two hands.

Sickle: *Melee Weapon Attack:* +2 to hit, reach 5 ft., one creature. *Hit:* 2 (1d4) slashing damage.

REACTIONS

Instinctive Charm (Recharges after Gilles Casts an Enchantment Spell of 1st Level or Higher): Gilles tries to magically divert an attack made against him, provided that the attacker is within 30 feet of him and visible to him. Gilles must decide to do so before the attack hits or misses.

The attacker must make a DC 13 Wisdom saving throw. On a failed save, the attacker targets the creature closest to it, other than Gilles or itself. If multiple creatures are closest, the attacker chooses which one to target.

Gilles is a human male in his late thirties. His body is excessively hairy: thick hairs cover his arms and back, his beard is bushy and runs nearly up to his eyes, and his hair is thick and unruly. His black hair is frosted with gray. He carries a staff and a selection of his pouches when traveling the roads of Averroigne.



GREMLIN

Small humanoid (gremlin), chaotic neutral

AC: 14

Hit Points: 11 (2d6 + 4)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	18 (+4)	14 (+2)	12 (+1)	14 (+2)	10 (+0)

Senses: darkvision 60 ft., passive Perception 12

Languages: Gremlin

Challenge: 1/4 (50 XP)

Misfortune Aura: A creature coming within 20 feet of the gremlin must succeed on a DC 13 Wisdom saving throw or be affected by the gremlin's Misfortune Aura. A creature affected by misfortune is in danger of their own attacks if directed against any gremlin while the aura's magic is in effect. A creature who makes a physical attack or a spell attack that requires an attack roll against a gremlin and misses must make a second attack against themselves using the same modifiers as the original missed strike. If the second attack succeeds, the creature takes damage from their own weapon or spell.

If the misfortune-affected creature casts a spell against a gremlin that requires a saving throw, the spellcasting creature must make a saving throw as if resisting the spell themselves. On a successful save, the spell goes off as intended and affects the gremlin, who can make a saving throw to avoid or reduce the effects of the spell. If the caster fails their saving throw, they become affected by their own spell which takes effect centered on their space. The caster can make a second saving throw against their own spell save DC to reduce or avoid the effects of the spell if a saving throw is allowed.

A creature under the Misfortune Aura can attempt a saving throw at the end of each of their turns, ending the effect on itself on a success. The aura can also be ended by a *remove curse* spell.

ACTIONS

Bite: *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. *Hit:* 6 (1d4 + 4) piercing damage.

Cause Mishap: A gremlin can use an action to cause a creature under the effects of a Misfortune Aura to suffer a mishap. The targeted creature can make a DC



13 Wisdom saving throw to avoid the mishap, avoiding calamity on a success. If the creature fails the saving throw, the gremlin may choose one of the following mishaps to affect the targeted creature:

- The target's weapon becomes useless. A bow string breaks, the pommel drops off making the weapon unwieldy, the axe head slips from the shaft, or a similar effect occurs. The weapon can be repaired with the proper tools or with a *mending* spell.
- The target is hindered. Their helmet falls down over their face, partially blinding them; their belt buckle pops open and their breeches fall down to their ankles; or their lantern blows out leaving them in gloom. A hindered creature has disadvantage on all attack rolls, ability checks, and saving throws until the start of their next turn.
- An item possessed by the target is damaged or destroyed. A single nonmagical object possessed by the target suffers damage making it useless. A flask of oil breaks, a waterskin springs multiple leaks, a torch suddenly succumbs to dry rot, or a similar effect occurs. Items employed in the casting of spells such as spellbooks, holy symbols, arcane foci, spell component pouches, and the like are unaffected by this power.
- Whoopsie! The target slips on a patch of wet ground, a discarded banana peel, or the like and falls prone.

A 3-foot-tall humanoid with pasty gray-green skin, large saucer-shaped eyes, and pointed ears cavorts about the room with a wide grin on its diminutive face.

HOBGOBLIN SERVANT*

Medium humanoid (goblinoid), lawful neutral

AC: 11

Hit Points: 11 (2d8 + 2)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	12 (+1)	12 (+1)	10 (+0)	10 (+0)	9 (-1)

Senses: darkvision 60 ft., passive Perception 10

Languages: Common, Goblin

Challenge: 1/8 (25 XP)

Anticipate Request (Recharges after a Short or Long Rest):

The hobgoblin servant can produce a single nonmagical object no larger than 3 feet by 3 feet by 1 foot in size seemingly from nowhere to fulfill a superior creature's need. Examples of produced objects include a fresh tunic, a cup of wine, a coil of rope, a sharpened quill, or similar items. The hobgoblin servant cannot produce an object to satisfy its own needs, only those of whom it serves (usually a member of the Amber family).

ACTIONS

Punch: *Melee Weapon Attack:* +3 to hit, reach 5 ft., one creature. *Hit:* 2 (1d2 + 1) bludgeoning damage.

An ugly, reddish-skinned creature with goblinlike features but with a larger body stands at attention. It is dressed in amber-colored livery of a servant and looks ready to fulfill its master's request at a moment's notice.



HYPNOS MAGEN

Medium construct, unaligned

AC: 13 (natural armor)

Hit Points: 30 (4d8 + 12)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	10 (+0)	16 (+3)	14 (+2)	12 (+1)	16 (+3)

Skills: Perception +3

Damage Immunities: poison

Condition Immunities: charmed, exhaustion, poisoned

Senses: passive Perception 13

Languages: Common, telepathy 60 ft.

Challenge: 1/8 (25 XP)

Constructed Nature: The hypnos magen doesn't require air, food, drink, or sleep.

ACTIONS

Dagger: *Melee Weapon Attack:* +2 to hit, reach 5 ft., one target. *Hit:* 2 (1d4) piercing damage.

Charm: The hypnos magen targets one humanoid it can see within 30 feet of it. If the target can see the hypnos magen, the target must succeed on a DC 15 Wisdom saving throw or be charmed by the hypnos magen. The charmed target regards the hypnos magen as a trusted friend to be heeded and protected. Although the target isn't under the hypnos magen's control, it takes the hypnos magen's requests or actions in the most favorable way it can.

Each time the hypnos magen does anything harmful to the target, it can repeat the saving throw, ending the effect on itself on a success. Otherwise, the effect lasts for 24 hours or until the charmed condition is removed, or until the hypnos magen is destroyed, is on a different plane of existence than the target, or takes a bonus action to end the effect.

The hypnos magen can attempt to charm one target per round but can have any number of charmed victims under its influence at one time.

This creature appears to be a bald human with waxy skin, with the physique and pallor of a scholar. Its eyes are wide and captivating. It is dressed in amber-colored robes and



carries a sheathed dagger on its belt. When killed, its body dissolves in a burst of flame and smoke.

JEHAN MAUVAISSOIR

Medium humanoid (human), chaotic evil

AC: 15 (leather armor)

Hit Points: 91 (14d8 + 28)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	18 (+4)	14 (+2)	13 (+1)	17 (+3)	15(+2)

Saving Throws: Dex +7, Int +4

Skills: Deception +8, Perception +6, Sleight of Hand +10, Stealth +10

Senses: passive Perception 16

Languages: Common, Infernal, Thieves' Cant

Challenge: 8 (3,900 XP)

Special Equipment: Jehan possesses a *potion of time travel* which he carries in a secret pocket sewn inside his belt.

Assassinate: During his first turn, Jehan has advantage on attack rolls against any creature that hasn't taken a turn. Any hit Jehan scores against a surprised creature is a critical hit.

Evasion: If Jehan is subjected to an effect that allows him to make a Dexterity saving throw to take only half damage, he instead takes no damage if he succeeds on the saving throw, and only half damage if he fails.

Sneak Attack (1/Turn): Jehan deals an extra 17 (5d6) damage when he hits a target with a weapon attack and has advantage on the attack roll, or when the target is within 5 feet of an ally of Jehan that isn't incapacitated and Jehan doesn't have disadvantage on the attack roll.

ACTIONS

Multiattack: Jehan makes two attacks: one with his shortsword and one with his dagger.

Shortsword: *Melee Weapon Attack:* +7 to hit, reach 5 ft., one target. *Hit:* 7 (1d6 + 4) piercing damage, and the target must make a DC 15 Constitution saving throw, taking 24 (7d6) poison damage on a failed save, or half as much damage on a successful one.

Dagger: *Melee Weapon Attack:* +7 to hit, reach 5 ft., one target. *Hit:* 6 (1d4 + 4) piercing damage, and the target must make a DC 15 Constitution saving throw, taking 24 (7d6) poison damage on a failed save, or half as much damage on a successful one.

Jehan is a blonde human male in his early thirties. His face is covered by a bushy beard, his eyes are narrow and alert, and his profile a sharp one. He serves his master, the Bishop Azédarac, well, acting as his assassin and agent outside of Ximes. Jehan prefers trickery and guile over violence, but he is a deadly opponent.



KILLER BEE

Tiny beast, unaligned

AC: 14 (natural armor)

Hit Points: 5 (2d4)

Speed: 10 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	17 (+3)	11 (+0)	2 (-4)	10 (+0)	5 (-3)

Senses: passive Perception 10

Languages: –

Challenge: 1/8 (25 XP)

ACTIONS

Sting: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one creature. *Hit:* 1 piercing damage, and the target must make a DC 10 Constitution saving throw, taking 7 (2d6) poison damage on a failed save, or half as much damage on a successful one. On a failed save, the target gains the poisoned condition for 1 hour. After a successful sting, the bee is reduced to 0 hit points on its following turn.

A droning buzz betrays the appearance of a swarm of 1-foot-long flying insects. Each has coarse hair in alternating black and yellow bands and is aloft via a pair of delicate gossamer wings.



KILLER BEE QUEEN

Small beast, unaligned

AC: 13 (natural armor)

Hit Points: 18 (4d6 + 4)

Speed: 10 ft., fly 40 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	15 (+2)	12 (+1)	2 (-4)	10 (+0)	5 (-3)

Senses: passive Perception 10

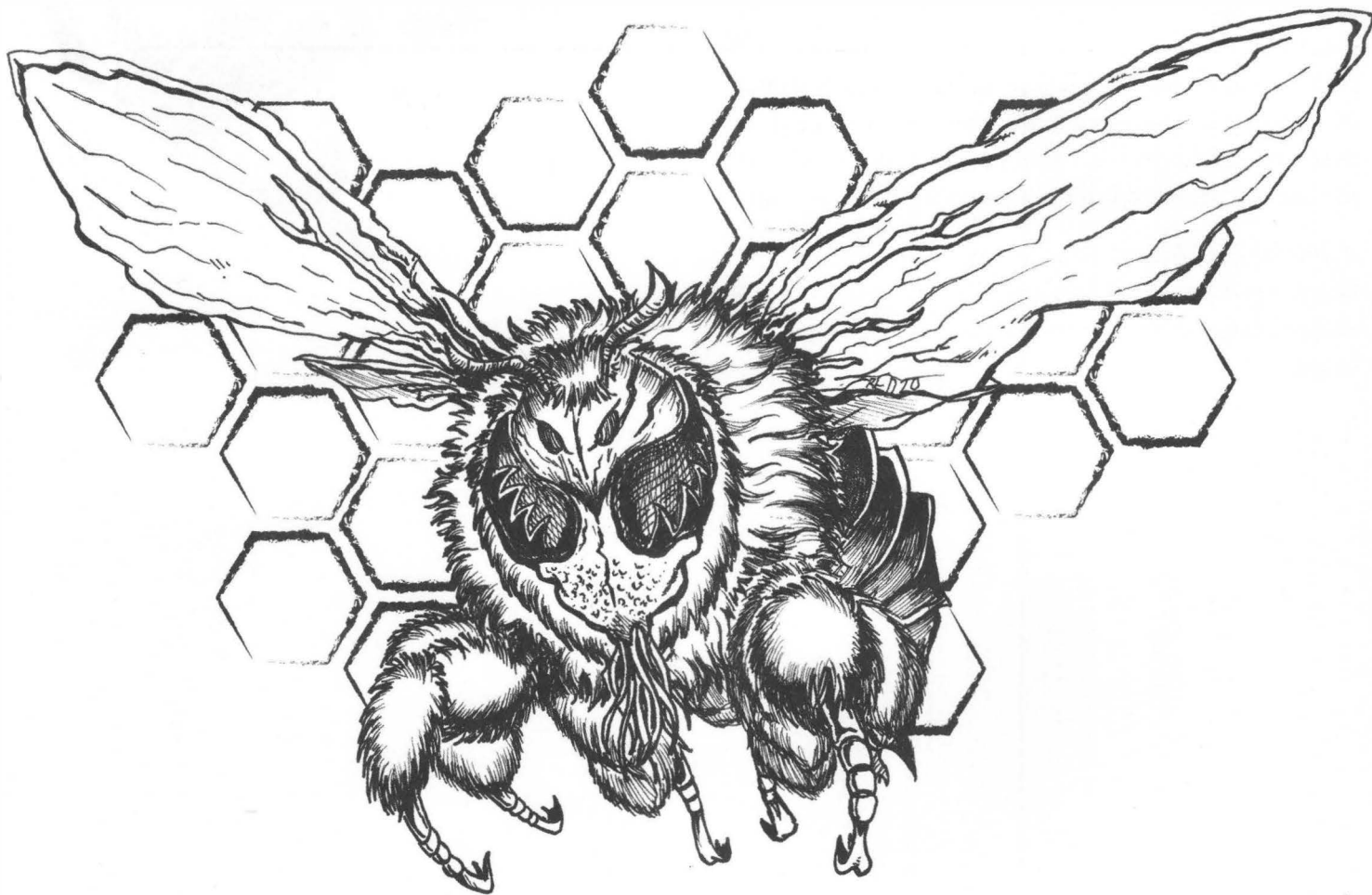
Languages: –

Challenge: 1/4 (50 XP)

ACTIONS

Sting: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one creature. *Hit:* 4 (1d4 + 2) piercing damage, and the target must make a DC 11 Constitution saving throw, taking 7 (2d6) poison damage on a failed save, or half as much damage on a successful one. On a failed save, the target gains the poisoned condition for 1 hour. The killer bee queen can sting repeatedly without dying.

This droning insect is larger and plumper than the rest of the swarm, yet it sports the same coarse hair in alternating black and yellow bands, and is aloft via a pair of larger, somewhat stouter gossamer wings.



KILLER BEE SOLDIER*

Tiny beast, unaligned

AC: 15 (natural armor)

Hit Points: 10 (3d4 + 3)

Speed: 10 ft., fly 60 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	18 (+4)	12 (+1)	2 (-4)	10 (+0)	5 (-3)

Senses: passive Perception 10

Languages: –

Challenge: 1/4 (50 XP)

Brave: The killer bee soldier has advantage on saving throws against being frightened.

ACTIONS

Sting: *Melee Weapon Attack:* +6 to hit, reach 5 ft., one creature. *Hit:* 1 piercing damage, and the target must make a DC 11 Constitution saving throw, taking 7 (2d6) poison damage on a failed save, or half as much damage on a successful one. On a failed save, the target gains the

poisoned condition for 1 hour. After a successful sting, the bee is reduced to 0 hit points on its following turn.

A fearsome-looking insect measuring nearly 2 feet in length buzzes towards you on delicate wings. Alternating bands of black and yellow fur cover its body and a long, sharp stinger emerges from the bottom of its abdomen.



KILLER SAPLING

Medium plant, unaligned

AC: 12 (natural armor)

Hit Points: 32 (5d8 + 10)

Speed: 10 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	8 (-1)	15 (+2)	6 (-2)	10 (+0)	6 (-2)

Damage Vulnerabilities: fire

Damage Resistances: bludgeoning, piercing

Senses: blindsight 30 ft., passive Perception 10

Languages: –

Challenge: 1/4 (50 XP)

False Appearance: While the killer sapling remains motionless, it is indistinguishable from a normal sapling.

ACTIONS

Tentacle: *Melee Weapon Attack:* +4 to hit, reach 10 ft., one target. *Hit:* 5 (1d6 + 2) bludgeoning damage. If the target is a Medium or smaller creature, it is grappled (escape DC 12). Until this grapple ends, the killer sapling can't use this tentacle on another target. The killer sapling has two tentacles.

Bite: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 7 (1d10 + 2) piercing damage.

A killer sapling is an adolescent form of a killer tree and resembles an immature specimen of any species of deciduous or evergreen tree. Once it reveals itself, the victim realizes that two of its "branches" are flexible tentacles and the hollow in its bole is actually a teeth-lined mouth. Killer saplings are part animal and part vegetable, and require both sunlight and meat to survive.



KILLER TREE

Huge plant, unaligned

AC: 15 (natural armor)

Hit Points: 85 (10d12 + 20)

Speed: 0 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	8 (-1)	15 (+2)	6 (-2)	10 (+0)	6 (-2)

Damage Vulnerabilities: fire

Damage Resistances: bludgeoning, piercing

Senses: blindsight 30 ft., passive Perception 10

Languages: –

Challenge: 2 (450 XP)

False Appearance: While the killer tree remains motionless, it is indistinguishable from a normal tree.

ACTIONS

Tentacle: *Melee Weapon Attack:* +6 to hit, reach 20 ft., one target. *Hit:* 5 (1d8 + 1) bludgeoning damage. If the target is a Huge or smaller creature, it is grappled (escape DC 14). Until this grapple ends, the killer tree can't use this tentacle on another target. The killer tree has four tentacles.

Bite: *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. *Hit:* 20 (3d10 + 4) piercing damage.

A killer tree resembles any species of deciduous or evergreen tree while motionless. Once it reveals itself, the victim realizes that four of its "branches" are flexible tentacles and the hollow in its bole is actually a teeth-lined mouth. Killer trees are part animal and part vegetable, and require both sunlight and meat to survive.



KING MIDAS SQUIRREL

Tiny beast, unaligned

AC: 11

Hit Points: 1 (1d4 - 1)

Speed: 20 ft., climb 20 ft.

STR	DEX	CON	INT	WIS	CHA
2 (-4)	12 (+1)	9 (-1)	2 (-4)	10 (+0)	4 (-3)

Senses: darkvision 30 ft., passive Perception 10

Languages: –

Challenge: 1/8 (25 XP)

Gold Nourishment: The squirrel can only subsist on a diet of gold. It gains 1 level of exhaustion each day it does not consume 5 gp or more worth of gold.

Keen Smell: The squirrel has advantage on Wisdom (Perception) checks that rely on smell.

Turn to Gold (3/Day): The squirrel can transform an acorn into gold by touching it. The transformed acorn remains golden unless subjected to a *dispel magic* or similar effect. An acorn transformed to gold becomes worth 5 gp regardless of its original size, shape, weight, or composition.

ACTIONS

Bite: *Melee Weapon Attack:* +1 to hit, reach 5 ft., one creature. *Hit:* 1 piercing damage.

This squirrel looks identical to the common gray squirrel except for the fact that its fur is amber brown in coloration. As you watch, the squirrel scampers up an oak tree and touches an acorn with its paw. The acorn transforms into glittering gold!



LIVING CRYSTAL STATUE

Medium construct, unaligned

AC: 15 (natural armor)

Hit Points: 18 (4d8)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	10 (+0)	11 (+0)	1 (-5)	5 (-3)	1 (-5)

Damage Resistances: piercing, slashing

Damage Immunities: poison, psychic

Condition Immunities: blinded, charmed, deafened, frightened, paralyzed, petrified, poisoned

Senses: blindsight 60 ft. (blind beyond this radius), passive Perception 7

Languages: –

Challenge: 1/4 (50 XP)

False Appearance: While the statue remains motionless, it is indistinguishable from an inanimate statue.

ACTIONS

Multiattack: The statue makes two longsword attacks.

Crystal Longsword: *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 5 (1d8 + 1) slashing damage, or 6 (1d10 + 1) slashing damage if used with two hands.

This roughly-chiseled statue depicts a typical human guardsman. An ornately carved breastplate, a helm with a visor, and a jagged crystal sword complete the design. Its eyes flicker with pale blue radiance as it stiffly advances.



LIVING IRON STATUE

Medium construct, unaligned

AC: 16 (natural armor)

Hit Points: 22 (5d8)

Speed: 10 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	10 (+0)	11 (+0)	1 (-5)	5 (-3)	1 (-5)

Damage Resistances: piercing, slashing

Damage Immunities: poison, psychic

Condition Immunities: blinded, charmed, deafened, frightened, paralyzed, petrified, poisoned

Senses: blindsight 60 ft. (blind beyond this radius), passive Perception 7

Languages: –

Challenge: 1/2 (100 XP)

False Appearance: While the statue remains motionless, it is indistinguishable from an inanimate statue.

Magnetic Body: If the statue is struck by a nonmagical metal weapon, the wielder must make a successful DC 12 Dexterity saving throw, or the weapon becomes stuck on the statue's body. A stuck weapon can be removed by using an action to make a successful DC 15 Strength check. If not removed, the metallic weapon is slowly absorbed into the statue's body over 3 days.

ACTIONS

Multiattack: The statue makes two longsword attacks.

Iron Longsword: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d8 + 2) slashing damage, or 7 (1d10 + 2) slashing damage if used with two hands.

This smooth metal statue depicts a typical human guardsman. Ornate wrought-iron plate armor, a helm with a visor, and a longsword complete the design. Its eyes flicker with pale yellow radiance as it advances.



LIVING ROCK STATUE

Medium construct, unaligned

AC: 15 (natural armor)

Hit Points: 33 (6d8 + 6)

Speed: 20 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	10 (+0)	13 (+1)	1 (-5)	5 (-3)	1 (-5)

Damage Resistances: piercing, slashing

Damage Immunities: poison, psychic

Condition Immunities: blinded, charmed, deafened, frightened, paralyzed, petrified, poisoned

Senses: blindsight 60 ft. (blind beyond this radius), passive Perception 7

Languages: –

Challenge: 1 (200 XP)

False Appearance: While the statue remains motionless, it is indistinguishable from an inanimate statue.

ACTIONS

Multiattack: The statue makes two attacks: one with its longsword and one fiery lava spurt.

Rock Longsword: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d8 + 2) slashing damage, or 7 (1d10 + 2) slashing damage if used with two hands.

Fiery Lava Spurt: *Ranged Weapon Attack:* +4 to hit, range 15/20 ft., one target. *Hit:* 11 (2d6 + 4) fire damage. If the target makes a successful DC 11 Dexterity saving throw, the damage is reduced by half.

This finely chiseled statue depicts a typical human guardsman. An ornately carved breastplate, a helm with a visor, and a stone sword complete the design. Its eyes flicker with bright orange radiance while it advances, as fiery lava dribbles from a fingertip on its empty hand.



LUPIN

Medium humanoid (lupin), lawful neutral

AC: 13 (natural armor)

Hit Points: 13 (3d8)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	15 (+2)	10 (+0)	10 (+0)	14 (+2)	10 (+0)

Skills: Animal Handling +4, Perception +4

Senses: darkvision 60 ft., passive Perception 14

Languages: Common, Lupin

Challenge: 1/2 (100 XP)

Sense Lycanthrope: The lupin instinctively senses the presence of any lycanthropes within 60 feet of it unless the lycanthrope is on another plane of existence. It is impossible for the lupin to be surprised by a lycanthrope.

ACTIONS

Longsword: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d8 + 2) slashing damage, or 7 (1d10 + 2) slashing damage if used with two hands.

Lance (Mounted Only): *Melee Weapon Attack:* +4 to hit, reach 10 ft., one target. *Hit:* 8 (1d12 + 2) piercing damage.

Lupins are dog-like humanoids with fur-covered human bodies and the heads of canines. They hate lycanthropes, especially werewolves, and will attack them on sight. Lupins can instinctively sense the presence of lycanthropes even when they are in human form. Lupins exist in a tribal society with a hereditary leader, but packs have been known to accept a new leader worthy of the honor if the tribe loses their leader without an heir. They often align themselves with humans, and some worthy humans have even become leaders of lupin tribes. In battle, lupins sometimes ride trained dire wolves, attacking with lances.



MALACHIE DU MARAIS

Medium humanoid (human, shapeshifter), chaotic evil

AC: 11 in humanoid form (14 with *mage armor*), 12 (natural armor) in wolf or hybrid form

Hit Points: 75 (10d8 + 30)

Speed: 30 ft. (40 ft. in wolf form)

STR	DEX	CON	INT	WIS	CHA
15 (+2)	13 (+1)	16 (+3)	16 (+3)	12 (+1)	14 (+2)

Skills: Arcana +6, Perception +4, Stealth +4

Damage Resistances: bludgeoning, piercing, and slashing damage from nonmagical attacks that aren't silvered

Condition Immunities: exhaustion, poisoned

Senses: passive Perception 14

Languages: Common (can't speak in wolf form)

Challenge: 5 (1,800 XP)

Shapeshifter: Malachie can use his action to polymorph into a wolf-humanoid hybrid or into a wolf, or back into his true form, which is humanoid. His statistics, other than his AC, are the same in each form. Any equipment he is wearing or carrying isn't transformed. He reverts to his true form if he dies.

Keen Hearing and Smell: Malachie has advantage on Wisdom (Perception) checks that rely on hearing or smell.

Spellcasting (Humanoid Form Only): Malachie is a 10th-level spellcaster. His spellcasting ability is Intelligence (spell save DC 14, +6 to hit with spell attacks). He has the following wizard spells prepared:

- Cantrips (at will): *blade ward, dancing lights, minor illusion, ray of frost, true strike*
- 1st level (4 slots): *magic missile, shield*
- 2nd level (3 slots): *darkness, phantasmal force, see invisibility, web*
- 3rd level (3 slots): *animate dead, dispel magic, haste*
- 4th level (3 slots): *arcane eye, dimension door, polymorph*
- 5th level (2 slots): *passwall*

ACTIONS

Multiattack (Humanoid or Hybrid Form Only): In humanoid form, Malachie makes two dagger attacks. In hybrid form, he can attack like a humanoid or make two attacks: one with his bite and one with his claws or dagger.

Bite (Wolf or Hybrid Form Only): *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 6 (1d8 + 2) piercing damage. If the target is humanoid, it must succeed on a DC 12 Constitution saving throw or be cursed with werewolf lycanthropy.

Claws (Hybrid Form Only): *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (2d4 + 2) slashing damage.

Dagger (Humanoid Form Only): *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 4 (1d4 + 2) piercing damage.

A handsome, dark-haired human man in his mid-thirties when in humanoid form, Malachie wears a worn set of crimson robes embroidered with gold and silver thread. A white stripe runs through his hair on the left side of his head, and his beard is neatly trimmed. In hybrid form, he appears as a terrifying wolfman with black fur and a white patch on the left side of its head.



MORIAMIS

Medium humanoid (human), neutral

AC: 12

Hit Points: 60 (11d8 + 11)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	15 (+2)	13 (+1)	18 (+4)	16 (+3)	17 (+3)

Saving Throws: Int +7, Wis +6

Skills: Arcana +7, History +7, Medicine +6, Perception +6

Senses: passive Perception 16

Languages: Celestial, Common, Infernal, Sylvan

Challenge: 6 (2,300 XP)

Special Equipment: Moriamis carries a *potion of time travel* in her pouch.

Spellcasting: Moriamis is an 11th-level spellcaster. Her spellcasting ability is Intelligence (spell save DC 15, +7 to hit with spell attacks). She has the following spells prepared:

- Cantrips (at will): *friends*, *mage hand*, *minor illusion*, *prestidigitation*, *ray of frost*
- 1st level (4 slots): *charm person*,^E *detect evil and good*,* *sleep*^E
- 2nd level (3 slots): *darkvision*, *detect thoughts*, *hold person*^E
- 3rd level (3 slots): *dispel magic*, *fly*, *remove curse**
- 4th level (3 slots): *arcane eye*, *charm monster*^{E†}
- 5th level (2 slots): *contact other plane*, *hold monster*,^E *reincarnate**
- 6th level (1 slot): *mass suggestion*^E

* Moriamis' great age has allowed her to use magics outside the wizard's spell list, including these

^E Enchantment spell of 1st level or higher

[†] See sidebar near area #68 in chapter 7

ACTIONS

Dagger: *Melee or Ranged Weapon Attack:* +5 to hit, reach 5 ft. or range 20/60 ft., one creature. *Hit:* 4 (1d4 + 2) piercing damage.

REACTIONS

Instinctive Charm (Recharges after Moriamis Casts an Enchantment Spell of 1st Level or Higher):

Moriamis tries to magically divert an attack made against her, provided that the attacker is within 30 feet of her and visible to her. Moriamis must decide to do this before the attack hits or misses.

The attacker must make a DC 15 Wisdom saving throw. On a failed save, the attacker targets the creature closest to it, other than Moriamis or itself. If multiple creatures are closest, the attacker chooses which one to target.

A beautiful human female whose age seems youthful, yet carries herself with the air of an older, experienced woman emerges from the forest. She is dressed in a gown of dark blue that shimmers in the light. Her tresses are honey brown and intricately braided. Her eyes are an amber color that seem to drink in the world around her. Her skin is alabaster white and her lips vermillion.



MUD GOLEM

Medium construct, unaligned

AC: 12 (natural armor)

Hit Points: 52 (8d8 + 16)

Speed: 20 ft., swim 10 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	10 (+0)	14 (+2)	6 (-2)	10 (+0)	6 (-2)

Damage Immunities: acid, poison, psychic; bludgeoning, piercing, and slashing from nonmagical attacks not made with adamantite weapons

Condition Immunities: charmed, exhaustion, frightened, paralyzed, petrified, poisoned

Senses: darkvision 60 ft., passive Perception 10

Languages: understands Common but can't speak

Challenge: 3 (700 XP)

False Appearance: While the golem remains motionless, it is indistinguishable from a normal pool of mud.

Immutable Form: The golem is immune to any spell or effect that would alter its form.

Magic Resistance: The golem has advantage on saving throws against spells and other magical effects.

ACTIONS

Multiattack: The golem makes two slam attacks. If one is a critical hit or if both attacks hit, the target is grappled (escape DC 13), and the golem uses Envelop on it.

Slam: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 10 (2d6 + 3) bludgeoning damage.

Hurl Mud: *Ranged Weapon Attack:* +5 to hit, range 20/50 ft., one target. *Hit:* 6 (1d6 + 3) bludgeoning damage.

Envelop: The golem envelops a creature grappled by it in a muddy embrace. The enveloped target is blinded, restrained, and unable to breathe. The creature can attempt to escape the grapple at the start of each of its turns. The golem can't make attacks while enveloping a creature.

A 6-foot-tall amorphous creature composed of stinking and dripping mud rises up out of the fetid pool. Its eyes are pinpoints of yellow light, and with a disgusting slush it readies to hurl a glob of mud.



PHANTOM

Medium monstrosity, neutral evil

AC: 11

Hit Points: 27 (6d8)

Speed: 30 ft., fly 80 ft.

STR	DEX	CON	INT	WIS	CHA
1 (-5)	12 (+1)	11 (+0)	10 (+0)	11 (+0)	16 (+3)

Skills: Deception +5, Perception +2

Senses: blindsight 30 ft., darkvision 60 ft., passive Perception 12

Damage Resistances: bludgeoning, piercing, and slashing damage from nonmagical attacks

Condition Immunities: exhaustion, grappled, paralyzed, poisoned, prone, restrained, unconscious

Languages: any one language

Challenge: 1/4 (50 XP)

Shapechanger: The phantom can use its action to polymorph into a Tiny, Small, or Medium beast, humanoid, or plant it has seen, or back into its true form. Its statistics, other than its size, are the same in each form. It reverts to its true form if it dies.

Cowardly: The phantom has disadvantage on saving throws against being frightened.

Ephemeral: A phantom can't wear or carry anything.

Incorporeal Movement: The phantom can move through other creatures and objects as if they were difficult terrain. It takes 5 (1d10) force damage if it ends its turn inside an object. The phantom can pass over liquid terrain such as water or quicksand as if it were solid ground.

Innate Spellcasting: The phantom's innate spellcasting ability is Charisma (spell save DC 13, +5 to hit with spell attacks). It can innately cast the following spells, requiring no material components:

- At will: *invisibility*
- 1/day each: *confusion*, *hallucinatory terrain*, *phantasmal force*

ACTIONS

Death Touch: *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 3 (1d4 + 1) necrotic damage.

Phantoms are magical beings. They appear to be solid, but their bodies are made of mist which they can form into any shape which is Medium or smaller. They use this ability to lure creatures to their doom by leading them into dangerous areas. They can appear as a fellow adventurer, a limping dog, or whatever the DM can imagine. Because phantoms are made of mist, they can walk on water or quicksand as

if it were solid ground and call for aid. Any character trying to aid the phantom will discover the seemingly solid ground is actually quicksand. These creatures are very cowardly and if their deception is discovered they will turn invisible and attempt to flee.



RAKASTA

Medium humanoid (rakasta), any alignment

AC: 13

Hit Points: 16 (3d8 + 3)

Speed: 30 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	16 (+3)	12 (+1)	11 (+0)	14 (+2)	11 (+0)

Skills: Perception +4, Stealth +5

Senses: darkvision 60 ft., passive Perception 14

Languages: Common, Rakasta

Challenge: 1/4 (50 XP)

Special Equipment: The rakasta wears war claws (see sidebar) over its hand claws and carries a javelin for throwing.

ACTIONS

Multiattack: The rakasta makes two attacks with its war claws or claws.

War Claws: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 6 (1d6 + 3) slashing damage.

Claws: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 4 (1d2 + 3) slashing damage.

Javelin: *Ranged Weapon Attack:* +3 to hit, range 30/120 ft., one target. *Hit:* 4 (1d6 + 1) piercing damage.

Standing about as tall as a typical human, this humanoid has feline features and is covered with soft, tawny tan fur. It wears a pair of metallic claws with wicked talons.

WAR CLAWS

Favored by the rakasta, this is a gauntlet with sharp talon-like metal claws, designed to augment an unarmed strike. If used to attack, no other weapon can be wielded in this hand. War claws are a martial melee weapon, cost 25 gp, cause 1d6 slashing damage, weigh 1 pound, and have the finesse and light properties.



RHAGODESSA

Medium beast, unaligned

AC: 14 (natural armor)

Hit Points: 27 (5d8 + 5)

Speed: 30 ft., climb 20 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	17 (+3)	12 (+1)	2 (-4)	12 (+1)	4 (-3)

Senses: passive Perception 11

Languages: –

Challenge: 1/2 (100 XP)

ACTIONS

Leg: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* The target is grappled by the sucker-lined leg (escape DC 12, and escaping the grapple causes 1 point of slashing damage to the target). Until this grapple ends, the target is restrained, and if subjected to a bite attack, that attack is at advantage. The rhagodessa can have up to two targets grappled at a time.

Bite: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 10 (2d6 + 3) piercing damage.

This arachnid has a pale white-yellow body and is about the size of a small horse. It has five pairs of spindly legs, with the front pair modified to grasp and seize prey with wicked barb-like suckers. It has powerful black mandibles situated on an oversized head.





ROBBER FLY

Small beast, unaligned

AC: 13 (natural armor)

Hit Points: 19 (3d6 + 9)

Speed: 10 ft., fly 40 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	16 (+3)	2 (-4)	10 (+0)	5 (-3)

Skills: Stealth +4

Senses: passive Perception 10

Damage Immunities: poison

Languages: –

Challenge: 1/4 (50 XP)

Ambusher: In the first round of combat, the fly has advantage on attack rolls against any creature it has surprised.

Shadowy Camouflage: The fly has advantage on Dexterity (Stealth) checks made to hide in dim light or darkness.

ACTIONS

Sting: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one creature. *Hit:* 6 (1d8 + 2) piercing damage.

Out of the shadowy gloom of the undergrowth hurtles a 3-foot-long insect with black and yellow alternating stripes. Its multifaceted eyes glimmer as jagged black mandibles snap in anticipation in finding a fleshy target.

SEPHORA, CHATELAINE OF SYLAIRE

Medium humanoid (human), neutral

AC: 12 (15 with *mage armor*)

Hit Points: 77 (14d8 + 14)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	14 (+2)	12 (+1)	18 (+4)	15 (+2)	16 (+3)

Saving Throws: Intelligence +8, Wisdom +6

Skills: Arcana +8, Deception +7, Insight +6, Persuasion +7, Perception +6

Senses: passive Perception 16

Languages: Abyssal, Celestial, Common, Sylvan

Challenge: 9 (5,000 XP)

Spellcasting: Sephora is a 14th-level spellcaster. Her spellcasting ability is Intelligence (spell save DC 16, +8 to hit with spell attacks). She has the following wizard spells prepared:

- Cantrips (at will): *blade ward, light, mage hand, message, ray of frost*
- 1st level (4 slots): *charm person, mage armor, sleep*
- 2nd level (3 slots): *detect thoughts, hold person, mirror image, phantasmal force*
- 3rd level (3 slots): *clairvoyance, dispel magic, lightning bolt*
- 4th level (3 slots): *Evard's black tentacles, hallucinatory terrain, polymorph*
- 5th level (2 slots): *conjure elemental, contact other plane*
- 6th level (1 slot): *globe of invulnerability, magic jar*
- 7th level (1 slot): *teleport*

ACTIONS

Dagger: *Melee or Ranged Weapon Attack:* +6 to hit, reach 5 ft. or range 20/60 ft., one creature. *Hit:* 4 (1d4 + 2) piercing damage.

Unnatural Allure: Sephora targets one humanoid male that she can see within 30 feet of her. If the target can see Sephora, it must succeed on a DC 16 Wisdom saving throw or be magically charmed. The charmed creature regards Sephora as a trusted friend to be heeded and protected. Although the target isn't under Sephora's

control, it takes her requests or actions in the most favorable way it can.

Each time Sephora or her allies do anything harmful to the target, it can repeat the saving throw, ending the effect on itself on a success. The target can also repeat the saving throw every 24 hours, also ending the effect on itself on a success. Otherwise, the effect lasts until Sephora dies, is on a different plane of existence from the target, or ends the effect as a bonus action. If a target's saving throw is successful, the target is immune to Sephora's *Unnatural Allure* for the next 24 hours.

Sephora can have no more than four humanoids charmed at a time.

Before you is a beautiful human woman in her late twenties dressed in a night-blue gown. Her thick, curly, chestnut hair is held in place by a delicate silver filigree net and she seems to watch the antechamber with a mirthful yet cryptic smile.



SHEET GHOUL

Medium undead, chaotic evil

AC: 15 (natural armor)

Hit Points: 60 (8d8 + 24)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	14 (+2)	16 (+3)	9 (-1)	10 (+0)	6 (-2)

Condition Immunities: charmed, exhaustion, poisoned

Skills: Perception +2

Senses: passive Perception 12

Languages: understands Common but can't speak

Challenge: 2 (450 XP)

Undead Nature: The sheet ghoul doesn't require air, food, drink, or sleep.

ACTIONS

Multiattack: The sheet ghoul makes three attacks: one with its bite and two with its claws.

Bite: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) piercing damage.

Claws: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d6 + 3) slashing damage.

Acid Squirt (Recharge 5-6): The sheet ghoul can use a bonus action to squirt a fine jet of corrosive acid from its nose at a single target within 10 feet of it. The target must make a DC 13 Dexterity saving throw, taking 5 (1d10) acid damage on a failed save, or half as much damage on a successful one.

A gaunt humanoid creature with leathery skin resembling rumpled fabric advances towards you on all fours. Smoking snot drips from its nose, streaking its flesh with thin pallid runnels. Its claws clack on the stone floor and it suddenly launches itself in your direction!



SHEET PHANTOM

Medium undead, chaotic evil

AC: 16 (natural armor)

Hit Points: 45 (6d8 + 18)

Speed: 20 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	14 (+2)	16 (+3)	10 (+0)	10 (+0)	6 (-2)

Skills: Perception +2, Stealth +4

Condition Immunities: charmed, exhaustion, poisoned

Senses: darkvision 60 ft., passive Perception 12

Languages: understands Common but can't speak

Challenge: 1 (200 XP)

False Appearance: While the sheet phantom remains motionless, it is indistinguishable from a normal piece of fabric.

Spider Climb: The sheet phantom can climb difficult surfaces, including upside down on ceilings, without the need to make an ability check.

Undead Nature: The sheet phantom doesn't require air, food, drink, or sleep.

ACTIONS

Multiattack: The sheet phantom makes two slam attacks. If one is a critical hit or if both attacks hit, the target is grappled (escape DC 13), and the sheet phantom uses Envelop on it.

Slam: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 6 (1d6 + 3) bludgeoning damage.

Envelop: The sheet phantom envelops a creature grappled by it. The enveloped target is blinded, restrained, and unable to breathe. The enveloped creature suffers 7 (2d6) necrotic damage at the start of each of its turns. The creature can attempt to escape the grapple at the end of each of its turns. If a creature is reduced to 0 hit points by the sheet phantom's Envelop, it dies. The sheet phantom can't make attacks while enveloping a creature. Any damage inflicted on a sheet phantom that is enveloping a target is divided equally between the sheet phantom and the target.

A humanoid slain by this attack rises 24 hours later as a sheet ghoul under the sheet phantom's control, unless



the humanoid is restored to life or its body is destroyed. The sheet phantom can have no more than six sheet ghouls under its control at one time.

A gauzy sheet moves in the draft of the open window, fluttering like a forgotten banner on an ancient battlefield. Suddenly, three slits open in the sheet's front, revealing a wide, laughing mouth and a pair of burning orange eyes. It slithers up the wall and drops down on an unsuspecting ally!

SLIME WORM

Huge monstrosity, unaligned

AC: 18 (natural armor)

Hit Points: 115 (10d12 + 50)

Speed: 50 ft., burrow 30 ft.

STR	DEX	CON	INT	WIS	CHA
22 (+6)	7 (-2)	20 (+5)	1 (-5)	10 (+0)	4 (-3)

Saving Throws: Con +8, Wis +3

Senses: blindsight 30 ft., tremorsense 60 ft., passive Perception 10

Languages: –

Challenge: 6 (2,300 XP)

False Appearance: When covered in treasure and unmoving, the worm is indistinguishable from a large hoard of treasure unless a creature takes an action to visually inspect the worm and succeeds on a DC 16 Intelligence (Investigation) check to discern its true form.

Tunneler: The worm can burrow through solid rock at half its burrow speed and leaves a 10-foot-diameter tunnel in its wake.

ACTIONS

Bite: *Melee Weapon Attack:* +9 to hit, reach 10 ft., one

target. *Hit:* 15 (2d8 + 6) piercing damage. If the target is a Large or smaller creature, it must succeed on a DC 16 Dexterity saving throw or be swallowed by the worm. A swallowed creature is blinded and restrained, it has total cover against attacks and other effects originating outside the worm, and it takes 14 (4d6) acid damage at the start of each of the worm's turns.

If the worm takes 30 damage or more on a single turn from a creature inside it, the worm must succeed on a DC 15 Constitution saving throw at the end of that turn or regurgitate all swallowed creatures, which fall prone in a space within 10 feet of the worm. If the worm dies, a swallowed creature is no longer restrained by it and can escape from the corpse by using 20 feet of movement, exiting prone.

Slime worms are a distant relative of the purple worm and have a dark gray coloration. These worms secrete a sticky substance that coats their backs. While not strong enough to restrain most living creatures, the glue-like adhesive is capable of causing coins, jewels, weapons, and armor to adhere to the worm. A slime worm rolls in treasure hoards so that this material wealth covers its body, giving it the appearance of a vast treasure pile when it remains unmoving. Slime worms are ambush predators and attack with surprise whenever possible.



STAINED-GLASS GOLEM

Medium construct, unaligned

AC: 9

Hit Points: 90 (12d8 + 36)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	9 (-1)	16 (+3)	6 (-2)	10 (+0)	6 (-2)

Damage Vulnerabilities: thunder

Damage Immunities: acid, poison, psychic; bludgeoning, piercing, and slashing from nonmagical attacks not made with adamantite weapons

Condition Immunities: charmed, exhaustion, frightened, paralyzed, petrified, poisoned

Senses: darkvision 60 ft., passive Perception 10

Languages: understands Common but can't speak

Challenge: 4 (1,100 XP)

False Appearance: While the golem remains motionless, it is indistinguishable from a normal stained-glass window.

Immutable Form: The golem is immune to any spell or effect that would alter its form.

Magic Resistance: The golem has advantage on saving throws against spells and other magical effects.

Magic Weapons: The golem's weapon attacks are magical.

ACTIONS

Multiattack: The golem makes two arm slash attacks.

Arm Slash: *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. *Hit:* 13 (2d8 + 4) slashing damage.

A 6-foot-tall section of the stained-glass window suddenly moves, revealing itself to be a jagged-looking, yet beautiful humanoid form. Its arms are made of sharpened glass and its eyes are crimson crystal which stare at you without mercy.



SUN BROTHER

Large elemental (Sollux), lawful good

AC: 17 (breastplate, shield)

Hit Points: 200 (16d10 + 112)

Speed: 40 ft.

STR	DEX	CON	INT	WIS	CHA
22 (+6)	12 (+1)	24 (+7)	16 (+3)	15 (+2)	18 (+4)

Saving Throws: Int +7, Wis +6, Cha +8

Damage Immunities: fire

Senses: darkvision 120 ft., passive Perception 12

Languages: Common, Ignan

Challenge: 11 (7,200 XP)

Elemental Demise: If the sun brother dies, its body disintegrates in a blinding flash of sunlight leaving behind only equipment it was wearing or carrying.

Hated Foe: The sun brother has advantage on attack rolls against efreet.

Innate Spellcasting: The sun brother's innate spellcasting ability is Charisma (spell save DC 16, +8 to hit with spell attacks). It can innately cast the following spells, requiring no material components:

- At will: *detect evil and good*, *detect magic*
- 3/day each: *blinding smite*, *tongues*
- 1/day: *plane shift*

Piercing Gaze: The gaze of a sun brother sees through all forms of invisibility and pierces all illusion.

Sun Shield: While the sun brother holds a shield, it generates light as per a permanent *daylight* spell.

ACTIONS

Multiattack: The sun brother makes three scimitar attacks.

Scimitar: *Melee Weapon Attack:* +10 to hit, reach 5 ft., one target. *Hit:* 13 (2d6 + 6) slashing damage plus 7 (2d6) radiant damage.

Sun brothers are Sollux and members of the Brotherhood of the Sun, mortal enemies of efreet. The Sollux are a race of 7-foot-tall humanoids with red skin and bright yellow hair.



The Brotherhood of the Sun are distinguished by wearing red-gold armor and carrying their blazingly bright sun shields.

THOUL SERVANT

Medium monstrosity, chaotic good

AC: 14 (natural armor)

Hit Points: 30 (4d8 + 12)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	12 (+1)	16 (+3)	6 (-2)	11 (+0)	7 (-2)

Saving Throws: Con +5

Skills: Perception +2

Senses: darkvision 60 ft., passive Perception 12

Languages: Giant, Goblin

Challenge: 1 (200 XP)

Anticipate Request (Recharges after a Short or Long Rest): The thoul servant can produce a single nonmagical object no larger than 3 feet by 3 feet by 1 foot in size seemingly from nowhere to fulfill a superior creature's need. Examples of produced objects include a fresh tunic, a cup of wine, a coil of rope, a sharpened quill, or similar items. The thoul servant cannot produce an object to satisfy its own needs, only those of whom it serves (usually a member of the Amber family).

Keen Smell: The thoul servant has advantage on Wisdom (Perception) checks that rely on smell.

Regeneration: The thoul servant regenerates 5 hit points at the start of its turn. If the thoul servant takes acid or fire damage, this trait doesn't function at the start of the thoul servant's next turn. The thoul servant dies only if it starts its turn with 0 hit points and doesn't regenerate.

ACTIONS

Multiattack: The thoul servant makes two attacks with its claws.

Claws: Melee Weapon Attack: +5 to hit, reach 5 ft., one target. *Hit:* 6 (1d6 + 3) slashing damage. If the target is a creature other than an elf or undead, it must succeed on a DC 10 Constitution saving throw or be paralyzed for 1 minute. The target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.

Standing a full 6 and a half feet tall, this burly humanoid has pale orange skin and dark gray to black unkempt hair. Yellow eyes pierce out beneath a beetling brow, and its wide



mouth is full of pointy, yellowed teeth. Its limber arms seem stretched, and its hands end in wicked black claws. Strangely, it is dressed in footman's livery and carries a serving tray under one arm.

VAMPIRE ROSE BUSH

Medium plant, unaligned

AC: 12 (natural armor)

Hit Points: 36 (8d8)

Speed: 10 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	10 (+0)	12 (+1)	1 (-5)	10 (+0)	3 (-4)

Condition Immunities: blinded, deafened, exhaustion, prone

Senses: blindsight 30 ft., passive Perception 10

Languages: –

Challenge: 1/4 (50 XP)

False Appearance: While the vampire rose remains motionless, it is indistinguishable from a normal rose bush.

ACTIONS

Thorn Branch: *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 5 (1d8 + 1) piercing damage and

the victim must succeed on a DC 13 Constitution saving throw or be poisoned. While poisoned, the target is incapacitated. If the target is a Medium or smaller creature, it is grappled (escape DC 13). Until this grapple ends, the target is restrained and suffers 6 (1d10 + 1) necrotic damage at the start of each of its turns, and the vampire rose bush can't use this branch on another target. The vampire rose bush has 10 branches.

A vibrant rose bush grows here in the Indoor Forest, its blossoms pure white. Other bushes grow nearby, but their blooms vary from deep red to light pink in color. Large thorns cover the bush's stems, and a few are stained dark by sap or some other substance.



The Amber Family

As noted in the introduction, the Amber family originally came from the land of Averoigne, escaping persecution for their magical practices, acts which are held as infernal in that distant world. The family arrived on the party's home plane and quickly became an influential clan. Now, however, they are imprisoned in their own castle, set adrift between dimensions with no hope of escape. This imprisonment has driven them all a bit mad and they occupy their time with cruel entertainments and petty rivalries.

THE CURSE OF STEPHEN AMBER

Stephen Amber, as the eldest magically talented member of the family, inherited the rank of Prince of Glantri upon his mother's death. It was a position he did not particularly crave, but he assumed it to fulfill his family obligations to his new lands. Unfortunately for Stephen, both his brother, Henry, and his own wife, Catherine, craved the power and prestige far more than he. Behind his back, his brother and wife, who were also lovers, plotted Stephen's death. One night, as Stephen walked through the halls of the Castle, he was ambushed by masked assassins who Henry had magically transported into the Castle. Caught unaware, even Stephen's potent magic couldn't save him from the storm of poisoned blades.

Stephen's body was interred with great sorrow in his Tomb, a grand sepulture that he had commissioned for himself (perhaps sensing what was to come). But once the Tomb was sealed, none of the surviving Amber family could suspect what fate awaited them.

While living, Stephen grew suspicious that Henry and perhaps others in his family sought his death. He prepared for such an event accordingly. Using ancient magics originating in Averoigne and unknown in the new world of the Ambers, Stephen cast powerful contingencies to be enacted after his death, magics arranged so that none of his relatives would benefit from his demise. All that was needed was a catalyst to enact the waiting magics.

The moment came not long after the funeral was over. With Stephen safely in the grave (or so it was believed), Henry first took his brother's widow as his wife, and then declared himself the rightful heir to the title of Prince of Glantri. The coronation was conducted in the Castle's throne room, with Henry and Catherine surrounded by both loyal lackeys and visiting dignitaries from Glantri City alike. At the height of the coronation, the doom of Stephen Amber struck.

Catherine sensed the oncoming doom moments before it struck, and escaped death only through the use of a *magic jar* spell. Henry and the rest of the attendees were not so lucky—every witness to the event perished in an instant, their bones fused solid at the moment of their demise.

The Curse of Stephen spilled out from the throne room, filling the entire Château with its malignant power. Servants and guards were transformed into monsters. The plants in the Indoor Garden endured bizarre mutations. The mansion itself was yanked from the Amber Estate grounds in Glantri and hurled between planes, landing in a pocket dimension hitherto unknown to sages and wizards, and outside of time itself. The Castle underwent further curious changes: some rooms were swapped about the Château, while other areas enlarged to titanic dimensions.

At first, the remaining Amber family members breathed a sigh of relief: they appeared to have escaped the Curse. None were slain, and they believed themselves spared from Stephen's wrath. However, it quickly became clear that their punishment was far more insidious.

Some of the family underwent slow physical transformations as their base natures revealed themselves for all to see. Richard's head became that of a great lion, while loyal Claude gained that of a dog. The misplacement of the Château in the pocket dimension affected the divination abilities of Isabel, driving her to despair. It seemed as if even those who believed themselves innocent of crimes against Stephen would not escape the Curse.

For the rest of the family, while the Curse spared them physically, they are still doomed by it. The Ambers have been trapped inside the Castle since the fateful day of Henry's coronation. They no longer age, nor require food or drink to survive. Boredom has become their biggest enemy and their prolonged imprisonment has taken a toll on the Amber family's sanity. Most are at least slightly deranged, while others are outright mad.

The Ambers made attempts to break the Curse and escape the Castle initially, but after countless failed efforts, the entire family has settled into a state of stoic acceptance. They laugh at the efforts of newcomers trapped by the Château to escape, firmly convinced that they're as doomed as the rest of the Castle's occupants. At best, the new arrivals make for curious diversions or catspaws to be used to confound their relatives for a few brief moments of entertainment. A trapped party of adventurers can expect no aid from the Ambers—except inadvertently—and must rely on their own acumen to affect their escape.

There is one, however, who is secretly supporting the party's efforts and who may have arranged for their entrapment in the Castle in the first place: Stephen Amber. Trapped between life and death, the restless spirit of Stephen desires to escape his own dire fate. To do that, the very curse he laid down must be broken. While unable to aid the party directly, he has scattered clues about the Castle and provides them with intermittent pockets of protection within clouds of amber light so that they might recuperate before plunging deeper in the Castle. If the party is successful, Stephen may yet walk the world alive and well.

THE AMBERS

There are three generations of Ambers trapped in the Castle. A family tree is provided (see Handout #2 in appendix E) for ease of reference when figuring out family relationships, but the following brief overview may help the DM understand the family as a whole.

The oldest generation is comprised of Mary Helen, Simon, and William. Technically, Catherine is also a member of this generation, but she's imprisoned in her throne.

The middle generation of Ambers includes Antoine, Claude, Isabel, John Louis, Madam Camilla, and Richard.

The youngest generation counts Andrew David, Charles, Gaston, Isidora, Madeline, Mary Teresa, and Nicole as its members.

Each of the Amber clan is described below, along with notes about their personalities and special abilities. In addition, any significant relationships, both friendly and antagonistic, with other family members are provided. This knowledge may prove useful if the DM desires to delve into the turgid world of family politics and make the PCs' trip to Castle Amber even more complex than being trapped in a magical stronghold between dimensions. After all, there's nothing like a family gathering to strike fear in the heart!

While not truly family, Little-Ape is also detailed in this section as he is more akin to the Ambers than the other inhabitants of the Castle.

ANDREW DAVID AMBER (ANDRÉ-DAVID D'AMBERVILLE)

Medium humanoid (human), chaotic neutral

AC: 16 (chain mail)

Hit Points: 49 (9d8 + 9)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	12 (+1)	12 (+1)	12 (+1)	9 (-1)	12 (+1)

Saving Throws: Str +5, Con +3

Skills: Animal Handling +1, Survival +1

Senses: passive Perception 9

Languages: Common

Challenge: 3 (700 XP)

Special Equipment: Andrew David carries a +2 *mace* into combat and keeps a *potion of animal friendship* on his person at all times.

Charge: If Andrew David moves at least 20 feet straight toward a target and then hits it with a ram attack on the same turn, the target takes an extra 7 (2d6) bludgeoning damage. If the target is a creature, it must succeed on a DC 13 Strength saving throw or be knocked prone.

Mounted Combatant: Andrew David gains the following benefits while mounted and isn't incapacitated:

- He has advantage on melee attack rolls against any unmounted creature that is smaller than his mount.
- He can force an attack targeted at his mount to target himself instead.
- If his mount is subjected to an effect that allows it to make a Dexterity saving throw to take only half damage, it instead takes no damage if it succeeds on the saving throw, and only half damage if it fails.

Second Wind (Recharges after a Short or Long Rest):

As a bonus action, Andrew David can regain 14 hit points.

ACTIONS

Multiattack: Andrew David makes two melee attacks.

Lance (Mounted Only): *Melee Weapon Attack:* +5 to hit, reach 10 ft., one creature. *Hit:* 9 (1d12 + 3) piercing damage.



+2 Mace: *Melee Weapon Attack:* +7 to hit, reach 5 ft., one creature. *Hit:* 8 (1d6 + 5) bludgeoning damage.

Ram: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one creature. *Hit:* 6 (1d6 + 3) bludgeoning damage.

Andrew David stands nearly 7 feet tall. His body is human, albeit covered in black fur. His head is that of a large billy goat, complete with an impressive pair of horns. His feet are cloven like a goat's as well. Andrew David's eyes glow a burning red. He is usually encountered in the company of his loyal huntsmen and astride a giant elk which he rides into combat with terrible effect.

Personality: Andrew David was a consummate huntsman in life and loved the outdoors more than the stuffy courts of politics or the bloody fields of battle. He and his loyal retainers would ride the countryside, hunting stags, boar, wolves, and other fierce beasts. It was Andrew David who designed the Indoor Forest as a miniature game preserve and a sanctuary to escape from

the civilized world. He remains wild at heart, even more so now that his body has been transformed by the Curse of Stephen. Like his sister, Andrew David is fiercely protective of the Indoor Forest and its inhabitants. Unlike Isidora, Andrew David does respect those who can hold their own against the fierce predators of the Indoor Forest. He nevertheless detests those who kill creatures that pose no challenge and will rise up to avenge the slain animal.

Family Allies: Andrew David trusts his sister, Isidora, above all the rest of the Amber family. He seldom has any interaction with the rest of his kin, preferring to spend all his time in the Indoor Forest.

Family Enemies: None. He never leaves the Indoor Forest and so never gets embroiled in their schemes.

ANTOINE AMBER (ANTOINE D'AMBERVILLE)

Medium undead, chaotic evil

AC: 12 (natural armor)

Hit Points: 60 (8d8 + 24)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	13 (+1)	16 (+3)	10 (+0)	12 (+1)	14 (+2)

Skills: Perception +3, Stealth +3

Damage Resistances: necrotic; bludgeoning, piercing, and slashing from nonmagical attacks that aren't silvered

Condition Immunities: exhaustion, poisoned

Senses: darkvision 60 ft., passive Perception 13

Languages: understands Common but can't speak

Challenge: 3 (700 XP)

Sunlight Sensitivity: While in sunlight, Antoine has disadvantage on attack rolls, as well as on Wisdom (Perception) checks that rely on sight.

Trapped in Hybrid Form: Antoine has lost his Shapechanger ability and cannot polymorph into human or wolf form.

Undead Nature: Antoine doesn't require air, food, drink, or sleep.

ACTIONS

Multiattack: Antoine makes two attacks: one with his bite and one with his claws. He can use his Life Drain in place of his claws attack.

Bite: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d8 + 2) piercing damage.

Claws: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 7 (2d4 + 2) slashing damage.

Life Drain: *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) necrotic damage. The target must succeed on a DC 13 Constitution saving throw or its hit point maximum is reduced by an amount equal to the damage taken. This reduction lasts until the target finishes a long rest. The target dies if this effect reduces its hit point maximum to 0.

A humanoid slain by this attack rises 24 hours later as a zombie under Antoine's control, unless the humanoid is restored to life or its body is destroyed. Antoine can have no more than 12 zombies under his control at one time.

A monstrous amalgamation of man and wolf towers over you. The smell of death and decay hangs about it, and its fur and flesh show the signs of arrested rot. Icy blue lights burn like corpse candles where its eyes once rested.

Personality: In his living days, Antoine was a werewolf, cursed not by the bite of a lycanthrope, but by a recessive gene that taints the Amber family bloodline. All during his life, he dedicated himself to finding a cure for his disease, its genetic nature making it impervious to magical curing. Antoine never managed to free himself from his personal curse, and once the Curse of Stephen Amber struck, despair overwhelmed him. He took his own life, seeking freedom from his affliction in death.

Unfortunately, the Curse had other plans.

Antoine became an undead thing, a cruel mixture of wight and werewolf. He remains trapped in his secret laboratory (area #30, chapter 4) and shunned by his living kin. He dwells there, mad and vengeful, attacking anyone and anything that disturbs his eternal damnation.

Family Allies: None.

Family Enemies: None.

CATHERINE AMBER (CATHARINE D'AMBERVILLE)

Medium humanoid (human), chaotic neutral

AC: 11 (14 with *mage armor**)

Hit Points: 71* (13d8 + 13)

Speed: 30 ft.*

STR	DEX	CON	INT	WIS	CHA
11 (+0)*	13 (+1)*	12 (+1)*	18 (+4)	14 (+2)	15 (+2)

Saving Throws: Int +7, Wis +5

Skills: Arcana +7, Deception +5, Insight +5, Persuasion +5, Perception +5

Senses: passive Perception 15

Languages: Abyssal, Celestial, Common, Elvish, Infernal

Challenge: 5 (1,800 XP)

Spellcasting: Catherine is a 13th-level spellcaster. Her spellcasting ability is Intelligence (spell save DC 15, +7 to hit with spell attacks). She has the following wizard spells prepared, but can only cast them if she possesses a living body:

- Cantrips (at will): *blade ward*, *light*, *mage hand*, *message*, *ray of frost*
- 1st level (4 slots): *detect magic*, *mage armor*, *magic missile*
- 2nd level (3 slots): *detect thoughts*, *hold person*,^E *invisibility*, *knock*, *levitate*, *see invisibility*
- 3rd level (3 slots): *haste*
- 4th level (3 slots): *confusion*,^E *dimension door*, *polymorph*
- 5th level (2 slots): *contact other plane*, *hold monster*^E
- 6th level (1 slot): *magic jar*
- 7th level (1 slot): *finger of death*

^E Enchantment spell of 1st level or higher

ACTIONS

Dagger*: *Melee or Ranged Weapon Attack:* +4 to hit, reach 5 ft. or range 20/60 ft., one creature. *Hit:* 3 (1d4 + 1) piercing damage.

REACTIONS

Instinctive Charm (Recharges after Catherine Casts an Enchantment Spell of 1st Level or Higher): Catherine must be in possession of a living body in order for this

trait to function. Catherine tries to magically divert an attack made against her, provided that the attacker is within 30 feet and visible to her. Catherine must decide to do so before the attack hits or misses.

The attacker must make a DC 15 Wisdom saving throw. On a failed save, the attacker targets the creature closest to it, other than Catherine or itself. If multiple creatures are closest, the attacker chooses which one to target. Catherine must be in a physical body, either a possessed one or her own, to utilize this ability.

*Denotes an ability or statistic only applicable if Catherine is somehow restored to her true physical body

Catherine, in her true body, is a tall, blonde human female in her early fifties. Her eyes are dark green and seem to pierce through all deceit. Her voice is rich and low, unusually husky for a woman. She dresses in finery befitting a Princess of Glantri.

Personality: Catherine's sanity is questionable; she's spent countless years imprisoned in her throne, awaiting the opportunity to take over a living body and escape the sanctuary she sought moments before the Curse of Stephen Amber struck the Castle. This entrapment has taken its toll on her mind. When thinking clearly, Catherine is a shrewd plotter, preferring to build alliances and networks of informants to best shore up her position in the daily intrigue that plagues politics. When her sanity is fraying, she strikes viciously, almost with animal-like savagery, against all perceived threats. In the event Catherine succeeds in possessing another, her freedom may (50% chance) stabilize her mind, in which case she'll negotiate with or attempt to befriend others in the party. If not, however, she immediately attacks with all the means at her disposal.

Family Allies: Her long imprisonment has left Catherine without allies in the Château. Simon might be open to an alliance, but she'll move slowly, feeling out the rest of the family to determine who is happy to see her return and who might resent her presence back in the Castle.

Family Enemies: Stephen. Her hatred for her former husband and the cause of her long imprisonment knows no limits. If the party reveals they are attempting to revive Stephen, she'll likely destroy them on the spot in rage.

CHARLES AMBER (CHARLES D'AMBERVILLE)

Medium humanoid (human), chaotic neutral

AC: 10 (13 with *mage armor*)

Hit Points: 22 (9d8 - 18)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
9 (-1)	10 (+0)	7 (-2)	16 (+3)	10 (+0)	11 (+0)

Saving Throws: Int +5, Wis +2

Skills: History +5, Religion +5

Damage Vulnerabilities: thunder

Senses: passive Perception 10

Languages: Celestial, Common, Elvish

Challenge: 1 (200 XP)

Special Equipment: Charles wears an amber *ring of spell turning* on his left forefinger.

Spell Turning: While wearing his *ring of spell turning*, Charles has advantage on saving throws against any spell that targets only him (not in an area of effect). In addition, if he rolls a 20 for the save and the spell is 7th level or lower, the spell has no effect on him and instead targets the caster, using the slot level, spell save DC, attack bonus, and spellcasting ability of the caster.

Spellcasting: Charles is a 9th-level spellcaster. His spellcasting ability is Intelligence (spell save DC 13, +5 to hit with spell attacks). He has the following wizard spells prepared:

- Cantrips (at will): *blade ward, light, message, ray of frost*
- 1st level (4 slots): *mage armor*,^A *shield*,^A *sleep*
- 2nd level (3 slots): *darkvision, invisibility, phantasmal force*
- 3rd level (3 slots): *animate dead, dispel magic*,^A *fear*
- 4th level (3 slots): *arcane eye, ice storm*
- 5th level (1 slot): *hold monster*

^A Abjuration spell of 1st level or higher

Arcane Ward: Charles has a magical ward that has 21 hit points. Whenever Charles takes damage, the ward takes the damage instead. If the ward is reduced to 0 hit points, Charles takes any remaining damage. When Charles casts



silk. He has cocooned himself in a sanctuary of his own making, both physically and emotionally. He only felt comfortable around his sister, Madeline, whom he loved dearly. Now, having buried his believed-to-be-deceased sister, Charles believes grief has broken his sensitive mind. He thinks he hears Madeline calling to him from beyond the grave and the staccato of her footsteps moving about the Castle. Charles is unaware that she is calling for help and that her footsteps are in truth her beating on the lid of her burial niche. He would be horrified and plagued with self-guilt to discover he buried his beloved sibling alive and it is possible that if she is slain for real, he may take his own life shortly thereafter.

Family Allies: None that he knows of. His cousin Isidora recalls him fondly from their youth, however, and she would go to his aid if he requested it.

Family Enemies: Madeline. Her madness at her burial has made her determined to take Charles' life in vengeance. If she is restored to sanity, she might eventually forgive him, but it would be a prolonged process.

an abjuration spell of 1st level or higher, the ward regains a number of hit points equal to twice the level of the spell.

ACTIONS

Dagger: *Melee Weapon Attack:* +2 to hit, reach 5 ft., one creature. *Hit:* 2 (1d4) piercing damage.

Charles is a human male in his late twenties, his dark hair already receding to display a large forehead. Bags from lack of sleep are apparent beneath his dark eyes, and he is easily startled by noise and shadows. He wears silk gloves on his hands and dresses in similar garments of the finest, softest make.

Personality: Charles is currently plagued by two afflictions, one life-long, and the other more recent. From an early age, Charles displayed a heightened sensitivity to all sensations and cannot abide noises louder than a whisper, light brighter than gloom, the blandest of tastes, sharp smells, or the touch of anything but the softest of

CLAUDE AMBER (CLAUDE D'AMBERVILLE)

Medium humanoid (human), lawful neutral

AC: 18 (plate)

Hit Points: 65 (10d8 + 20)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	14 (+2)	14 (+2)	18 (+4)	12 (+1)	15 (+2)

Saving Throws: Str +5, Con +4

Skills: History +6, Perception +3, Persuasion +4

Senses: passive Perception 13

Languages: Common

Challenge: 3 (700 XP)

Keen Hearing and Smell: Claude has advantage on Wisdom (Perception) checks that rely on hearing or smell.

Second Wind (Recharges after a Short or Long Rest): As a bonus action, Claude can regain 15 hit points.

ACTIONS

Multiattack: Claude makes two attacks with his warhammer or one attack with his warhammer and one with his bite.

Warhammer: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one creature. *Hit:* 7 (1d8 + 3) bludgeoning damage, or 8 (1d10 + 3) bludgeoning damage if used with two hands.

Bite: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one creature. *Hit:* 6 (1d6 + 3) piercing damage.

Claude is humanoid in shape, resembling a human male in his mid-forties from the neck down. His head, however, is that of a large collie dog. Claude wears plate armor beneath his rich scholarly robes, and an amber whistle hangs from around his neck. His warhammer is kept close at hand, but not on his person unless he is expecting trouble. In a fight, he blows his whistle before collecting his warhammer, alerting his lupin allies of danger.

Personality: Claude is the exception that proves the rule in the Amber family. While the rest of his relatives have succumbed to the madness of Stephen's Curse and embraced chaos, Claude still follows the teachings



and rule of law. He seeks to serve as a good example for his relatives in his actions and takes any opportunity to plead with them to mend their ways. Claude is loyal to his family, despite their flaws, and it was this loyalty that resulted in his current appearance. Stephen's Curse transformed his body to reflect his dogged faithfulness to the treacherous kin that brought about Stephen's death. However, it was this same loyalty that has earned Claude the respect of a pack of lupins who dwell in the Château. These dog-men have accepted Claude as their alpha male and they rush to his aid if summoned by his whistle. Likewise, if the lupins are in danger, Claude immediately moves to assist them.

Family Allies: Claude has no allies among his relatives: his oddness in their minds makes him unsuitable to rely upon in their own schemes and plots. Likewise, Claude has no intention of aiding them in their petty feuds and seeks to instead get them to put aside their vendettas and forget old insults. The only allies Claude can count

upon in the Castle are the lupins that consider him their leader. They are unswerving in their loyalty to the canine-headed Amber.

Family Enemies: Unbeknownst to Claude, Simon considers the loyal Amber to be the biggest thorn in his plans. If he could arrange for Claude to suffer an unfortunate accident or die at the hands of outsiders, Simon would do so in an instant.

GASTON AMBER (GASTON D'AMBERVILLE)

Medium humanoid (human), neutral

AC: 10

Hit Points: 49 (9d8 + 9)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	11 (+0)	12 (+1)	17 (+3)	7 (-2)	11 (+0)

Saving Throws: Int +5, Wis +0

Skills: Arcana +6, Insight +2, Performance +2

Senses: passive Perception 8

Languages: Abyssal, Common, Infernal

Challenge: 2 (450 XP)

Spellcasting: Gaston is a 9th-level spellcaster but cannot currently cast his spells due to a state of insanity. However, if his madness is cured, he regains the ability to work magic. In this case, his spellcasting ability is Intelligence (spell save DC 13, +5 to hit with spell attacks). He will then prepare the following wizard spells:

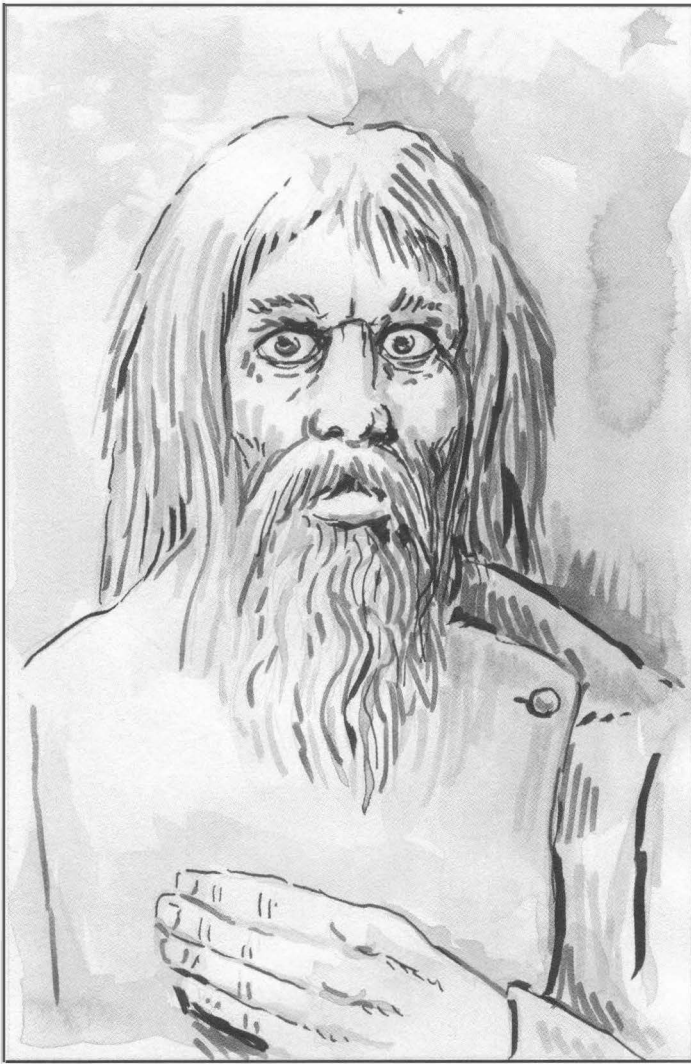
- Cantrips (at will): *friends, mage hand, minor illusion, prestidigitation*
- 1st level (4 slots): *chromatic orb, color spray,¹ magic missile, unseen servant*
- 2nd level (3 slots): *invisibility,¹ mirror image,¹ ray of enfeeblement*
- 3rd level (3 slots): *hypnotic pattern,¹ lightning bolt*
- 4th level (3 slots): *arcane eye, phantasmal killer¹*
- 5th level (1 slot): *dream¹*

¹ Illusion spell of 1st level or higher

Displacement (Recharges after Gaston Casts an Illusion Spell of 1st Level or Higher): Gaston must regain his sanity in order for this trait to function. As a bonus action, Gaston projects an illusion that makes him appear to be standing in a place a few inches from his actual location, causing any creature to have disadvantage on attack rolls against Gaston. The effect ends if Gaston takes damage, he is incapacitated, or his speed becomes 0.

ACTIONS

Dagger: *Melee or Ranged Weapon Attack:* +2 to hit,



doing. In this respect, he is one of the saner Ambers and can be a useful font of information about the family's history and membership if his madness is cured and he is befriended by the party.

Family Allies: In his maddened state, Gaston has no allies. However, if his mind was restored, Claude would aid Gaston however he could, as Gaston seems to be free of the taint of chaos that plagues the rest of the family so poorly.

Family Enemies: None. Gaston is too mad to make any enemies and, if returned to sanity, is far too focused on his art to become involved in the family schemes.

reach 5 ft. or range 20/60 ft., one creature. *Hit:* 2 (1d4) piercing damage.

Gaston is a human male in his early thirties, but he appears much older. His long hair is dirty gray and unkempt, and his face is obscured by an unruly beard. Gaston is dressed in a paint-spattered and filthy smock. He lacks shoes and wears only a single stocking on his left foot. He carries a bucket of paint and a paintbrush and stares vacantly at the painting of a moon in his cell.

Personality: Gaston is mad, a true lunatic suffering from an intense fascination with the moon. Staring upon its full face calms him, but if anyone gets between him and his beloved Luna, he reacts with violence, stabbing the offending party until they flee or he is slain. However, if restored to sanity, Gaston proves to be a charming and talented artist, one who gets more joy from the creative process than the endless scheming, back-biting, and bickering the rest of the Amber clan passes their days in

ISABEL AMBER (ISABELLE D'AMBERVILLE)

Medium humanoid (human), chaotic neutral

AC: 10 (13 with *mage armor*)

Hit Points: 54 (12d8)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	10 (+0)	10 (+0)	18 (+4)	12 (+1)	15 (+2)

Saving Throws: Int +6, Wis +3

Skills: History +6, Insight +3

Senses: passive Perception 10

Languages: Celestial, Common, Draconic, Elvish

Challenge: 3 (700 XP)

Special Equipment: Isabel carries a *potion of speed* in her belt pouch along with her spell components. She also wears a tarnished brass ring on her right thumb which appears to be a *ring of feather falling* but is actually a *ring of delusion* (see appendix C).

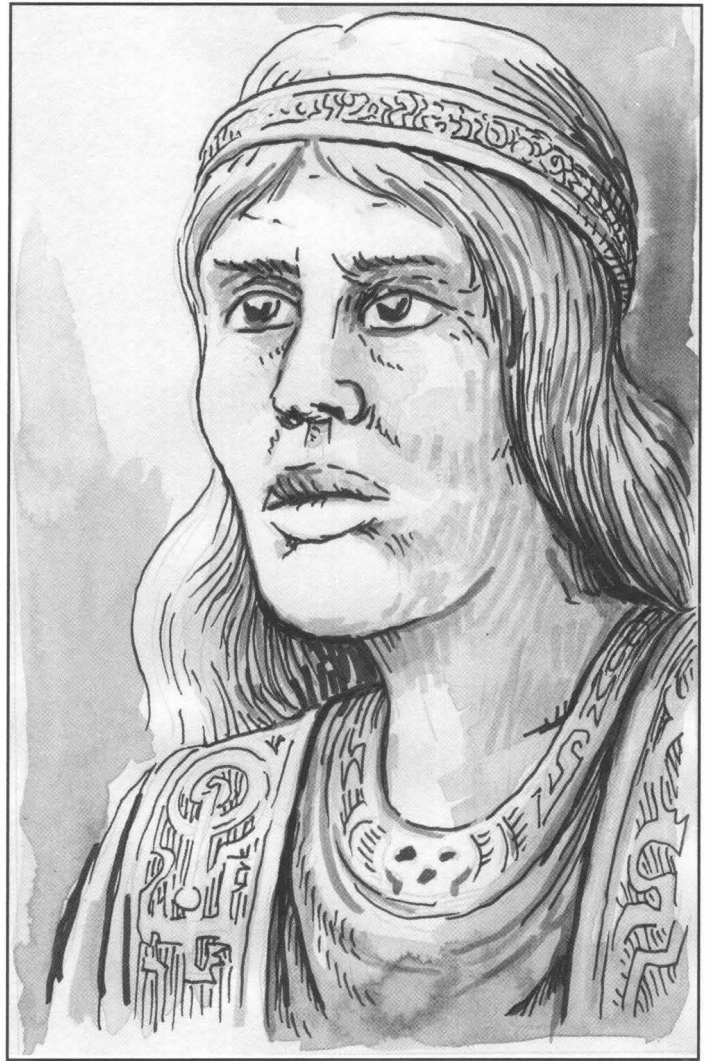
Spellcasting: Isabel is a 12th-level spellcaster. Her spellcasting ability is Intelligence (spell save DC 14, +6 to hit with spell attacks). She has the following wizard spells prepared:

- Cantrips (at will): *light*, *message*, *minor illusion*, *ray of frost*, *true strike*
- 1st level (4 slots): *mage armor*, *shield*, *Tenser's floating disk*
- 2nd level (3 slots): *invisibility*, *knock*, *levitate*, *locate object*^D
- 3rd level (3 slots): *clairvoyance*,^D *lightning bolt*
- 4th level (3 slots): *arcane eye*,^D *confusion*, *dimension door*
- 5th level (2 slots): *passwall*, *wall of stone*
- 6th level (1 slot): *disintegrate*, *globe of invulnerability*

^D Divination spell of 1st level or higher

Portent (Recharges after Isabel Casts a Divination Spell of 1st Level or Higher): When Isabel or a creature she can see makes an attack roll, a saving throw, or an ability check, Isabel can roll a d20 and choose to use this roll in place of the attack roll, saving throw, or ability check.

ACTIONS



Dagger: *Melee or Ranged Weapon Attack:* +3 to hit, reach 5 ft. or range 20/60 ft., one creature. *Hit:* 3 (1d4 + 1) piercing damage.

Isabel is a female human of approximately 40 years of age. She has auburn hair, but the dark eyes of the Amber family, and dresses in a sable robe covered with astrological sigils embroidered in silver thread. Worry lines mar her forehead and the bags under her eyes attest to many restless nights.

Personality: Once, before the Curse, Isabel was a talented diviner and her advice was sought by many of her relatives. However, the one event she couldn't foresee was Stephen's assassination and the subsequent Curse laid upon the family. Her failure to predict this dreadful calamity has haunted her ever since. Additionally, with the Curse in effect, she's discovered she cannot see events originating outside the Château, which, to a diviner, is like plucking out one of her eyes. Both these occurrences have left Isabel a nervous, self-pitying wretch. She

seldom makes eye contact with others, and when it does occur it is fleeting. She nervously plays with rune-carved stones she once used to see the future. She speaks in low monotones except when she is reminded of her past failures or crippled magic, upon which her voice becomes a shriek.

Family Allies: Much of the Amber clan has ostracized Isabel because of her lack of foresight in anticipating the Curse that afflicts them. They have only mocking words for her. However, Isabel is still on good terms with Madam Camilla, whom she respects as an oracle. Despite the friendship, Isabel finds it difficult to spend prolonged periods of time with Madam Camilla, as her power reminds Isabel too much of what she's lost.

Family Enemies: None. Isabel is seen as a useless wretch by the remainder of the Ambers and not worthy of the effort to dislike.

ISIDORA AMBER (ISODORE D'AMBERVILLE)

Medium humanoid (human), chaotic neutral

AC: 12

Hit Points: 49 (11d8)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	15 (+2)	10 (+0)	18 (+4)	13 (+1)	15 (+2)

Saving Throws: Int +6, Wis +3

Skills: History +6, Insight +3, Nature +6

Senses: passive Perception 11

Languages: Common, Elvish, Primordial, Sylvan

Challenge: 4 (1,100 XP)

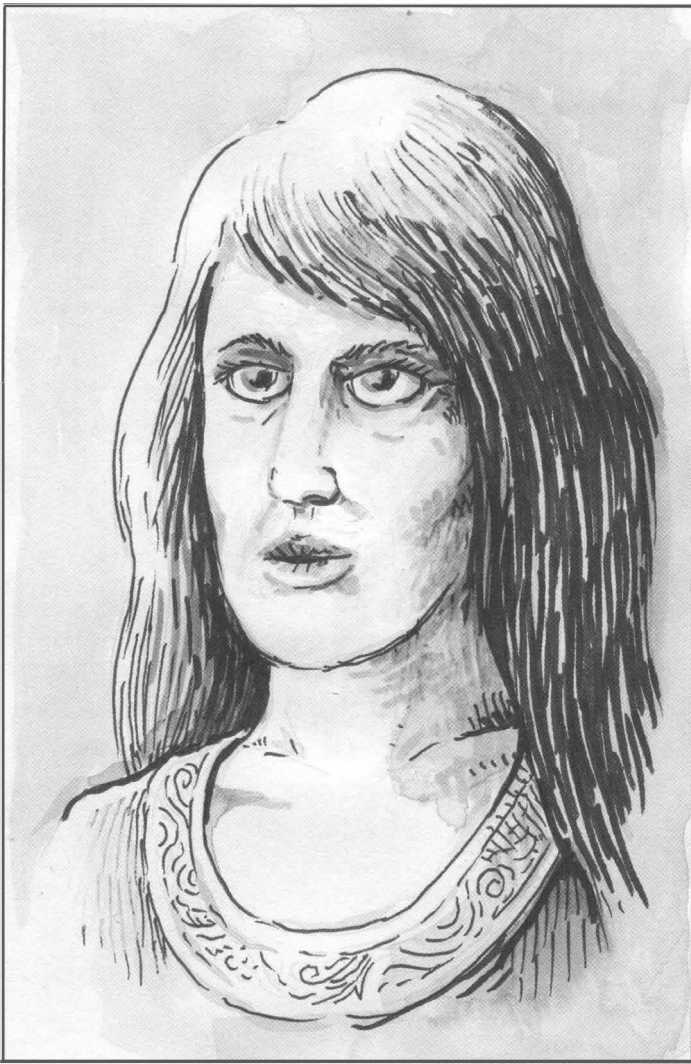
Special Equipment: Isidora possesses a *potion of animal friendship* she keeps in a clay bottle worn on a thong around her neck. She wears a wooden ring carved from a rowan branch on her right ring finger. This is a *ring of plant control* (see appendix C).

Spellcasting: Isidora is an 11th-level spellcaster. Her spellcasting ability is Intelligence (spell save DC 14, +6 to hit with spell attacks). She has the following wizard spells prepared:

- Cantrips (at will): *blade ward*, *dancing lights*,^E *fire bolt*,^E *message*, *shocking grasp*^E
- 1st level (4 slots): *charm person*, *detect magic*, *sleep*
- 2nd level (3 slots): *darkvision*, *detect thoughts*, *see invisibility*
- 3rd level (3 slots): *dispel magic*, *lightning bolt*,^E *water breathing*
- 4th level (3 slots): *arcane eye*, *hallucinatory terrain*
- 5th level (2 slots): *conjure elemental*, *hold monster*
- 6th level (1 slot): *chain lightning*,^E *move earth*

^E Evocation spell

Sculpt Spells: When Isidora casts an evocation spell that forces other creatures she can see to make a saving throw, she can choose a number of creatures equal to 1 + the spell's level. These creatures automatically succeed on their saving throws against the spell. If a successful save means a chosen creature would take half damage from the spell, it instead takes no damage from it.



Indoor Forest as her own domain, and woe be it to those who harm its plants and animals! Then, Isidora becomes the incarnation of “nature red in tooth and claw” and punishes those who desecrate her sanctuary away from the chaos that grips the Castle. Likewise, those who demonstrate a love for nature or who go out of their way to evade or pacify the occupants of the Indoor Forest rather than destroy them will earn Isidora’s respect.

Family Allies: Isidora can count utterly on the support and strength of her brother, Andrew David. She was a childhood playmate of Charles, and although she hasn’t seen him in some time, she would go to his aid if he requested it.

Family Enemies: Isidora suspects that Simon is indulging in forbidden rites that might worsen the current state of affairs among the Amber clan. She would seek to reveal his secret activities to her relatives so that they might put an end to them.

ACTIONS

Quarterstaff: *Melee Weapon Attack:* +2 to hit, reach 5 ft., one creature. *Hit:* 3 (1d6) bludgeoning damage, or 4 (1d8) bludgeoning damage if used with two hands.

Sling: *Ranged Weapon Attack:* +4 to hit, range 30/120 ft., one creature. *Hit:* 4 (1d4 + 2) bludgeoning damage.

Isidora is a human female in her mid-twenties. Her hair and eyes are dark, and her skin is well-tanned. She dresses in a short forest green robe and wears sandals on her feet. A stout staff serves as both walking stick and means to shoo off irritable animals in the Indoor Forest.

Personality: Although human, there is something fey about Isidora. She’s always felt more at home among the flowering bushes and soaring trees than in the stone halls of the Château. She can sit still for hours, watching streams flow or animals cavort in the trees, and nature seems to accept her as one of its own. Isidora claims the

JOHN LOUIS AMBER (JEAN-LOUIS D'AMBERVILLE)

Medium humanoid (human), chaotic neutral

AC: 18 (+2 chain mail)

Hit Points: 90 (12d8 + 36)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	18 (+4)	16 (+3)	12 (+1)	12 (+1)	15 (+2)

Saving Throws: Str +5, Con +5

Skills: Athletics +6, Persuasion +4

Senses: passive Perception 11

Languages: Common

Challenge: 4 (1,100 XP)

Special Equipment: John Louis carries a +2 rapier and wears +2 chain mail beneath his fine clothing.

Lightfooted: John Louis can take the Dash or Disengage action as a bonus action on each of his turns.

ACTIONS

Multiattack: John Louis makes three melee attacks or two ranged attacks.

+2 Rapier: *Melee Weapon Attack:* +8 to hit, reach 5 ft., one creature. *Hit:* 10 (1d8 + 6) piercing damage.

Dagger: *Melee or Ranged Weapon Attack:* +6 to hit, reach 5 ft. or range 20/60 ft., one creature. *Hit:* 7 (1d4 + 6) piercing damage.

REACTIONS

Parry: John Louis adds 3 to his AC against one melee attack that would hit him. To do so, John Louis must see the attacker and be wielding a melee weapon.

John Louis is a human male in his mid-forties. His hair is dark and wavy, and he sports a closely-trimmed, pointed beard to cover a scar on his jawline, a memento from his early years as a swordsman. John Louis dresses in colorful silk clothing, usually yellow, red, and/or blue in color, and is almost never seen without his wide-brimmed hat which is adorned with a peacock feather. He wears his rapier on a tooled leather baldric slung over one shoulder.



Personality: John Louis loves competition, whether it be in the court or on the battlefield. Verbal sparring and negotiations are just as enjoyable as crossing swords or engaging in fisticuffs. Boxing has become his most recent fascination and he spends much of his time organizing bouts between the family's mages, the Château's servants, and the occasional interplanar castaway the Castle acquires on its trip through dimensions.

Family Allies: John Louis gets on well with his aunt Mary Helen due to their shared love of fencing.

Family Enemies: As one of the handful of non-magically inclined Ambers, John Louis is resentful of most of his wizardly relatives. However, he has a special dislike for Richard, a fellow non-spellcaster, and enjoys anything that disrupts his plans or takes its toll on his self-esteem. He might go so far as to encourage a party of adventurers into action against Richard, promising rewards of further knowledge about the Castle or hard coin in return.

LITTLE-APE (PETIT-SINGE)

Small humanoid (human), neutral

AC: 14

Hit Points: 13 (2d6 + 6)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	18 (+4)	16 (+3)	16 (+3)	8 (-1)	13 (+1)

Skills: Acrobatics +7, Deception +4, Performance +4, Sleight of Hand +7

Senses: passive Perception 9

Languages: Common

Challenge: 2 (450 XP)

Special Equipment: Little-Ape carries a *potion of longevity* and a *bag of unending nourishment* (see appendix C).

Innate Spellcasting: Little-Ape's innate spellcasting ability is Intelligence (spell save DC 14, spell attack modifier +6). He can innately cast the following spells, requiring no material components:

- 1/day each: *charm monster*,* *polymorph*

* See sidebar near area #68 in chapter 7

Lightfooted: Little-Ape can take the Dash or Disengage action as a bonus action on each of his turns.

ACTIONS

Dagger: *Melee or Ranged Weapon Attack:* +7 to hit, reach 5 ft. or range 20/60 ft., one creature. *Hit:* 6 (1d4 + 4) piercing damage.

Little-Ape is a small, misshapen human male in his mid-thirties. Dark hair covers his arms, chest, and face, with a beard almost extending to his eyes. His long arms threaten to scrape the ground as he lopes along, giving him a simian appearance that earned him his detested nickname among the Ambers. His unique appearance belies his incredible agility, a trait which served him well as Stephen's jester.

Personality: Little-Ape plays the consummate fool, engaging in flippancy, jests, acts of acrobatics, and juggling, often making as much fun of himself as others. This is all a façade, however, one that masks both his keen mind and pride. Little-Ape never forgets an insult but knows he has little means to directly seek recompense for



his slighted pride. Instead, he bides his time, waiting to deliver vengeance upon his detractors. If he can do so in an ironic manner, all the better. Little-Ape has immense love for his former master, Stephen Amber, and would gladly aid any attempt to restore his master to life or end the Curse on the Château. Unfortunately, he cannot depart the ballroom in which he dwells, so any aid would have to be knowledge-based, and Little-Ape is woefully out of touch with the state of things in the Castle.

Family Allies: None. He's imprisoned in the ballroom and has only his permanently transformed apes for companionship. Claude occasionally stops by to chat to provide a measure of companionship, but there's no true alliance there.

Family Enemies: None. Many of the Ambers have forgotten about him.

MADAM CAMILLA AMBER (MÈRE CAMILLE D'AMBERVILLE)

Medium humanoid (human), chaotic neutral

AC: 12

Hit Points: 55 (10d8 + 10)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
8 (-1)	14 (+2)	13 (+1)	16 (+3)	18 (+4)	16 (+3)

Saving Throws: Int +5, Wis +6

Skills: Arcana +5, Insight +6, Perception +6

Senses: passive Perception 16

Languages: Abyssal, Common, Infernal

Challenge: 1 (200 XP)

Spellcasting: Madam Camilla is a 10th-level spellcaster. Her spellcasting ability is Intelligence (spell save DC 13, +5 to hit with spell attacks). She has the following wizard spells prepared:

- Cantrips (at will): *blade ward*, *chill touch*, *mage hand*, *message*, *prestidigitation*
- 1st level (4 slots): *detect magic*,^D *identify*,^D *sleep*, *Tasha's hideous laughter*
- 2nd level (3 slots): *hold person*, *scorching ray*
- 3rd level (3 slots): *bestow curse*, *clairvoyance*,^D *remove curse*
- 4th level (3 slots): *arcane eye*,^D *polymorph*
- 5th level (2 slots): *hold monster*, *screaming*^D

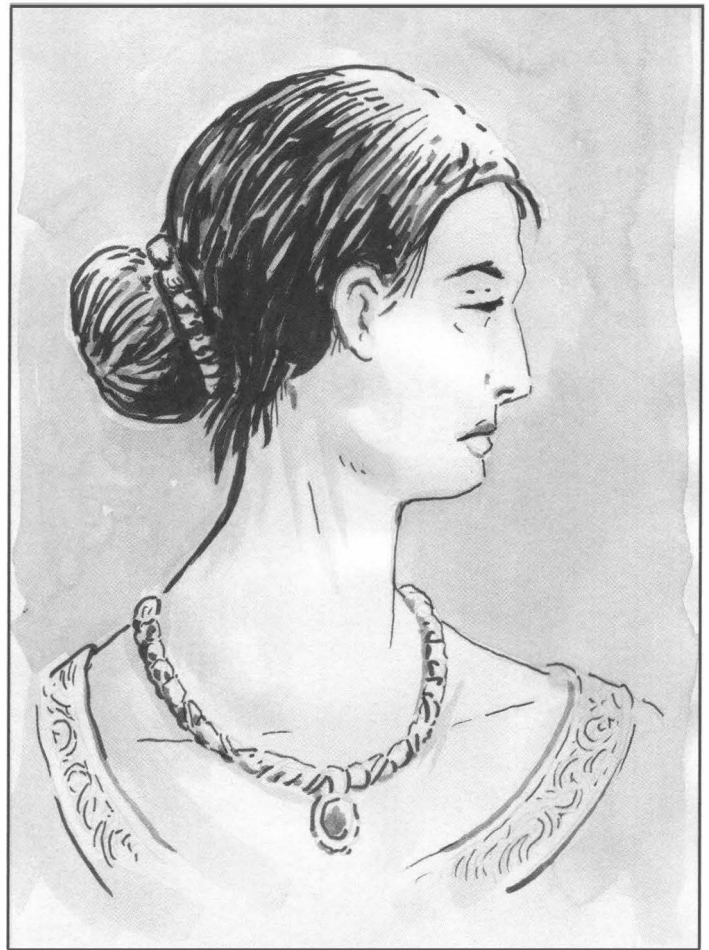
^D Divination spell of 1st level or higher

Portent (Recharges after Madam Camilla Casts a Divination Spell of 1st Level or Higher): When Madam Camilla or a creature she can see makes an attack roll, a saving throw, or an ability check, Madam Camilla can roll a d20 and choose to use this roll in place of the attack roll, saving throw, or ability check.

ACTIONS

Dagger: *Melee or Ranged Weapon Attack:* +4 to hit, reach 5 ft. or range 20/60 ft., one creature. *Hit:* 6 (1d4 + 4) piercing damage.

Madam Camilla is a human female in her late forties and is clearly not an Amber by birth. Her complexion is darker, her nose more aquiline than the rest of the clan, and her



eyes are an icy blue. Madam Camilla is not an Averoigne native, but came to that land as a traveling performer and mystic. There she met and was wooed by Sebastian Amber. As a foreigner to Averoigne, she has partial immunity to the Curse.

Personality: Madam Camilla has a talent for divination and it was her mastery of this school of magic that caught the eye of Sebastian Amber. Acutely aware of her status as an outsider in the Amber family, Madam Camilla relies on up both her talent for foresight and her training as a traveling performer to make others uncertain about what she truly knows. Madam Camilla will drop vague hints, suggest dire curses, and otherwise use others' fears and imaginations against them, rather than engage in violence. If threatened and violence appears imminent, her first instinct is to flee. Her sole enjoyment during her imprisonment is tempting occupants of the Château with her deck of magical cards.

Family Allies: With the death of her husband, Madam Camilla finds herself with few allies in the family. As a result, she seldom appears in physical form outside

her chambers, preferring instead to use her *sphere of far manifestation* (see appendix C) to walk the Château. Madam Camilla is on friendly terms with Isabel thanks to their shared knowledge of divination, but Madam Camilla pities the poor wretch, now half-mad due to her reduced faculty in the divination arts.

Family Enemies: None of the Ambers specifically oppose Madam Camilla, but if something was to inconvenience or harm her, neither would any of the clan be upset by such an occurrence.

MADLINE AMBER (MAGDALÈNE D'AMBERVILLE)

Medium humanoid (human), chaotic neutral

AC: 11 (14 with +1 shield)

Hit Points: 36 (8d8)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	13 (+1)	11 (+0)	13 (+1)	14 (+2)	13 (+1)

Saving Throws: Str +5, Con +3

Skills: Athletics +5, Insight +5

Condition Immunities: exhaustion, frightened (these immunities are lost if Madeline is restored to sanity)

Senses: passive Perception 12

Languages: Common

Challenge: 1 (200 XP)

Special Equipment: Madeline has only her burial dress and shroud as well as a longsword when first encountered. If she is restored to sanity and reconciles with her brother Charles, she regains her +1 shield.

Reckless: At the start of her turn, Madeline can gain advantage on all melee weapon attack rolls she makes during that turn, but attack rolls against her have advantage until the start of her next turn. Due to her insane state this trait is always in effect; it disappears if Madeline is restored to sanity or has her emotions calmed.

Second Wind (Recharges after a Short or Long Rest): As a bonus action, Madeline can regain 13 hit points.

ACTIONS

Multiattack: Madeline makes two longsword attacks.

Longsword: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one creature. *Hit:* 6 (1d8 + 2) slashing damage, or 7 (1d10 + 4) slashing damage if used with two hands.

Madeline is a human female in her early twenties. Her hair and eyes are dark as with most Ambers, and both were formerly well-coifed and tastefully made-up. Now, however, when she is first encountered, Madeline is in a frantic state. Madeline has just awoken in her own crypt after a bout of illness. Her fingernails are torn and bloody from clawing at the stone covering her burial niche and she is dressed in



a white burial gown and shroud. She carries with her the longsword she was interred with. Madness and panic fill her eyes. She appears to recover if rescued from her premature burial, but the sight of her brother immediately rekindles her madness.

Personality: Madeline was once a renowned if youthful warrior in the Amber family. She was a cautious fighter, who lacked the brashness of her uncle Richard or the flamboyance of her extended cousin, John Louis. Her thought before action made her a cunning opponent and she was well-liked by both her fellow nonmagical relatives and given grudging respect by her magically-inclined kin. This praise paled, however, in comparison to the devotion she held for her brother and that her sibling held for her. The two were inseparable, especially given Charles' strange affliction that made him a recluse. But when an illness descended upon Madeline and wracked her body before sending her into a comatose state nearly impossible to distinguish from death, Charles laid her to

rest in the Chapel, grief-stricken at the loss of his sibling. In a sense, even though Madeline had not physically died, she did in spirit.

Madeline is now the maddest of the Ambers, her psyche shattered by awakening in her own grave and believing herself doomed to a death by premature burial. Her thoughts are focused on two things: escape and vengeance on her brother for what her broken mind sees as a betrayal of their sibling love. How could he?! Only his death will placate her madness. Madeline keeps her true intentions secret, being cunning in her insanity, but seeing or hearing her brother causes her to fly into a rage likely only to end in her death or his.

Family Allies: None. The Ambers believe her to be dead and it is likely she may die a true death before they become aware of her premature burial. However, if matters are resolved peacefully, any of the warrior Ambers such as Mary Helen, Richard, or John Louis would possibly assist her in restoring her normal life in the Château.

Family Enemies: Charles. Her hatred for her once-beloved brother knows no bounds. If restored to sanity, she may eventually be able to reconcile with Charles, but it will be a long process.

MARY HELEN AMBER (MARIE-HÉLÈNE D'AMBERVILLE)

Medium humanoid (human), chaotic neutral

AC: 19 (+2 chain mail, ring of protection)

Hit Points: 105 (14d8 + 42)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	14 (+2)	16 (+3)	10 (+0)	11 (+0)	12 (+1)

Saving Throws: Str +6, Dex +5, Con +6, Cha +4

Skills: Athletics +6, Intimidation +4, Perception +3

Senses: passive Perception 13

Languages: Common

Challenge: 5 (1,800 XP)

Special Equipment: Mary Helen bears a +1 *longsword* and wears +2 *chain mail* beneath her courtly attire. The plain silver ring on her left index finger is a *ring of protection*.

Brave: Mary Helen has advantage on saving throws against being frightened.

Second Wind (Recharges after a Short or Long Rest):

As a bonus action, Mary Helen can regain 19 hit points.

ACTIONS

Multiattack: Mary Helen makes three melee attacks.

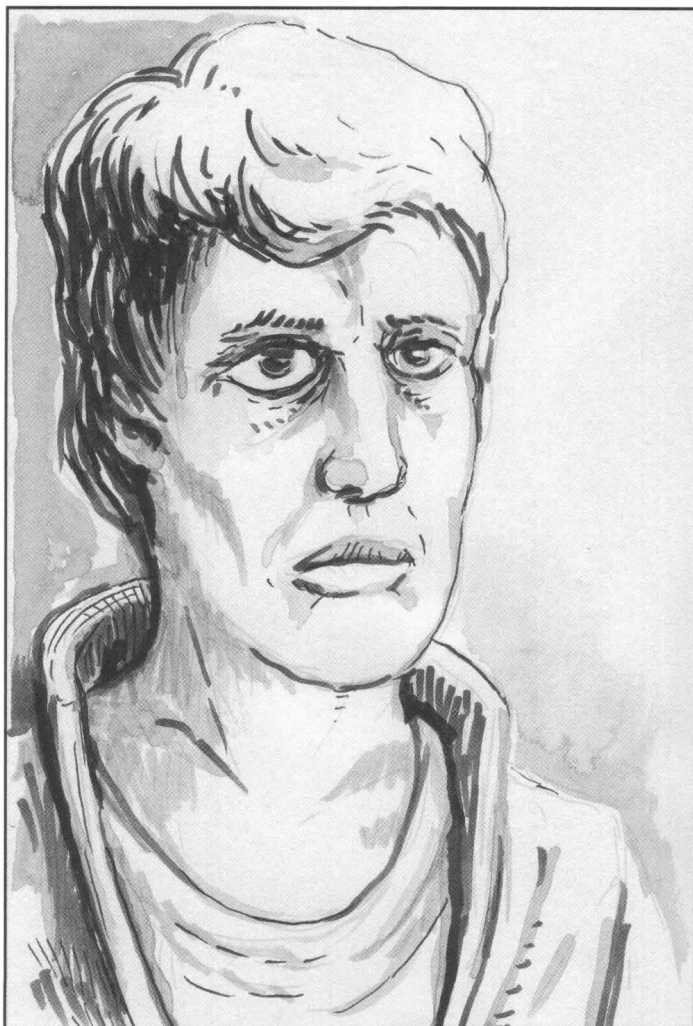
+1 Longsword: *Melee Weapon Attack:* +7 to hit, reach 5 ft., one creature. *Hit:* 8 (1d8 + 4) slashing damage, or 9 (1d10 + 4) slashing damage if used with two hands.

Dagger: *Melee or Ranged Weapon Attack:* +6 to hit, reach 5 ft. or range 20/60 ft., one creature. *Hit:* 5 (1d4 + 3) piercing damage.

REACTIONS

Parry: Mary Helen adds 3 to her AC against one melee attack that would hit her. To do so, Mary Helen must see the attacker and be wielding a melee weapon.

Mary Helen is a human female in her late fifties. Her hair is shorn short and bears only a few strands of its original black color among her now steel gray locks. Her physique is impressive for her age and she still has the muscles of a life-long warrior beneath the amber-colored silk and lace courtly clothes she wears. Mary Helen eschews gowns and other



dress that impede her movement, preferring to don either men's clothing or skirts cut high on the side for freedom of movement. She is never encountered without her longsword worn in a back scabbard and at least three daggers hidden on her person.

Personality: “Brash” is a word which some would associate with Mary Helen. She has little interest in the family backbiting and intrigue, preferring to confront enemies directly—albeit with a tactical advantage. Her voice, able to command troops over the clash of battle, has lost none of its power in her advancing years and she can outshout even the fiercest drill instructor when need be. Mary Helen loves a good fight and is prone to challenging others to a duel to prove a point, test a potential ally's mettle, or to simply alleviate the boredom of the family's imprisonment within the Château. If encountered while strolling the Château, Mary Helen is likely to challenge a formidable-looking fighter or similar class among the party to a friendly duel before she is willing to talk more with them.

Family Allies: Mary Helen gets along well with John Louis due to their shared love for fighting. She is a distant aunt of Richard, and can count on his aid if need be, but she is somewhat unnerved by his physical transformation and will only go see him when it is absolutely necessary.

Family Enemies: Mary Helen has been snubbed by many of the family's magically-talented kin over the years but takes little notice of it (she knows she is their better in matters martial). However, a childhood prank played on her by William has never been forgotten or forgiven and Mary Helen would love to see anything that causes him suffering.

MARY TERESA AMBER (MARIE-THÉRÈSE D'AMBERVILLE)

Medium humanoid (human), chaotic neutral

AC: 13

Hit Points: 44 (8d8 + 8)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	16 (+3)	13 (+1)	16 (+3)	8 (-1)	11 (+0)

Saving Throws: Int +5, Wis +1

Skills: Arcana +5, Nature +5

Senses: passive Perception 9

Languages: Common

Challenge: 1 (200 XP)

Special Equipment: Mary Teresa possesses her *transmuter's stone* (see below), a piece of amber marble chipped off from somewhere in the Château. She also carries on her an herbalism kit and two vials of arsenic poison (DC 15 Constitution saving throw, causes 24 [7d6] poison damage on a failed save or half as much damage on a successful one) with each vial holding six doses.

Spellcasting: Mary Teresa is an 8th-level spellcaster. Her spellcasting ability is Intelligence (spell save DC 13, +5 to hit with spell attacks). She has the following wizard spells prepared:

- Cantrips (at will): *blade ward*, *mage hand*, *mending*, *poison spray*
- 1st level (4 slots): *jump*,^T *magic missile*, *shield*
- 2nd level (3 slots): *enlarge/reduce*,^T *magic weapon*,^T *web*
- 3rd level (3 slots): *fireball*, *gaseous form*,^T *haste*^T
- 4th level (2 slots): *arcane eye*, *fabricate*^T

^T Transmutation spell of 1st level or higher

Transmuter's Stone: Mary Teresa carries a magic stone she crafted that grants its bearer one of the following effects:

- Darkvision out to a range of 60 feet
- An extra 10 feet of speed while the bearer is unencumbered
- Proficiency with Constitution saving throws
- Resistance to acid, cold, fire, lightning, or thunder damage (Mary Teresa's choice whenever she chooses this benefit)



If Mary Teresa has the stone and casts a transmutation spell of 1st level or higher, she can change the effects of the stone.

ACTIONS

Dagger: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one creature. *Hit:* 5 (1d4 + 3) piercing damage.

Mary Teresa is a human female in her late teens. Her dark hair is wild and seldom combed, and her brown eyes seem to take in everything around her. She only speaks to her sister, Nicole, and to her cat, Jonah, ignoring others so rude as to enter their shared sanctuary. She wears robes which seem to have been made from cast-off tablecloths and other linens.

Personality: Many who meet Mary Teresa dismiss her as a quiet mouse of a girl, nervous and distant, always hovering at the edge of conversation but ready to flee if spoken to directly. In truth, Mary Teresa inhabits a rich interior life wherein she is a princess of a distant realm, one where no harm can come to her, her sister, or her pet

cat. The secluded room the sisters share in the Château is just a small outpost of this distant realm, but subject to her own laws and rules. Woe to those who breach their solitude with concerns from the evil, outside world! Mary Teresa poisoned her parents some years ago for the crimes she perceived they committed upon herself and Nicole, and the specter of parricide—the one sin that even the mad Ambers can't overlook—has made the sisters objects of both scorn and fear. And Mary Teresa likes it that way. She occasionally leaves the room to collect items, food, and other distractions to entertain herself and Nicole, flitting among the shadows of the Château like a restless spirit. She never travels far from her “kingdom,” however, and returns within the hour.

Family Allies: Nicole. Even the other Ambers have shunned the two after their parents' deaths and the sisters rely entirely on one another.

Family Enemies: None, in theory. However, most of the other Ambers believe the two girls had something to do with the deaths of their parents and other siblings and fear the sisters. The two girls remain in seclusion most of the time, allowing the other Ambers to pretend they don't exist.

NICOLE AMBER (COLETTE D'AMBERVILLE)

Medium humanoid (human), chaotic neutral

AC: 16 (shield)

Hit Points: 45 (7d8 + 14)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	18 (+4)	14 (+2)	10 (+0)	13 (+1)	15 (+2)

Saving Throws: Str +4, Con +5

Skills: Insight +4, Perception +4

Senses: passive Perception 14

Languages: Common

Challenge: 2 (450 XP)

Reckless: At the start of her turn, Nicole can gain advantage on all melee weapon attack rolls she makes during that turn, but attack rolls against her have advantage until the start of her next turn. If her sister Mary Teresa is slain, Nicole gains this trait and always uses it.

ACTIONS

Multiattack: Nicole makes two melee attacks.

Rapier: *Melee Weapon Attack:* +6 to hit, reach 5 ft., one creature. *Hit:* 8 (1d8 + 4) piercing damage.

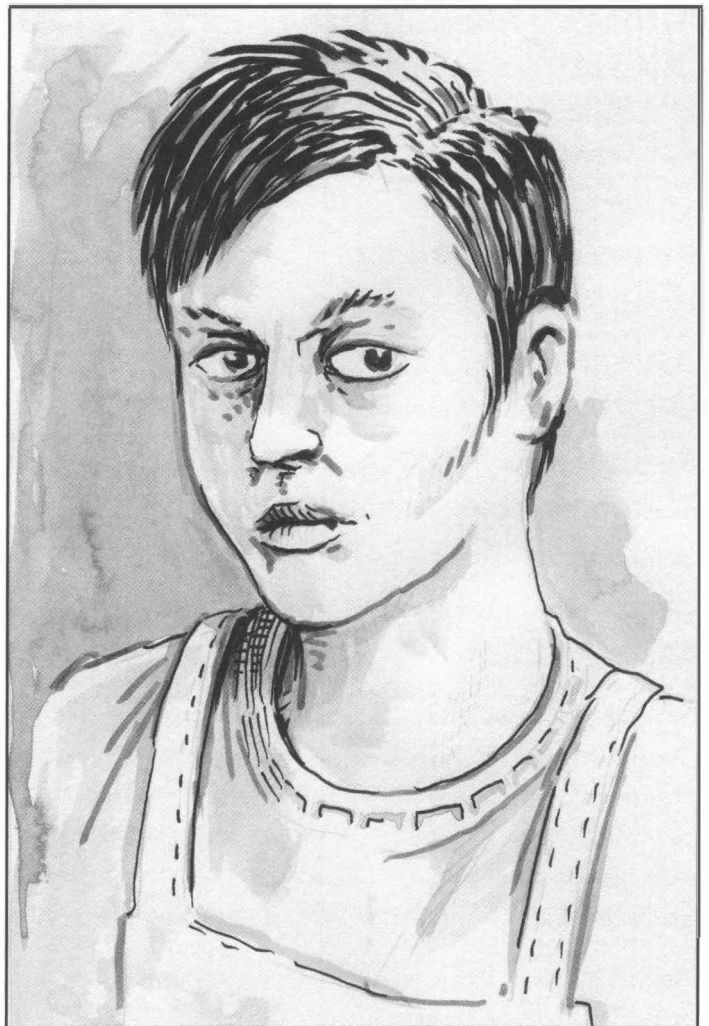
Dagger: *Melee or Ranged Weapon Attack:* +6 to hit, reach 5 ft. or range 20/60 ft., one creature. *Hit:* 6 (1d4 + 4) piercing damage.

REACTIONS

Protection: When an attacker Nicole can see makes an attack roll against a creature within 5 feet of Nicole, Nicole can impose disadvantage on the attack roll. She must be using her shield to use this reaction.

Nicole Amber is a human female in her early twenties. She wears her dark hair cut short and her eyes are deep green, an unusual trait among the Amber clan. She dresses in fine clothes protected by a linen apron. She wears no armor but keeps a shield close at hand.

Personality: Nicole is soft-spoken and a recluse like her sister, Mary Teresa. The two live in solitude in their shared quarters, and Nicole never leaves their chambers. She rebuffs any attempts by outsiders for permission



to enter their sealed room, but if they force their way in, Nicole becomes strangely polite, offering them refreshments and engaging in inane conversation. Nicole knows her sister will protect them both but fights in her sister's defense if her actions bring violence upon the two sisters. Nicole is the only one besides Mary Teresa who knows the truth about their parents' demise, yet this in no way has affected the love she has for her sister.

Family Allies: Mary Teresa. Even the other Ambers have shunned the two after their parents' deaths and the sisters rely entirely on one another.

Family Enemies: None. Nicole never leaves her quarters and has done nothing to recently earn the ire of her kin. They in turn prefer to forget the two sisters even exist in the Château.

RICHARD AMBER, THE LION-HEARTED (RICHARD COEUR DE LION D'AMBERVILLE)

Medium humanoid (human), chaotic neutral

AC: 20 (+2 *plate*)

Hit Points: 65 (10d8 + 20)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
19 (+4)	12 (+1)	15 (+2)	9 (-1)	10 (+0)	15 (+2)

Saving Throws: Str +6, Con +4

Skills: Athletics +6, Intimidation +4

Senses: passive Perception 10

Languages: Common

Challenge: 4 (1,100 XP)

Special Equipment: Richard the Lion-Hearted is dressed in gold-lacquered +2 *plate armor* and carries a +2 *greatsword* with him at all times. He wears a golden crown worth 3,800 gp, a trophy won from a conquered king in a long-ago battle. Richard also owns a *potion of poison* which he carries with him in the event that his capture is certain.

Brave: Richard has advantage on saving throws against being frightened.

Indomitable (3/Day): Richard rerolls a failed saving throw. He must use the new roll.

Terrible Roar (Recharges after a Short or Long Rest):

Richard roars in a 60-foot cone. Each creature in the cone must succeed on a DC 15 Wisdom saving throw or become frightened for 1 minute. While frightened in this way, a creature must try to move as far away from Richard as it can. It can't willingly move to a space within 30 feet of him and it can't take reactions. For its action, it can use only the Dash action or try to escape from an effect that prevents it from moving. If it has nowhere it can move, the creature can use its Dodge action. A creature can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.

ACTIONS

Multiattack: Richard makes two melee attacks with his greatsword.

+2 Greatsword: *Melee Weapon Attack:* +8 to hit, reach 5



ft., one creature. *Hit:* 13 (2d6 + 6) slashing damage.

Bite: *Melee Weapon Attack:* +6 to hit, reach 5 ft., one creature. *Hit:* 8 (1d8 + 4) piercing damage.

Richard resembles an 8-foot-tall hybrid of man and lion. His muscular body is all human, but his head is entirely leonine, complete with golden amber mane. He wears golden plate armor whenever he is not sleeping as well as a jeweled crown atop his feline head. A well-made and well-worn greatsword hangs at his waist. Despite his leonine head, Richard can speak normally.

Personality: Richard is renowned for his fearlessness, both in battle and in his family relations. As a nonmagical member of the Amber clan, Richard had to prove himself in other ways and did so by leading the house guard against many of the Amber's enemies. He still strives to prove himself an equal to his kin, many of whom can no longer get past the animalistic appearance he possesses and consider him nothing more than a well-trained pet. Richard is extremely sensitive to this and anyone who

treats him as less than a man will be put in their place—harshly.

Family Allies: Richard is fond of Mary Helen and she will not act against him although she does avoid him due to his transformed appearance. Theoretically, Richard can find allies among any of the Ambers if they need a blunt instrument to use against their own foes, but such alliances will only last until Richard has served his purpose. Richard has a pack of rakasta under his control, who see him as a mythical incarnation of their native god and obey his commands without question.

Family Enemies: None per se, but most of the Ambers have no qualms about using him as a catspaw in their schemes, which could lead to problems for Richard in the long run.

SIMON AMBER (SIMON D'AMBERVILLE)

Medium humanoid (human), chaotic evil

AC: 19 (plate, *ring of protection*)

Hit Points: 63 (14d8)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	11 (+0)	10 (+0)	16 (+3)	19 (+4)	14 (+2)

Saving Throws: Str +5, Int +6, Wis +7, Cha +5

Skills: Deception +5, Religion +6

Senses: passive Perception 14

Languages: Common, Infernal

Challenge: 5 (1,800 XP)

Special Equipment: Simon wears a black iron *ring of protection* on his left ring finger and carries a *staff of the adder* with him about the Chapel. He owns a potion of plant control (see appendix C) and a *broom of flying*, given to him as a gift from his infernal deity.

Divine Strike: Simon infuses his weapon (but not his *staff of the adder*) with poison. Once per turn, when he hits a creature with a melee attack, he causes the attack to deal an extra 4 (1d8) poison damage to the target.

Spellcasting: Simon is a 14th-level spellcaster. His spellcasting ability is Wisdom (spell save DC 15, +7 to hit with spell attacks). He has the following spells prepared:

- Cantrips (at will): *guidance, light, resistance, sacred flame, thaumaturgy*
- 1st level (4 slots): *command, charm person,*^D *detect magic, disguise self,*^D *inflict wounds*
- 2nd level (3 slots): *blindness/deafness, hold person, silence, zone of truth*
- 3rd level (3 slots): *bestow curse, mirror image,*^D *pass without a trace,*^D *protection from energy*
- 4th level (3 slots): *death ward, guardian of faith*
- 5th level (2 slots): *blink,*^D *contagion, dispel magic,*^D *flame strike, insect plague*
- 6th level (1 slot): *blade barrier, harm*
- 7th level (1 slot): *dimension door,*^D *polymorph,*^D *regenerate, symbol*

^D Domain spell



ACTIONS

Staff of the Adder: *Melee Weapon Attack:* +3 to hit, reach 5 ft., one creature. *Hit:* 3 (1d6) piercing damage, and the target must succeed on a DC 15 Constitution saving throw or take 10 (3d6) poison damage.

Warhammer: *Melee Weapon Attack:* +5 to hit, reach 5 ft., one creature. *Hit:* 6 (1d8 + 2) bludgeoning damage, or 7 (1d10 + 2) bludgeoning damage if used with two hands.

Cloak of Shadows (2/Day): Simon becomes invisible until the end of his next turn. He becomes visible early immediately after he attacks or casts a spell.

Simon is a human male in his late fifties. His black hair has gone gray, and his well-trimmed beard is shot with white. His dress and body are both immaculately groomed, and he possesses an easygoing, slightly greasy smile. Simon's voice is a rich baritone that is soothing to the ear. He wears black clerical garb with a T-shaped holy symbol around his neck.

Personality: While all the Ambers are at least a little mad and have succumbed to the warp of chaos, Simon alone can be called truly evil. Originally a priest of the Church, his prolonged imprisonment inside the Château thanks to the Curse of Stephen Amber has caused the once-devout cleric to renounce his faith and accept the power of the Fiend, a demoniacal entity worshiped by fell sorcerers and isolated witches in the land of Averogne. So far, he has kept his new faith a secret from his family, conducting rites in a secret sanctuary hidden within the Chapel. Simon is a cunning man, as wily as he is corrupt and evil. He has no intention of assisting outsiders or his fellow family members but will appear to lend aid until circumstances allow him to strike with surprise. Simon smiles often and acts with politeness at all times—until he reveals his true intentions.

Family Allies: Simon is well-liked among the Ambers, the majority of which have no idea of his true demonic allegiances. However, as the sole priest in the family, Simon is somewhat looked down upon for never having mastered the wizardly arts the Ambers hold in high esteem. Simon, skilled in deceit as he is, could probably win allies among the Ambers should he ever need to, but for the moment his greatest ally is his Dark Master and its infernal power.

Family Enemies: Simon holds great contempt and hatred for Claude and would like to see the dog-headed goody-goody come to a foul end. He's too smart to strike against Claude directly, but if he could somehow deceive a group of hapless adventurers into dispatching the fighter, he would do so in the blink of his infernal master's eye. Unbeknownst to Claude, Isidora has become suspicious of the cleric and believes him to be up to no good in the heart of the Chapel. She just needs proof to bring to the attention of her relatives.

STEPHEN AMBER (ETIENNE D'AMBERVILLE)

Medium humanoid (human), neutral

AC: 11 (14 with *mage armor*)

Hit Points: 130 (20d8 + 40)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	12 (+1)	14 (+2)	20 (+5)	16 (+3)	18 (+4)

Saving Throws: Int +10, Wis +8

Skills: Arcana +10, History +10, Persuasion +9

Senses: passive Perception 13

Languages: Abyssal, Celestial, Common, Draconic, Infernal

Challenge: 14 (11,500 XP)

Special Equipment: Stephen wears a golden ring with a small amber stone set into it on his right forefinger. This is a *ring of four wishes* (acts as a *ring of three wishes* but contains an extra *wish* spell). He is also able to summon less powerful magical items to either aid him or reward allies. These items are chosen from Magic Item Tables C, D, E, F, and G (see *Dungeon Master's Guide* pp. 145-147).

Magic Resistance: Stephen has advantage on saving throws against spells and other magical effects.

Spellcasting: Stephen is a 20th-level spellcaster. His spellcasting ability is Intelligence (spell save DC 18, +10 to hit with spell attacks). He has the following wizard spells prepared:

- Cantrips (at will): *fire bolt, light, mage hand, prestidigitation, shocking grasp*
- 1st level (4 slots): *charm person, detect magic, identify, mage armor, magic missile*
- 2nd level (3 slots): *detect thoughts, mirror image, misty step*
- 3rd level (3 slots): *counterspell, fireball, fly, lightning bolt*
- 4th level (3 slots): *banishment, fire shield, stonewall*
- 5th level (3 slots): *cone of cold, scrying, wall of force*
- 6th level (2 slots): *chain lightning, globe of invulnerability*
- 7th level (2 slots): *finger of death, teleport*
- 8th level (1 slot): *antimagic field, mind blank*



• 9th level (1 slot): *time stop*

ACTIONS

Dagger: *Melee or Ranged Weapon Attack:* +6 to hit, reach 5 ft. or range 20/60 ft., one creature. *Hit:* 3 (1d4 + 1) piercing damage.

Stephen is a human male in his early sixties. His dark hair is gray at the temples and his beard is more white than black. Stephen's gaze is piercing, and his eyes demonstrate both keen intellect and a touch of either mischievous humor or subtle madness. When encountered, he is dressed in rich amber velvet robes and bears a golden crown on his head. Exquisite jewelry complements his dress.

Personality: When first released from his imprisonment, Stephen acts good-naturedly and down to earth, his pleasure at being freed overcoming his regal demeanor. He is genuinely thankful for the party's success in breaking the Curse that affected him just as much as it did his family. He treats them as old friends at first, but

slowly recovers his lordlier manners and aloofness once this initial joy has abated. Stephen does demonstrate a brief sadness at the death of his family and the destruction of Castle Amber. He even brushes back a tear at thoughts of Little-Ape, but this mourning is short. He's quickly back to business as if it all never happened. The party should never quite be certain if Stephen isn't just a little bit mad, perhaps making them wonder if they've done a good or bad thing by releasing him.

Family Allies: None. Once he might have been willing to trust Claude and he considered Little-Ape an entertaining servant, but with their deaths with the Curse's end, Stephen stands alone.

Family Enemies: None... anymore.

WILLIAM AMBER (GUILLAUME D'AMBERVILLE)

Medium humanoid (human), chaotic neutral

AC: 11 (14 with *mage armor*)

Hit Points: 45 (10d8)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	12 (+1)	10 (+0)	18 (+4)	11 (+0)	13 (+1)

Saving Throws: Int +6, Wis +2

Skills: Arcana +6, Insight +2

Senses: passive Perception 10

Languages: Abyssal, Celestial, Common, Infernal

Challenge: 3 (700 XP)

Special Equipment: William wears *boots of levitation* and carries a *potion of invulnerability* in his pouch along with his spell component pouch.

Spellcasting: William is a 10th-level spellcaster. His spellcasting ability is Intelligence (spell save DC 14, +6 to hit with spell attacks). He has the following wizard spells prepared:

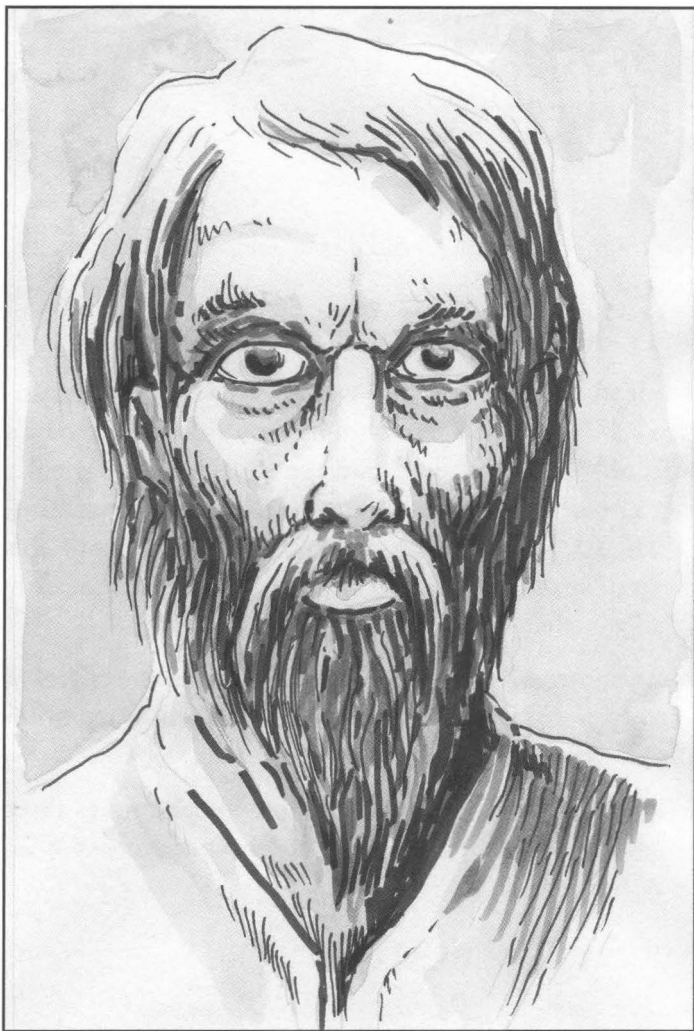
- Cantrips (at will): *acid splash, light, mage hand, poison spray, prestidigitation*
- 1st level (4 slots): *mage armor, magic missile, Tenser's floating disk^C*
- 2nd level (3 slots): *hold person, knock, web^C*
- 3rd level (3 slots): *sleet storm,^C stinking cloud^C*
- 4th level (3 slots): *arcane eye, greater invisibility, polymorph, wall of fire*
- 5th level (2 slots): *passwall, telekinesis*

^C Conjunction spell of 1st level or higher

Benign Transportation (Recharges after William Casts a Conjunction Spell of 1st Level or Higher): As a bonus action, William teleports up to 30 feet to an unoccupied space that he can see. If he instead chooses a space within range that is occupied by a willing Small or Medium creature, they both teleport, swapping places.

ACTIONS

Quarterstaff: *Melee Weapon Attack:* +2 to hit, reach 5 ft., one creature. *Hit:* 3 (1d6) bludgeoning damage, or 4



(1d8) bludgeoning damage if used with two hands.

Dagger: *Melee or Ranged Weapon Attack:* +3 to hit, reach 5 ft. or range 20/60 ft., one creature. *Hit:* 3 (1d4 + 1) piercing damage.

William Amber is a human male in his mid-fifties. His hair and beard are both black, shot with gray and unkempt. He dresses in robes that were once finely tailored but are now ragged and stained with food and ink. His eyes are icy blue, but seldom focus on any one subject for long. William is prone to speaking quietly to himself, replying aloud to unheard responses to his questions and speculations. He totters about on a quarterstaff made from an old curtain rod.

Personality: The Curse of Stephen Amber has affected William badly and the once-promising wizard is now erratic and unable to focus on any subject for long. He spends much of his time rambling the corridors of the Château as if looking for something, something he cannot remember. William can be either genial or

temperamental when encountered (the DM can either decide or randomly determine his current state). If in a good mood, he recounts old events about the Castle (“This hallway was where my sister used to hide when cabbage was served for dinner. She hated cabbage as I recall. Or was that my brother?”) that have little bearing on the current state of affairs. If feeling argumentative, William becomes paranoid, especially of other wizards whom he suspects of trying to steal his magical knowledge. He’ll seldom directly confront them, preferring to use his Benign Transportation to flee or to reposition himself in a more defensible location.

Family Allies: William isn’t considered useful by most of the family so no one has allied with the erratic mage. His grandchildren, Andrew David and Isidora, however, might be stirred by feelings of affection and protect (or avenge) their grandfather if he was harmed or killed.

Family Enemies: None.

New Magic Items

BAG OF UNENDING NOURISHMENT

Wondrous item, rare

This plain leather bag produces enough food to feed four Medium creatures once per day. The food is plain fare, and in a quantity sufficient to meet the daily dietary needs of the eaters. The food is nonmagical and subject to normal rot and decay if left unprotected against the elements or not otherwise preserved.

CUP OF TRUTH

Wondrous item, rare

This ornate cup is capable of detecting lies and mistruths spoken to the owner. When held in the hand, it grows warm to the touch whenever someone within hearing distance of the holder speaks a lie to the cup's possessor. The cup has 6 charges. Detecting a lie expends 1 charge. It regains 1d4 + 2 expended charges daily at dawn. If the last charge is expended, roll a d20. On a 1, the cup shatters and is destroyed.

CURSED +1 WEAPON

Weapon (any), rare (requires attunement)

The cursed weapon always appears as a finely crafted and obviously magical weapon with which the would-be owner has proficiency. When identified, it appears to be a +1 weapon. A *detect evil and good* spell indicates an evil aura about the weapon. When you attune it to you, its curse manifests.

Curse. You will always attack when sighting potential opponents and will continue to fight until you or all enemies are dead. Spellcasters can attack with spells or this weapon, but must continue to attack as above. You cannot voluntarily get rid of a cursed weapon and will use it in preference to other weapons until a *remove curse* or other magic allows you to discard the cursed weapon.

ENCHANTED SWORD OF SYLAIRE

Weapon (longsword), legendary (requires attunement)

The *Enchanted Sword of Sylaire* is a magical longsword said to be forged by fey smiths long ago in the days when

Averoigne was still a wild place seldom visited by humanity.

You gain a +2 bonus to attack and damage rolls.

Undead Slayer. The sword was forged to destroy the undead. When used against undead creatures, you gain a +3 bonus to attack and damage rolls, and the wielder can choose whether the damage is slashing or radiant. When you roll a 20 on an attack roll made with this weapon against an undead creature, you slay the creature immediately.

Supernatural Awareness. You benefit from the effects of *detect evil and good* and *see invisibility* at will when holding the *Enchanted Sword of Sylaire*.

Flight. You can cast the *fly* spell on yourself up to three times each day when holding the *Enchanted Sword of Sylaire*.

HERVÉ THE BLADE

Weapon (longsword), legendary (requires attunement)

Hidden away in the Castle is a finely made, but well-used longsword. The Amber family crest is embossed on the hilt above the handle. Worn leather wrappings protect the handle and a cut amber stone is set into the pommel.

You gain a +2 bonus to attack and damage rolls made with this magic weapon. It has the following additional properties.

Detect Magic. *Hervé* can sense the presence of magic within 30 feet of it when you concentrate on using this power. If magic is present, you can use an action to see a faint aura around any visible creature or object in the area that bears magic, and you can learn its school of magic, if any. This power can penetrate most barriers, but is blocked by 1 foot of stone, 1 inch of common metal, a thin sheet of lead, or 3 feet of wood. This property can be used at will.

Detect Secret Doors. *Hervé* locates all secret doors within 10 feet of it as if it possessed a passive Perception score of 20. Secret doors, for the purpose of this property, include any intentionally concealed doorway,

hatch, entrance, or other portal designed to be unrecognizable from the surrounding environment by its creator. Thus, the sword would locate a shifting bookcase that conceals a passageway, a portion of stone wall that pivots, or a trapdoor hidden underneath a carpet, but not a doorway concealed by a cave-in or a trapdoor located underneath a collapsed ruin. You know the exact location of the door, but not always the means to open it. This property can be used up to three times each day, resetting at dawn each day.

Detect Traps. The sword can sense the presence of any trap within 10 feet of it if it is within the sword's line of sight. A trap, for the purpose of this property, includes anything that would inflict a sudden or unexpected effect you would consider harmful or undesirable, which was specifically intended as such by its creator. Thus, the sword would sense an area affected by the *alarm* spell, a *glyph of warding*, or a mechanical pit trap, but it would not reveal a natural weakness in the floor, an unstable ceiling, or a hidden sinkhole. This property merely reveals that a trap is present. You don't learn the location of each trap, but you do learn the general nature of the danger posed by the trap that is sensed. This property can be used up to three times each day, resetting at dawn each day.

Sentience. *Hervé* is a sentient neutral good weapon with an Intelligence of 9, a Wisdom of 11, and a Charisma of 15. It has hearing and normal vision out to 60 feet. The weapon can communicate by transmitting emotion to you, sending waves of warmth and cold up your hand and arm when it wants to communicate something it has sensed. Warmth is used to express the presence of something or when *Hervé* is in an excited state. Cold is employed to indicate the absence of something or when the sword wishes to indicate displeasure or negative feelings.

Personality. *Hervé* was the Captain of the Guard for the Amber family before the Curse struck. When it fell upon the Castle, he was transformed into a longsword as both punishment for failing to protect Stephen from his brother's treachery and to better serve those who wish to end the Curse. To the sword's credit, it remains loyal to Stephen and it acts to aid you in bringing about an end to the Amber curse.

HORN OF BANISHMENT

Wondrous item, rare (requires attunement)

This hunting horn is crafted from the horn of a great auroch, and inlaid silver sigils rim the horn's mouth. When you blow the horn, you may expend 1 charge to produce the effect of a *banishment* spell (spell save DC 16). The horn has 2 charges and cracks when the last charge is expended, becoming nonmagical.

POTION OF PLANT CONTROL

Potion, uncommon

When you drink this potion, you gain the ability to perform two types of actions. Firstly, you can cast the *entangle* spell (spell save DC 13) for 1 hour at will. Secondly, the potion acts as if you had cast the spell *animal friendship* (spell save DC 13) but affecting plants instead of beasts. This effect also lasts for 1 hour. The potion has a lime-green coloration and bits of vegetable matter float in suspension within the algae-like liquid.

POTION OF TIME TRAVEL

Potion, rare

When you drink this potion, you are sent 700 years into the past, appearing at the same location you were at when the potion was consumed. The trip is experienced as a sudden sleepiness, followed by a reawakening in the past. Anyone observing you drink the potion sees your body become transparent then fade away completely. All possessions on your body travel with you when the potion is drunk. The trip is one-way, and only an exceptionally rare counter-potion or other powerful magics can return you to your proper time period. The potion is light red in color and has specks of glittering sand floating in suspension in the pink liquid.

RING OF DELUSION

Wondrous item, uncommon (requires attunement)

This tarnished brass ring bears cryptic runes along the exterior of the band. It radiates a faint magical dweomer. Anyone attuning themselves to the ring or casting *identify* upon it believes it to be a useful ring of some sort as chosen by the DM (*ring of protection*, *ring of feather falling*, *ring of spell turning*, etc.).

Curse. The first time the ring is called upon to utilize its supposed power (the wearer leaps off a high cliff believ-

ing it to be a *ring of feather falling* or the first time a foe strikes the wearer who thinks they own a *ring of protection*, for example), the ring reveals itself to have none of its supposed powers. The ring's wearer cannot remove it unless they are the recipient of a *remove curse* or similar magic power.

RING OF EIBON

Wondrous item, legendary (requires attunement)

This ring is fashioned from a curious red-tinted gold unlike any known to mortals. A large purple stone of similar unearthly origin is set onto the band. This ring acts as a *ring of spell turning* when worn and has the ability to cast the *banishment* spell once per day (spell save DC 13). This spell requires no concentration on behalf of the ring's wearer and the spell's duration is 1 full minute. If the ring's wearer is killed or rendered unconscious before the minute elapses, the spell ends.

It is said by some that the *Ring of Eibon* possesses other powers, but uncovering them would require more time and discipline than allowed by the events of this adventure...

RING OF PLANT CONTROL

Wondrous item, rare (requires attunement)

This rowan wood ring is decorated with intricate carvings of flowering vines entwined around the entire band. The ring has 3 charges, and it regains 1d3 expended charges daily at dawn. While wearing the ring, you can use an action to expend 1 of its charges to cast one of the following spells:

- *Entangle* (spell save DC 13)
- *Locate plants* (as the *locate animals or plants* spell but only affecting plants)
- *Speak with plants*

SPHERE OF FAR MANIFESTATION

Wondrous item, very rare (requires attunement)

This object is a dark blue sphere of crystal mounted on a polished wooden stand. The user of the sphere can cast the *project image* spell (spell save DC 15) once per day without the need for spell components. The sphere's power otherwise acts identical to the spell.

TAROT D'AUVERGNE

Wondrous item, legendary

The *tarot d'Auvergne* is a lesser version of the legendary *deck of many things* originating in the distant land of Auvergne. Only two copies of this deck are known to exist outside of Auvergne, and both are in Castle Amber. Madam Camilla Amber is believed to have created the very first *tarot d'Auvergne* based on a set of divination cards used in her homeland far from Auvergne. Since their creation, other sets have been reproduced by black magicians in Auvergne.

Before you draw a card, you must declare how many cards you intend to draw and then draw them randomly. Any cards drawn in excess of this number have no effect. Otherwise, as soon as you draw a card from the deck, its magic takes effect. You must draw each card no more than 1 hour after the previous draw. If you fail to draw the chosen number, the remaining number of cards fly from the deck on their own and take effect all at once. Once a card is drawn, it fades from existence.

The details and descriptions of all 13 cards are provided below.

1) THE MOON (LA LUNE)

Description: A man sits near a tree with a dog at his feet. He plays a lute and sings a song for a woman standing on a nearby balcony. A giant crayfish is slowly crawling up to the balcony toward the woman. High overhead, a crescent moon shines. This card, when chosen, was upside down.

Magical Power: The chooser temporarily goes insane (no saving throw). He or she will attack one party member at random, fighting with weapons or spells. The insanity will last 1 minute only.

2) THE KING OF WANDS (LE ROI DES BATONS)

Description: An elderly, bearded man sits on a throne. The man wears a crown and holds a scepter.

Magical Power: The chooser receives a gift of either a *wand of magic missiles*, a *rod of alertness*, or a *staff of striking* as chosen by the DM.

3) THE QUEEN OF CUPS (LA REINE DES COUPES)

Description: A queenly figure stands holding a cup in her right hand and a scepter in her left hand.



Magical Power: The chooser receives a *cup of truth* (see above).

4) THE FOOL (LE MÂT)

Description: A young man dressed in the brightly colored clothing of a court jester pauses momentarily on the edge of a cliff. The man is smiling. He is not bothering to watch where he is going.

Magical Power: The chooser is the victim of a *feeblemind* spell (save DC 13).

5) THE PAGE OF COINS (LE VALET DES DENIERS)

Description: A young man dressed in the clothing of a page holds up a large coin. This card is upside down when chosen.

Magical Power: All the coins the chooser is carrying suddenly disappear.

6) STRENGTH (LA FORCE)

Description: A man holds back a lion using only his bare hands. At the man's feet lies a club.

Magical Power: The chooser gains a temporary increase in Strength. For the next hour, their Strength is treated as if it were 20. If the chooser's Strength is already 20+, the card has no effect.

7) THE WHEEL OF FORTUNE (LA ROUE DE LA FORTUNE)

Description: A blindfolded woman turns a large wheel. On top of the wheel sit a man and a woman rejoicing at their good fortune. At the bottom of the wheel, a man falls off into a chasm.

Magical Power: Have the chooser roll 2d6. On a roll of 2-5 the character will have disadvantage on attack rolls and saving throws for the next 2 hours. On a roll of 6-8 nothing happens. On a roll of 9-12 the character will have advantage on all attack rolls and saving throws for the next 2 hours.

8) DEATH (LA MORT)

Description: A skeleton wielding a scythe stands on barren wasteland.

Magical Power: The chooser must succeed on a DC 16

Constitution saving throw or take 55 (10d10) necrotic damage.

9) THE KNIGHT OF SWORDS (LE CHEVALIER DES ÉPÉES)

Description: A man with a sword raised high rides a rearing horse. The man wears a plumed hat and a flowing red cape. This card is upside down when chosen.

Magical Power: The chooser receives a *cursed +1 weapon* (see above) appropriate to the character's class.

10) THE JUGGLER (LE BATTELEUR)

Description: A man in a wide-brimmed hat stands in front of various objects placed at random on a table. The man points a wand in his right hand toward the sky while pointing with his left hand toward the ground.

Magical Power: If the chooser is not a spellcaster, he or she receives a *ring of spell storing* with up to five levels of stored spells (DM's choice but *jump*, *knock*, and *mirror image* are recommended). Spells from the ring have a spell save DC of 13 and a spell attack modifier of +5. If the chooser is a spellcaster, nothing happens.

11) THE DEVIL (LE DIABLE)

Description: A grinning devil with tremendous bat wings and an exposed heart of living flame extends a written scroll in taloned claws towards a human male.

Magical Power: A **pit fiend** appears before the chooser and offers them a choice: either defeat it in battle or agree to a quest of the devil's choosing (treat as a *geas* spell). If the drawer of the card agrees to complete a quest, they are allowed no saving throw to avoid the spell's effects. The quest is left to the DM to create but will always be something that advances the agenda of the Nine Hells. This doesn't necessarily mean the chooser of the card

won't benefit in the short term, however, and may earn riches or magical items while fulfilling the request.

12) THE EMPRESS (L'IMPÉRATRICE)

Description: A proud-looking woman dressed in royal robes and wearing a jeweled crown on her head sits imperiously on a diamond throne.

Magical Power: The chooser permanently doubles their proficiency bonus when making Deception, Intimidation, and Persuasion checks. If they already enjoy a doubled bonus, they triple it. The chooser also receives a *rod of rulership*.

13) THREE OF WANDS (LE TROIS DE BÂTON)

Description: A young child of uncertain gender stares mournfully down at three wands it has dropped on the ground.

Magical Power: The chooser must succeed on a DC 16 Charisma saving throw or immediately lose all experience points, becoming a 1st-level character once again.

WAND OF KNOCKING

Wand, rare (requires attunement)

This wand measures 1 foot in length and is made of dark oak. The wand has a brass handle at one end and a wooden carving of a clenched fist at the other. You can rap a closed object you wish to open with the fist end of the wand as an action. This causes the closed object, be it door, lid, chest, lock, or other secured item, to magically open. If no locks or latches remain, the object opens itself. The wand opens objects that have been sealed with *arcane lock* as well as ordinary locks or bars.

The wand can be used five times before it breaks, rendering it useless.

The Hunting Lodge

This small dungeon is located under the hill in the Indoor Forest (see area 53 in chapter 5).

Before the curse befell Castle Amber, the Indoor Forest was the crowning achievement of Andrew David Amber. While much of the area was designed as forested gardens, small amounts of game were stocked for organized hunts. Like many nobles, Andrew David relished the chase, he and his baying hounds running down all number of prey. No thrill was ever enough to keep him sated for long, and soon larger and more dangerous beasts were brought into the forest to sate his desire for newer, grander trophies. Hidden behind a mask of noblesse oblige was a growing heart of darkness.

Had the transformation of the curse not so utterly changed his perspective, it likely would not have been long before Andrew David would have been hunting local villagers. His bestial form gave him pause, striking like divine punishment for his mistreatment of simple animals. The bestial hunt-master swore off such hunts and, instead, he began hunting those who would dare stalk his woodlands and expanded his searches to truly predatory horrors: werewolves.

Having captured werewolves in the lands of Mystara, Andrew David brought them to his game preserve. The manifestation of the curse slowed his early hunts and the werewolves found places to hide where they raised their offspring. Since then, the Wild Hunt has sought to wipe out the self-inflicted scourge of werewolves that blight the Indoor Forest, but to no avail.

In the time that has passed, the surviving werewolves used to stock the Indoor Forest have become very aware that some of their number disappear from time to time. Carefully have they stalked the paths and game trails of the Indoor Forest where they have espied the Wild Hunt, taking particular notice of the lupins, long hated enemies of their kind. Unable to discover a way to breach the main entrance they have been patiently burrowing their way in and have only recently breached the lower levels of the lodge. The last of the werewolves have left themselves with no way back and are slowly working their way upwards as their only path to freedom. What-

ever is in their way must perish.

Entering the hunting lodge from above is easiest if Andrew David and the Wild Hunt have ridden out, as the entrance remains open from the time of their departure through their return. Each member of the Wild Hunt is imbued with magics that cause the hillside to open and close as they approach. If the opening of the hill has already been witnessed, searching the area nearby with a successful DC 12 Wisdom (Perception) check will reveal the concealed lever once used by the groomsmen of the stable when they needed to come and go. This allows for the party to enter the lodge while the Wild Hunt is present, certainly a more dangerous way to explore.

GENERAL FEATURES

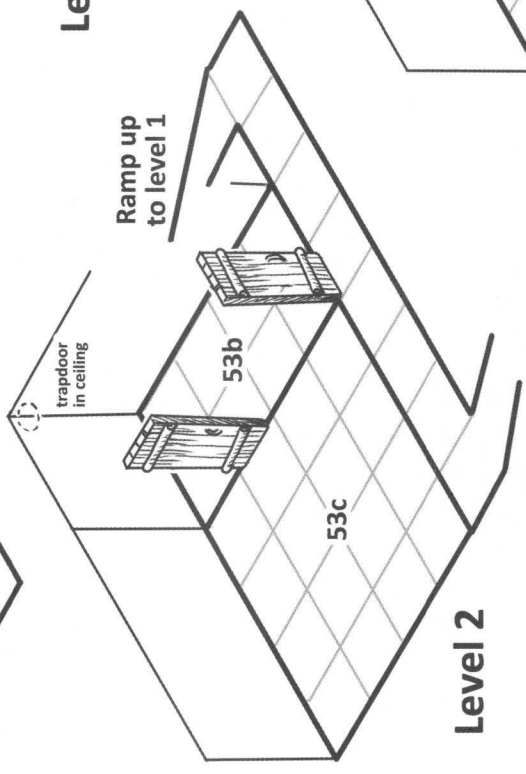
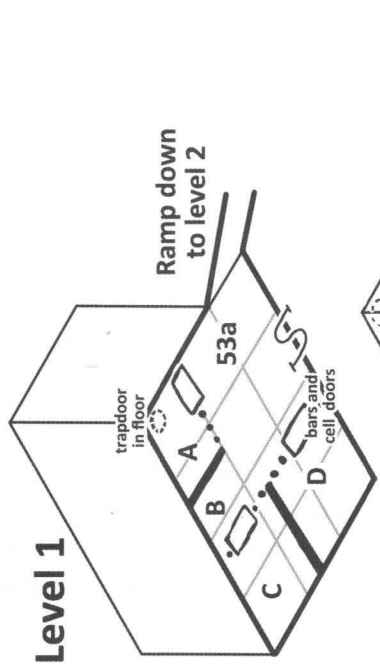
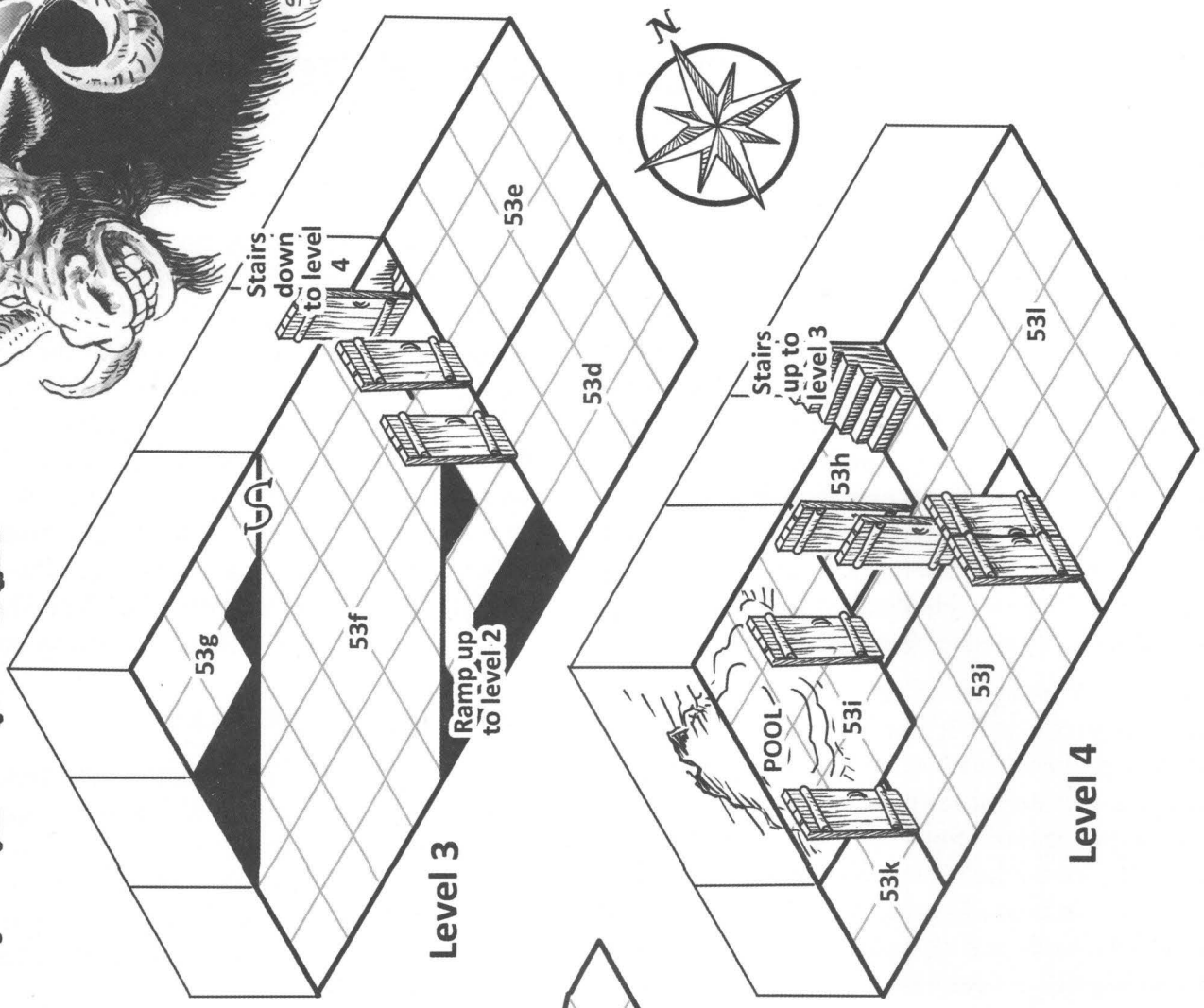
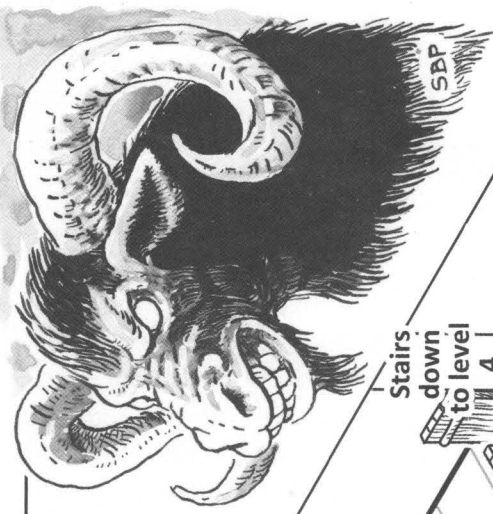
General Appearance. The interior of the hunting lodge is more rough-hewn and rustic than other places within the Château. The stone walls here support massive oaken crossbeams that support the ceilings and the flagstone floors are bare. Despite those appearances, the area of the rooms is in keeping with the rest of the Château with their great size and 20-foot-high ceilings.

Doors. The heavy oaken doors have swollen with neglect and age, causing them to give slight resistance when opened (although they will still open for the party). Each door is AC 15, has 30 hit points, and is immune to poison and psychic damage.

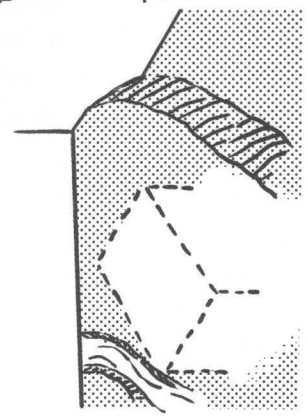
Lighting. Unless specified in the text, hallways are lit by large torches set into brackets along the walls, filling them with flickering, smoky light. Rooms with occupants requiring light to see have bright light unless noted.

The Wild Hunt. The Wild Hunt consists of **Andrew David Amber** (André-David D'Amberville; see appendix B), two **lupins**, and two **rakasta** (see appendix A for both; note the rakasta are clad in leather armor [AC 14]). Their mounts are a **giant elk**, two **dire wolves**, and two **sabre-toothed tigers**, respectively.

THE HUNTING LODGE



Ramp down to level 3



The Hunting Lodge is located underground, beneath the hill in the Indoor Forest (see area #53).

AREA 53A – HUNTING MEWS

The air of this concealed cave is thick with animal musk. The ceiling radiates light in a fashion akin to twilight, softly illuminating the cave and its subdivisions in a dreamlike glow. Two large stalls take up the southern wall of the cave while a smaller stall occupies the northwest corner. To the west are several racks holding saddles, bridles, and other tack. To the northeast, a stone ramp descends below.

The entrance area of the hunting lodge conceals the mounts and riding tack of Andrew David Amber's Wild Hunt.

A) Giant Elk Stall: Heavy wooden walls finish the framing of this stall, which is home to a **giant elk**. The thick wood-framed door slides open at a touch and is not latched. A thick matting of straw once lined the floor but is now pushed into the northwest corner to form a mounded buck bed. Moving aside the straw bedding reveals a concealed trapdoor leading to the drawing room of Andrew David's quarters below (area 53b).

B) Tack Stands: When not in use, the rather unique saddles, bridles, and tack for the mounts of the Wild Hunt are stored here. Each of these items has been custom-crafted for the hunt and cannot be used on other types of animals. The saddles made for the dire wolves are edged in silver and would be worth 100 gp each to a hunter of lycanthropes.

C) Saber-Toothed Tiger Stall: The stall is 15 feet by 15 feet, large enough to comfortably house the mated pair of **saber-toothed tigers**. The front wall of the stall is made of iron bars, while the wall dividing it from the dire wolves' stall is made of stone. The heavy door of the stall is locked and requires a successful DC 12 Dexterity check with thieves' tools to open. The key hangs in the quarters of the rakasta (area 53d).

Treasure. The floor is covered with matted straw, amidst which is buried a +1 *shortsword*, still clenched in the badly-chewn hand of its owner.

D) Dire Wolf Stall: This stall is the home of two **dire wolves**. It is identical to its neighbor in design and holds no secrets. The key to its door is in area 53e.

Development. If the party arrives while the Wild Hunt is in progress, the members and their mounts will not be present here. If the party manages to sneak in without having encountered the Wild Hunt, the riders will be down in area 53l on level 4, and their mounts here

in their appropriate stalls. If the party has encountered and battled the Wild Hunt, Andrew David and the lupin riders will be present here, tending to any remaining mounts while the rakasta retire to area 53d on level 3.

AREA 53B – DRAWING ROOM

Game trophies adorn the walls, counting some truly exotic quarry among the more common prey such as fox and stag. An enormous ogre, fully stuffed and mounted, looms in the northwest corner and a massive owlbear pelt covers much of the floor. Leather-covered chairs sit facing a fireplace aglow with strangely flickering flames. A sideboard holding dusty bottles and glasses squats beneath a pair of boar spears hung upon the west wall.

The mounted ogre rests below a disused trapdoor to area 53a above. Detecting the presence of the trapdoor requires a successful DC 15 Wisdom (Perception) check, made difficult by the flickering light of the "fire." The fireplace has no real flames, nor chimney, and instead is home to a **will-o'-wisp** that was captured and trained by Andrew David, to serve as the guardian to his sleeping quarters.

Development. Anyone entering the drawing room unaccompanied immediately draws the attention of the will-o'-wisp flickering and bobbing in the fireplace. It will emerge and attack any strangers who approach the door to the adjoining bedroom.

Treasure. The bottles on the sideboard are wines of great vintage (all sadly having turned to vinegar long ago) and a single bottle of fine cognac. The cognac is of unsurpassed quality and acts as a *potion of vitality*. There are three drinks remaining in the bottle.

AREA 53C – BEDROOM

This is a lavishly furnished bedroom, the walls adorned with paintings of hunt scenes. Each of the paintings includes a figure clad in shining mail, and in each instance, the face of the figure has been slashed away to anonymity. A fur-covered oaken bed rests against the southern wall, while other comfortable furnishings are scattered throughout. The western wall of the room slowly seeps beads of cool water.

This is the bedroom of Andrew David Amber, although it is seldom used now as he has taken to sleeping among the lupins rather than be reminded of how he once appeared. On the other side of the west wall is the river (area 50, chapter 5). Over time it has eroded the stone

between it and the hunting lodge.

Development. Breaching the wall (AC 20, 50 hit points) causes the wall to lose integrity. Water will pour through the hole and flood this and all lower levels of the lodge within $(1d4 + 2) \times 10$ minutes. As the river fills the lodge, it will bring 1d4 **crocodiles** in with the deluge.

Treasure. Under the mattress of the bed is a book compiling Andrew David's notes on the hunting on lycathropes, specifically werewolves. The notes are detailed enough that any ranger spending downtime of 1 week or more reading them gains werewolves as a bonus favored enemy. The tome is old and in poor condition, falling apart after a single reading.

AREA 53D – GROOMS' QUARTERS

Simply but comfortably furnished, these living quarters are scrupulously clean, save for tufts of coarse fur stuck to either side of the doorway. The furnishings themselves, while clean, have certainly seen better days. The mattresses upon the beds have been determinedly shredded, their ticking pulled out with care. The heavy wooden furnishings are deeply scarred, as if repeatedly raked by dagger-point—or claws.

In the former quarters of the stable grooms dwell the two **rakasta** (see appendix A) clad in leather armor (AC 14). Like their mounts above, the duo is a bonded pair who are virtually inseparable. Rescued from a werewolf by Andrew David and the lupins, the rakasta feel deeply indebted to the Wild Hunt and its master.

Development. If present, the rakasta will immediately attack any strangers who enter their chambers unaccompanied by another member of the hunt. If reduced to half hit points or fewer the rakasta will attempt to flee. If one of them is killed however, the other will fight to the death—gaining advantage on all future attack rolls until slain.

Treasure. Hanging on a peg on the back of the door is the large metal key to the saber-toothed tiger stall in area 53a. A small coffer containing 600 gp is on the floor beneath one of the beds, found by a successful DC 10 Wisdom (Perception) check.

AREA 53E – BARRACKS

Formerly the barracks of the huntsmen, the sets of bunk beds are only partially recognizable amidst the smashed furnishings and litter strewn about the room. In the center of the room is collected the ticking of the shredded mattresses

mixed with torn clothing and straw. This communal space is large enough to comfortably accommodate six man-sized humanoids. Kneeling on the floor, three gangly, dog-headed creatures toss knucklebones.

This is the lair of Andrew David and the lupins of the Wild Hunt. Found within are three **lupins** (see appendix A) too young to serve the hunt. They stave off boredom with long games of dice.

Development. The lupins do not immediately attack anyone entering this room and, unless threatened, will invite any newcomers to join their game to make things more interesting. The game is simple. Each shooter tosses three dice and totals them up. The next shooter must roll a higher number or lose. Each time the dice pass back to the original shooter without a winner, the players must ante into the pot again.

If attacked, the howling cries of the lupins echo through the hunting lodge, summoning any members of the hunt who remain in the lodge. Seeking to prove their worthiness to the Wild Hunt, the lupins will fight to the death.

Treasure. Piled between the lupins are three rounds of antes equaling 600 sp, 200 gp, and a platinum ring (300 gp). The largest of the three lupins carries the large metal key to the dire wolf stall in area 53a.

AREA 53F – TROPHY ROOM

This elongated chamber is filled with some of the finest examples of the taxidermist's art that one is likely to ever see. Each trophy is mounted in a stance directly reflecting the full ferocity of their attack. Near the door is a fox, suspended from the ceiling as if caught in mid-spring, its jaw wide to snap at its attacker. In the center of the room, a massive bear towers 13 feet tall, forever frozen in mid-strike, torn links of chain mail embedded into the surface of its dagger-like claws. Rows of antlered heads line the walls while row upon row of animals and beasts, complete with a pair of werewolves, complete this zoo of the dead.

The secret door to the west is partially open and is easily found by anyone searching the room. The latch is normally opened by pulling down on the wire-suspended fox trophy. The **werewolf** scout in the room, hearing the party's approach, ceased its investigation and took cover.

Development. There is only one werewolf trophy in this room; the other is a scout for the group ascending from below. If allowed, it will attempt to go unnoticed, trying to blend in with the other specimens here, so that it can

later retreat to report to the pack. Spotting the werewolf amongst all the other bodies here is difficult, requiring a successful DC 18 Wisdom (Perception) check unless physically handling the specimens. The werewolf will not allow itself to be touched and, at that point, will attack.

AREA 53G – CHAPEL

A small golden altar rests in the center of the room, ornate to the point of ostentatiousness. Devoted to some woodland god, the shrine is detailed with woodland figures, their eyes agleam with chips of precious stones. Lit candelabras in each corner shed their flickering light, making the animals of the altar seem to move of their own accord.

Andrew David continues his worship of the old gods. While he once called upon them to bless his hunts, now he calls upon them to give him strength in the defense of the wilds. The werewolf scout, understanding the significance of this room, chose not to trifle with ancient spirits and retreated to the trophy room.

Development. The small shrine is dedicated to one of the forgotten pagan gods of Averogne. Close examination reveals that the altar is thick gold leaf over exquisitely carved wood. The precious stone chips are real, but small enough to be worthless. While the gold of the altar may be fake, the small god to which it is devoted is not. Any who would desecrate the altar must succeed on a DC 20 Wisdom saving throw or be cursed, growing antlers at the rate of one inch per day and losing 1 point of Charisma. If unchecked, the antlers will grow so large as to make movement through doorways and passageways impossible. Cutting off the antlers inflicts 5 (2d4) slashing damage, although they will continue to grow back until the curse is lifted. If used in melee, the antlers are treated as a finesse weapon and deal 1d3 piercing damage. The curse may be lifted by means of a *remove curse* spell.

AREA 53H – WORKSHOP

This room is equipped as a combination of fletchery and armorer's workshop. The equipment here, while old, is certainly serviceable—as evidenced by the two men who glance up before returning to their labors. The wooden workbench, covered in tools and small materials, is flanked by a pair of cots.

Unless attacked, the two **thoul servants** (see appendix A) working here will ignore the party. They tend to the armor of the Wild Hunt as well as crafting the arrows used to take down game for the evening meals. The duo rarely leaves their quarters other than to collect more supplies.

Treasure. Amidst the items in the workshop there are two longbows, three quivers with 20 arrows each, and a rusty but serviceable suit of chain mail.

AREA 53I – FLOODING STOREROOM

Dark, cold water covers the floor here, lapping at the door-frame and appearing to be slowly rising. Collected in open crates are rust-covered rings of mail, moldering feathers, and other benign materials. The western wall glistens with moisture, water running down its surface where several small crates, casks, and logs gently float—hinting at deeper waters beneath. The south wall has been breached, leaving several gaping holes with a pair of pickaxes lying on the floor nearby the obvious culprits.

When tunneling into the lower portion of the hunting lodge, the werewolves breached the riverbed above. What started as a trickle as they emerged, rapidly increased in volume until a portion of the riverbed collapsed, bringing a pair of **crocodiles** with it. The waters rapidly eroded the western floor, dredging it away to a sloping depth of 20 feet. Debris in the river above has mostly closed the hole off now, leaving no clear way up to the river from here and leaving the werewolves only one way out.

Among the holes in the southern wall, the topmost is large enough to allow for passage, while looking through the others shows them to be choked off by piles of debris on the other side of the wall. One **werewolf** rear guard is hidden here, concealed in the southeast corner and requiring a successful DC 12 Wisdom (Perception) check to spot. The floating logs are just that; the crocodiles lie just under the surface at the water's edge and cannot be spotted with mundane means.

Development. If spotted, the werewolf will immediately attack by attempting to force targets towards the water and into range of the crocodiles lying in wait. Anyone coming within 5 feet of the water is subjected to a surprise attack by the crocodiles. If the party moves to investigate the holes in the southern wall, it will wait for PCs to begin passing through into the next room and attack from behind, hoping to catch the party between itself and the werewolves in the next room (area 53k).

AREA 53J – KITCHEN

Bodies are strewn on the floor, their peaceful faces in stark contrast to the grievous wounds upon the corpses. A trio of hulking werewolves stand in the center of the room, their

slavering jaws glistening as they flex their razor-sharp claws. Around them is the wreckage of an impromptu barracks, rough-hewn bunks overturned, thin mattresses torn asunder, and personal effects scattered and ruined.

The large kitchen, once used to serve the needs of the lodge's staff and guests, was converted to house the lodge's staff after the arrival of the lupins and rakasta required new arrangements be made. Most having not toiled for more than a century, the servants put up little resistance when the werewolves emerged from the old kitchen storage (area 53k). Those stopping to count the dead will find 12 (and a half) bodies.

The three **werewolves** are surveying the wreckage in the room.

Development. When the werewolves spot the party, they will immediately attack. Not knowing how many occupy the lodge, they restrain their howling so as to not give away their presence. Should anyone escape the room and attempt to raise an alarm, all stealth will be forgotten which will summon the remaining residents of the lodge in 4 rounds.

AREA 53K – KITCHEN STORAGE

Piles of cooking utensils, crockery, ingredients, and even a pair of stoves fill this room from floor to near the ceiling leaving only a narrow path down the center. Several of the piles along the northern wall have shifted, spilling the contents of several containers into the aisle. The resulting damp, whitish paste has captured several wolf-like tracks that start in the aisle and lead directly to the door.

The werewolves broke through the northern wall in several places prior to finding space to squeeze through on the other side. Two **werewolves** lurk atop the piles against the north wall, pressed down and attempting to conceal themselves while trying to figure the best course of action. Because of their dark fur and the cluttered state of the room, it requires a successful DC 16 Wisdom (Perception) check to spot the werewolves.

Development. If the party begins to search the room, the werewolves will leap from concealment, attacking with advantage in the first round (if not already detected). If the party withdraws, the werewolves will wait several rounds before attempting to follow the PCs to ambush them elsewhere.

AREA 53L – FEAST HALL

If the room is unoccupied by members of the Wild Hunt read the following:

This once great feasting hall, lined with mounted trophies, has been converted into a sitting room littered with the broken remnants of hunting gear. The long table is piled with rusting weaponry, torn suits of mail, and shattered shields. Amongst the padded chairs are several small piles made up of the softer debris, once fine leathers, shredded hunting cloaks, and bedrolls.

If the room is occupied by members of the Wild Hunt read the following:

This once great feasting hall, lined with mounted trophies, has been converted into a sitting room littered with the broken remnants of hunting gear. A strange-looking group lounges here: a creature with the head of a large black goat, body covered with coarse, black hair, and glowing red eyes; a pair of feline humanoids lounge on a sagging couch, the tapestried fabric long ago having surrendered to tearing claws; and seated at a long table are a pair of dark-furred dogmen. The long table is piled with rusting weaponry, torn suits of mail, and shattered shields. Amongst the padded chairs are several small piles made up of the softer debris, once fine leathers, shredded hunting cloaks, and bedrolls.

If not encountered elsewhere, the members of the Wild Hunt (see "General Features" above) will be here, lounging in the heart of their den, their bestial trophy room. Interlopers slain by the hunt are stripped of their gear, so to not befoul the forest above, and the equipment piled here in testimony to the efficacy of the hunt.

Development. While the members of the hunt are startled by any uninvited guests, Andrew David Amber still retains enough of his old ways to offer seats to his "guests"—rising and shoving debris aside if needed. The other members of the hunt are more curious than angry and will gladly engage in conversation to break the monotony of the ages unless they are threatened or insulted. The novelty of the encounter engages them, and even past transgressions may be forgiven to polite company.

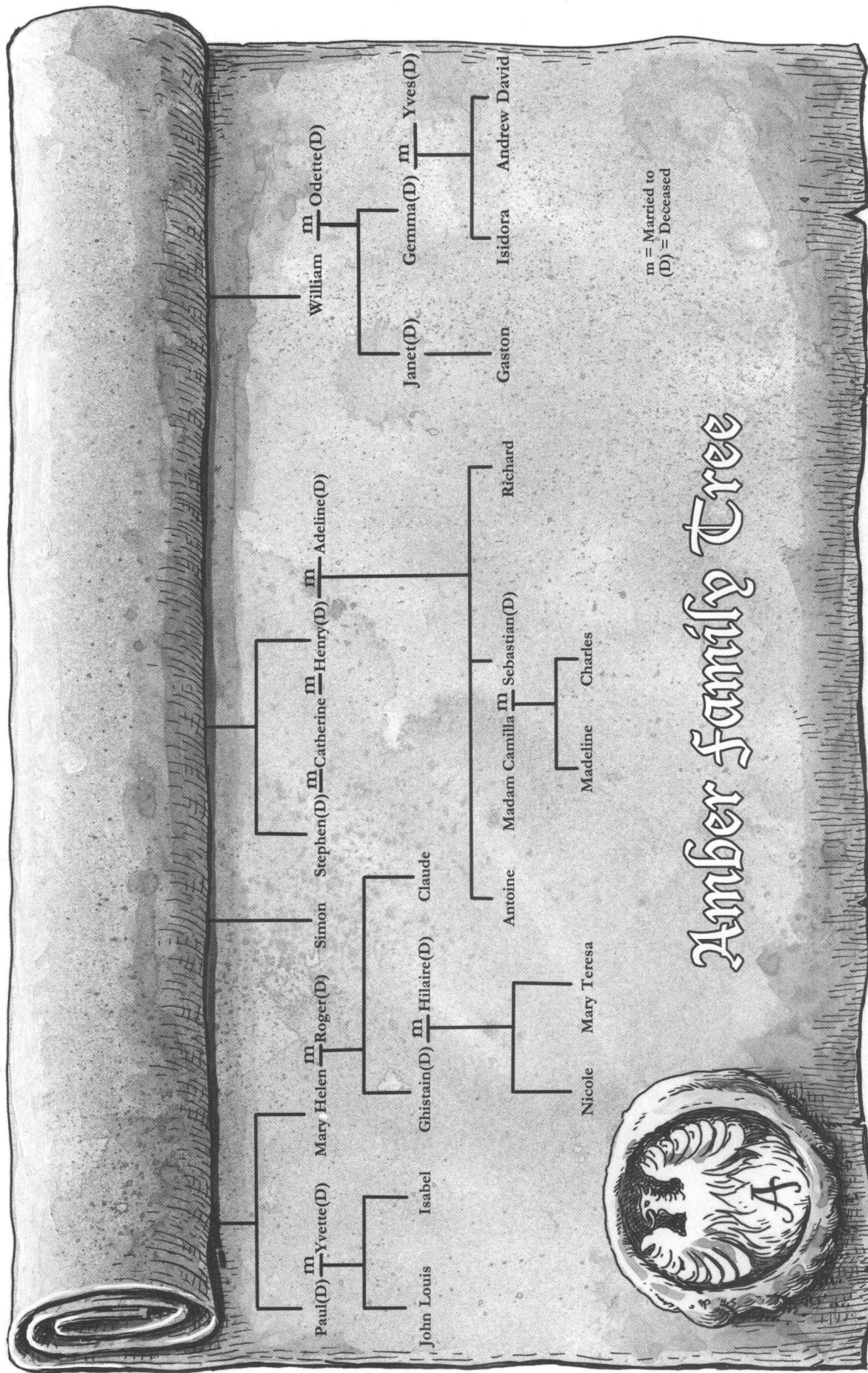
Treasure. The weapons, armor, and general gear here are truly ruined. However, a large sack of collected coin sits near the door. Holding 1,200 cp, 800 sp, and 500 gp, the hunt has no need for such things and, if asked, one will wave dismissively towards the bag in indication that the party should simply take it.

APPENDIX E

Handouts



HANDOUT #1



To Those Who Would Be Free:

The secret that will break the curse surrounding Castle Amber and lift the gray mist is engraved on the inside lid of Stephen Amber's casket. To summon Prince Stephen's tomb from beyond space and time, four magical items are needed. The four items,

The Enchanted Sword of Sylaire, The Viper Circled Mirror, The Ring of Eibon, and a potion of time and travel, can all be found in Averoigne, our old homeland. Touch ring to viper's tail. Anoint the sword with the potion. Shatter the mirror with the sword, and Prince Stephen's tomb will appear.

Search first for the Gate of the Silver Keys.

Sylaire - The Enchanted Sword-Sephora? Malachie?

Vyones - The Viper Circled Mirror - Gaspard du Nord

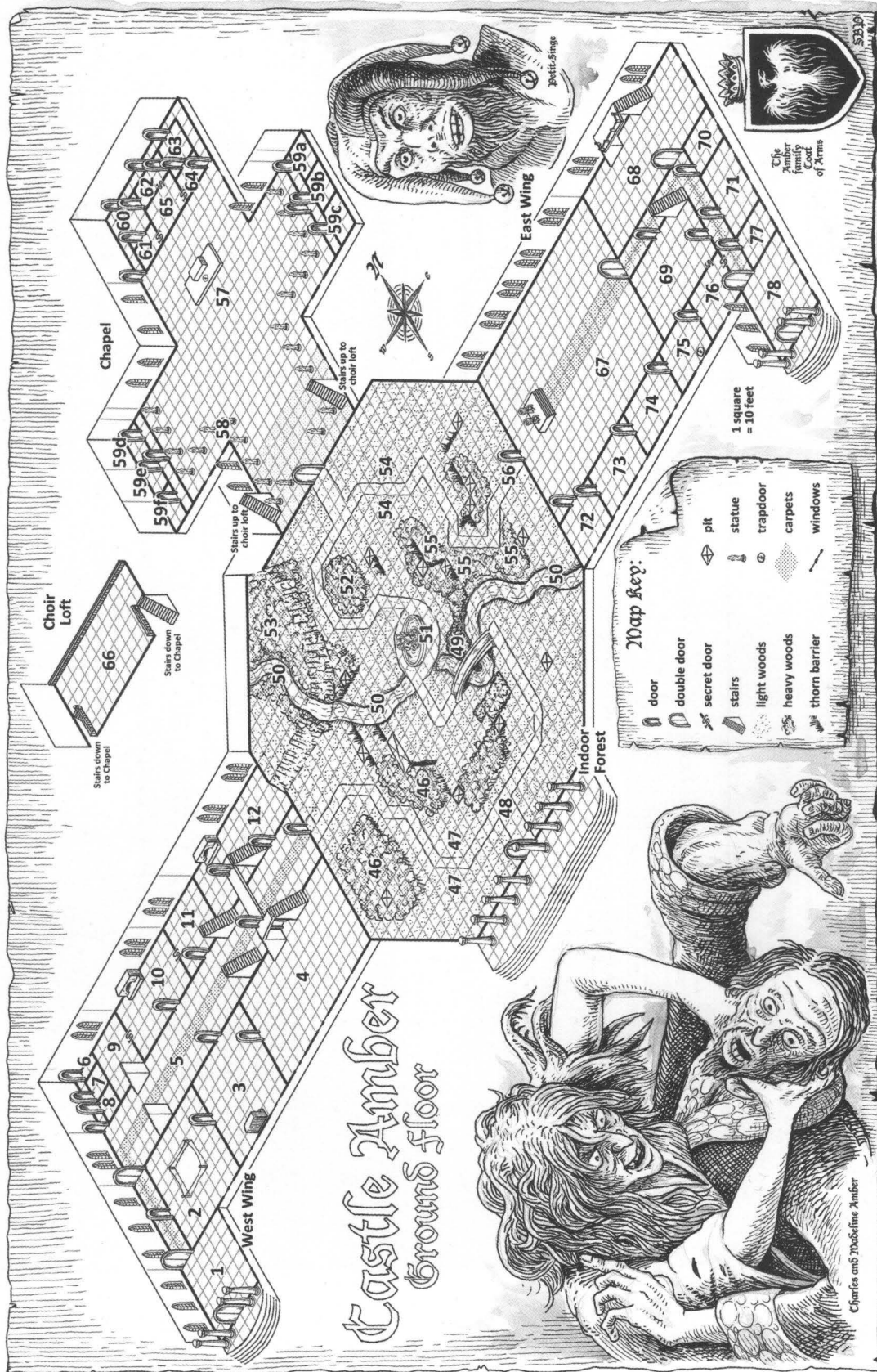
Périgon - The Ring of Eibon - Luc le Chaudronnier

Les Hiboux? Ximes? - potion of time travel - Azédarac?

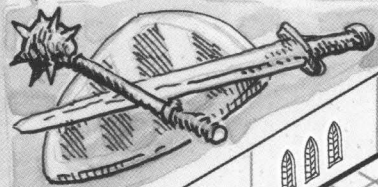
Jehan?

Moriamis?

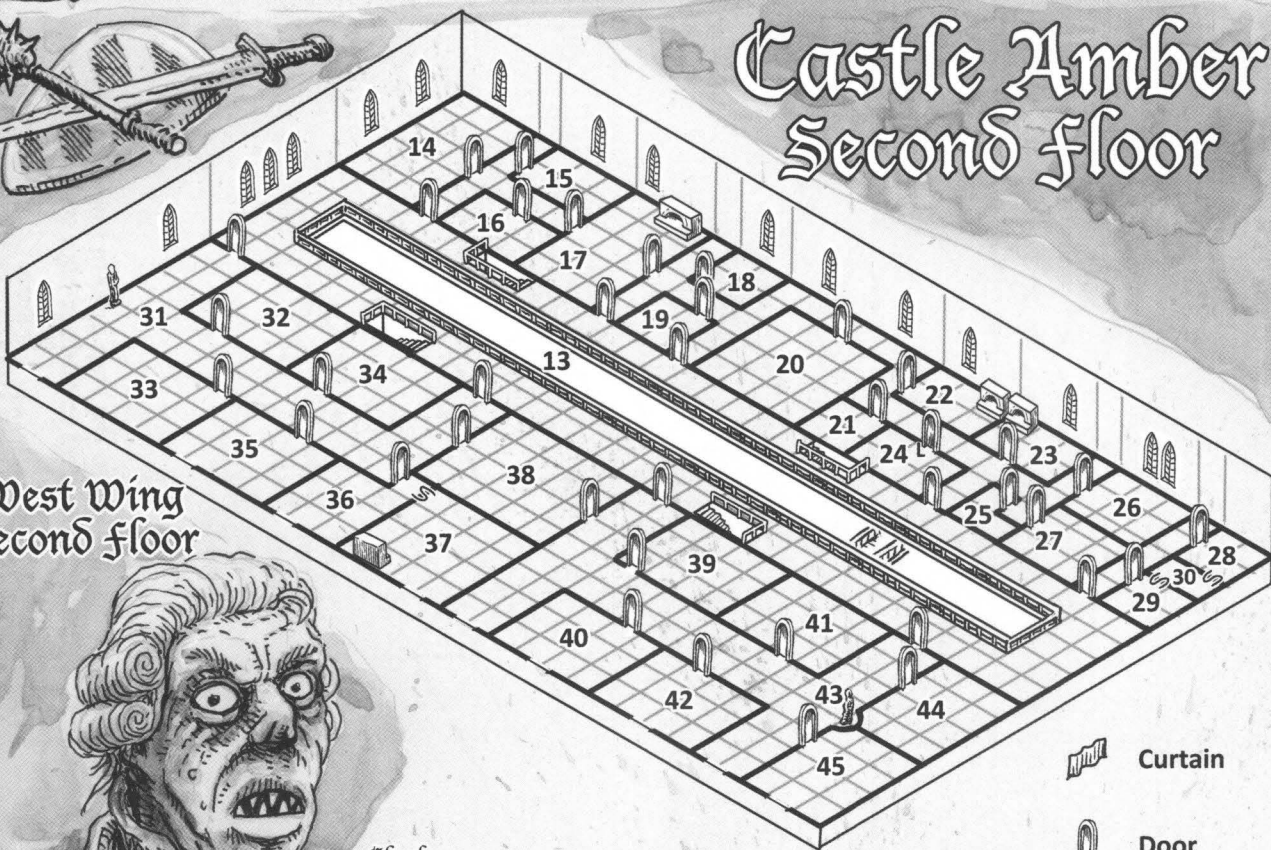
Maps



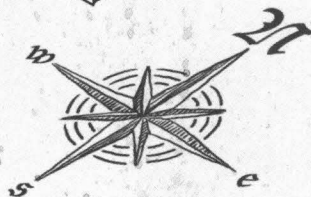
Castle Amber Second floor









West Wing Second floor

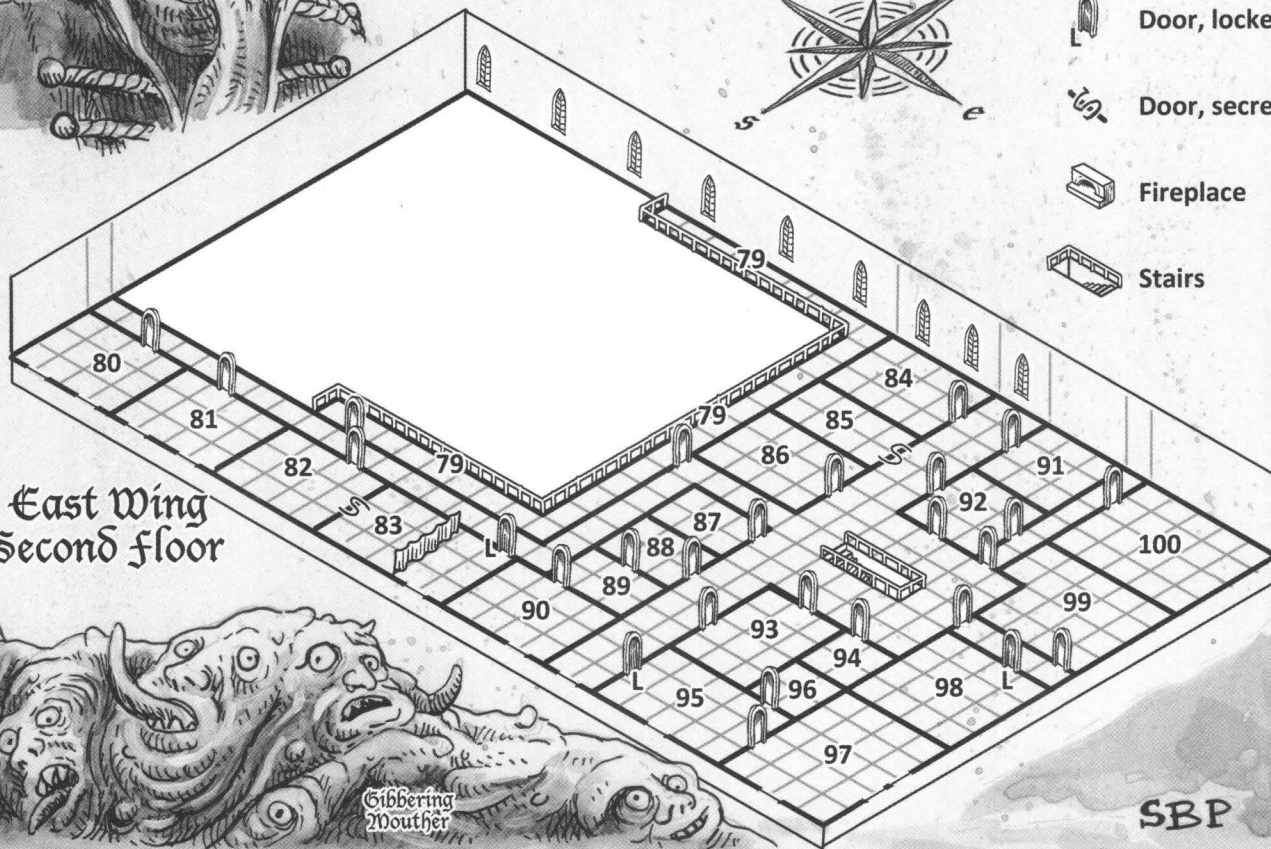


Ghoul
footman



-  Curtain
-  Door
-  Door, locked
-  Door, secret
-  Fireplace
-  Stairs

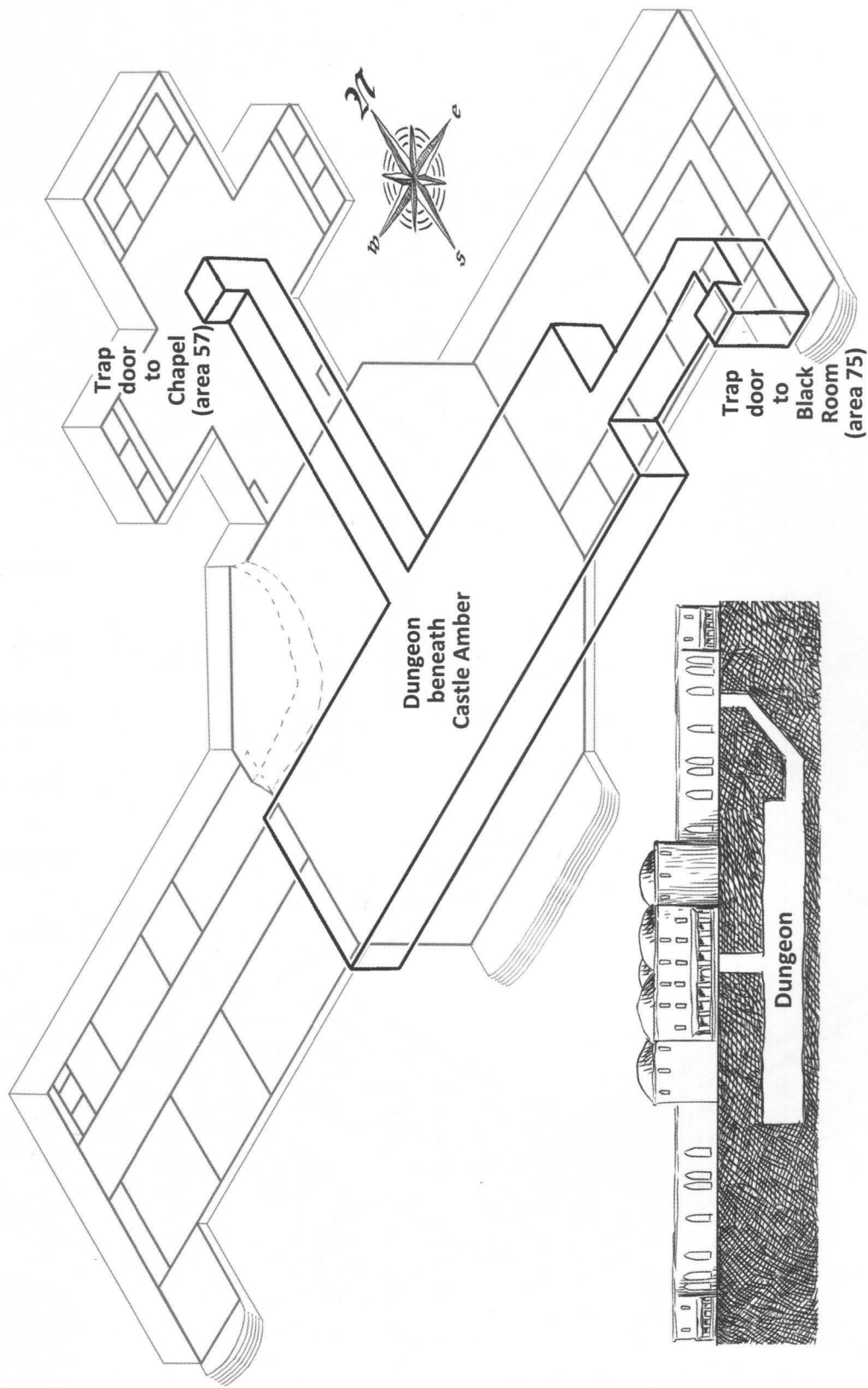
East Wing Second floor



Gibbering
Moulder

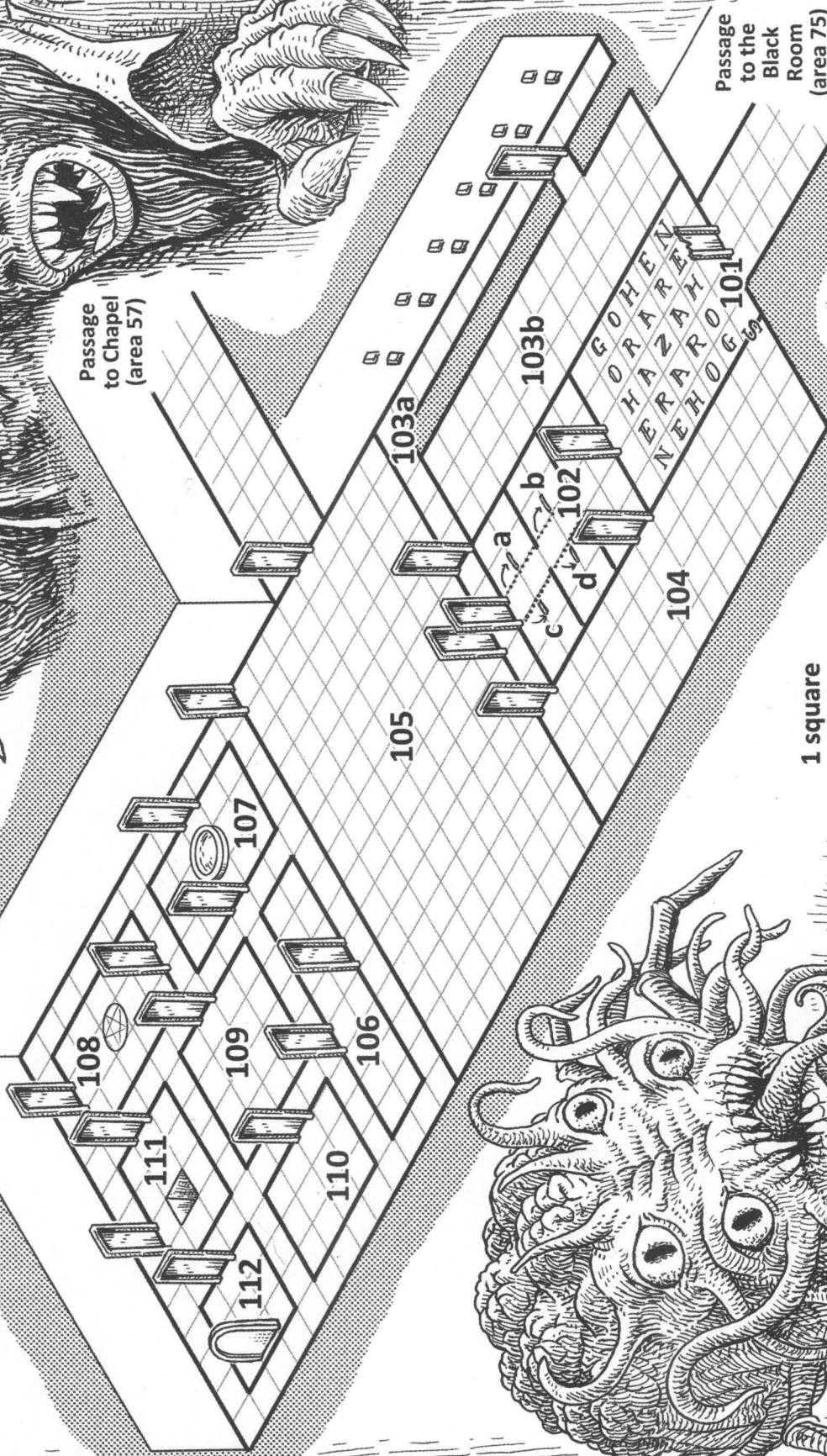
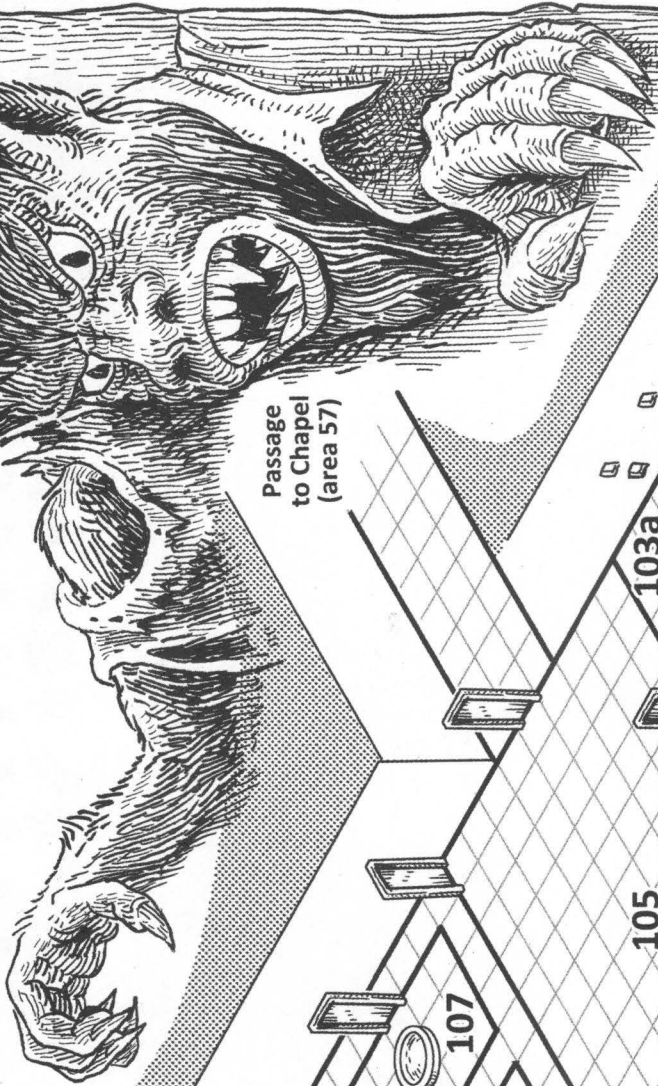
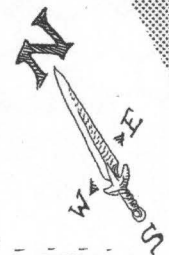
SBP

The Dungeon beneath Castle Amber:



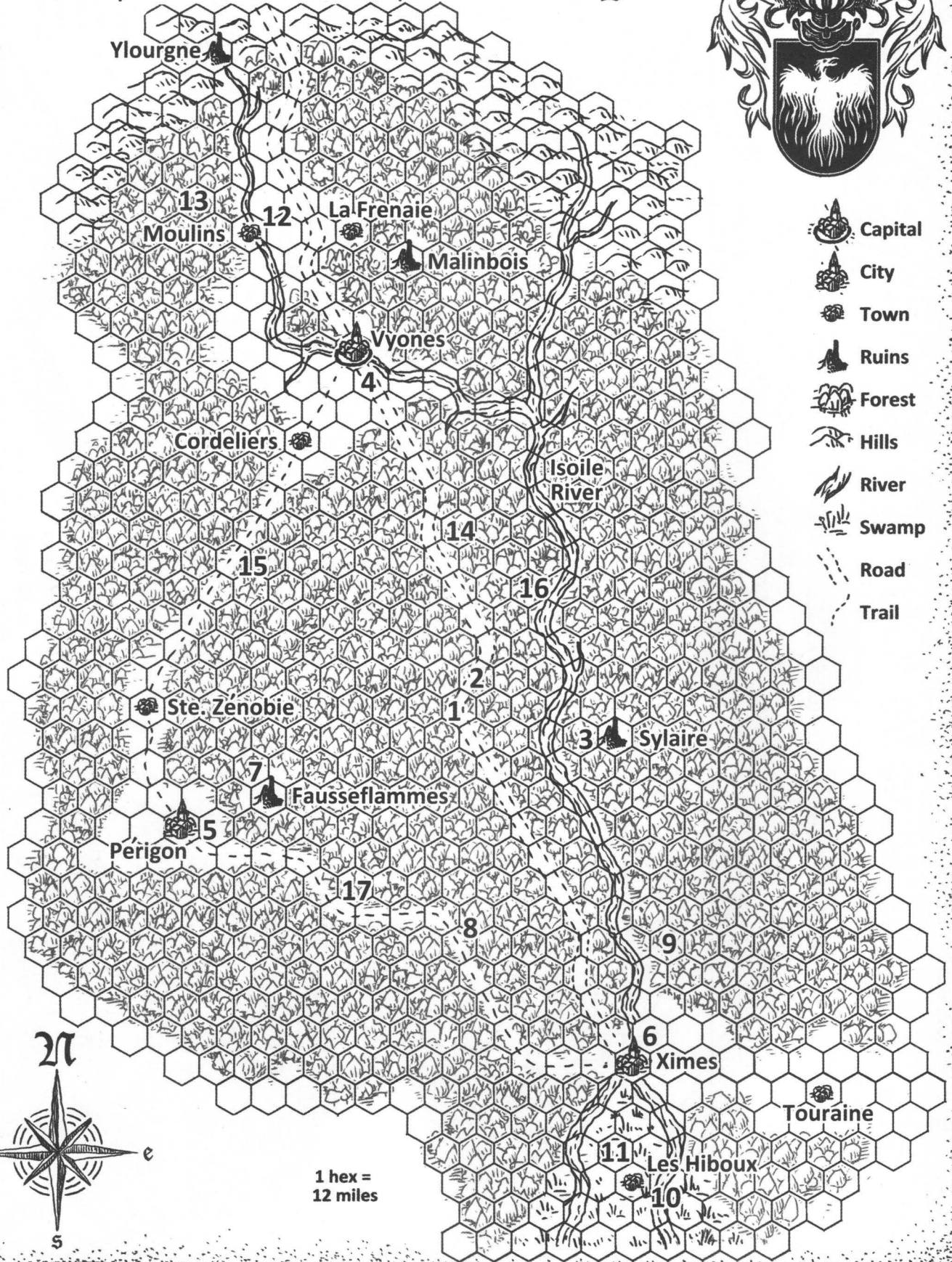
This diagram shows the location of the dungeon under Castle Amber. The northern passage leads to the trap door in the Chapel (area 57) and the eastern passage leads to the trap door in the Black Room (area 75). Both trap doors lead to 40-foot-high staircases that wind steeply down into the dungeon.

THE DUNGEON OF CASTLE AMBER



1 square = 10 feet

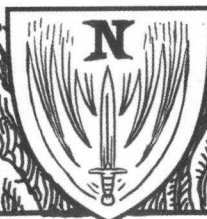
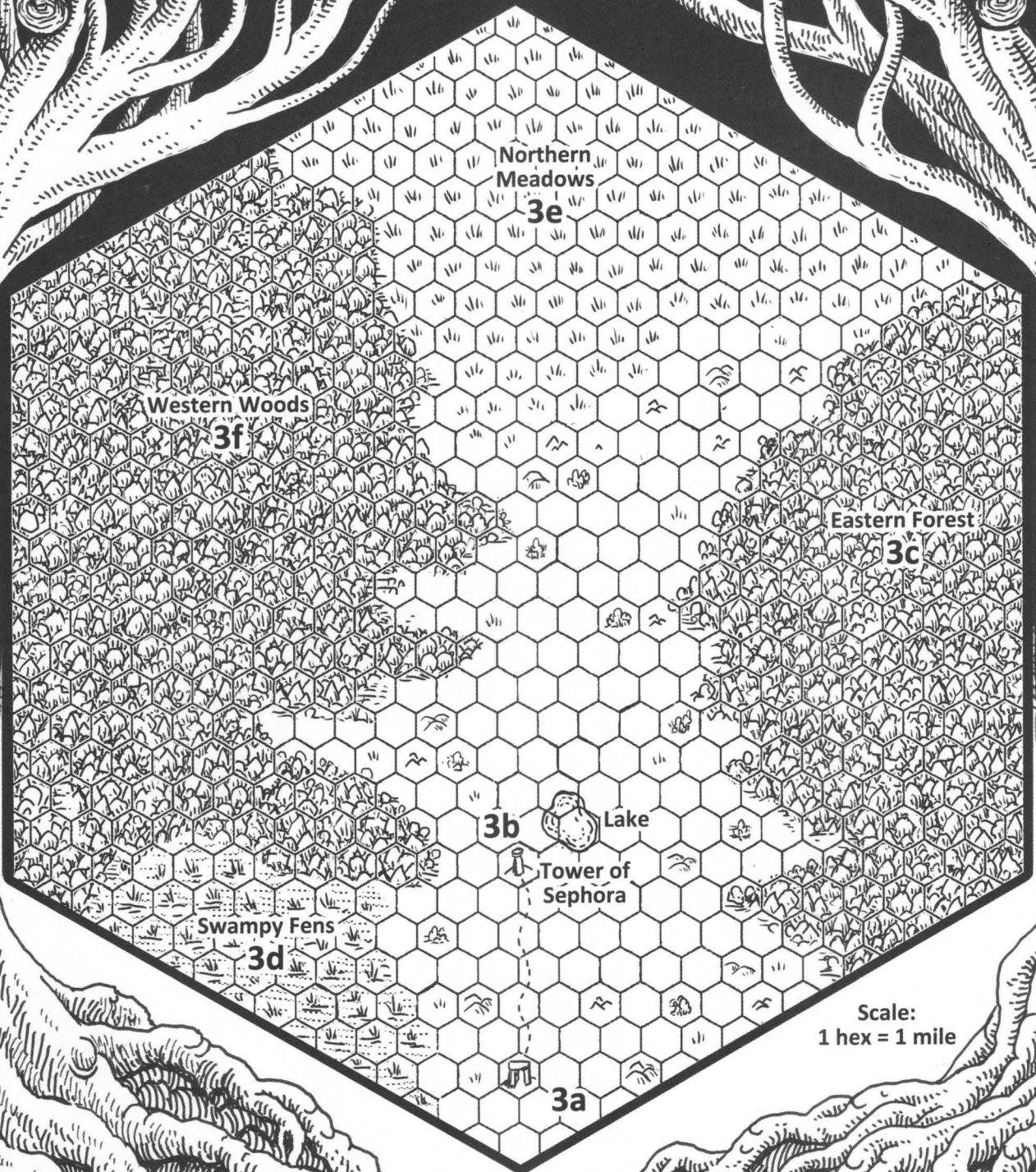
The Province of Averoigne



1 hex =
12 miles

SBP 2019

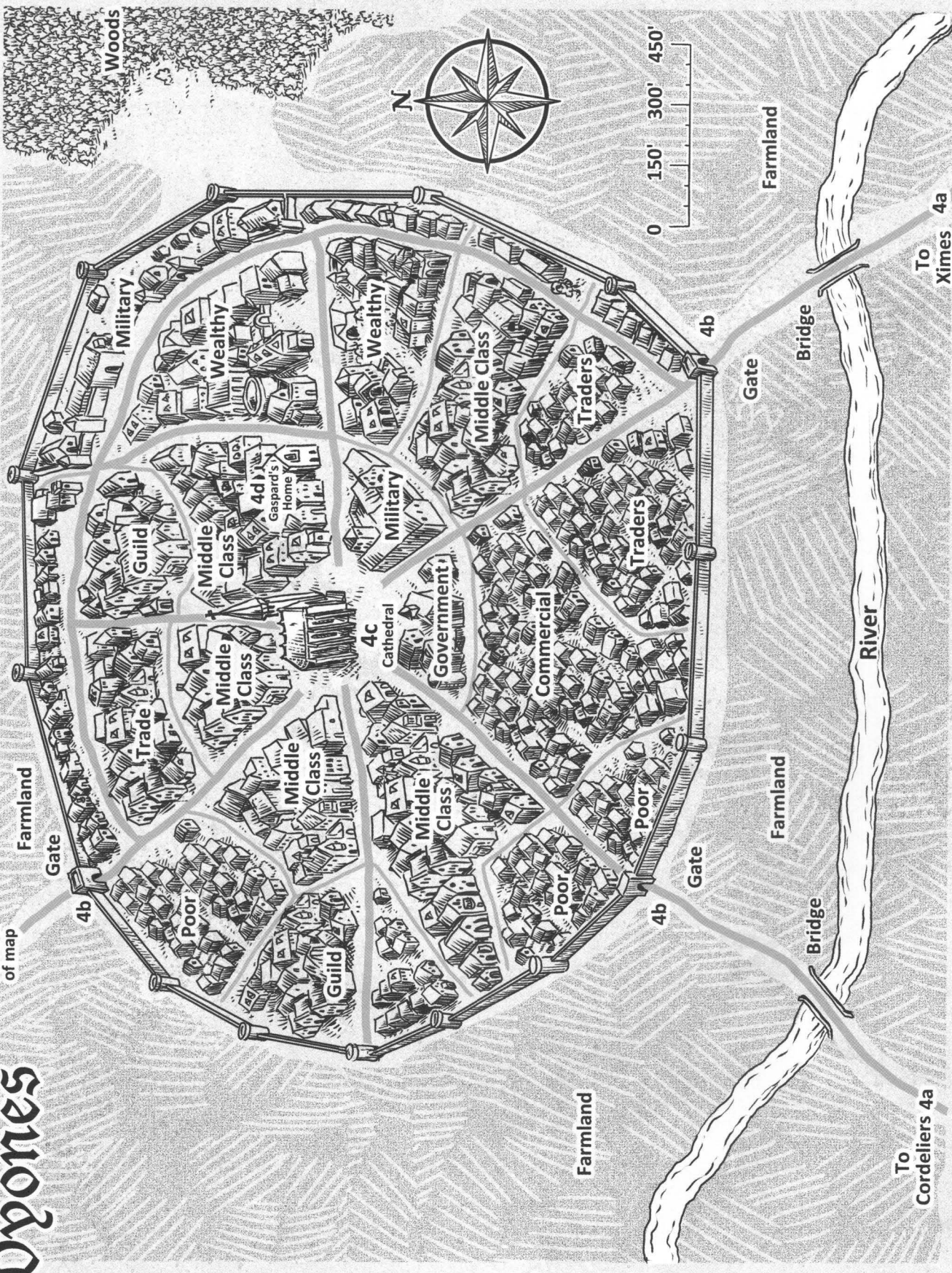
THE REALM OF SYLAIRE



SBP

Dyones

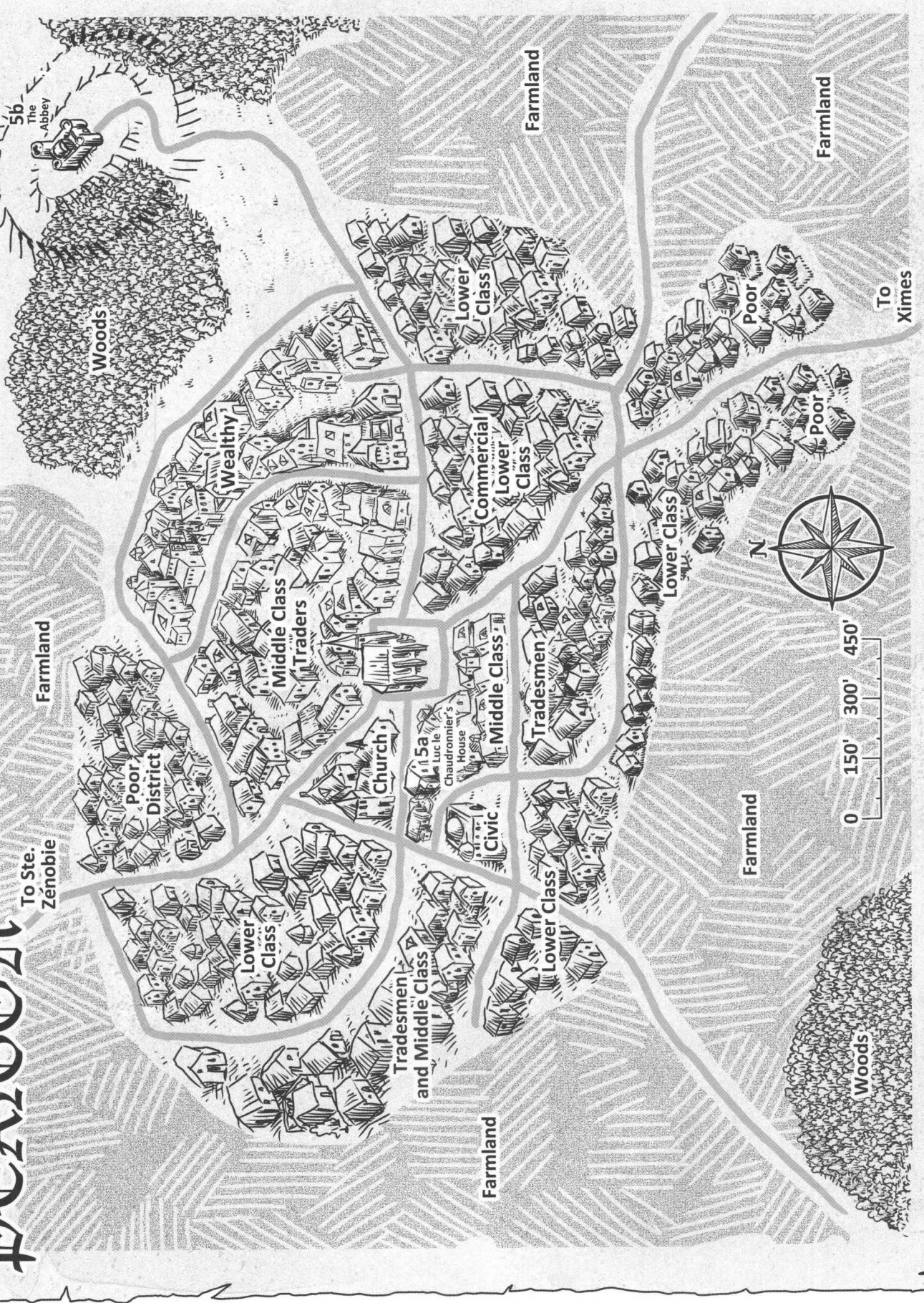
To edge of map



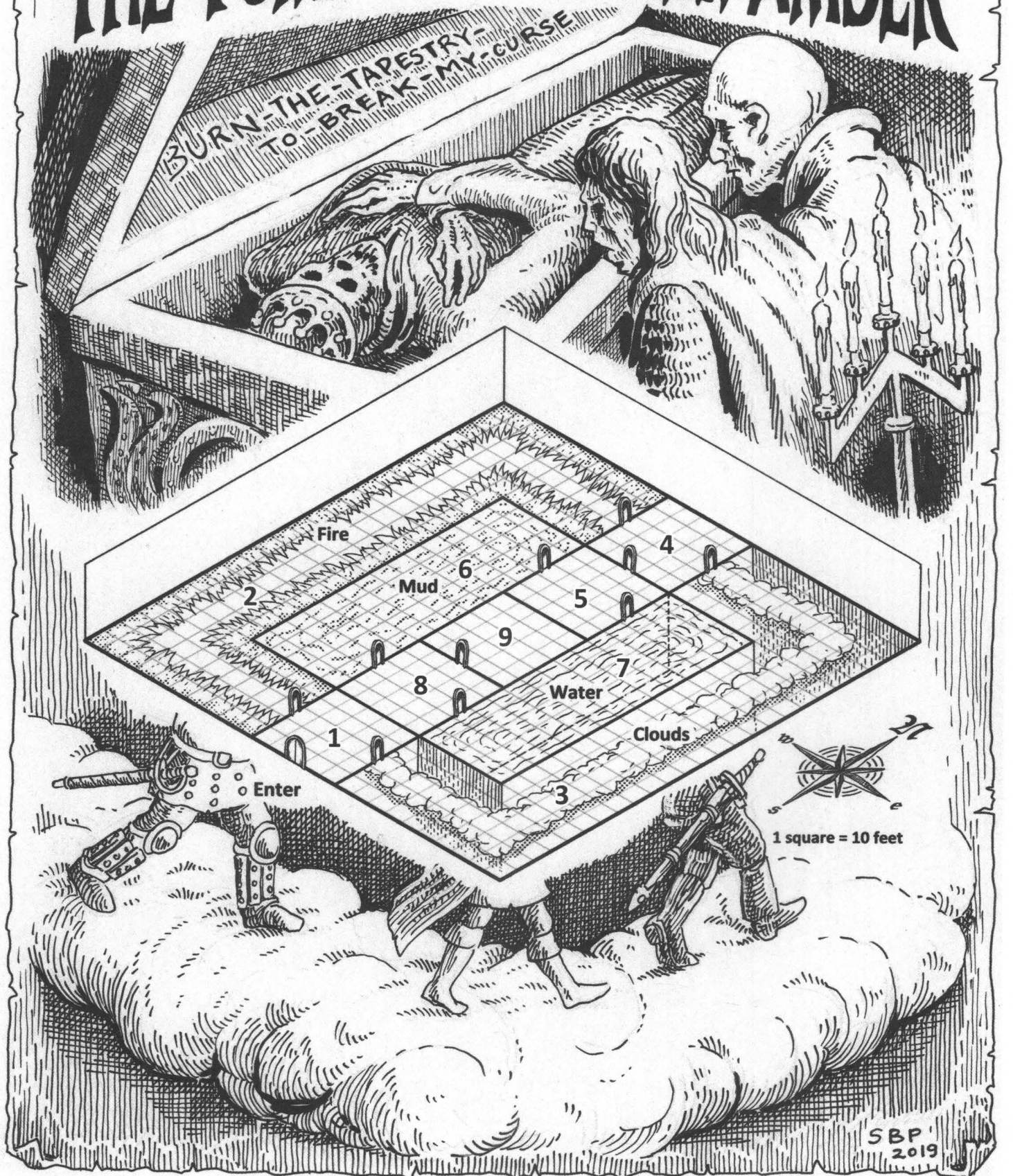
PERIBON

To Ste. Zénobie

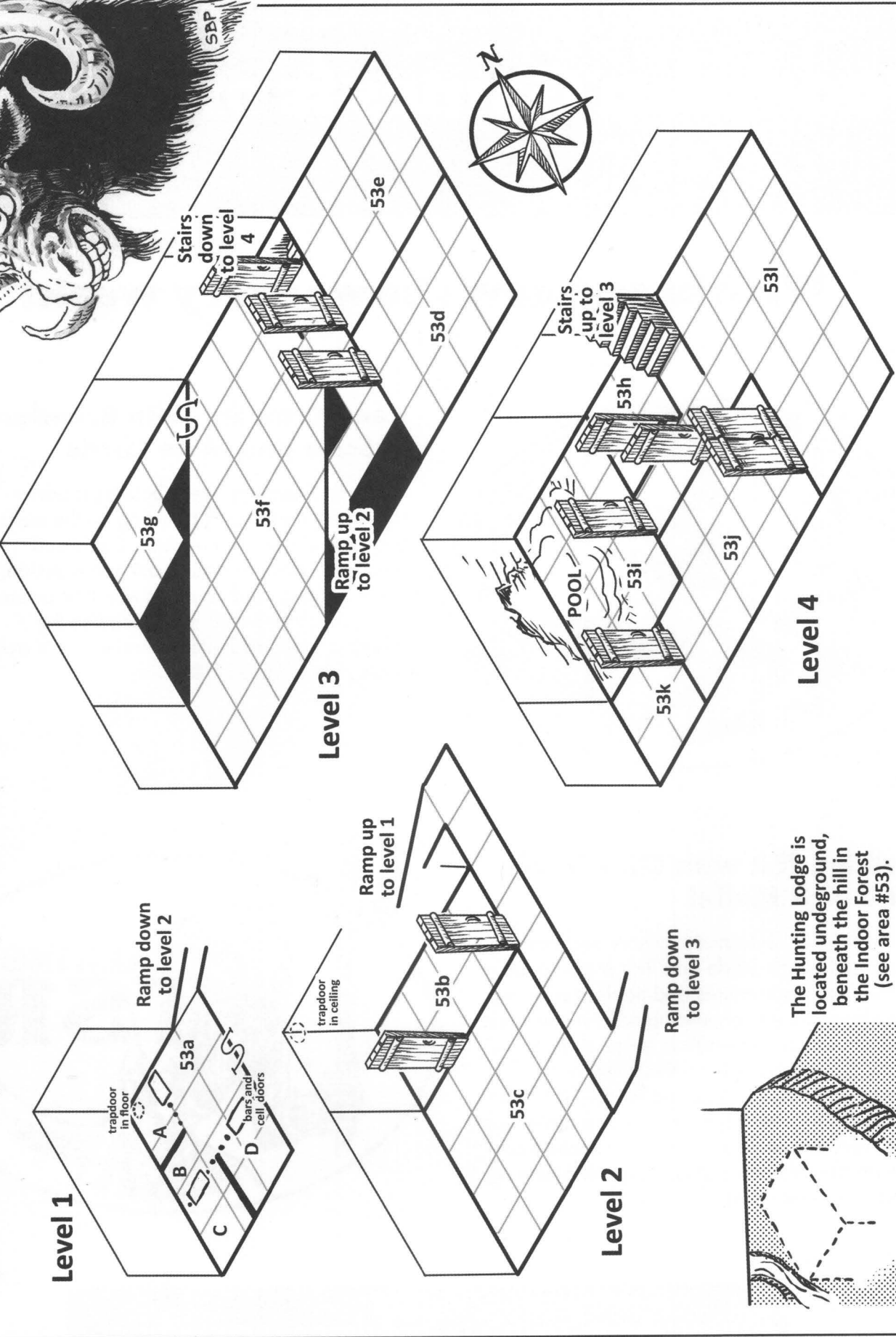
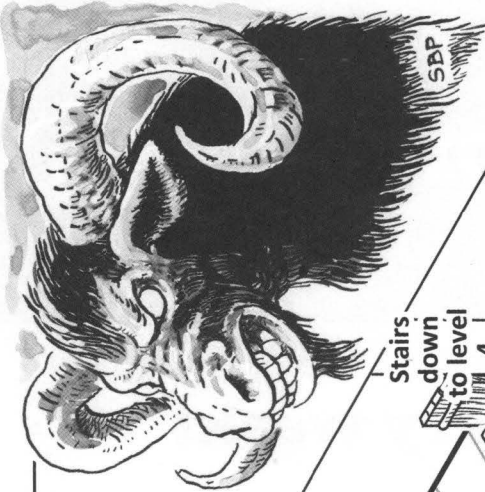
56
The Abbey



THE TOMB OF STEPHEN AMBER



THE HUNTING LODGE

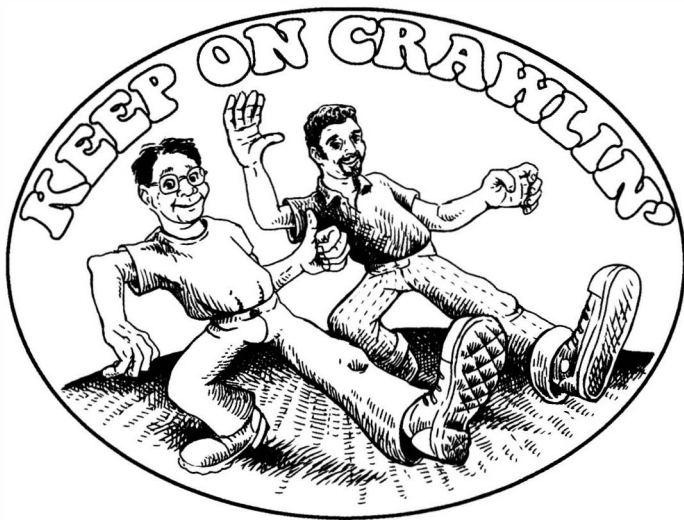


The Hunting Lodge is located underground, beneath the hill in the Indoor Forest (see area #53).

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CASTLE AMBER

AN ADVENTURE FOR CHARACTER LEVELS 3 TO 7

They fled from the far-flung land of Averoine: the Amber family, a bloodline of wizards and warriors persecuted for their dark sorcery and occult crimes. In their new world, they built a lavish manor for themselves, the fabulous Castle Amber. For a time, the Ambers flourished, their magical and military might having little equal. Then, however, jealousy and murder struck the heart of the family and the Curse of Stephen Amber descended upon the castle like a fell and heavy hand. Now, the Ambers dwell beyond space and time, imprisoned with their monstrously transformed servants and suffering under the family's dead patriarch's death-sent doom.

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