

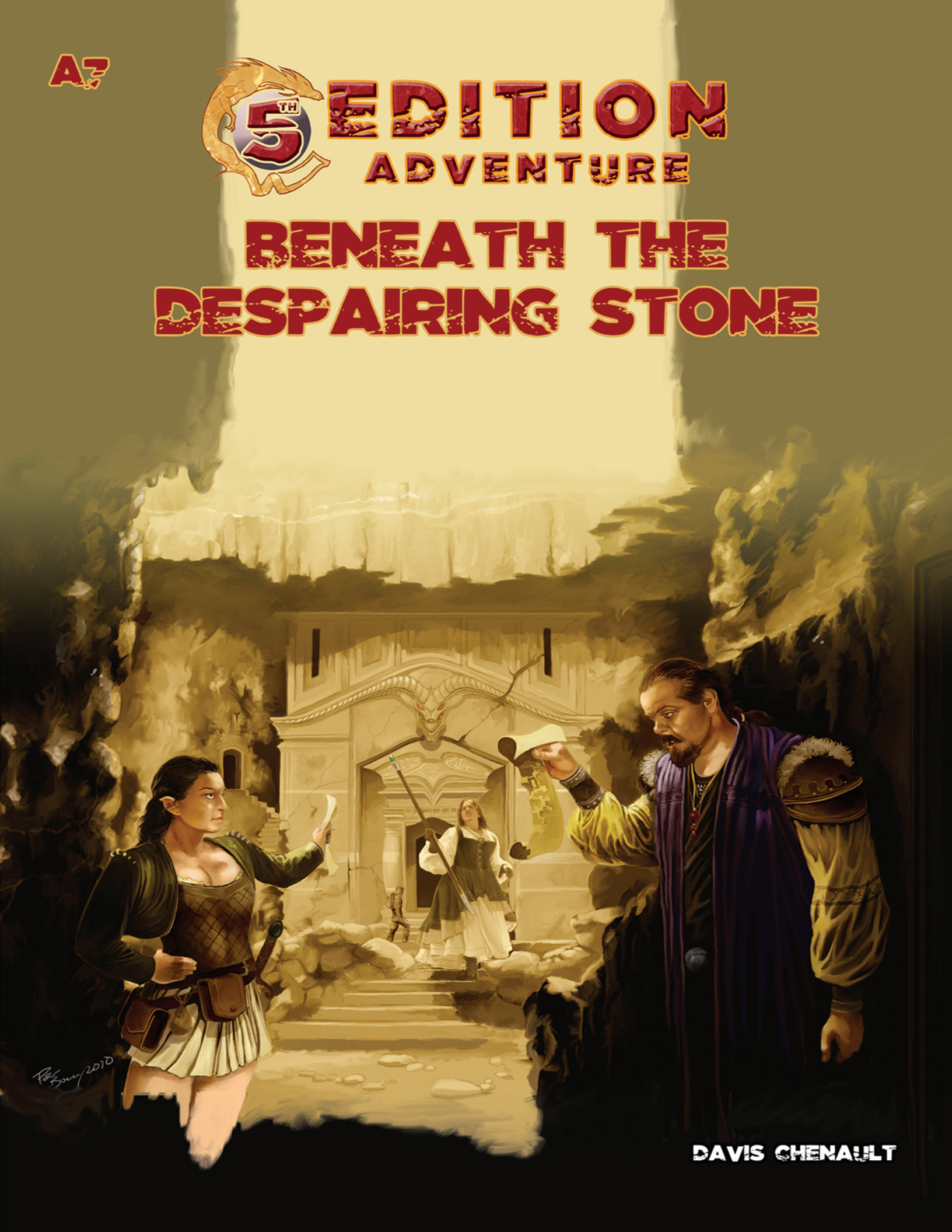
A7



EDITION

ADVENTURE

BENEATH THE DESPAIRING STONE



Patryk 2010

DAVIS CHENAULT

5TH EDITION
ADVENTURE

BENEATH THE
DESPAIRING STONE

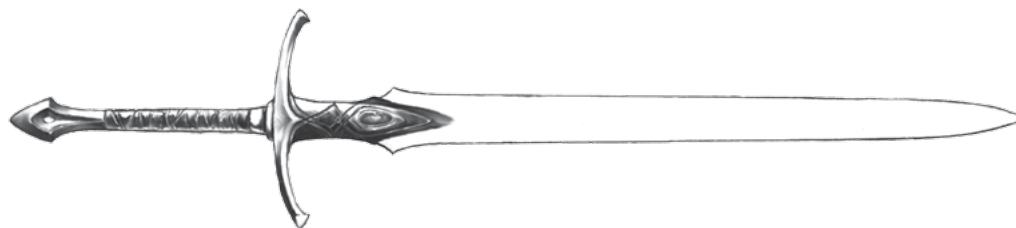
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PREFACE

This module is designed for those characters that are truly leaving behind the mundane and entering those fantastic and heroic adventures where death lingers behind every door and doom follows every misstep. Creatures in this and the following adventures in the A series are powerful beyond imagining and aged beyond dreams. Events swirl around the characters and they come to realize that events are occurring outside of them but, through their actions they may influence, in a major way, the outcome. It will be here that heroic characters are made or broken and the adventures they have ever after will no longer be the same. Ultimately, through their actions the characters are going to influence major events in the world, and now the hero must step forward and affect that outcome.

Beneath the Despairing Stone follows the adventures in the A series developed by Troll Lord Games; however, the adventure can be used as a stand alone should the Castle Keeper desire (see Involving the Player Characters for more details on this option). The characters are brought back to the Black Tooth Ridge along its northern terminus in an area many fear to tread or even explore. They will travel far beyond the Black Tooth Ridge both in form and spirit for it is here, beneath the Despairing Stone, where devils and magic dwell and whose origin lies beyond the dawn of creation

This adventure revolves around the characters opening a magically sealed door to free a creature known as an Oonmaukling (the brother of the Oonmaukling found in A5). To open the door and free the Oonmaukling, the characters must take an item from each devil and use them to open the door. These are not easy to retrieve as the devils need the items. Once the items are retrieved, the characters have only a little time to use them to open the door to the Oonmaukling's cell. Should the characters be successful, they meet the Oonmaukling and negotiate his release, and they also may gain favor with him and perhaps most importantly are given the key to immortalizing their characters through great deeds.

INTRODUCTION

In that time before the All-father warded the world of Airhde, many creatures were already roaming his dreaming creation. These were the Val-Eahrakum. Of that order were the Oomakling, elemental lords of staggering power. The Oonmaukling are accidents of the All-Father's dreaming and fell into that world betwixt and between the worshipped and the worshipers; the immortal deities and the mortal beings. Many believe they are conduits of making and unmaking, or the action of the All Father's dream made real, for their ability to make and unmake things is unparalleled in the known world.

Of these Oonmaukling is one named Avram, the Rock Lord. The power of bending rock and stone to his will and whim falls to him. He also has the power to bind things which are broken, to make that which is shattered whole again. Avram wandered the world wide making mountains and valleys, riverbeds and

seashores, volcanoes and steam vents. Much were his services sought by his brethren and others.

After the coming of Unklar and the arrival of the long winter, Avram rested in bemused interest upon his mountain top watching the events of the world unfold before him. One of his brethren, Vraul, had struck a deal with Unklar in this time to unmake magical items of great power. Little did Avram concern himself with this as he himself made deals with other lords of the first dreams in times past. That is, until Vraul called upon Avram in need of some assistance.

Vraul had been given the task of destroying an item of immense power, the Horn of Opening. It was a horn that allowed entry into the great fortress of Aufstrag, Unklar's home. Destroying it forever and anon would keep any from ever entering those deep halls for evermore unless bid so by the ruler of that place. Vraul, who had grown weary of Unklar and the deal he had struck, divined that the destruction of the horn would forever keep the world in the shadow of that bestial fortress. This permanency, Vraul could not abide, for as the snow melts in time, so must all other things. It was in Vraul's nature and being for he was the lord of unmaking and to him fell the task of destroying things in the world.

Vraul asked that Avram cast a spell and weave a great magic around the horn so that after it was destroyed it could be remade. Avram gladly did this. He created a thread of silver which he enmeshed within the grains of the wood and pulled it free. Vraul then unmade the horn and shattered it. Avram told Vraul that he would keep the thread and when the pieces of the horn were brought back to him, he could remake the horn.

Avram left and wandered for some time while Vraul remained in his mountain stronghold. The pieces of the horn were brought back to Aufstrag. Upon seeing them, Unklar ordered the pieces buried at the corners of the world or cast into the deep seas. He gave this task over to a mongrel. Unklar, knowing the truth of many things hidden from him, knew some great magic enshrined the pieces of the horn and still, though sundered, bound them together. It was many years later that Unklar discovered the nature of the magic.

Though wrathful and desirous of slaying the Oonmaukling, Unklar decides to imprison the creature for his deed for fear of garnering the ill will of his brethren, especially those who served him. To manage this, Unklar summons four devils to his side and between them they devise a great magic with which to keep the Oonmaukling locked away from the mortal world for all eternity. Upon the plane of earth and stone they dredge out a tower and room and set within the elements of the magic, musical instruments taken from the plane of air and wind. Unklar invites Avram to this place under the pretense of requesting his assistance in completing a throne room in a tower. Very curious as to what Unklar has made, Avram answers the call and enters the throne chamber. Unklar causes the door to the chamber to shut and the devils begin intoning the music of eternal imprisonment.

Avram remained in that chamber for eons, even unto this very day.

As for the horn, the mongrel who was tasked with spreading the pieces to the corners of the world, being willful and little concerned with following the details of Unklar's commands, simply casts its parts far and wide upon the Black Tooth Ridge. The horn, it should be known, has a will of its own and has worked these many long years to come back together and place itself in the hands of any hero willing to enter Aufstrag and lay waste to the lords of that foul place.

FOR THE CASTLE KEEPER

Beneath the Despairing Stone can be placed anywhere in Aird- he or the world in which the characters are adventuring. The only real requirement is that the area be very remote and rarely visited. If played as part of the A series, the location is along the northern terminus of the Blacktooth Ridge.

There are four devils in this module. Each was placed here by Unklar to insure the spell, which binds the Oonmaukling in the chamber beneath the tower, is constantly working. To do this, the devils must each intone a series of notes upon those musical instruments they were given. The reverberation and sound the notes create are the binding spell. Each devil casts the spell with their instrument once every 24 hours. It is random but must occur within 24 hours of the last intonation.

The spells cast by the devils are also redundant in that each spell acts to place the overall binding into effect. This was done in order to ensure that should one, two or even three devils die, or for some reason not be able to play their instruments, the binding spell remains active.

The only manner of breaking the spell of binding is to prevent all of the devils from intoning their instruments. This can be accomplished in one of three ways; kill the devils, steal their instruments, or steal the device used to intone their music. These devices and their instruments are:

1. Drumstick (drum)
2. Mallet (gong)
3. Hammer (tubular bells)
4. Stick or pua (guiro)

Any combination of these will work as well. There is a complication however. The devils are immortal and once killed, resurrect in 48 hours. There will, in essence, be a small window of opportunity for the characters to open the door to the chamber where the Oonmaukling is located.

As the final act, opening the door to that chamber requires that the characters rap upon the door with each of the items used by the devils to intone their music. After this final act, the door to the Oonmaukling's chamber opens and the character meet Avram - who is bored beyond human imagining.

INVOLVING THE PLAYER CHARACTERS

If this module is used in conjunction with the others in the A series, then the characters will be asked to come here by Vraul from A6. Vraul had requested the characters free Avram and in return he will help them re-forged or make the Horn whole

or even repair other broken magical items. Actually, he can do little he promises but knows he can talk Avram into doing it.

Should the adventure be used without reference to the A series, the Castle Keeper must ultimately devise a reason for the characters to free Avram. Some suggestions are listed below:

1. The characters are asked by a local lord to locate a knight (or some important personage) who went missing in the area of the Despairing Stone. He can be tracked to close to the Despairing Stone. The person would have died or been killed within the complex.
2. A wizard or some powerful personage needs a powerful magic item repaired and knows of but one creature that can do it - Avram the elemental lord. He tells the characters of the general location of where he believes Avram to reside and asks they take the magic item to Avram for repair.
3. The characters are wandering through a remote location and simply come upon the Despairing Stone. They quickly realize they are locked in this place and must find a manner of leaving.
4. In killing some random monster, the characters recover a broken magical item in need of repair. The monster could have a map to the location wrapped up with the item. Or the characters could learn of Avram from a local historian, sage or another wise person.

BENEATH THE DESPAIRING STONE

The Despairing Stone is fairly simple in its layout and objectives. The complex is broken up into 6 distinct and small parts. There is the entry hall and stairway. This gives access to the five other areas of the complex. There are four areas, each separate from one another and each contain a devil who keep the Oonmaukling imprisoned below. Then there is the entry room and chamber where the Oonmaukling is imprisoned.

Each area of the complex is distinct and there is very little movement between the areas, such that each one can be explored without reference to the others. Further, nothing ever enters the central staircase area of the dungeon so it can be used as a safe area for the characters for a time.

The music the devils play has the capacity to drive those hearing it insane. Every 24 hours after the first four days, those in the complex must make a charisma check (DC 10). Failure indicates the complex has driven them to the point of breaking and they must leave - and cannot reenter under any circumstances. Every day after the first charisma check the DC increases by one. For example, on the fifth day in the complex (and assuming at least one devil is alive and playing music) every character makes a DC 10 charisma check. On the 6th day it is DC 11, on the 7th DC 12, etc. Once driven to insanity, spell casters can only cast spells if they make a successful attribute check (prime for class). This check is initially DC 10 but the DC increases by one everyday thereafter.

Time stands still inside the complex such that the characters never feel tired or hungry or thirsty. They do not age. Outside

the complex and inside the courtyard, time moves at a normal pace. Should the characters run out of food or water in these areas, they will starve.

To fulfill the 'quest' or 'intent' of the dungeon, the characters must kill the four devils, take their musical instruments and percussion hammers and use them to rap upon the door to the chamber holding the Oonmaukling. This will open the door, and thereafter the characters can negotiate with the Oonmakling to get them out of the complex and repair any magic items they might have.

TRAVEL TO THE DESPAIRING STONE

In Airdhe, the Despairing Stone is located along the northern spur of the Blacktooth Ridge in a semi-arid region of large and small buttes, columns of rock, rift canyons and gorges. If one is not using Airdhe, the Despairing Stone can be placed anywhere, and one should simply adjust the encounters and local descriptions as necessary. The region is sparsely inhabited with few worries for the characters. Consult the Wandering Monster chart below for all travel within 50 miles of the Despairing Stone.

WANDERING MONSTERS

Check for wandering monsters once during the day and once at night. There is a 1-in-10 chance for an encounter. Encounters can occur at any time during the day or evening but should most often occur at dusk or dawn. Roll 1d12 to determine the type of encounter.

1	Satyr 2-12
2	Hobgoblin 1d8x10
3-4	Hippogriff 1-6
5-7	Wyvern 1-2
8-9	Giant Lizard 2-8
10	Cave Bear 1-2 (as polar bear)
11	Owlbear 1-4
12	Hill Giants 2-4

Although the directions for travel to the Despairing Stone given to the characters are fairly specific and place them within ½ mile or so of it, locating the Despairing Stone itself may take the characters some time. No trail leads directly to the Despairing Stone and from a distance, it appears much like any other butte in the region. The Castle Keeper should decide how long it takes to locate the stone and what happens in the interim. It is suggested that once the characters are within the general area, it takes a ranger 1-2 days to find the exact location and if no ranger is present it should take 1-4 days.

From a distance, the Despairing Stone looks like any other small butte in the region. Once within 100 yards or so though, the nature of the stone becomes apparent. The Despairing Stone is a massive rock floating about 50 feet above the ground. Nothing is holding it in place and, with the surrounding columns of rock and buttes, it is hardly noticeable.

The stone is a massive affair, easily weighing many hundreds of tons. It is made of the same material as that which caps the surrounding buttes and is indistinguishable from them excepting for the lack of a support column. Nothing is carved upon the stone. It does not radiate magic, though magic effects it. The magic which keeps the stone aloft can be dispelled by a 30th level magic user. If such happens, the stone falls onto the rift which it covers, permanently covering entry to the complex beneath it.

Beneath the stone, and visible before walking underneath it, is a large crevice or rift. There is a ramp, hewn into the earth, leading from the top and twisting down into the rift. Looking in it, one can see a large and broad space below about 200 feet deep. The floor has cracked and broken flagstones scattered over with years of debris which has fallen into the crevice. The walls of the rift are cragged and angular.

In the center of the crevice is a large round tower some 50 feet across and 100 feet tall with a flat stone roof appearing as a large cylinder thrusting up from the earth. There is a broad staircase leading from the floor of the crevice to about midway up the tower onto a broad landing with a large double brass door on the tower. Atop the door, a relief in the shape of a horned demonic creature is carved into the stone. The horns of the carving extend around the tower to meet again high above the door.

RIFT VALLEY

AREA 1: Entry to the complex is gained through a rough-hewn ramp carved down through the wall of the crevice or by climbing over the wall of the crevice. The bottom of the crevice is 200 feet below the surface. The ramp angles and turns on the way down and only at the last minute does one gain a full view of the bottom of the crevice and the tower.

The area inside the crevice (the floor and the tower) is located entirely upon the elemental plane of earth. Once a character steps foot on the flagstone area at the bottom of the crevice, they have entered the elemental plane of earth. Nothing will have outwardly changed as anyone can see out of the crevice and out onto Airdhe. The only thing a character may feel is a little queasiness for a few minutes (failed constitution check). A dwarf automatically notices a change. It will 'feel' different, denser almost, as if they are deep under the earth in a small tunnel. There are no other indications of a change.

The magic that is used to hold the Oonmaukling in the chamber in the tower also works to keep the 'door' from Airdhe to the plane of earth open. However, this is a one-way door. Once the characters have entered this area, they cannot return via the method they came in. Any attempt to go back up the ramp cause those who try to pass out. Attempting to climb a rope causes the rope to snap (even magical rope) and scaling the rock face results in failure after 10 feet.

Levitation spells cease to work at about 15 feet above the floor of the crevice. In effect, it is a one way door. Any attempt to teleport will reveal to the person casting the spell that they are no longer on Airdhe and unless they have been to the elemental

plane of earth, have no place in which to teleport. Dimension Door has a similar effect, indicating that though the caster can see where they might want to go, the space distance between where they are (elemental plane of earth) and where they want to go (the rim of the crevice) is infinite.

As it is written, in order to leave the complex the characters must free the Oonmaukling and request that he make a doorway to Airdhe. This is discussed in greater detail in the Concluding the Adventure section of the module. However, it is within the purview of the Castle Keeper to allow teleport, dimension door or some other device to work in allowing egress from the complex should the character be pressed or simply unable to conclude the adventure successfully.

The floor, which is entirely covered in timeworn, dusty, faded blue and white flagstones, is strewn with boulders and rocks which have fallen off the walls. There is wood and other decayed matter which has fallen over the lip of the crevice or blown down the ramp as well. Searching along the rim of the wall, the characters can find dozens of bones from animals which have fallen down in here or wandered in here and never come out.

There are also up to 10 unique skeletons of humans and humanoids or others down here. These are the remains of those who have come down here by accident or design and never made it out again. It takes 10 minutes of searching to locate the first, and then 10-20 minutes to locate each thereafter.

SKELETON 1: This is an orc skeleton curled up in a corner. The remnants of leather armor cling to it, a shield with a grinning skull lies nearby and it is still holding a rusted and pitted battle axe.

SKELETON 2: Here are some unusual bones that the characters would be unlikely to identify, as they belong to a demon. They are not even so much bones as the calcified remains of what was once a skeletal demon. It is mangled with various arms/legs, what looks like wings and a thorny head. In the center of the demon's remains is a small blue gem. Within the gem is scrawled the name of the demon. With the proper summoning spell, a character can summon this demon as it really is not dead, just inert. The demon can only be summoned on the prime material plane.

SKELETON 7: These are the remains of a tracker who happened upon this place and decided to explore it. He went inside the first room and immediately tried to leave. He died out here. He has an old rusted sword and chain mail as well as some personal items and 10gp worth of coin.

SKELETON 4: A curious goblin came down here and died. It is but a bundle of bones now.

SKELETON 5: This is the remains of one of two adventurers who came down here. They tried stealing some treasure and lost their lives for it. This particular rogue made it outside with his life but died of his wounds. He has a sack with 100gp worth of coin and jewelry in it, along with some thieves' tools.

SKELETON 6: This is not so much a skeleton as it is a big pile of giant bones found by another (and later) traveler). They were piled here after the giant's goods were looted.

SKELETON 7: The bones of a centaur lie here. Nearby is a longbow. The longbow is in perfect condition except for a string. It takes a minimum strength score of 16 to draw the bow, but it is +1 to hit allows the wielder to add their strength bonus to damage, due to its superior craftsmanship (it is not magical). Finding the bow requires a passive perception of at least 16, or the characters search the area for at least 10 minutes and succeed at a Wisdom (Perception) check at DC 12.

SKELETON 3: This is the remains of a priest of Unklar who came down here to deliver a message and was unaware he could never come out again. He lived a long time here creating food and water for himself. But, eventually, his magic failed and he starved to death.

There is 300gp worth of gems and jewelry still upon the skeleton. A mace with a rotted shaft, and an old pack with personal belongings in it lie by his side. He also carries a diadem in his hand.

This diadem allows entry to the complex and allows one to move around without the demons within attacking the party - as long as they are together.

The diadem is not ultimate protection. The demons can and do attack anyone who is making overtures to attack them or to free the Oonmaukling. It is just a symbol of Unklar for his special messengers and all his servants recognize it.

SKELETON 9: This is the partner to Skeleton 5. The remains of a great warrior lie here. His armor is dented and burned and then rusted. It is obvious one arm was mangled. The warrior ran for his life after a particularly bloody encounter. He died out here of his wounds. There are 500gp worth of gems, jewelry and coin on its body.

SKELETON 10: This is the skeleton of another goblin.

The Tower in the center of the crevice is made of stacked smoothed reddish stone. No mortar was used in the making of the tower. It does not appear to have aged at all such that it looks like it was finished yesterday. There are no sunburned rocks, no lichens or ivies, nothing grows upon it. The rock is smoother than river stone and, all things considered, quite beyond the pale of man or dwarf to recreate.

A large staircase, broad at the base and narrow at the top, leads up fifty feet to the center of the tower. There it stops upon a wide landing in front of a set of double brass doors.

The lintel above the doors has a relief upon it of a great horned demonic creature looking down upon the landing. The horns of the lintel extend all the way around the tower to meet again above the head of the creature in a point. Upon the lintel is writ the following words.

"Enter No Lest Death Everlasting Be Your Desire"

The Brass doors are plain and have no carving or etchings upon them. They open quite easily and make no sound in doing so. Once opened, the smell of sulfur mixed with rosemary wafts from within, carried by a stiff breeze of cold air.

TOWER

AREA 2: The brass doors open onto a round tube or the interior space of the tower, though it is obvious from the moment they set eyes upon the room that the space within the tower is greater than the space indicated by the outside of the tower. The room extends at least 200 feet from wall to wall. A ramp extends from the door some 100 feet to a cylindrical staircase leading into the depths of the tower and up far into the darkness. The ramp is narrow and appears to be built with a slender slab of reddish stone a little more than paper width in thickness.

The characters have entered another inter-dimensional space with distance being constrained simply by the desire of the tower's making. The staircase extends upward 200 feet or so to the roof. A small door made of thin stone opens up onto the roof above. The roof is barren but does offer a view of the crevice and some fresh air.

The staircase extends down some 400 feet. Two hundred feet below the entry is a set of four ramps leading out from the staircase to doorways. Each of these doors opens onto an area in which the devils live. At the base of the staircase is a small round chamber with a door in it (see Area 23).

CHAMBERS OF THE NARVLIN

AREA 7: The door to this chamber is made of brass and is etched with millions of tiny snowflakes. The door is very cold to the touch. A little water trickles out from underneath the door onto the platform and thence drips down into the darkness below.

The door opens easily onto a large room with two exits in it. The entirety of the room is covered in a sheen of thick foggy ice and the roof hangs with many ice stalactites while the floors brims with ice stalagmites. Beneath the ice, one can barely make out the blue and blue-checked flagstones of the floor. The walls are likewise colored while the roof is simply too thick with clumped and foggy ice to make out. The room is very cold and the air is still.

The floor of this chamber is very slippery. The ice is thick and generally smooth. It is melting a little as the temperature hovers a slight fraction above freezing when the Nirvarlin is not in the room. Every 10 feet, the characters must make a dexterity check or slip and fall (the Castle Keeper should generalize this when out of combat by having the characters fall every once in a while as the floor is so slippery).

In combat, the characters must make a dexterity check every round, or every time they take an action, or they will slip and fall, negating their action for that round and the following round while they get to their feet (the characters need to make a successful dexterity check to get up as well). When spell casters cast spells requiring a somatic component (movement of some type) they must make a dexterity check as well, but with a +4 to their check.

Fireballs or large amounts of flame can melt the ice fairly quickly, but there is a rush of slushy water to deal with as it melts. Further, should the characters do this, there is a chance the stalactites will start falling and hit the characters. There is a 1 in 10 chance of a character being hit every 3 rounds (if they move). The stalagmites attack as a 10hd creature and cause 2d10 dam-



age if they successfully hit a target. The target is allowed a dexterity check for half damage. The stalagmites only fall for five minutes before none are left.

And to add an even more irritating element of danger, several of the stalagmites contain imps frozen inside them. The imps were summoned by the Narvilin and frozen in the stalagmites for fun. Close inspection of the stalagmites reveals that something is inside of them, but the characters will have to find a way of getting to the roof to look at them.

Bringing the temperature of the room up enough to begin melting the stalagmites allows the imps to break free. Unlike normal imps, these attack the party without regard to anything other than killing the characters. There are 1d4 imps per party member in the room. It takes 2-5 rounds for all of them to free themselves and 1d6 to free themselves per round. They congregate away from the party at first until at least half are free, and then they proceed to attack.

All the activity in here may bring the Narvilin. There is a 1 in 6 chance he comes to investigate, otherwise he is too busy or bored to care.

IMPS (LE Tiny Fiend) HP 10 (HD 3d4+3), AC 13, Spd 20ft, 40ft (fly). Str 6 Dex 17 Con 13 Int 11 Wis 12 Cha 14. Perception 11 (0), darkvision 120'. Deception +4, Insight +3, Persuasion +4, Stealth +5. Sting +5 (1d4+3, plus 3d6 poison (Con DC 11 1/2)). SA Devil's Sight (see through magical darkness), Shape shift (action; Rat, Raven, Spider), Turn Invisible (action), Magic Resistance, Damage resistance to Cold, Bludgeoning, Piercing, Slashing from non-magic, non-silver weapons resistance. Fire and poison immunity.

AREA 4: This chamber is the one in which the Narvilin casts its spell to keep the Oonmaukling locked in its chamber. In the center of the room there is a large, intricately engraved copper gong. On a bench beneath it is a massive 6 foot long mallet used to intone on the gong. Elsewhere in the room is a long wooden platform upon which is piled a heaping of food including fruits, vegetables, fish, boar and all manner of cakes and buns. They are all set upon gold, platinum and silver plates and platters and in various serving bowls encrusted with gems and jewels and diamonds and such. A massive stone chair is built into a wall and encrusted with diamonds. Upon one of the armrests is a jewel studded platinum goblet, the bowl being about the size of a human head.

The Narvilin must bang the gong twelve times for the spell to work. The banging of the gong can be heard throughout the complex. As with the other rooms, this one is covered in ice. The mallet used to bang the gong can be used as a +4 club that does an extra 2d4 damage to elementals. The accumulated value of the items in this room is beyond measure. The characters can carry as much as they are able

Making a lot of noise or chipping at any ice in this area brings the Narvilin. If the characters have not attracted his attention yet, when they come in this room they do so. The Narvarlin enters through one of the two doorways. It observes the characters for a few moments before it goes invisible. It then summons a few creatures to attack the characters to determine their metal.

It ultimately comes in to attack. Being a somewhat conceited creature, it does not immediately summon a lot of creatures to aid it, but simply attacks. If the party does a lot of damage (more than 50%) to the Narvilin, it breaks off the fight and tries to escape somewhere to heal itself and summon monsters to aid it.

If the characters hold the diadem found on the skeleton in the entry area, the Narvilin simply watches them for some time, staying close behind them until they leave his area. He does not attack even if the characters bother any of his stuff. If the characters touch the gong or hammer, the Narvilin does attack.

The food on the wooden platform is fresh and provides a hearty meal to anyone who cares to partake. The Narvilin summons the food once a day. The goblet is magical and continually fills itself with a strong red wine. It holds ten drinks and must be emptied before refilling. Once a character starts drinking, they must make a constitution check to stop. This check begins at DC 10 and increases based on the number of drinks the character has. Characters who succeed at their constitution checks may, of course, choose to continue to drink, but will suffer continual effects:

1 DRINK: slightly tipsy. Constitution check (DC 10), success indicates the character can stop drinking. No effects. Failure means taking a second drink.

2 DRINKS: constitution check (DC 10), success indicates +1d4 temporary hit points (12 hours), failure indicates -1 to AC and a third drink.

3 DRINKS: constitution check (DC 12), success indicates +1d4+1 temp hit points (12 hours) failure indicates -2 to AC, -2 to 'to hit' rolls and spell casting requires a DC 10 wisdom (clerics, druids, rangers, paladins), intelligence (wizards), or charisma (bards, sorcerers, warlocks) check to be successful (24 hours), plus a fourth drink.

4-6 DRINKS: constitution check (DC increases by one per drink above 3), effects increase or decrease by one point for each drink as above. Spell casting DC as above increases by one for each drink...plus, continue to drink.

9 DRINKS: constitution check DC 18. Success indicates serious inebriation and all attack rolls made at disadvantage, while damage suffers -1 to -4 (roll an extra d4 on damage and subtract from total; minimum zero damage on a hit). Spell casting is only successful on a DC 20 check. Failure indicates the character has passed out and will not wake up for 1-6 hours.

10 DRINKS: Constitution check at DC 19. Success indicates the character has passed out for 1-6 hours. Failure indicates the character into a coma for 1-6 days.

AREA 5: This macabre room is filled almost entirely with ice. There is a 5-foot wide and 10 foot tall tunnel through the chamber. It is impossible to tell how large it is. Within the ice, both to the left and right, are all manner of frozen corpses. Humans make up the bulk of the corpses but there are elves, dwarves, orcs, goblins, ungern and other creatures as well. Many are

mangled and hacked but are otherwise frozen solid in the blocky ice. The tunnel through the ice leads to a small central chamber with another tunnel leading out of it. The Narvilin is in this area if it has not been encountered so far.

All of the dead in here have been stripped of their goods and adornments. Some of the valuables have been collected in the central area of this chamber. There are piles of clothes frozen under ice, a few weapons, and other assorted traveling gear taken from interlopers over the years. The Narvilin could really care less for any of the items in here, it just has nothing else to do with them. As such, it piles them here and then, in moments of boredom, the Narvilin comes in here, grabs some stuff and destroys it (plays with it).

The remains are seen all over the place; broken swords, shattered shields, and discarded personal effects. There are some items of value though. There is over 1000gp in coins in here, 200gp in gems and jewelry, one intact leather flask with oil in it, some candles, a masterfully made short sword that delivers +2 damage, a lantern, some rope, a wand of slipperiness (30 charges) and a ring of protection +3. It should take some time to find the material in here. All of it is covered in 1-2 feet of ice and will have to be chipped away or melted. Taking the time and effort to do so will bring the Narvilin to the characters if it has not yet been encountered.

AREA 6: This tunnel leads to area of the complex inhabited by the Hirskenkeelt. The tunnel is covered in an ever-thinning layer of ice until midway down the tunnel. Here, a curtain of shimmering diamonds covers the hallway. The diamonds linger in midair. The characters and any summoned creature can move through this curtain of diamonds. The devils cannot, nor can they even get within ten feet of it. Should the characters remove one of diamonds, they cause the curtain to shimmer very brightly and the diamonds begin to swirl. They swirl into a small hurricane of sharp edged rocks surrounding the character who took the diamond. It attacks as a 5 HD creature doing 1d10 points of damage per round. It can move 50 feet per round. It cannot be harmed in any way. The only way to stop it is to drop the diamond. A dispel magic will cause it to stop moving for 1d6 rounds.

AREA 7: This hallway is covered in melting ice. Midway down the hall is a shimmering curtain of red jewels. These act as the diamonds in Area 6.

CHAMBERS OF THE GEERTHTOOL

AREAS 3: The door to this chamber is made of iron and etched with many small images of what appear to be arches one would find over a door. The iron is in perfect condition. While standing on the landing, the stench of decay and death wafts from underneath and around the door. It opens rather easily onto a macabre chamber. The floor is covered with the filth and debris of rotting fleshy legs and arms and other indefinable limbs. There are piles of ooze and congealed blood everywhere. The stench is overwhelming to all but the least sensitive. About the room are many small demonic looking creatures flying here and there carrying pieces of wood or metal and occasionally fabric and large balls of cotton. Several large pieces of furniture are

under construction while the bric-a-brac of previous efforts lie scattered around the room. The walls of the chamber are covered in the spattered remains of what appears to be some of the creatures flying about the room.

The Geerthtool rarely comes into this room. It is reserved for his creatures who labor endlessly in here in an effort to create a perfect chair. The creatures in this room have been summoned by the Geerthtool to build a chair and do not bother with the interlopers at all unless the characters decide to examine the chairs they are building. They do not care about the bric-a-brac on the floor. The remains of the demonic creatures on the walls and floor are from the Geerthtool's angry outbursts. Not a few stray mephitis are in here as well. The limbs are those which have fallen off the Geerthtool.

The devil is obsessed with entertaining itself somehow as it knows itself to be stuck here for all eternity. A very long time, it muses. Though highly intelligent and naturally inquisitive, and actually capable of writing or reading and even summoning books or other material which to read or indeed even to write with, it prefers to try building chairs in the hopes he will be able to make one which might hold his monstrous body and allow him to read or write in comfort. It is of course impossible. The creature changes over time, growing limbs and then losing them all in the oddest of places and seemingly without any warning. A chair which might be comfortable one month may not be so on the following month.

The Geerthtool can summon various things, amongst them wood, cotton, iron, steel, fabrics of various types, tools and other sundries used specifically for the construction of its chair. These objects generally have little to no real value. The demonic looking creatures in the room are homunculi. They attack the characters only if the characters attack them or begin interfering with their construction of the chair they are working on. Unlike normal homunculi, these creatures have no telepathic bond with their master.

HOMUNCULUS (N Tiny Construct) HP 5 (HD 2d4), AC 13, Spd 20ft, 40ft (fly). Str 4 Dex 15 Con 11 Int 10 Wis 10 Cha 7. Perception 10. Bite +4 (1 damage plus poisoned/1 min; DC 10 Con negates. If fail by 5+, unconscious for 1d10 minutes). SA darkvision 60ft, immune to poison and charm.

AREA 9: This chamber contains several dozen gigantic tubular bells suspended from a massive crossbeam of dark wood stretching across the room. Each of the chimes is laced and threaded with silver and gold etchings and veritably glow from the luster of diamonds encrusted about it. Beneath the bells and upon a red velvet covered pedestal is a single gold inlaid iron hammer used for striking the bells. A pile of very large books, sits to one side of the room along with a long table upon which sits a heap of paper and a single 4-foot long quill. The room and everything in it is covered by the bloody goo and grotesque remnants of the homunculi, other creatures and the Geerthtool's limbs.

This is the chamber in which the Geerthtool plays the tubular bells, intoning all twelve of them at least once a day. Each bell is worth about 10,000 gold pieces but weigh nearly a ton and range

from 5 to 10 feet in length. The Geerthtool plays the chimes to irritate the other demons, as they can be heard throughout the dungeon. Playing the chimes does not do any damage to the demons, but to anything else that can hear the ringing of the chimes can cause damage. Each chime, when struck, can cause 1d4 damage to anyone with 100 feet of it. Should two chimes be struck, the damage is 2d4. Should three chimes be struck the damage is 3d4. A constitution save is allowed to reduce the damage by ½ per chime. The chimes can only be struck once per hour as that is how long it takes them to come back to rest.

The hammer is worth 500gp or can be used as a +2 staff. The books are just some light reading for the Geerthtool. Although the characters may spend some time trying to make heads or tails of the books, even a detect language or any other such spell does not reveal their nature. The books contain untranslatable subject matter and words that mere mortals simply cannot understand, no matter how intelligent or wise. Never-the-less, the books can sell for up to 10,000gp each. The books are 4 feet long and 2-3 feet wide and 3-4 feet thick. The paper upon the table has never been written on (the Geerthtool destroyed everything it has written to date - and will continue to destroy what he writes). The paper, though not magical, can only be destroyed by magical fire. It can be cut up though. There are roughly 400 sheets of 4x3 foot sheaves of paper. The quill contains an everlasting supply of ink. Bear in mind, the quill is large - and delicate.

There is a 50% chance the Geerthtool will be in this room. If it is not in here, it is in Area 10 and will come should anyone play the chimes.

AREA 10: This chamber contains the most recent chair in which the Geerthtool sits. This does not appear as any normal chair known to mortal. It actually looks more like a six legged bed/stool/chair with bookshelves running along its sides. Its legs are uneven and the shelving crooked. It is, in fact, a type of recliner constructed so as to fit the current manifestation of the Geerthtool comfortably. There are silk pillows, a mattress covered in a linen blanket and other accouterments to make the chair comfortable.

If the Geerthtool has not been encountered yet, it will be in here reclining upon its chair thumbing through a book. Several homunculus will be hovering about the Geerthtool. There are numerous lanterns hanging from the ceiling in this chamber. They each cast a light of a different color. One is red, another blue, one yellow and another green. The lights swirl and dance amongst one another as if alive. The homunculi have no problem seeing in the light, but others may. The lights cause dizziness to all who enter their area of effect (100 feet). A successful wisdom check (CL4) mitigates the effects of the lights. Failure indicates the character is slightly dizzy and cannot focus nor stand normally. All attacks are made at a -3, and all dexterity checks are made at a -3 as well. The lanterns are normal size and can be removed from the hooks on the ceiling. Each lantern is lit by a magical flame that never goes out unless submersed in water. It is then impossible to relight the lanterns with anything other than normal light. Over time, those in the presence of the light gain immunity to its effects. This normally takes about one month of near continual expo-

sure. All others who find their way into the area of effect of the lights suffer the aforementioned.

The Geerthtool reacts quite negatively towards the interlopers. It is not at all fond of elves, dwarves, humans or really anything with two legs and two arms. The Geerthtool begins any combat with a series of blustering guffaws and obnoxious threatening moves while summoning homunculi and casting spells before it moves in and tries to rip limb from body.

AREA 11: This hallway has a shimmering curtain of green emeralds halfway down its length. These emeralds act as those in Area 6.

CHAMBERS OF THE HIRSENKEELT

AREA 12: The door on the balcony leading into this chamber is of a blackened wood, sanded to a near glassy finish and glittering with a thousand pinpricks of light. The door is cool to the touch and smooth as glass. A wisp of air blows from underneath the doorway.

Even glancing into this room gives one a sense of nausea. This is induced not by any magical effects but the complete discordance amongst the objects here. There is a large iron ball, about 3 feet in diameter, resting in midair near the center of the room. A pile of stones descends from the roof at a slight angle (a second glance reveals the base stone does not make contact with the roof.). There is a swirling mist of shiny material flowing about in another portion of the room. The floor has a congealed mass of viscous, bloody material flowing across it as if a river, which flows up toward one end of the room like a ribbon and on through an exit. The room smells atrocious, much like rotten eggs and singed hair mixed with rotting flesh and overcooked chicken. Popping sounds, like a large glass bead hitting a piece of bronze occasionally break the silence. A gray dust has settled over the walls and floors.

Although all the items in this room are interestingly placed, they are mundane in nature. The iron ball is an iron ball the Hirsenkeelt moves around, the stones are rocks it has formed and shaped over time. The river of blood is just that. It is the blood and goo left over from the many small summoned creatures to have encountered the Hirzenkeelt over the centuries. They have simply been formed into a river. The shiny mist of material is tiny metal shards. The only interesting material is the dust.

The dust that has settled over the room (and the other rooms as well) are the remnants of the Hirzenkeelt (much like skin flaking off a human). Should the dust be collected and used properly, it confers some magical properties while in Airhde. Roll a d6 to determine the effect.

1-2 One cup of dust can cause a one pound object to float or levitate. This is a permanent effect. The object so levitated can be maneuvered as if it were weightless. The object has to be pushed or shoved in some manner. It is important to note when the object is stationary, it acts weightless. When in motion, however, it acts as a thing in motion with energy and mass so that small objects can be turned into projectiles. The dust,

once applied, remains in place unless wiped off or blown off (ie, placing the dust on an object and hurling it around causes it to blow off.

2-4: Outside of the dungeon the dust can also be used to destroy objects. Should one cup of dust be placed on something, it obliterates up to one pound of the object touched. This can be devastating to living creatures causing 10-100 points of damage. The amount of damage a character receives is dependant upon how much of their body is exposed. A naked character is 100% exposed so would receive 100% of the damage rolled. A character wearing plate mail and carrying a shield may be 95% exposed and would receive only 95% of the damage. Keep in mind that something is damaged by the dust that does not end up on the characters body. It is up to the Castle Keeper to make that determination.

5-6: The final thing it can do is to create a window through which one can travel to the shadow realms. Should one cup be thrown up into the air, there is a chance it will form itself into an amorphous blob like a cloud through which one steps into the shadow realms. The dust will remain like this for a very long time. However, its magic dissipates when something moves through it (including air). Up to 10,000 lbs can transit the portal, at which point it will cease working.

AREA 1: This chamber is used for casting the spell to keep the Oonmaukling locked in this place. The center of the room is dominated by a massive guiro type instrument floating in mid air. Should the players not know what a guiro is, describe it as such: it is a large wooden cylinder floating in the center of the room. It is ringed with skulls - hundreds and hundreds of them. They are attached to each other by metal threads and ring the cylinder like many necklaces. The bottom end of the object is hollowed out. Beneath it, floating in midair is a stick with a fan of fronds at its ends.

Elsewhere in the room is a ribbon of blood, a fine dust covering much of the room and a dozen or more glass vials floating in one corner. The dust and blood are as in the previous room.

The vials contain various fluids the Hirzenkeelt has collected over time and concocted into items of interest and amusement for itself. The fluids have come from various sources, such as a few adventurers, other chambers and the like. The Hirzenkeelt has, over time mixed these to come up with some powerful potions, several with potentially dangerous side effects. Of the 13 bottles, 9 are inert but colorful materials.

1. This potion has an array of liquids in it that form a swirling rainbow. If someone opens the bottle the liquid slowly floats out like a rainbow. Its flow is slow and it takes 1 minute per foot for it to come out. It comes out in a stream forming into a ten foot wide rainbow bridge that can be walked over. The colors on it are bright and vibrant, illuminating the area like floodlights. The bridge remains intact for about 24 hours before dissipating.
2. This vial is small and contains a glowing blue liquid in it. Once it is opened, the smell of daisies wafts through

the air. The immediate effect is one of calm and peace and everyone who is within 50 feet of the vial heals 1-3 hit points. This effect continues for 1d6 rounds. At this point the sense of calm and peace starts to negatively affect the players, slowing them to action. They must make a charisma check (DC 10) or they must sit down and wait for 1 minute before doing anything. Each round thereafter the characters must make a charisma check with the DC progressively increasing by 1 per round for each round that passes up to ten, or become affected. The length of time the effects last doubles with each successive failed attempt to break the spell. So long as a character is under the effects, they may not heal damage via natural nor magical means, nor may they spend hit dice for healing. The vial empties after being opened for 10 minutes. However, it refills after 10 days and can be used again.

3. This liquid in this vial is black and has the consistency of sludge. It smells like licorice. Its taste is sweet like molasses. Its effects are deadly. The character who imbibes this must make a constitution check. If successful, nothing happens for the liquid isn't reacting to the body. If a failure occurs however, the character gains one hit die and its associated hit points the first hour afterwards and feels healthier, younger, more vibrant and better than ever. The hour following that, the character receives another hit die and hit points, and the hour after that, another. These hit dice and hit points are permanent.

After the third hour, however, the debilitating effects occur. The character actually becomes weaker. Their body is incapable of withstanding damage as before, cannot heal itself as quickly and suffers more easily from ailments. The following affects occur: the character gains vulnerability to all damage, whether mundane or magical, all healing is halved, whether by magic, naturally or through the expenditure of hit dice, and all saves, resistances or checks against acquiring diseases or similar ailments are at disadvantage.

4. This vial contains a clear liquid. When opened, the liquid begins to bubble and froth, slowly pouring over the side. If not immediately sealed, the contents begin to drop onto the floor. Here the drops begin to congeal into a solid mass and thence into perfectly round rocks. These rocks are magical in nature and can be used as bullets for a sling with a +3 bonus to hit and damage, or thrown for 1d4+2 damage (+2 to hit when thrown).

AREA 14: This chamber contains three large shimmering black curtains that appear to be of silk. Within the curtains or moving about upon them are hundreds of tiny pinpricks of light. The curtains are not suspended from anything but float in the air. The rivulet of blood and goo floats through the air in here as it does through all the hallways. It flows into one of the curtains and out the other. Five small metallic spheres float in the air in here as well.

If the Hirskenkeelt has not been encountered yet, it will be encountered in this room. It seems to pay little attention to the

characters (as it has no real form) but its mind attunes to them immediately and it begins a series of attacks, at first pushing the characters around and knocking their stuff over or out their hands with its telekinetic abilities. If the characters begin to fight the Hirskenkeelt, it unleashes a storm of attacks and begins summoning creatures to aid it in the fight.

The curtains are portals to each other. One can move into one curtain and out another. Should a person place his arm into one curtain, the end of the arm comes out the other end. It is not random. Each curtain has a distinct set of stars floating in it and a fairly close examination reveals this. One can move from curtain 1 to 2 to 3 and then back the opposite direction. The Hirskenkeelt uses this knowledge to its advantage.

It also has the distinct ability to remain with a curtain and become invisible to anyone. No other creature can do that particular action. The curtains can be folded up like bed sheets and weigh virtually nothing. They are conduits through the void. Once taken into Airhde or the material plane, the curtains act the same as they do here except there is a 1% chance per day that they open, and a creature emerges from the void. These creatures are often exceedingly powerful. The curtains abilities are activated as soon as they are all opened up entirely.

The metallic balls are used for entertainment purposes only. However, the Hirskenkeelt can use its telekinetic abilities to thrust these balls at high speeds across the room and hit characters with them. If it does so, the balls cause 1d6 damage.

AREA 15: This hallway has a shimmering curtain of blue sapphires halfway down its length. These sapphires act as those in Area 6.

CHAMBERS OF THE SOLARIN

AREA 16: This door at the end of the bridge is made entirely of stone, including the hinges and the handle. The door is etched with various stylized suns and glowing orbs. The bottom of the door has a sliver of a crack at the bottom and a thin beam of light shines through it.

The chamber beyond glows as if bathed in sunlight. The smooth stone walls, floor and roof are all lined with thin golden and silver threads that crisscross one another in a checkerboard pattern. In the center of the room there is a round column about 10 feet high and 5 feet wide. A glowing fiery orb floats about five feet above the column.

This fiery orb crackles and burns orange hot in places, while black lines crinkle and crackle on its surface. Behind the column is a marble slab about 15 feet long, five feet high and five feet long. On each corner of the slab is a small creature, about one foot high. They look at the characters as they enter but otherwise pay no attention to them. The creatures are sleek bat-like animals with fiery wings.

The Solarin uses the room for repose. He is often found in here though when the characters first arrive he is not here, but is slowly on his way. It should take him about 10 minutes to arrive.



There is little of interest in this room. The marble slab is nothing more than a slab the Solarin uses to lie down upon. The fiery orb floating above the column is a miniature sun. This cannot be moved and the orb itself is as hot as a sun. Hence, if it is touched it will incinerate the item touching it or burn flesh to a crisp. There is no saving throw for this. The orb will melt metal just like the interior of a sun. However, the orb does not emit heat (all the heat is contained within it or on its surface). So, for example, if one were to place the tip of a spear or sword into the orb, the portion entering the orb melts and perhaps an inch out from the heat that will flow down the metal. The orb cannot be dispelled.

The creatures on the stone slab remain where they are until commanded by the Solarin to take some action. They do not move even if threatened, and just hiss and 'bark' at those threatening them or even attacking them.

AREA 17: This chamber is used by the Solarin to play his instrument. There are two large kettle drums located in the center of the room. The drums are about 6 feet tall and constructed of some very dark wood which is almost black, with a bright red skin stretched across them. Near the drum is a wooden stand holding a large drumstick with a golden head on top of it.

A simple ivory chair is located near the drums and is obviously constructed for someone larger than a human. Near to this is a stand constructed of some dark stone. It is narrow and long with many red glowing veins of some type of material flowing through it. Upon the stand is a piece of vellum, a half dozen quills and a rack with about 200 small vials on it. There is also a crystal goblet and decanter on the table. The vellum has a painting on it. It is of some galactic feature, though to the characters it appears as nothing more than swirling clouds of color and light (a gas cloud for example).

The vellum is magical. Whatever is painted on it disappears within 24 hours. Likewise, the quill and ink are magical. The ink constantly replenishes itself if the quill is used to dip it. Furthermore, the ink is not permanent and disappears after 24 hours - no matter what it is used to paint on.

The instrument, when played, causes all who hear it to become disoriented as its loud reverberations cause sonic discordance and dissonance. All within 100 feet of the drums when they are playing must make a constitution check (DC 15) to see if the sound affects them. If the check fails, the character must make a wisdom check. This check determines the severity of the effect, not whether they are affected or not. The drums can be played each round. While being played, whoever is playing them can take no other action. Any who are immune to thunder damage are immune to the effects of these drums.

CONSTITUTION CHECK OUTCOME

DC 10: The characters are stunned for 1d6 rounds as per the stunned condition.

DC 15: The characters are stunned for 1d4 rounds.

DC 20: The character is stunned for 1d2 rounds.

DC 21+: The character is stunned for 1 round.

AREA 18: This chamber is used by the Solarin for contemplation and reflection upon itself. Being a fairly conceited creature (even for a devil), the Solarin mostly entertains itself by thinking of itself. There is a large mirror in the room. It is perhaps 20 feet tall and 5 feet wide. It is wrapped in a platinum frame and sits upon a marble stand. In front of this is a large throne made of black marble laced with red veins and encrusted with hundreds of rubies. Behind the mirror and floating along the far wall are a series of three dozen small glowing orbs. These are floating around slowly and crackling blue, red and orange.

The mirror is somewhat magical. The reflection in the mirror is not that of what is in front of it, but rather it reflects the perfect image of that which is in front of it. For example, if one were to place an old rusted sword in front of the mirror, it would reflect that sword in its most perfect potential state. This could be of the moment it was first completed or of some future date in which it has been refurbished, encrusted with jewels, etc. It does reflect a necessarily perfect state, but a potential one.

The same goes for the characters. Should one peer into it, they would see their potential perfection. The details of the vision are left up to the Castle Keeper, the affects are not. Any character peering into the mirror must make a charisma check (DC 15). A failure indicates that the character will now develop a potentially fatal flaw, as they realize what or who they could be (at least appear to be) and must pursue fulfilling that image at ALL costs.

The actual effects will vary per character/player, but the pursuit of the most expensive clothing, armors (decorative as well), beautification rituals, spells or otherwise become that characters permanent and primary concern. This can be expensive and often deadly as the characters may not want to undertake activities that may result in permanent marring (such as combat). This 'curse' can only be lifted by a remove curse spell cast using at least a 6th-level spell slot, and then the victim must succeed at a charisma check (DC 15) to throw off the effects.

The orbs are nothing more than miniatures of the stars found near where this Solarin originally lived. The orbs do not emit any heat. The Solarin can manipulate them and move them around into different rotations should he desire - though the Solarin does not do this, nor has it ever. The orbs can be collected (they are the size of softballs) and put in a bag or sack. However, the orbs have a natural quality to repel one another and, though anyone with a 15 strength can confine them within a small space, the orbs repel one another as if a 15 strength after being confined until eventually they come to rest 2 feet apart from one another. Eventually the orbs can push through anything and are themselves virtually indestructible.

The value of the rubies attached to the throne are inestimable, but will garner at least 200gp each in a decent market. However, the more one tries to sell them, the less they are worth. If the Solarin has not been encountered, it will be in here.

LOWER CHAMBER

AREA 19: This area is at the bottom of the tower. It is a round room and the steps lead right to the center of the room and stop across from a large double brass door some 100 feet away. Upon the door is an engraving of four devils striking the door with various items (mallet, hammer drumstick, and stick or pua).

A careful examination of the door reveals a map behind the four figures that leads to Aufstrag. The door will have to be examined in order to determine this. If the characters take the time to examine the map and copy it, they should have a pretty clear picture of the path they can take to reach Aufstrag. At the furthest point of the engraving is a small figure blowing a horn.

For this chamber to open all four of the devils must be dead and the music must not have been played for at least 24 hours. Also, the characters must have the items used by the devils to play their musical instruments. If they strike the door once with each of the items, the door opens.

THE OONMAUKLING'S HALL

AREA 20: Once the door to this chamber has been opened, the characters enter the Oonmaukling's cell. This is a massive chamber stretching some 2000 feet into the ground and some 1000 feet wide. The Oonmaukling has had nothing to do for several thousand years. And by nothing, that really means nothing.

Unklar was under no illusions as to the power of the Oonmaukling and did not want to have anything in here the Oonmaukling might use to escape. There is nothing in here the Oonmaukling could use to make anything meaningful for helping him escape, but there is dust, sand and those little bits of debris not encased in the magic shell that makes up the wall of the room.

The Oonmaukling name is Avram. He sits upon a chair and stares off into space for the most part simply waiting patiently for time to pass and the door of his cell to open, as open it must for all things come to an end. Avram has transformed the dust and debris in the room into a stone chair of fantastic appearance, though it is still of sand and dust. Avram is tall, perhaps 20 feet in height, broad shouldered and appears much like an old mature man with a graying beard and gray hair. He is well muscled and keen eyed. As soon as the door opens, he glances in the direction of the characters and says, "Ahhhhh, it's about time." He gets up, stretches a bit and begins walking to the exit.

Avram will pay no more attention to the characters unless they begin a conversation with him. He feels nothing for those who opened the door as he views all mortal things as mere passing fancies, like gnats or flies or flowers or leaves upon a tree. They come, they go and are, in and of themselves, of no consequence. This does not mean that he is unwilling to entertain some conversation and does show some interest in the events that may have lead to his rescue but really, he only wants to leave.

That is, until one of the characters mentions his brother (from A6) or the Horn of Opening. At this point Avram becomes very interested in what the characters have to say and engages them in conversation, asking about their adventures, his brother and their intent. He willingly aids the characters in leaving the place and brings them back to Airdhe, offers to repair any broken items and undertakes to fulfill a few other small things should the characters ask. If the characters ask to have the horn repaired, he agrees but can only do it with the aid of his brother in A6. If he agrees to repair the horn, Avram creates a dimension door that takes him directly to the mountain fortress where his brother is located.

The encounter with Avram should be a role-playing encounter. He is a powerful and immortal elemental lord. The characters cannot kill him and should be actively discouraged from taking direct action. For example, a single swipe of Avram's hand can cause 10-20 damage to anyone within 30 feet of him, and that is without trying to harm anyone (somewhat akin to a human slapping a mosquito). Avram is here to elevate the play of the characters and get them used to dealing with very powerful creatures (which they soon begin encountering in the following adventures - though rarely again of this power).

CONCLUDING THE ADVENTURE

The characters at this point have either gotten the horn repaired, or have lost the Oonmaukling and need to continue their quest to find him. The module assumes success in repairing the horn; should the PCs fail, it is left to the CK to devise a means to lead them back to Lord Vault from A6, where the Oonmaukling and his brother can repair it together.

In any case, the PCs are now learning that there are much greater things going on in the world than they realized, and their status as great heroes, able to shape the fate and face of the world grows with every adventure.

If you are running the A-series as a campaign, the heroes' journeys will eventually lead them to a low-lying river valley with a slow-moving broad river which snakes its way through a marshland full of bogs, swamps and small lakes. While crossing this area, the characters will come upon the beginning of adventure module A8 in the series, Forsaken Mountain. If they failed to have the Horn of Opening remade, it is left to the Castle Keeper to resolve this issue, as A8 takes the characters in a new direction, uncovering the malice of Coburg and eventually leading them into the towers of Hell on Aihrde: Aufstrag.

APPENDIX: NEW DEVILS

The following creatures are the four devils that haunt the complex. These are not representatives of any of the standard devil species found in the 5th Edition Monster's Tome, but they do possess all of the standard powers of devils therein, in addition to their own, unique powers. They represent new species of devil native to the Nine Hells (with one exception; see the Solarin), though each has its own origin and background as relates directly to Aihride; these will be detailed in the devil's description, with a brief note after each detailing which levels of Hell these creatures inhabit on other worlds.

NARVALIN

LARGE FIEND (DEVIL), LAWFUL EVIL

ARMOR CLASS: 18 (Dexterity + Natural Armor)

HIT POINTS: 95 (12d10+24 HD)

SPEED: 40ft.

STR:	DEX:	CON:	INT:	WIS:	CHA:
18 (+4)	16 (+3)	15 (+2)	14 (+2)	15 (+2)	7 (-3)

DAMAGE IMMUNITIES: Cold, Poison

CONDITION IMMUNITIES: Charmed, Poisoned

DAMAGE RESISTANCE: Fire, Bludgeoning, slashing and piercing from nonmagical weapons that aren't silvered

SENSES: Darkvision 120ft., Passive perception 12, True Sight (as per the spell; always active)

LANGUAGES: Infernal, telepathy 120ft.

CHALLENGE: 8 (3,900 XP)

SPECIAL QUALITIES

AURA OF COLD: The Narvilin casts a continual cold spell about it, dropping the temperature of everything within 50 feet of it by 15 degrees. All within the area must succeed at a DC 15 Constitution save or be at disadvantage to attacks and dexterity checks while in the area. A new save may be made each round, and once a character succeeds at the save, no further saves are necessary.

TELEPORT WITHOUT ERROR: the Narvalin can use the Teleport without Error spell at will as a spell-like ability. It requires no components to cast the spell. It may use this ability twice, and then requires a long rest before using it again. After a long rest it regains all expended uses.

SUMMON MEPHITS: The Narvalin can summon 1d4 mephits, which appear instantly at any spot within sight of the Narvalin. It may summon mephitis up to six times and then requires a long rest. After a long rest, it regains all uses of this ability.

RECONSTITUTION: The Narvalin can instantly heal injuries by concentrating for two rounds. After concentrating for two rounds (standard concentration rules apply), it heals a number of hit points equal to the amount of hit points it has currently remaining. It cannot exceed its normal hit point maximum in this manner. It may perform this healing four times, after which it requires a long rest before using this ability again. Following a long rest, the Narvalin regains all expended uses of this ability.

MULTIATTACK: the Narvalin attacks twice, with its claws or a weapon, and its bite.

ACTIONS

CLAWS. MELEE WEAPON ATTACK: +7 to hit, reach 10ft., one target. Hit: 11 (2d6+4) slashing damage.

SCIMITAR. MELEE WEAPON ATTACK: +7 to hit, reach 10ft, one target. Hit: 13 (2d8+4) slashing damage.

BITE. MELEE WEAPON ATTACK: +7 to hit, reach 5ft., one target. Hit: 13 (2d8+4) piercing damage.

BEAR HUG: If the Narvilin successfully attacks with its claws, it may choose to grapple the victim as a bonus action, unless they succeed at a DC 15 Strength save. The character thereafter takes 4 (1d8) damage each round until they break free or are killed. To break free the character must make a successful DC 15 strength check. Two rounds following a successful attack, the Narvilin thereafter automatically inflicts bite damage as well each round. While grappling a character, the Narvalin may make no other actions but to inflict damage on the hugged character. It may choose to release the bear hug at any time.

MANGLING STOMP: Upon making a successful melee attack, the Narvalin can choose to knock the victim prone unless it succeeds at a DC 15 Dexterity check. Once the Narvilin has knocked an opponent down it can use a bonus action to stomp on that character. The stomp attack is made at advantage, is +7 to hit, and inflicts 10 (1d12+4) damage.

ROAR (RECHARGE 5-6). This thunderous roar is heard for 1000 yards but only has effect to those within 100 yards of the creature. The roar causes all within a 100 yard cone to make a DC 15 constitution check or be deafened and stunned for 1d4 rounds.

STUNNING STOMP (RECHARGE 6). The Narvilin can stomp one of its hooves and cause a sonic wave to burst from the impact area. This wave blasts everything within a 50-foot radius of the Narvilin. All within the area of effect must succeed at a DC 15 constitution save or be stunned for 1-4 rounds. After using this ability, the Narvalin itself is stunned for 1 round.

DESCRIPTION: The Narvilin comes from some dismal nether region of ice and snow. In the mixed dreams of the All Father, before the making of many things, the unfinished thoughts, missives and passing fancies collided and swirled producing, for a moment the Narvilin, when the All Father shuddered and awoke. In that moment between waking and sleeping, the Narvilin slipped unknown into existence. The Narvilin resides in no particular area but springs into existence wherever one finds frigid winds and life killing cold. They are little more than a hoary death made real. They care little for anything at all. It is not in their makeup to care, even for themselves. They have no capacity for sympathy or empathy and have few other emotions at all. What Narvilin do appreciate is fine objects of gold and silver and platinum, jewels and shiny things that glow like ice crystals and they will go to all ends to acquire them. Oddly though, they do not care if they lose them.

The Narvilin is a large hairy creature with the build of a polar bear with two extra arms. It stands more erect than a bear and has a bare chest like a human. The lower set of arms ends in hands while the upper arms end in claws. Its white fur has black stripes running across it. Its feet are hoofed much like that of woolly oxen. The head is a large affair with wide ears and two large tusks growing from where its lower canines should be and appears as a hybrid bear and human face.

Very few creatures garner the attention of the Narvilin and, should they not present an immediate threat or offer something of interest to it, the Narvilin likely ignores it. They are not fond of creatures that exude a great deal of warmth, such as red dragons, salamanders and the like. Those creatures who cast fire balls or heat related spells or use heat related magic garner its attention much more quickly than others. Once it enters combat, it fights to obliterate its foes, even going so far as to mutilate a corpse after a battle and stomp those already killed underneath its feet.

Outside of Aihirde, Narvalin can be found on the same planes of Hell as ice devils.

HIRSENKEELT

LARGE FIEND (DEVIL), LAWFUL EVIL

ARMOR CLASS: 18 (Natural Armor)

HIT POINTS: 95 (10d10+40 HD)

SPEED: 40ft.

STR:	DEX:	CON:	INT:	WIS:	CHA:
21 (+5)	17 (+3)	19 (+4)	17 (+3)	15 (+2)	15 (+2)

DAMAGE IMMUNITIES: Fire, cold

CONDITION IMMUNITIES: Cold, fire, poison

DAMAGE RESISTANCE: Bludgeoning piercing and slashing from nonmagical weapons that aren't silvered.

SENSES: Darkvision 120ft., true sight 120ft., passive perception 16 (+6)

SKILLS: Arcana +7, Perception +6

LANGUAGES: Infernal, Telepathy 120ft.

CHALLENGE: 9 (5,000 XP)

SPECIAL QUALITIES

AURA OF FLUX: The Hirsenskeelt emanates a permanent state of destructive potential that flows about it like an energy field. This field affects all within 30 feet from the creature, and as they draw nearer, the effects increase, dealing additional damage. At 20-30 feet from the Hirsenskeelt, all living creatures take 4 (1d8) points of damage and material objects age as if one year has passed (rust forms on metal, water dries up, etc). From 10-19 feet, the effect deals 5 (1d10) hit points and 2 (1d4) years of aging and under 10 feet, the damage is 6 (1d12) and the aging is 3 (1d6) years. This is rolled per individual or object as the field is always in an amorphous flux. The Castle Keeper is responsible for tracking and determining the effects of the aging, which likely will not mechanically affect PCs,

but represents a decay that has occurred. PCs are entitled to a constitution save (DC 16) to resist the effects. The DC is constitution-based. Every time a character suffers damage from flux, the devil heals 1-2 hit points, and creatures that approach are subject to each level of damage (30 feet, then 19 feet, then 9 feet), with a separate save for each.

IMMATERIAL: Once the Hirsenskeelt is reduced to less than half its maximum hit points in damage, it uses its reaction to become immaterial and disperse, only to reappear 3 rounds later in a random direction 50 feet away. It automatically returns to half hit points plus 1d10 during this process. It can do this three times, and then requires a long rest, after which it regains all expended uses of this ability. Becoming immaterial cannot occur on consecutive rounds.

LEVITATE: The Hirsenskeelt can levitate an object up to 500 pounds. Aside from the weight this ability is in all other ways as per the spell, but requires no material components. Objects thus levitated can be physically moved and pushed by other beings, but always come back to their starting point unless willed to remain in their new location by the Hirsenskeelt. This ability may be used at will, but requires concentration.

TELEPORT WITHOUT ERROR: Hirsenskeelt can cast teleport without error as a spell-like ability. This ability requires no components. It can use this ability three times and then requires a long rest. After completing a long rest, it regains all expended uses of this ability.

TRUE IMMORTAL: The Hirsenskeelt does not experience the passage of time; it has no concept of such and exists in a perpetual state of the present. It does not age and, in reality, cannot be killed, only cast back into that realm from which it came. This is done by bringing the creature to 0 hit points, at which point it disappears.

ACTIONS

UNMAKE (RECHARGE 6): With this ability, the Hirsenskeelt can make a focused energy attack that causes 2d10 damage. The recipient of the attack is allowed a constitution check. Success indicates that ½ damage is taken. The Hirsenskeelt can only do this three times a day.

TELEKINETIC ATTACK (RECHARGE 4-6): As the spell except it can move up to 500 lbs 200 feet. It uses this ability to throw opponents around or objects at opponents in combat. It can cast this spell once per round.

MULTIATTACK: The devil makes 3 attacks with its scimitar

NECROTIC SCIMITAR. MELEE WEAPON ATTACK: +9 to hit, reach 5ft., one target. Hit: 13 (2d8+5) slashing damage plus 10 (3d6) necrotic damage. When the Hirsenskeelt is defeated, its scimitar vanishes with the devil.

DESCRIPTION: The Hirsenskeelt is a very rare devil. They came into being in that world between worlds, between the living and the dead, between time and no time. They are enigmas with no particular form or shape, as if half dreamed into being but never quite making it across the threshold of existence. They are called the Hirsenskeelt by the dwarves, meaning the negation of being.

They exist in the spaces between the known planes and can only be brought over by the most powerful of creatures. They are aware of themselves and believe themselves to be beings in the process of self-creating and of creating a world in which to live.

For the Hirskenkeelt, the worlds of all the planes and everything in them are the raw material for their continued creative process, nothing more than paints upon a palette. The devil has no intentional evil in it, rather, it is so unconcerned and uncaring (and incapable of such) for all things other than themselves that their actions become evil as an after-effect of their being.

The Hirskenkeelt can only be found in its natural state when dimension door, teleport or some similar magical travel between the planes goes awry and those teleporting are locked between the planes. This space crackles with energies and materials that are in a constant state of flux - as is the Hirskenkeelt.

Even should one travel to this 'area,' the chances of meeting a Hirskenkeelt are one in a million. It takes no form, but simply projects its will from out of an amorphous energy area.

Only when they come into the planes of existence do they actually acquire a more recognizable form. Here they acquire some slight gaseous material nature that is transformed into a vague shape as if a robe flowing over a body.

Although it is incapable of actually remaking itself or continuing the process of creation, it believes it can. It therefore attempts to transform and consume objects first by destroying them and then consuming them. It does this without even consciously trying to do so with its innate aura of flux. This is why the Hirskenkeelt is such a dangerous creature. It destroys that which it moves near. It then proceeds to consume the decay which it causes, in effect healing itself.

Outside of Aihrede, these tortured creatures can be found on any plane of Hell, often wandering near Lemures and similar twisted creatures.

GEERTHTOOL

LARGE FIEND (DEVIL), LAWFUL EVIL

ARMOR CLASS: 17 (Natural Armor)

HIT POINTS: 113 (12d10+48 HD)

SPEED: 30ft.

STR:	DEX:	CON:	INT:	WIS:	CHA:
18 (+4)	16 (+3)	18 (+4)	16 (+3)	15 (+2)	13 (+1)

DAMAGE IMMUNITIES: Fire, cold

CONDITION IMMUNITIES: Cold, fire, poison

DAMAGE RESISTANCE: Bludgeoning piercing and slashing from nonmagical weapons that aren't silvered.

SENSES: Darkvision 120ft., true sight 120ft., passive perception

LANGUAGES: Infernal, Telepathy 120ft.

CHALLENGE: 8 (3,900 XP)

SPECIAL QUALITIES

AMORPHOUS LIMBS: The devil grows a new appendage once every 12-24 hours and drops of one as well. The appendages vary in length and nature, sometimes looking human, other times appearing as those of an animal including sea animals such as octopus'. The appendages are the devils main weapons in a fight and also its main defense. The devil can have up to 12 appendages at any given time, and fights with 4 of them, using the others for balance. Each appendage is capable of doing a lot of damage and taking damage (see Limb Defense below). Blows directed at the limb of the creature cause it no permanent damage. The limbs themselves are AC 21 to score a good hit as they are constantly moving, twisting and shifting, and are made from bits of bone and sinew, giving them unnatural toughness. 12 or more points of damage cuts the limb off, but it can re-grow the limb in 3 (1d6) rounds.

BRUTE: A successful melee attack by the Geerthtool deals an extra die of damage. This is already figured into the action statistics, below.

CREATE OBJECTS: Through its obsession with finishing a perfect chair, the Geerthtool has developed a unique capacity to summon building material for said object. The Geerthtool can summon up to 50 cubic feet of wood, a dozen or so wood working tools, 100 yards of silk or cotton and 100 lbs of cotton batting. After using this ability, the devil requires a long rest before using it again.

LIMB DEFENSE: Whenever the Geerthtool takes 12 or more damage from a single blow, it can use its reaction to lose a limb instead. The loss of the limb does not cost any hit point loss. It just loses a 'weapon,' thus reducing its multiattack ability by 1 until the lost limb regrows. The limb grows back in 3 (1d6) rounds. It will not lose a balancing limb (it needs four for balance).

SUMMON IMPS: The Geerthtool can summon 6 (1d12) imps to do his bidding. The imps appear at a spot of the devil's choosing within 30 feet of it. The ability can be used three times before the devil requires a long rest to use it again. Completing a long rest restores all expended uses of this ability.

TELEPORT WITHOUT ERROR: Geerthtool can cast teleport without error as a spell-like ability. This ability requires no components, and can be used three times before the devil requires a long rest to use it again. Completing a long rest restores all expended uses of this ability.

ACTIONS

HIDEOUS HOWL (RECHARGE 6): The monstrous mouth and odd tubular construction in the Geerthtools throat allows it to emit and unearthly howl or rage of hatred that shatters glass and ceramic and can cause damage. Anyone within a 100-foot cone in front of the devil suffers 10 (2d10) points damage. The howl also acts as a fear spell. A successful dexterity save (DC 15) halves the damage and negates the fear effect. The DC is constitution-based.

MULTIATTACK: The Geerthtool makes four slam attacks with its limbs.

SLAM: Melee Weapon Attack: + to hit, reach 10ft., one target. Hit: 19 (3d10+4) bashing damage, plus 3 (1d6) necrotic damage.

The Geerthtool is a hideous devil, one of only a few of this type known to exist. Its ugliness derives from its incomplete state of being. This devil is in the process of being created. It is stuck in the process and thinks of nothing more than it coming to rest in a final state. The dreams which created this creature are incomplete, as if one awoke in the middle of the dream as a figure was forming in the mind. Thus, the devil is and shall always remain - a process. This grotesque aberration looks to be a pile of bones with many multi-jointed arms, legs and other appendages topped by a massive angular skull much like that of crocodile. Rotting flesh and tendrils of tendons hold it together and warp around numerous pulsating and globbulous organs dripping ichor and slime wherever it moves.

The creature is constantly growing extra limbs or appendages and dropping those which have been around for a day or more. It literally leaves a trail of limbs and bones behind it. The rest of the creature, though unfinished, is static. This state has made this devil supremely malicious and evil. It cannot even conceive of what it should be so has little hope for creating or moving to a perfect state. And even worse, because its state is always changing with its number of legs and arms changing with time, it grates angrily at its fate all the time and has no moment of solace. To the ill of all those it encounters, it kills out of envy for others in a complete and finished state.

The creature cannot speak, but communicates telepathically. It cannot read thoughts but understands what a person or creature intends in a general sense. However, the creature is unusually keen in perceiving and detecting true intent as revealed in body language. Some actions and intents are often telegraphed by people unwittingly. For example, fear is telegraphed by an increase in sweating, twitches on the face, and elevating eyebrows. Equally, aggression or the intent to act is likewise revealed. The demon uses this to its advantage and often focuses on those characters which are most vulnerable or fearful.

All these devils have a similar obsession. They would like a comfortable place to sit or lie. As one might guess, having so many appendages coming out of their bodies, the devil finds it difficult to find a place or sit or lie down and walking is very uncomfortable. As a result, it often spends much of its energies attempting to make a perfect chair/bed/recliner to sit in. This obsession supersedes most other concerns and if an enterprising character can find a manner of engaging this creature and offering a plausible solution to its problem, the devil can be quite forgiving - until said object is created.

Outside of Aihilde, Geerthtool devils can often be found on the same planes of Hell as bone devils.

SOLARIN

LARGE FIEND (DEVIL), LAWFUL EVIL

ARMOR CLASS: 19 (Natural Armor)

HIT POINTS: 85 (10d10+30 HD)

SPEED: 50ft.

STR:	DEX:	CON:	INT:	WIS:	CHA:
20 (+5)	18 (+4)	17 (+3)	15 (+2)	17 (+3)	18 (+4)

DAMAGE IMMUNITIES: Fire, cold, radiant

CONDITION IMMUNITIES: Cold, fire, poison

DAMAGE RESISTANCE: Bludgeoning piercing and slashing from nonmagical weapons that aren't silvered.

DAMAGE VULNERABILITIES: Necrotic

SENSES: Darkvision 120ft., true sight 120ft., passive perception

LANGUAGES: Infernal, Telepathy 120ft.

CHALLENGE: 8 (3,900 XP)

SPECIAL QUALITIES

FIRES OF HEALING: Any fire, heat-based or radiant damage attacks on the Solarin heal it instead of damaging it. It can gain temporary hit points over and above its maximum hit points in this manner.

HALO OF LIGHT: The Solarin casts a permanent immutable halo of light that engulfs everything within 100 feet of it. The effect is such that there is no point of origin for the light but rather it emits from everywhere. There are no shadows or shades, making it like a bright day everywhere—this imposes disadvantage on all stealth checks within the area to hide. This effect cannot be mitigated by any means: if one were to place a towel over one's head, it would still be light inside. One can only close his/her eyes and even then, it bleeds through as if someone has a bright light shining on their face. Not even magical effects like the darkness spell can extinguish this light.

TELEPORT WITHOUT ERROR: Solarin can cast teleport without error as a spell-like ability. This ability requires no components, and can be used three times before the devil requires a long rest to use it again. Completing a long rest restores all expended uses of this ability.

ACTIONS

ARC OF FIRE (RECHARGE 3-6): The Solarin can use their action to cast an arc of fire, which explodes from the Solarin's body like a whip lashing out randomly in a 50-foot cone. Because of the random nature of the arc, it makes an attack roll against each target within the area of effect, with a +5 to hit. If it strikes it deals 10 (1d20) points of radiant damage, but those struck can make a dexterity save (DC 15) for half damage. This DC is Charisma-based.

CONCUSSIVE BLOW: When the Solarin reduces a target to less than half their normal hit point maximum, it instinctively knows its victim has been weakened. It can then cast concussive blows upon that creature. It takes two rounds for the Solarin to generate such a blow, during the first of which it can take no actions and enemies have advantage on attack rolls

against it. On the second round the victim is wracked with a concussive blast that pushes it 30ft in a straight line away from the Solarin and reduces it to 1 hit point. If it succeeds at a dexterity save (DC 15) the victim instead suffers half its remaining hit points in damage, and is not pushed.

RAY OF LIGHT (RECHARGE 6): Solarin have the ability to cast a blinding ray of light which does not radiate heat, but causes blindness to everyone within a 50-foot radius of the Solarin, which lasts for 8 (2d8) rounds followed by disadvantage on all attack rolls for a further 4 (1d8) rounds. All those within a 100-foot radius suffer disadvantage on attack rolls for 4 (1d8) rounds. Victims caught in the radius can make a dexterity save (DC 15, charisma-based) to avoid the effects. Multiple exposures are not cumulative, though victims who have recovered or partially recovered can see the effects renewed on subsequent uses.

ROD OF HELLFIRE. MELEE WEAPON ATTACK: +9 to hit, reach 10ft., one target. Hit: 14 (2d10+6) magical bludgeoning damage, plus 5 (1d10) radiant damage. This rod vanishes if the Solarin releases it or dies. It can be summoned to the Solarin's hand at will.

DESCRIPTION: These devils reside in the heavens upon the radiant beams of light cast from stars. They are called Solarin by men, Udul by the dwarves and Ithilnil by the elves. These devils were created as the stars came into being and were little more than the result of the All-Fathers momentary meandering. Like a child cast forth and abandoned, the Solarin hold a deep and abiding grudge against almost all those things the All-Father purposefully made. Though powerful and with a bent toward wanton destruction, these devils are far too self-absorbed to spend much effort in seeking out taking vengeance upon those they despise.

The Solarin appear as tall thin sexless humans with angular features. They have no hair, broad eyes, thin noses and lips, though have no ears. Their skin is a bright bronze color. They have no teeth which makes their speech sound more akin to the mumblings of an old man than to that of man, dwarve or elf. It is as if they are nearly finished creatures whose final form is in the making. They have, over the many millennia since their creation, sought to complete the creation process through whatever means necessary. Only with the calling of Unklar did the Solarin come to Airdhe and there witness an image of what they believe may have been their completed state. Since that time, those who came have haunted the lands of man and elf.

With respect to certain sentient creatures (humans and humanoids), the Solarin is more interested in wounding them to such a degree that they grovel before his feet. He does not seek to immediately kill them - unless necessary. He then lords over them for some time (one day to a hundred years), keeping them wounded and near death the whole time. This he does to stroke his magnificent ego and to humble the creatures that he, in the dark part of his soul, envies so much.

OUTSIDE OF AIRDE

In other fantasy settings, the Solarin are formed when a Solar angel becomes corrupted and falls from grace. Unlike other devils, they do not specifically inhabit a level of Hell, but reside amongst the stars, and wander the levels of Hell. They are honorable to a fault, but also arrogant and obsessed with their own superiority, and they call angels and other devils enemies, having deluded themselves as to their new nature. This makes them astoundingly lonely creatures.

Area 1



STEPS LEADING DOWN TO
FLOOR OF RIFT VALLEY

TOWER



STEPS

RIFT VALLEY

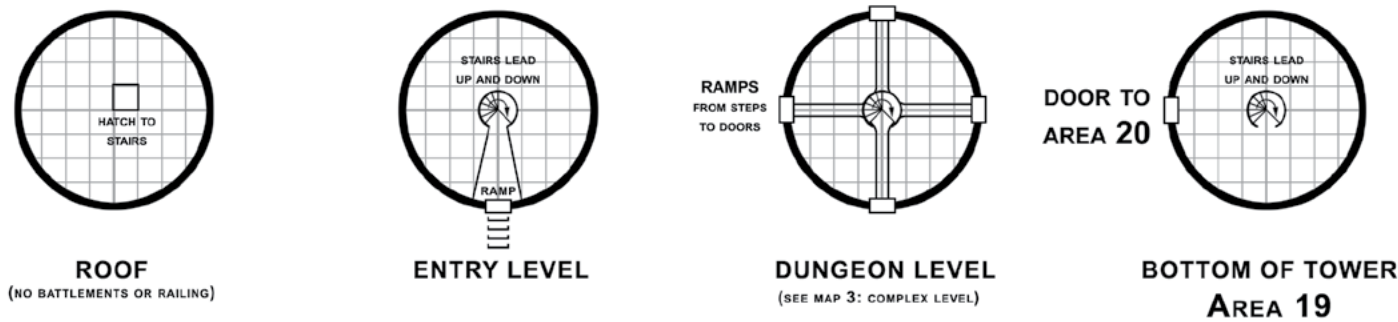
AREA MAP

SCALE: 1/4TH INCH = 20 FEET

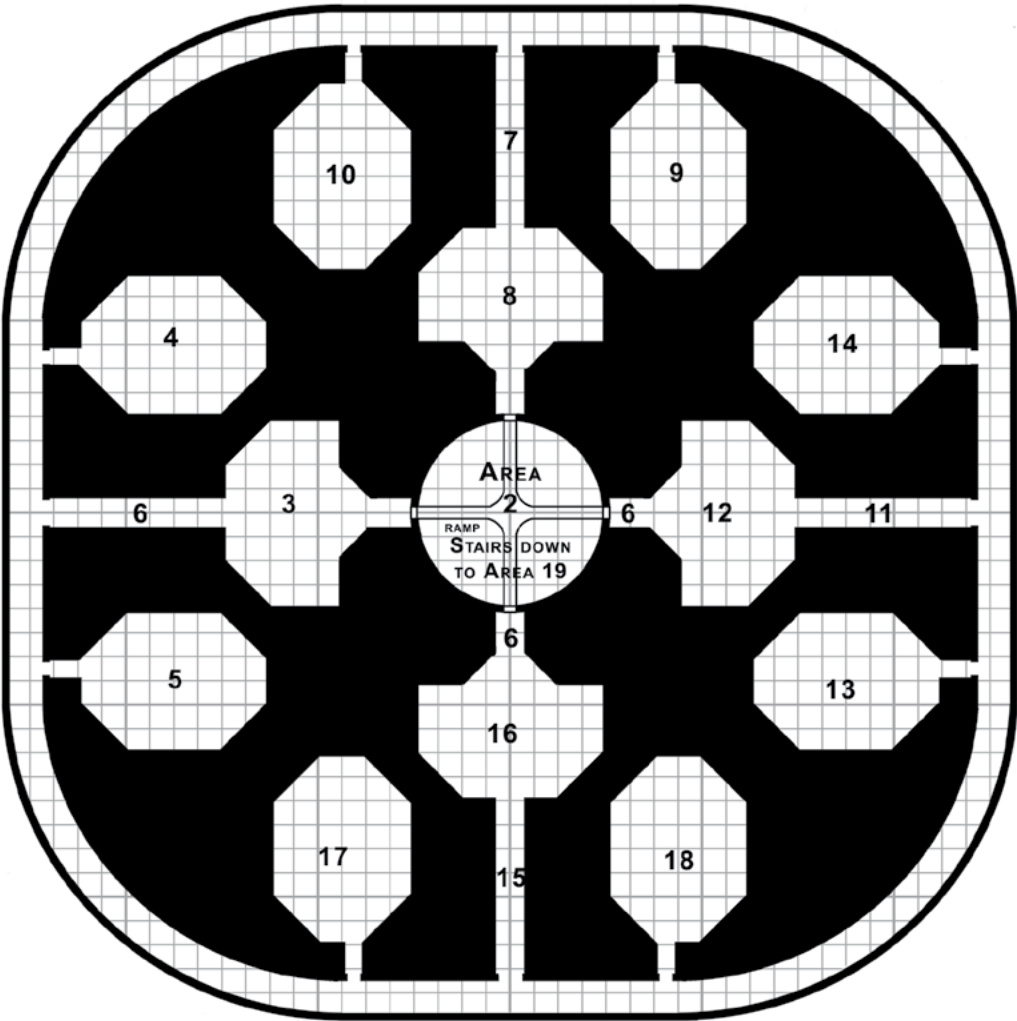
NOTE: THE TOWER ITSELF APPEARS MUCH LARGER ON
THE INSIDE THAN THE OUTSIDE DIMENSIONS SUGGEST

MAP2: TOWER

AREA 2



MAP 3: COMPLEX LEVEL 1 SQUARE = 25 FEET





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