

THE
MUSIC OF
THE
LIVING
ARTS



LAMENTATIONS
of the
FLAME PRINCESS
WEIRD FANTASY ROLE-PLAYING
COMPATIBLE PRODUCT

v-oom

Products

**THE MUSEUM OF
LUTING ARTS**

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This adventure module uses ascending Armor Class, where an average unarmored human has an AC of 12.



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The Museum of Living Arts is an extraordinary art gallery. Located in a wealthy district of a major city, it acts as a fair for the art created by a man called Claymaster and his ex-wife, a woman known as Sorceress. Both sculptures and paintings are exhibited, and they are incredibly life-like. However, the splendor of the Museum is dimmed by certain grim rumors surrounding it. As for Sorceress, she disappeared years ago and no one seems to know what happened to her.

Location

The Museum is located in the city-state of Tal Imras, a decadent Babylon-like metropolis full of cruel and uncaring people. However, the setting can be easily changed. Just place the Museum in any big city that attracts crowds of socialites and tourists large enough to provide the Museum with a steady supply of visitors. The authorities should be untrustworthy and corrupt, bribed by Claymaster to turn a blind eye to his actions.





Background Information

Decades ago Claymaster was a handsome young nobleman with plenty of artistic ambition. He met an enigmatic woman who was extraordinarily intelligent and learned, but knew literally nothing about arts. She was Sorceress, an explorer from a distant planet. At first Sorceress assumed she wouldn't care about humans any more than she had cared about dozens of other races, but things turned out otherwise, for humans were the only people to know the wonders of the arts.

Sorceress and Claymaster fell in love. For years they worked together and eventually established a museum. They were happy, but over time, Sorceress came to loathe the petty and violent human nature. Finally she decided it was time for her to return home. Claymaster was overcome by grief and lost his mind. He drowned Sorceress to plaster and used the resulting hollow block as a mold, creating a realistic golden statue. This way he would at least have a concrete memory of her wife. When outsiders wondered what had happened to Sorceress, Claymaster lied and said she had packed her bags without an explanation and left.

On the following night Claymaster learned that the museum wasn't the same anymore. The exhibits came to life. Claymaster inspected the museum and found out that Sorceress' body had disappeared and only a golden heart was left behind. The heart was still beating, radiating magical energy that gave life to the sculptures and paintings. Claymaster couldn't destroy the heart, and instead built a small shrine to commemorate his late wife.

Now, Sorceress has been dead for 10 years. The Museum is still very much active and Claymaster works long hours, creating new exhibits for the public to marvel. Claymaster is tormented by guilt but at the same time he regularly commits new murders to create as realistic art as possible.



Rumors

1. Claymaster's wife left her husband about ten years ago. Claymaster was dismayed, his art growing more and more macabre as time passed. No one has seen his wife since. She's probably left the city for good. (*"Guess she's left for good."*)
2. Claymaster's wife was incredibly intelligent and beautiful, and seemed to be forever young. In her later years people who knew her noticed that she became very disillusioned with humankind and despised human pettiness and violence. (*"My wife would nag: 'Men are all alike!' And Claymaster's wife would nag: 'You humans are all alike'."*)
3. Claymaster has bought all kinds of protective magic from traveling mages. Local ne'er-do-well tried to break the rules of The Museum. He was found in so bad a shape that the authorities had no heart to whip him for criminal behavior. (*"His, eh... You know..."*)
4. Claymaster regularly bribes the authorities – but then again, who doesn't? He doesn't want anyone to mess with his dealings – but then again, who does? (*"I don't like the authorities either."*)
5. There are many statues in the garden surroundings of The Museum; uncomfortably many have been identified as missing persons. (*"Sometimes I miss Akbar. But I'm not seeking any trouble!"*)
6. Sometimes Claymaster arranges gladiator fights to death. A giant man constructed from clay acts as the referee and enforcer, and the contests are always held in the dead of the night. Very few have qualified for attendance, and even then it's extremely expensive. (*"Brutal, man, brutal!"*)



Adventure Hooks

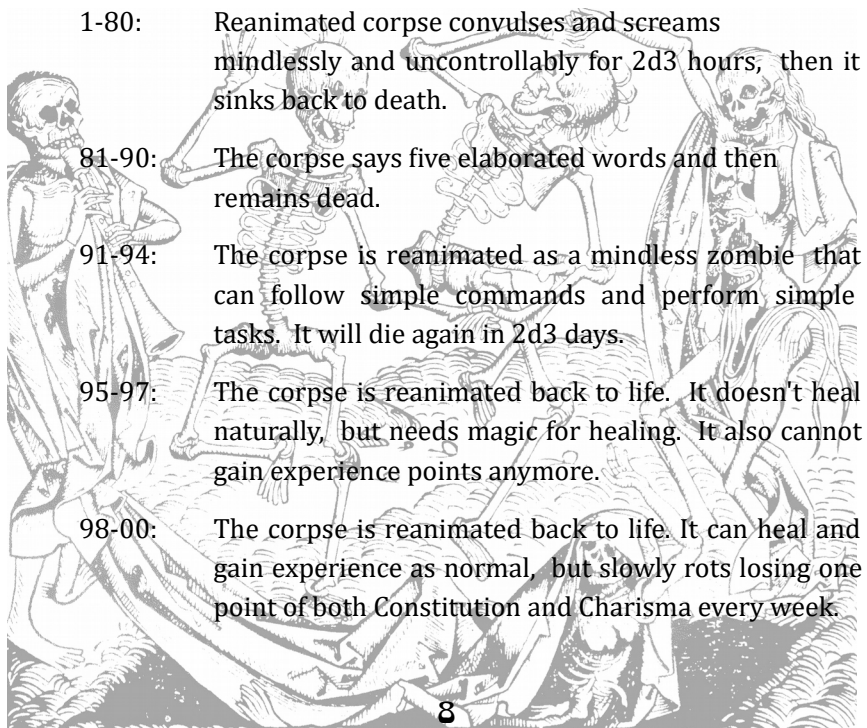
1. Characters hear that there's a statue depicting a person of interest, such as a former associate or someone they've been looking for. (*"Hey, remember Aram? Haven't seen him for a while, but it seems he works as a nude model nowadays. Quite funny, ain't it."*)
2. An elderly couple hires the players to investigate the mysterious disappearance of their son. He can be traced to the museum. (*"I mean, he wasn't perfect, but he was a good kid. He just got into a bad company."*)
3. A young fellow belonging to the royal guard of Tal Imras gets an attack of conscience. He's ignored by his superiors, so he decides to hire some professional problem-solvers to help him investigate the ominous rumors. (*"I dunno what's goin' on in there, but I bet it's nothin' good. They're killin' people. That ain't right."*)
4. A horribly mutilated man runs into a crowd in the bright daylight and dies of his wounds. A trail of blood leads to The Museum. If questioned, Claymaster will express his condolences, but then inform that he has every right to protect his exhibits with magic – if someone is foolish enough to steal, well, you get the point. (*"Help me, please! 'Twas Claymaster all along!"*)
5. If one of the player characters has exceptionally high Charisma (16+), Claymaster may approach him through a middleman and offer an employment as a model. He'll promise anything the character(s) ask for as he has no intent to actually pay. If the character(s) agree, he'll likely drown them in plaster (or at least that is his intention). (*"I've been looking for someone with a face like yours. Tranquil but virile. Masculine/feminine but delicate/strong. Ordinary but outstanding. Be my masterpiece!"*)



6. Should the characters spend a night in the proximity of The Museum, the character with the highest Wisdom will experience disturbing dreams. Statues walk, paintings live, people are beaten to death by a golem, and invisible hands pull the dreamer into a pool of thick, grey liquid. The Referee is free to come up with as bizarre imagery as possible; it's quite lame if Sorceress just appears in a dream and asks for help. (*"Slow and painful death is all I deserve."*)

Reanimated

When the ruby (you'll find out later) is crushed, every recently deceased (basically anything to be reanimatable) within one mile is reanimated. It depends on the location how many corpses are affected; from only a dead player character, to tens of slayed monsters from the previous adventure to thousands of corpses in a catacomb. But as the ruby is of alien origin, it is not a perfect salvation for mortal men.



1-80:	Reanimated corpse convulses and screams mindlessly and uncontrollably for 2d3 hours, then it sinks back to death.
81-90:	The corpse says five elaborated words and then remains dead.
91-94:	The corpse is reanimated as a mindless zombie that can follow simple commands and perform simple tasks. It will die again in 2d3 days.
95-97:	The corpse is reanimated back to life. It doesn't heal naturally, but needs magic for healing. It also cannot gain experience points anymore.
98-00:	The corpse is reanimated back to life. It can heal and gain experience as normal, but slowly rots losing one point of both Constitution and Charisma every week.



BESTIARY





Claymaster

Claymaster is simultaneously an artist, a curator, and a janitor. He's fifty-something, Vincent Price-lookalike tormented by a serious insomnia. He spends his nights obsessively crafting gritty studies of the human body. Excluding his universal genius in the fields of arts, Claymaster doesn't possess any special abilities. Despite his murderous actions, Claymaster isn't evil *per se*. He's simply no more in touch with normal human morals. All that matters to him is to manage to survive one more night and get something else to think – something else than the torturing sleeplessness...

Claymaster carries little treasure. Just 1d10 (5) silver pieces and a bunch of keys.

Armor 12, Move 120', 0 Level Fighter, 5hp, strike 1d4, Morale 7, Alignment: Neutral





Limb Studies

Arms and legs made of clay. They behave aggressively at night, trying to surprise careless burglars. Their usual strategy is to trip the character and then constrict her. At the first round, the character must save versus Paralysis or she falls to the ground. On the following rounds she must save versus Paralysis every round or she takes damage exponentially: 1 point on the first round, 2 points on the second, 4 points on the third, 8 on the fourth and so on. A single success is enough to catch one's breath, resetting the damage. Two successes in a row allow the character to stand up and escape.

Treat the clay limbs as a swarm; each hit point represents one limb. One swarm always has 8 hit points unless there's a specific reason to reduce that number. Non-area attacks automatically inflict just 1 point of damage. The limbs are immune to cold, fire, and electricity.

Armor 12, Move 30', Hit Dice 1, 8hp, clutch special, Morale 7, Alignment: Neutral





Lion Statues

Majestic statues depicting lions. Inanimate at days, they come to life when the sun sets, and deanimate again at daybreak. The living lion statues have the usual statue immunities.

Armor 18, Move 60', Hit Dice 3, 14hp, 2 claws 1d6 and 1 bite 2d4, Morale 8, Alignment: Neutral





Paintings

Painted characters brought to the three-dimensional world. They appear as humans with only two dimensions. A painting can turn its one-dimensional side to face one of its enemies, rendering the painting almost invisible and giving it an effective armor class of 20. Thanks to its thinness, a painting can fit through extremely confined spaces.

On a successful hit, a painting deals 1d6 points of damage and in addition drains 2 point of Charisma. Half of the lost points regenerate at the speed of 1 per hour, but characters who have lost all life-force will immediately die, with no change of revivification.

Turn Undead can be used to banish or even destroy the paintings that have entered the three-dimensional world.

Armor 12, Move 120', Hit Dice 2+2, 11hp, touch special, Morale 10, Alignment Chaotic

Skeletons

Human remains animated by necromancy. The skeletons in The Museum differ from their usual counterparts as their bones have been plated with silver. This doesn't improve their stats but makes their remains valuable treasures. Silver plating, as a holy and Lawful substance, also allows turning checks to be made with +1 bonus.

Armor 14, Move 120', Hit Dice varies (see room #9 description), attack 1d6, Morale 12, Alignment Chaotic.



Sorceress

Sorceress is a 19th level Magic-User from another world. She's a godlike being and all her attribute scores can be assumed to be 18. she needs no spell-books and can cast spells without memorizing them, though she still has an upper limit for the daily spell-castings. She knows six random spells from each spell level, from any class and any source.

Despite her Chaotic nature, Sorceress cares deeply for humans and humankind. However, her nature is very inhuman. On the one hand she's very whimsical, on the other hand her superhuman intelligence allows her to make decisions that appear nonsensical to ordinary people. For example, Sorceress might attack someone only to heal her afterwards because she calculates that this will result in a butterfly effect that in one thousand years leads to a world peace with the certainty of 87.8%.

Armor 15, Move 120', Hit Dice 9+37 (9d4+37), attack 1d8, Morale 9, Alignment Chaotic.





Sphynx Cats

Claymaster has five hairless cats as pets. They're not ordinary felines, but extraterrestrials from the Sorceress' home world. The sphynxes cannot speak, but nonetheless are quite intelligent. They wander freely in the museum and act as the eyes and ears of their master, informing Claymaster about intruders.

The cats are not particularly robust, but they are very agile and quick in their reactions. They have a 4-in-6 chance to surprise and are never surprised. They can see through magical disguises and invisibility, and reflect offensive spells back to the caster.

In every room entered, there is a 1-in-6 chance, that 1d6-1 of the Sphynx Cats are present. It is unknown how the cats enter and exit the rooms even through closed doors.

Armor 19, Move 150', Hit Dice ½, 3hp, scratch 1d3, Morale 6, Alignment Chaotic.





Statues

Astonishingly lifelike bronze statues. Claymaster drowns humans to pools of plaster in order to create realistic molds. As a result, the statues are almost grotesquely realistic, especially the fear of death reflecting from their faces. The statues come to life when the sun sets, leading shadowy lives until the sunrise forces them to return to their pedestals. The statues take minimum damage from non-magical weapons. Non-magical pointed weapons are incapable of harming them. The statues are immune to most energy attacks such as fire and cold.

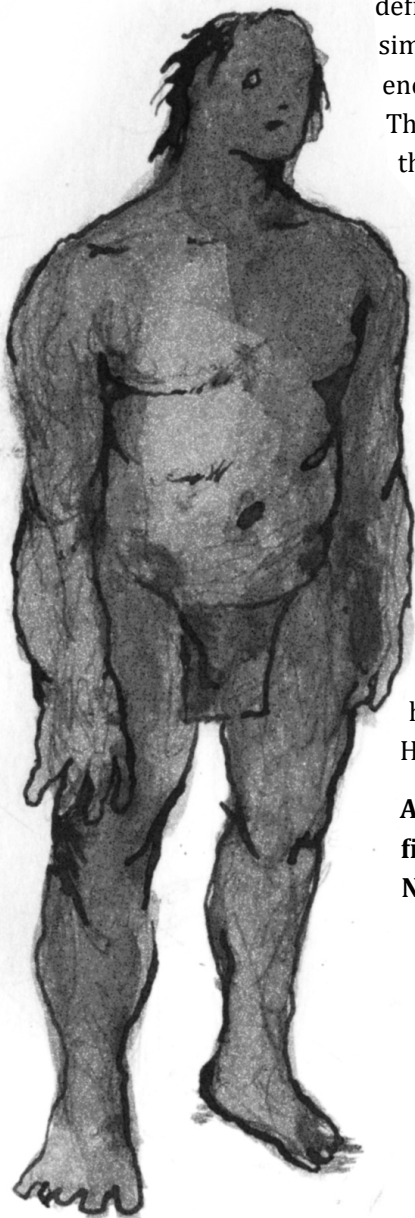
Armor 18, Move 60', Hit Dice 3, 14hp, attack 1d6+1 or weapon, Morale 8, Alignment Neutral.





Urm The Golem

Urm is Claymaster's attempt to create a golem, a towering clay humanoid dressed only in a loin-cloth. Inside Urm's clay shell is the corpse of a gargantuan man. While Urm definitely can move, he's not a real golem, but simply a statue animated by the magical energy emanating from the Sorceress' Heart. Thus, Urm is "alive" only at night and even then only possesses a child-like intelligence.



Urm serves Claymaster dutifully, but secretly hates his master because of all the terrible deeds he's been forced to commit. Urm cannot speak but he can understand short sentences. He will never leave the basement of the museum, unless the characters manage to agitate him to rebel against Claymaster.

Being clay, Urm takes only half damage from mundane weapons. Non-magical sharp weapons are useless against him. Clerics can use *Turn Undead* to Urm. He's immune to fire, cold, electricity, etc.

Armor 14, Move 60', Hit Dice 4+2, 20hp, 2 fists 1d6+1/1d6+1, Morale 6, Alignment Neutral.



MUSEUM

ROOMS

Park

The Museum is surrounded by a park protected by a 10 feet high hedgerow and a heavy iron gate. Thirty bronze statues decorate the park in the daytime, but at night they awake to a kind of half-life.

Statues

Armor 18, Move 60', Hit Dice 3, 14hp, attack 1d6+1 or weapon, Morale 8, Alignment Neutral.

1. Stairs

Two life-size lion statues protect the entrance. The statues include huge chains carved from stone, preventing the statues from leaving their position once they've come to life. The chains are just short enough to allow one pass between the lions unharmed.

From the sunrise to sunset, two guardians with chain mails and short swords stand beside the door.

Lion Statues

Armor 18, Move 60', Hit Dice 3, 14hp, 2 claws 1d6 and 1 bite 2d4, Morale 8, Alignment: Neutral

Guards

Armor 16, Move 90', Hit Dice 1, 6hp, short sword 1d6, Morale 7, Alignment: Neutral



2. Lobby

Bright room with a fountain 3d100 (153) copper pieces, 1d100 (51) silver pieces, and one gold piece have been tossed to the water.

A desk on the back wall and a booking clerk sitting behind. He's an ordinary man who routinely answers most questions by saying "I'm just doing my job". Tickets to the museum cost 10 silver pieces, while a one-year subscription costs 100sp. There are 1d100+10 (61) silver pieces in the cash register.

The cashier and the guards from the room #1 leave about half an hour before the sunset, making sure there's no one inside the museum and locking the front doors as they leave.

The door to room #15 has a sign reading: "Staff Only!" If non-staff persons try to step through the door, they're teleported to one of the cells in the room #22 (Urm's home in the basement).

3. Limb Studies

Eight arms and eight legs made of clay. If the characters come to the room after sunset, the limb studies group into two "swarms" and try to attack the two most dangerous characters from behind.

Limb Studies

Armor 12, Move 30', Hit Dice 1, 8hp, clutch special, Morale 7, Alignment: Neutral

4. Organs

Gold cast in the form of human organs, locked into glass boxes. There are 10 organs in total: eye, ear, nose, teeth, tongue, lips, thumb, and a big toe, as well as male and female genitalia. Each organ is worth 250 silver pieces.



A large sign on the wall reads: “Don't take the exhibits from the boxes!” Breaching this rule prompts a saving throw against Magical Device. A failure means the character loses the organ corresponding the stolen item (supposing he possesses that organ in the first place). For example, an eye thief loses an eye, and so on. The Referee might impose permanent maluses to the crippled character. Note that the magical trap doesn't prohibit stealing the boxes, it just prohibits taking the organs out of them.

5. Changing Exhibition

Three eight-armed statues: a man, a woman, and an androgynous one. Each statue is holding a magic item in its hands. A sign on the wall reads: “Changing Exhibition”.

If a magic item is handed to a statue, it abandons the previous one. If someone tries to steal from a statue, it abandons its item and grabs the thief or thieves instead. The statues cannot move, but their arms can pick up anything within 10 feet, grabbing as many as 8 people at once who all must save versus Paralysis, as the statues allow only Claymaster to remove items from their hands. He won't report burglars to authorities; instead, they'll be part of the exhibition until a kind-hearted visitor sets them free by swapping them for a magic item. The change for this is 1-in-6 per day, rolled separately for each person. Add Charisma modifier to the success chances (characters with negative Charisma modifier have no chance of getting help from NPCs).

The statues have following magic items:

- **Male:** Jade parrot, a sculpture that repeats everything it hears. Basically a magical tape recorder.
Value: 1,000sp.
- **Female:** Invisible window that repels filth and is 100% transparent. Size 2x5 feet.
Value: 100sp.



- **Androgynous:** An hourglass in which the sand runs upwards.
Value: 10,000sp.

- The hourglass has the ability to reverse the flow of time for 1 combat round, thus allowing the cancellation of unfavorable twists of fate. However, the hourglass is very unreliable device and disturbances in the space-time continuum can lead to unwanted side effects. If a disturbance occurs, the hourglass will lose its magical properties for 1d6 hours. Roll 1d100 to determine the results:

- 01-50 Success; no disturbance.
- 51-60 Malfunction; time is not reversed and the hourglass becomes useless for 1d6 hours. (Magic-Users treat this result as a success.)
- 61-70 Minor disturbances; heavy nasal bleeding and take 1d6 damage.
- 71-73 Gain vague memories of one's own future; earn 1d4 x 1,000 (2,500) experience points.
- 74-76 Affected by *Haste* for 1d12 hours.
- 77-79 Affected by *Slow* for 1d12 hours.
- 80-82 Time stops for 1d30 minutes; all liquid and solid objects (including living beings) turn rock-hard. The wielder of the hourglass is unaffected.
- 83-85 A time travelling Magic-User (level 1d10 [6]) from the past or future (flip a coin) is attracted to the site. His further actions are determined by a reaction roll.
- 86-88 A rip in the space-time continuum allows a demon to enter our plane of existence. Do determine what the demon is like, use LotFP rulebook's *Summon* spell. The demon's level is 2d6 and domination roll is ignored – the demon just appears out of nowhere.



- 89-91 Locked in a time-loop: character ages 1d100 (51) years. She ages according to **LotFP** aging rules and may die as the result.
- 92-94 Sucked into a void between timelines; return after 1d20+4 (15) hours with just 1 hit point remaining and all equipment except the hourglass missing.
- 95-97 Swapped with one's past incarnation; lose 1 level of experience and forget everything that has happened since gaining it. (1st level characters forget all of their adventures and are reduced to zero experience points.) This effect is a mixed blessing as it might also shrug off permanent damage or penalties!
- 98-00 Permanently transported to some other time and place. All equipment, apart from the hourglass, disappear from the face of Earth.

6. Tombs

Tombs for those who've been "statuefied" by Claymaster – small, partially underground stone vaults sealed with heavy stone doors. The doors can be opened, but require a successful Open Doors check or 10 minutes and several people working on them. Once opened, a horrible stench will surge from the tomb and everyone nearby must save versus Poison or start gagging and vomiting violently, becoming unable to act for 24-Constitution hours. While the gas loses its toxic properties in a few minutes, it will be several days before the stench disappears completely. Closing the tomb doesn't help much.

Each tomb contains a large amphora standing on a pedestal. The amphoras are full of organic mash, human remains scraped from plaster molds. The goo is worthless, but the amphoras are worth 5 silver pieces apiece. There are 20 tombs and 20 amphoras, for the total value of 100 gold pieces. In addition, Claymaster may have preserved one or more items as memorabilia. There's a 2-in-6 chance for this; roll 1d12 to determine treasure inside the tomb:



- 1 Clerical scroll from level 1d3.
- 2 Magical scroll from level 1d3.
- 3 Decorated quality weapon (1d6; 1 = dagger, 2 = sword, 3 = spear, 4 = axe, 5 = mace, 6 = bow). Worth 100sp.
1-in-6 chance the high-quality weapon is also silver.
- 4 Beautiful shield or chain mail (flip a coin). Worth 1,000sp.
- 5 Souvenir from a distant land; e.g. a large, exotic gold coin.
Worth 10sp.
- 6 The holy symbol of a Lawful or Chaotic (flip a coin) deity.
Worth 25sp.
- 7 Silver bowl full of Holy or Unholy water (flip a coin).
Worth 25 and 25sp.
- 8 Random low-level magic item.
- 9 Clay tablet inscribed with *Explosive Runes* (or similar magical trap).
- 10 Cursed weapon (always hits an ally).
- 11 Cursed item (-4 to a random Attribute until proper cleansing rituals are made).
- 12 Roll twice (cumulative).

7. Paintings

Long corridor with a glass ceiling. Sixteen life-size paintings hang on the walls. They all portray eccentric men and women with elaborate costumes. The characters move when no one is looking at them, and speak when they believe The Museum to be empty. Their discussions can be heard from the adjacent rooms.

Most paintings are harmless, but three of them are Magic-Users. They aren't malicious, but like to irritate careless visitors with their spells. They can cast at will any 1st level spell except *Summon*. Effects are calculated as if cast by a 1st level Magic-User. Despite their eagerness to cast spells, the mages try to appear as innocent as possible when looked at.



The magic-using paintings are:

- **Athamé:** Middle-aged woman posing with a raven, a toad, and a black cat.
- **Kathulos:** Skinny man with a skull-like yellow face.
- **Xandar:** Purple-robed bald man with a Fu Manchu mustache.

The other paintings include:

- **Driber'ar:** Man with a colorful plumage. Hates wizards, always trying to get the magic-using paintings into trouble.
- **Sarav:** Woman with a Glasgow smile. Has plenty of inside knowledge about local thieves' guild, though her information is three years old.
- **Telmah:** Woman with a mourning dress and a skull. Spreads bitter gossip about local nobles, all lies and half-truths.





The easiest way to prevent them from casting is to turn the painting to face the wall. If a painting is destroyed, the person pictured will disappear from the canvas and jump to the three-dimensional world. This applies to all paintings, not just the magic-using ones.

A calligraphic sign, "Theater", hangs on the door to room #13. A piece of paper has been attached to the sign, reading: "Night Shows Only. Our Apologies." The door to the room #8 has a sign that tells visitors to take their hats off, while the door to the room #15 has a sign reading: "Staff Only!" If non-staff characters try to step through that door, they're teleported to one of the cells in the room #22 (Urm's home in the basement).

Paintings

Armor 12, Move 120', Hit Dice 2+2, 11hp, touch special, Morale 10, Alignment Chaotic

8. Golden statue

Beautiful, naked woman made of gold standing on a pedestal. The impression on her face doesn't express fear or pain but deep sorrow. This is the statue of Sorceress, Claymaster's late wife. The statue weighs 2,000 pounds and is worth 20,000sp.

Claymaster wants people to treat the statue with respect and a sign strictly forbids touching it. Should the characters do so anyway, the floor will disappear for ten seconds, revealing that the pedestal is actually a column rising from a pit 30 feet deep (room #24). Characters standing in the room must save versus Paralysis or fall, taking 3d6 damage.

If the Sorceress' heart (room #19) is handed to the golden statue, the statue will animate, eat the heart, and become flesh and blood, giving Sorceress a new life.





9. Interactive Exhibition

A large “pool” full of human bones plated with silver. These are the earthly remains of Claymaster's victims. Two powerful magnets have been placed under the silver plating so the bones can be attached to each other with ease. Visitors are free to be creative. Basically the bones are like macabre Legos.

In the daytime an instructor hired by Claymaster explains to the customers that if they're pleased with their creations, they can have them for a reasonable price. She charges 2sp per pound, double their real value. There are 875 pounds of bones, for a total value of 875sp.

The bones animate between the nightfall and sunrise. Their HD varies according to the table below. They also do have a number of attacks equal to their HD. When the characters enter, roll 1d6 to determine what kind of monstrosities have been created:

- | | |
|---|---|
| 1 | 1d10 small constructs with just a few bones
($\frac{1}{2}$ HD). |
| 2 | 1d8 skeletons (1 HD). |
| 3 | 1d6 extra large skeletons (2 HD). |
| 4 | 1d4 surrealist skeleton monsters (3 HD). |
| 5 | One huge monstrosity so large it is unable to
leave the room (4 HD). |
| 6 | Roll twice (cumulative). |

Of course, the characters can ensure there are no constructs if they visit the museum before the closing time and disassemble the bone installations. In any case the skeletons are too stupid to force doors, but leaving the doors open will let them wander freely to the other parts of The Museum.

Skeletons

Armor 14, Move 120', Hit Dice varies (see above), attack 1d6, Morale 12, Alignment Chaotic.



10. Wax Cabinet

Seven wax sculptures depicting local persons of interest, each standing on a low pedestal. Seven floor stands indicate their personalities.

- King Bashum – the ruler of Tal Imras. Sixty-something man with a long, stylized beard.
- Queen Vateesa – king's favorite wife. Woman in her forties with a determined presence.
- Princess Puabi – the youngest of the Royal Family. Expensively dressed young woman.
- Magus Ribatum – the court-wizard. A mysterious man, who simultaneously appears very young but also immensely old.
- Magus Balam – the high priest of Ishtar. Finely dressed man in his fifties with a hypocritical expression.
- Lord Zoram – the captain of the Royal Guard. Armored man with a scarred face.
- Lady Raza – the high priestess of Ishtar. Beautiful woman in priestess garb.

On the wall there is a plaque with calligraphic writing:

*"The King loves his family, may the Gods bless them.
The Queen has an affair with a Magus,
cursed be the hypocrites.*

*The Lord is a ladies' man, pleasing two women at once.
The ranks of the Priesthood are cracking, woe to Tal Imras.
The Magi have a deadly rivalry, let us pray for their souls."*



Close reading of the text allows one to deduce that certain characters want to be with each other while others want to be separated. The wax sculptures can be easily moved and arranged according to the text. The correct order is:

Magus Ribatum – Lady Raza – Lord Zoram –
Princess Puabi – King Bashum – Queen Vateesa –
Magus Balam

(Or vice versa.)

If the sculptures are arranged correctly, a secret door leading to the room #11 opens. It's otherwise impossible to open the door, though a successful Search check can locate it.

11. Secret Room

The price for solving the puzzle in the room #10 is stored here. It is a lapis lazuli amulet worth 100sp. It offers a complete protection from all magical traps inside The Museum, though animated artworks can still attack its wielder as usual. The amulet has no other magical properties and is useless outside The Museum.

12. Stuffed Demi-Humans

Seven stuffed demi-humans – 1 elf, 2 dwarves, and 4 halflings* – stand in the corner, covered with a cloth. They have black gemstones for eyes, each worth 10sp (for the total value of 140sp). A sign, “Touching Allowed!”, hangs from each one's neck, truthfully indicating that they're not trapped.

**If you run a campaign with no demi-humans, replace elf with an androgynous person, dwarves with inbred mountain men and halflings with midgets.*



13. Arena

Arena resembling a mini-Colosseum: a stage in the center, and seats surrounding it. The stage is elevated 10 feet lower than the seats.

Sometimes Claymaster catches burglars alive. He regularly pits them against each other in the arena. Often, he forces them to wear ridiculous costumes and re-enact his favorite combat scenes from epic poems. Claymaster's servant statue, Urm the Golem, acts as a referee and ensures the victims don't try to escape or harm Claymaster.

14. Stage

Blood-stained floor. Secret door on the southern wall in the southeastern and southwestern corners, leading to rooms #21 and #22, respectively (both in the basement level).

15. Staff Corridor

A corridor only for the staff to use. Torches and sconces on the walls. The door to the room #20 is barred from this side.

If a non-staff member enters the corridor from rooms #2, #7, or #13, she's teleported into a cell in Urm's home (room #21). The aforementioned doors have signs warning that they're for "Staff Only!" The protective spell only works when entering the staff corridor – non-staff members can leave it safely.

There are several safe ways to enter the staff corridor. One possibility is to break through a wall with a pickaxe. Another is to locate the secret door leading from the stage (#14) to the basement (rooms #20 and #21). Third way is to fall to the pit trap in the statue room (#8) and enter the basement (#24) from there.



16. Work Room

Claymaster's atelier, full of sculpting and painting equipment. Two halves of a plaster mold (a life-size man), apparently cut from a much larger piece of plaster. A large safe, hard to crack (-1 to Tinkering check) but easy to blow up with magic (Knock will do the trick). Claymaster has the key. 100 silver ingots (each worth 10sp, total value 1,000sp) and the revenues of The Museum (1d10x100 (600) silver pieces) are stored inside the safe.

17. Plaster Shower

Small closet with holes in the roof and traces of old plaster on the walls. A hidden pressure plate on the floor will slam the door shut while plaster will pour in from the holes in the roof. The result is an extremely realistic mold of a human. The downside is that the model dies unless she's able to force the door before drowning. The character can make one Open Doors check, but if it fails, she's screwed.

18. Small Quiet Spot

This small room is Claymaster's home. It's in no way special: there's a bed, a couch, some cooking equipment, and a few books, most about art. One of them is Claymaster's diary. He has written the same entry over and over again: "I couldn't let her go".

19. Memorial Of Sorceress

Room full of forays for Sorceress' portraits: statuettes, paintings, sketches. While technically perfect, they all appear somehow lifeless, even repulsive. This impression is amplified by the fact that the chests of the artworks have burst open. Those who have seen the Golden Statue (room #8) will nevertheless recognize that they depict the same person.



When the characters investigate the room, there's a 1-in-6 chance that there's a new piece of art with its chest intact. When the witching hour comes, the chest violently bursts open with no apparent reason.

Sorceress' heart lies on a pedestal inside a glass box. The box is magically protected in the same way as the organ studies (room #4). Character who takes the heart out of the box must save versus Magical Devices or lose his heart, that is, die.

Unlike Claymaster's organ studies, Sorceress' heart is very beautiful and not creepy at all. It is obviously magical, beating and shining golden light. The heart is conscious of its surroundings and reacts accordingly. When it's scared, it beats faster; when happy, it shines more brightly; when angry, it dims. The heart is worth 3,000sp.

The heart is rather robust, but a powerful blow from a blunt weapon will destroy it. The result is an explosion of six-feet radius, dealing 3d6 damage if save versus Breath Weapon is unsuccessful.

If the heart is taken out from The Museum, Urm the Golem, the statues in the garden, the paintings in room #7, and the skeletons in room #6 will lose their magical properties in 1d30 (16) days. The statues and the paintings will realize they are dying and act accordingly. However, wherever the heart ends up, the phrase "art lives" will gain a new meaning.

Another possibility is to hand the heart to the statue of Sorceress (room #8) in which case the statue animates. It can take the heart safely out of its box as it has no heart. Sorceress will then eat the heart and become flesh and blood again.



20. Flight Of Stairs

A stairway between the street level (room #15) and the basement (#21), as well as torches and sconces. The door to the room #15 is barred from outside.

21. Backstage

A storeroom for props and costumes used in the arena (rooms #13 and #14). The clothes are cheesy as hell, but nevertheless valuable thanks to golden buttons and silver embroidery. There are 45 of them, each worth 15 silver pieces (for the total of 675sp). The props are mostly made of wood and cardboard and aren't particularly valuable. The door to room #23 is stuck.

22. Urm's Home

Urm the Golem lives here. Claymaster has given him a room where he can be as he deems best, provided that he guards Claymaster's prisoners and acts as a referee during arena combats (see room #13). Urm has a vague recollection of his life before death and tries to re-live these memories, but the result is more depressing than cozy. Prisoners will be locked to one of the two barred cells located in this room. Non-staff members trying to enter the staff corridor (#15) are teleported into one of them. A large key lies on a table; Claymaster has another one in his bunch. Urm's treatment of prisoners is heavy-handed but not intentionally cruel. He takes one item from each prisoner, usually one that reminds him of the time when he was still alive. Urm has a collection of such trophies sitting on a shelf: little statuettes and idols, pieces of jewelry, etc. The collection is worth 80sp.



When the daybreak comes, Urm goes to his bed made of rags, deanimates, and “sleeps” till the sunset. If the characters are captured, they’ll be locked into their cells for 1d4 days before Claymaster and Urm pit them against each other in the arena (#13). The winner will be drowned to plaster and made into a statue.





23. Stairway Down

This corridor ends in an apparent dead-end, but there's a secret door to the room #24. The door to room #21 is stuck, indicating that this part of the basement is rarely visited.

24. Pit Trap

Those who touch the golden statue in the room #8 fall here unless they pass a save versus Paralysis. Two corpses lie on the floor, partially eaten by rats that have made this room their nest. The rats will try to eat alive anyone foolish enough to sleep in this room, inflicting 1d6 damage before their victim wakes up.

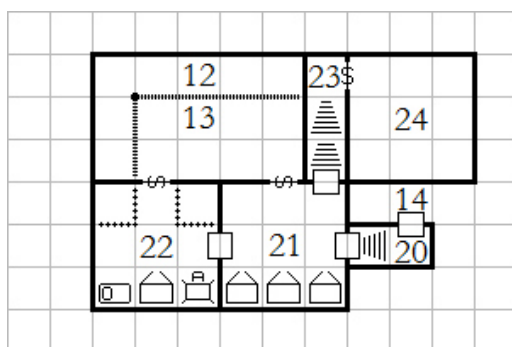
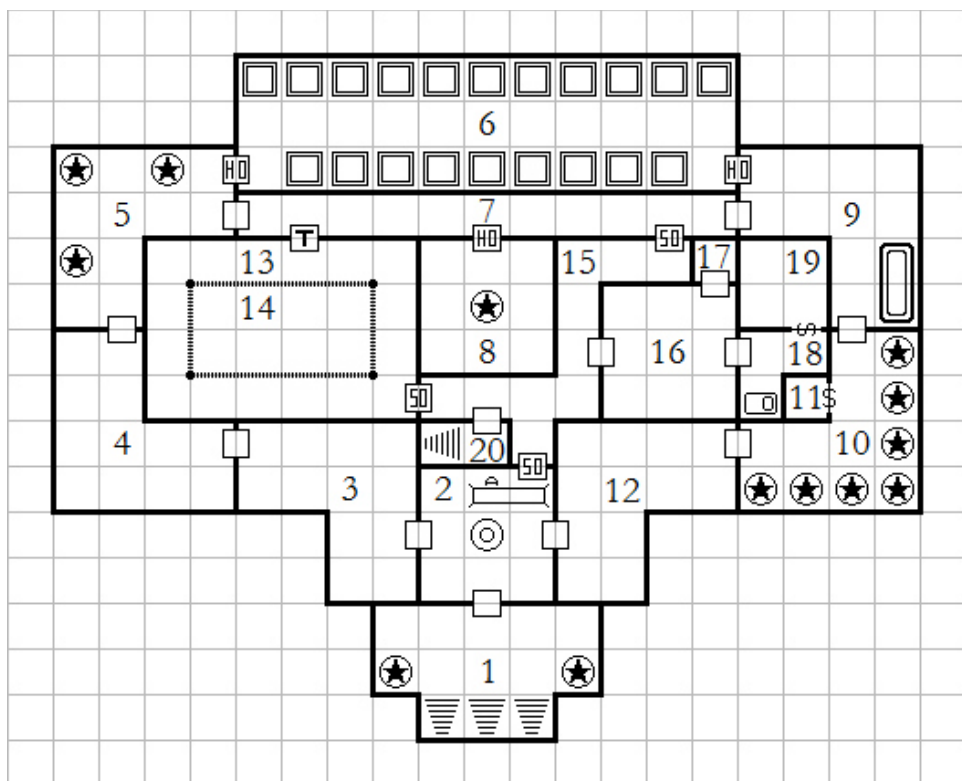


CONCLUSION

If Sorceress is resurrected, her first reaction will be shock. While she's happy to live again, her antipathy and disgust towards human nature have grown considerable due to Claymaster's deeds. Still, she knows that not all people are evil. Characters' actions will determine her ultimate attitude towards humankind. Sorceress will explain her motives to leave the Earth and gift her saviors one wish.

If the characters ask for something selfish such as weapons or money, Sorceress will fulfill their request the best she can, though she isn't omnipotent. However, she also will realize that humankind definitely cannot be left without supervision. She will then use her powers to subjugate Tal Imras and declare herself God-Empress. Her intents are good and selfless, but the result is a catastrophe. Sorceress will devolve into a despot and torture Claymaster for weeks. She will, however, let the characters go as a sign of gratitude.

If the characters wish for something altruistic such as world peace, Sorceress will do what she can. She might, for example, turn all weapons in the city into flowers, though before long new weapons will be crafted. Sorceress will also gift the characters a ruby worth 6,000sp. The ruby appears to be hollow, full of rust-brown liquid. If crushed, it can reanimate dead. (As the ruby is of alien origin, resurrected characters do not come back as they used to be. See Reanimated table.) As for Claymaster, Sorceress will forgive him. She'll then return to her real form, a brilliant globe of light, and head back home. She'll take the Sphynxes with her if they're still alive. Afterwards, a new star will shine in the sky for several months before it finally grows too faint to be seen.



Door signs:

- SO = Staff Only!
- T = Theatre
- HO = Hats Off!



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