

100 FRESCOES, MOSAICS, MURALS AND RELIEFS TO FIND IN A DUNGEON

AZUKAIL
GAMES

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COMPATABILITY

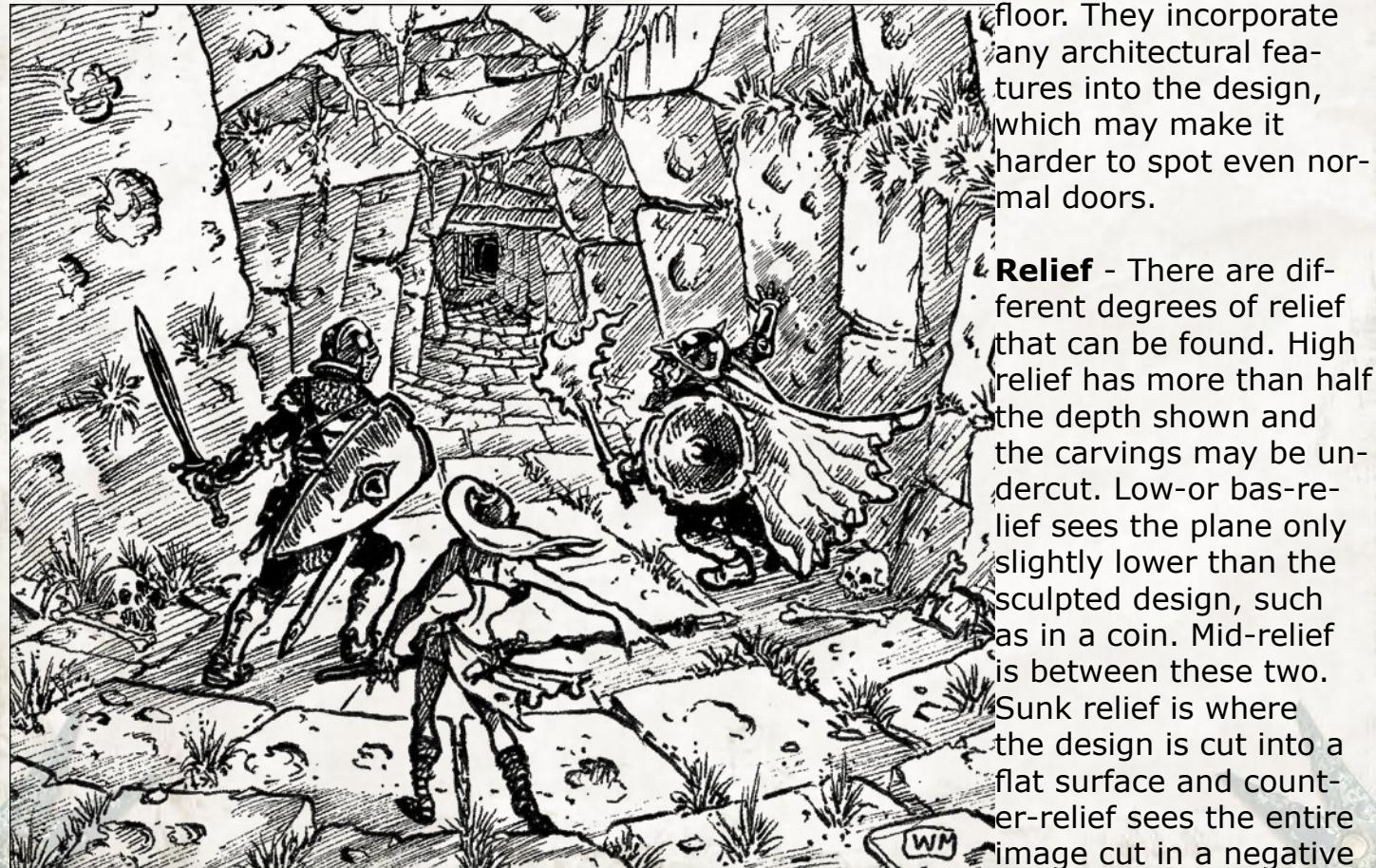
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INTRODUCTION

Rooms and corridors are often not completely devoid of decoration. There are the more normal types of decor, such as paintings, but larger or more important places may have larger, more involved decorations that are created directly on the surface, such as frescoes, mosaics, murals and reliefs. These can be found on walls, floors, ceilings and doors, and not just in dungeons, but in castles, towers, manor houses and other suitable buildings. The images may or may not be coloured, mostly depending on the media used, and will probably be large and epic in nature. They will likely not be easy to remove, transport and sell without destroying them, even if they would be valuable if such was managed.

The different pictures can be used to hide clues, disguise secret doors or simply be a distraction, especially as players tend to think that anything described in detail is important so, by describing more items in



detail, this can help hide what is truly important amongst the others. Some of the images could be considered fairly horrific in their nature, and would be most likely to be found in places associated with evil beings, others are far more pleasant and a few just seem wrong.

THE TYPES DEFINED

Fresco - A fresco is a type of mural that is painted onto wet plaster, resulting in it becoming an integral part of the wall when the plaster dries. The plaster may be shaped, so that the surface isn't smooth.

Mosaic - Mosaics are images that are assembled from many small, usually square, pieces of coloured material, with glass, stone and ceramic tiles being common. Other materials can also be used and even valuable materials such as gold or semi-precious stones could be found.

Mural - Murals are paintings that are done directly onto the wall, ceiling or possibly floor. They incorporate any architectural features into the design, which may make it harder to spot even normal doors.

Relief - There are different degrees of relief that can be found. High relief has more than half the depth shown and the carvings may be undercut. Low-or bas-relief sees the plane only slightly lower than the sculpted design, such as in a coin. Mid-relief is between these two. Sunk relief is where the design is cut into a flat surface and counter-relief sees the entire image cut in a negative

manner, such as would be seen on a seal and which would create a normal relief when impressed in wax. Counter-relief is unlikely to be seen on large creations. The various reliefs are unlikely to be found on the floor, given their three dimensional nature which would create a tripping hazard, unless they are covered with some transparent material that is strong enough to walk on.

USING THE LIST

Either roll d100 for a random result or select appropriate ones manually. Should a random method be used, discard any that don't make sense in context - a good-aligned location is unlikely to have images of evil triumphant.

1. A large figure is seated on a large throne, wearing a crown and holding a rod and sceptre and dressed in kingly robes. Smaller beings in archaic armour holding upright spears guard the enthroned figure whilst even smaller ones are prostrated on the floor in front of them.

2. A figure completely swathed in burial cloths so that it cannot be identified is being carried into a hole in the side of a mountain on the shoulders of six figures. The six are clad in strange armour covered with swirls and with many protuberances, their heads completely hidden inside horned helms. Although the scale cannot be determined, the figure being carried is definitely larger - at least twice the size - of those carrying it, and those six give the impression of being far larger than humans.

3. A huge shining female figure in brilliant armour hovers in the air above a proud fortress on the top of a hill. The fortress is made from brilliant stone and rays of light are being emitted from a halo over the figure's head.

4. A magnificent royal palace with banners flying from its many spires, domes and minarets. Handmaidens and guards stand in the foreground in front of the palace,

all viewed side-on, and by the looks of it proportionately larger than life. The handmaids are wearing jewellery and light, silken clothing, whilst the guards are wearing scaled armour and helmets that rise to a point and are armed with spears taller than they are.

5. A larger than life figure of a crowned queen on a palanquin which is being carried by eight identical bearers. Each bearer is obviously well-muscled and is only wearing a loincloth and a mask over their face. The masks are all identical and depict a falcon. The queen is showering gifts and money upon the adoring, normal sized, subjects who kneel as she passes.

6. A battle scene with two armies clashing. Both armies appear to be human, or at least very similar to human, in nature. Both are using similar equipment as well, with chainmail predominating although some soldiers are wearing plate. One side is mostly using swords and shields and the other large, two-handed battle axes. No clear victor appears to be emerging, as there would appear to be at least as many dead on one side as the other, and both armies look to be equally matched in numbers and equipment. The battle is depicted to a fine level of detail so that individual fights between opposing combatants can be made out. There are many dead or wounded soldiers lying on the ground, some being crushed beneath the feet of those still standing.

7. This is a huge coat of arms. The centrepiece is a large shield which has been divided into quarters, with each quarter having an image. From the top left clockwise these are a horned skull, a partly destroyed three-turreted castle, a gloved left hand with one too many fingers and a winged, dragon-headed serpent. To the left of the shield stands a unicorn rampant; to the right a lion. Both the unicorn and the lion have been executed so that they look quite vicious. Above the shield is a side view of a visored helm with a single feather plume and there is a scroll underneath the shield which would bear a motto but sur-

prisingly appears to be blank.

8. A skeletal figure with flaming eyes, dressed in once-fine decaying robes and wearing a tarnished crown, stands on a dais with one hand raised and the other holding a staff topped with a glowing gem. The figure is commanding an army comprised of skeleton and zombie soldiers, who are outfitted in decaying weapons and armour. Here and there amidst these are more powerful undead, such as ghouls, ghosts, wraiths, wights and shadows, which would appear to be sub-commanders - even though these different types often do not work together.

9. An immense horde of devils stretches across a blasted plain towards a mountain range on the distant horizon. Some of the mountains are smoking, suggesting that they are actually volcanoes. The devils are standing in serried ranks, with less powerful devils grouped together, overseen by their more powerful masters. Here and there, an immense devil, far taller than the others, stand out many feet above the rest.

10. This shows a view of a vast, flame-lit torture chamber and some scenes of fairly horrific torture. There are humanoids being flayed alive, broken on the wheel, stuck in iron maidens and placed in burning coals. Others have been fastened down and smaller instruments of torture are being used on them, such as metal boots and branding irons. The tortures are being carried out by figures wearing form-fitting black leather armour that covers every inch of their bodies except for their eyes.

11. Men in light leather armour and holding short-hafted spears with two lugs protruding at right angles just behind the blade are moving through an overgrown forest. A man wearing light mail and holding a shortbow is sitting on a horse watching them and a wild boar can be seen at the edge of the image.

12. This depicts many scenes of sacrifice and murder, from the deaths of single individuals to much larger numbers. There are individuals being stabbed in the back, hav-

ing their heads caved in or being sacrificed on altars. There are groups being burned alive in enormous wicker contraptions or being drowned in huge wooden cages. Some are being fed to wild animals such as lions and tigers and others are being slowly crushed underneath heavy weights. There seems to be no purpose to the images other than revelling in death.

13. This is a montage of demonic and skeletal faces. The faces, both demonic and skeletal, are all of different sizes. None of the skeletal faces look to be particularly human, with fangs, elongated or pointed teeth being common features, as are horns.

14. A small group of battered and bloody paladins are making a last stand on the top of a small hillock. Their armour and tabards, once shining and white, are now torn and dirtied. All their fellows have already been overcome and lying dead on the ground. The paladins are being attacked by evil humanoids and tall figures covered entirely in black, spiny armour. The latter are wielding jagged swords and do not appear to be human or even humanoid underneath the armour. The paladins are clearly on the verge of being completely defeated.

15. This depicts a battlefield on which the bodies of evil humanoids and monstrous evil creatures are strewn dead across the area. Here and there is a clump that has fallen around a monstrous beast, but they have fallen. The clearly victorious force is holding banners of good and various soldiers are checking on fallen members from their own side amongst the windrows of the dead, with the rest apparently celebrating their victory.

16. A group of evil humanoids wearing religious vestments in dark colours are performing a religious ceremony in a darkened chapel that has carvings of enormous horned skulls on its walls. They are standing around an altar constructed from a single block of rough-looking dark stone. Spread-eagled on the altar is a female elf, her hands and feet tied to each corner, whilst the high priest is standing over her

with an obsidian dagger raised above her chest.

17. A gargantuan, obese, winged demon lord is sitting on a huge throne made of bones. The throne itself stand on a massive dais constructed from corpses that raises it well above the ground. Behind the throne stand two smaller demons, each with wings and a bestial face. These demons bear a flaming sword and a flaming whip and are themselves wrapped in flames.

18. This depicts a pleasant forest scene with towering trees and beams of sunlight penetrating the canopy to illuminate the smooth green grass below. Wildlife can be seen on the ground, such as rabbits and deer, both grazing peacefully, and trees are nesting in the trees. Squirrels can be seen running up some of the trees and the whole scene is very tranquil.

19. A single image of what would appear to be a powerful mage dressed in rich flowing robes embroidered with eldritch symbols. The mage is surrounded by magical symbols and is enveloped in an aura. In one hand he holds a gemstone-topped staff and in the other a much shorter wand.

20. This has no actual images being simply made from geometric shapes of different types. A brief glance will give the impression that there is something wrong with the design; if examined more closely, the shapes prove to be brain-hurtingly odd. The various geometric shapes, which range from triangles to octagons, butt up next to each other, even when they shouldn't be able to do so.

21. A smoking volcano with streams of lava running down its sides sits in a desolate and pitted wasteland. Clouds of ash are being emitted from the volcano, darkening the sky, and black winged beasts can be seen flying through the clouds, with riders on their backs. Glowing pools of lava dot the wasteland and nothing grows upon it.

22. This depicts a stylised layout of the planes of existence, in the form of a great wheel. In the centre is an Earth-like realm and surrounding it are various elemental planes, each identified with a symbol for

the element with intersections between the elements also depicted. Two planes, one black and one white, are situated above and below the Earth-like plane, with interactions between the elemental planes. Behind these is the wheel itself, with a central plane surrounded by many others, each identified by the symbol of an associated deity. All of this is then surrounded by a misty circle.

23. A side on view of an oceanic scene, from the surface to the sea bottom. A large whale is depicted just below the surface and a pod of dolphins is seen jumping out of the water. Schools of fish swim below the whale and a manta ray swims just above the bottom. On the rock-strewn sandy sea floor itself can be seen crabs and an octopus is nestled amongst some rocks.

24. This image is divided into four panes and each pane is surrounded by a border appropriate to the pane. Starting in the top left then going clockwise, the first pane has a single sprout in spring, with a border of seeds, the second has a tree in summer with a border of leaves, the third pane has the same tree in autumn with the leaves falling to the ground and a border of acorns and the final pane has the tree in winter with no leaves in a snowy landscape with a border made from snowflakes.

25. This depicts a huge city with many towering buildings that appears to be on fire. All the buildings are wreathed in flames and larger flames can be seen in the background, towering over the buildings, giving the impression that the entire land is aflame. The inhabitants, too, appear to be burning, and the buildings themselves appear to be constructed of some metallic material, not stone or wood. Despite all the flames, none of the buildings give any impression of being damaged or consumed by them, nor do the inhabitants.

26. Human and orc armies are clashing on a vast plain with sullen mountains rising in the distance. A larger than life champion encased from head to foot in shining armour wielding a single glowing two-handed sword is leading the human army, who

would appear to be overcoming the orcs.

27. This shows four horsemen riding into foreground, with each horse and rider being different. One horse is white and its rider has a sword and a crown, one horse is red, with its rider wielding a great sword, one horse is black and is being ridden by a gaunt figure holding scales and the final horse is pale and its rider is a hooded skeletal figure holding a scythe.

28. Hundreds of soldiers in groups of six are carrying biers on their shoulders bearing the bodies of the dead who have fallen in battle. The biers are being carried through a city gate with large, metal-studded wooden doors, set into a huge, smooth stone wall. Standing watching the procession are many women and children, all of whom would appear to be crying, and two pairs of soldiers armed with spears are standing to attention on each side of the gate.

29. This shows simply an image of the sun. Various dots cover its face, suggesting sunspots, and long, curling prominences shoot off into space and back again. Rays of light, that are the most unrealistic part of the whole image, are spreading out from the central sun. If the sun is stared at for long enough, the dots that seemed to be sunspots start to suggest that the sun has a face, and a cruel one at that.

30. Demonic creatures of different forms, some with wings, some with tails, some with normal flesh and some with scaled, most with horns, from small stubs to huge, curling affairs, are seated or, in some cases, standing, where the creature in question doesn't look capable of sitting down, around a huge bloodstained table. Plates and platters cover the table, each holding joints of raw meat. The meat in question is clearly that of sentient beings, humans and similar in shape, for there are arms and legs as well as the odd severed head as a centrepiece. Most of the heads are missing their eyes; one creature is stabbing a claw into an eye socket to remove the eye to eat.

31. This shows a seemingly endless field of

impaled bodies. The bodies are of all ages and all sexes and the scene would appear to be one of pure cruelty. Many of the bodies would still appear to be alive and writhing in agony as the wooden shafts they are impaled on slowly pierce them upwards from their nether regions.

32. This is a cloudscape, with the clouds almost resembling a landscape in their formations. Mighty castles can be seen in the distance through the clouds. The castles themselves may actually be in the clouds, as the ground cannot be seen.

33. Wooden tables can be seen stretching away into the distance beneath a high-timbered ceiling. The tables are heavily laden with food, primarily roast meat, and tankards of mead. Buxom wenches in low-cut dresses are serving those seated at the table. The diners are all clad in armour, although the armour bears the marks and rents of battle and the wearers look as if they have died violently, even if most of the signs of death are now gone. In the distance a throne sits on a dais, and seated on the throne is a large hooded figure holding a large spear

34. Many sailing ships are moored at extensive docks that disappear into the distance. Longshoremen are busy with the ships as they load and unload barrels and crates using block and tackle. Horse-drawn wagons are drawn up on the side, with merchants and drivers by them, either collecting cargoes or dropping them off. The impression is given of constant, busy commerce.

35. A single sailing ship is at sea, caught in a violent storm. The ship's sails are in tatters and it is heeling over sharply to one side. Tiny figures of sailors can be seen in the rigging, although it would look as if one has lost his grip and is tumbling into the churning sea below. Given the direction of the waves and how far the ship is heeling over, it would appear to be only a matter of time before it founders.

36. This image is divided into multiple panes, each bordered by a scaled pattern. The different panes show the life cycle of

a dragon, with each stage of the life cycle in a pane. The cycle starts from one egg amongst several, then shows a dragon hatching from its egg. The next pane has the same dragon with other hatchlings, although it is much larger than its fellows. Moving on, the dragon is bigger and making its first lair. Continuing to grow, the dragon now has a new lair in a former dwarven stronghold, as seen by the bodies. In the next, the dragon, larger again, has found a mate. Finally, the last scene shows the dragon alone once again and bigger again. If a viewer steps back to see the entire image, they will realise that all the panes are surrounded by the immense form of a very, very old dragon.

37. A tall, godlike androgynous figure in shining robes stands in the middle of a plain. The figure is emitting holy rays from its palms. An advancing army of evil creatures and humanoid figures encased in ill-aspected armour is cowering away from the rays, prevented from approaching any closer.

38. A single figure wearing shining armour wielding a sword and a shield is battling a horde of monsters in a pass between two mountains. Despite being outnumbered by what looks like several thousand to one, the armoured figure appears to be holding its own, with many monsters lying dead on the ground around it.

39. An army has invested a once-mighty castle from which the tattered banners of good are flying. The attackers are humanoids and other evil creatures, with brutish giants and large figures completely enclosed in jagged black armour providing strength and leadership. War machines decorated with skulls and demonic faces are launching rocks and spears at the fortification. Many parts of the castle are in ruins, with crumbled walls and destroyed towers, and ladders and siege towers are allowing the attackers access to the interior. It's clearly just a matter of time before the defending forces are completely overwhelmed.

40. This has depictions of fanciful animals,

although none appear to resemble any known creatures and many do not seem to be even likely. There are horses with a head at each end and strange four-legged creatures with none. There are snakes with hundreds of legs and two heads and giant beetles with the heads of wolves. Just about any strange combination can be found if the image is examined closely enough.

41. An enormous figure is fighting what are clearly armour-clad humans and elves. The figure is wearing ill-aspected black armour from which many spikes protrude. The armour covers the figure's entire body apart from the eye slit, from which two reddish glows can be seen. In one hand the figure holds an enormous jagged sword, in the other a spiked shield. The figure is at least double the height of the men and elves he is fighting, and they are being easily defeated, with one impaled on the huge central spike of the figure's shield and the bodies of many others crumpled and crushed on the ground around him.

42. A towering black spire that divides into three peaks at the top is in the centre of a large circular area bounded by huge, smooth black walls. The area inside the walls is filled with trees and orchards and abundant wildlife such as deer, rabbits and birds can be seen within the trees.

43. Enormous bat-winged humanoid figures are feasting on humans and other mortal races. The beings are swooping down from a darkened sky and grabbing the mortals who are cowering below with their taloned feet, then eating their prey whilst it is still alive. The level of detail is fine enough to see droplets of blood from those being eaten spraying those still alive on the ground.

44. This shows a coronation inside a massive cathedral. A figure wearing a rich robe is seated on a massive throne on the final level of a stepped dais and a begemmed crown is being placed on their head by a figure wearing priestly vestments whose face is covered by a mask depicting a skull, assuming it is a mask. Surrounding the

dais, out to the groined walls of the cathedral, are nobles in rich vestments. Each noble is also masked, with the depictions ranging from simple animals to fantastic creatures.

45. In the centre of this image is a many-towered castle under siege. The besieging force has surrounded the castle with war engines and earthworks, manned by heavily armoured soldiers. The castle would appear to have a strong defending force, with war engines of their own and the battlements filled with soldiers. In the foreground is a magnificent pavilion from which banners are flying.

46. This depicts nine realms stacked one above each other that can be determined to represent each of the nine planes of Hell. The top layer is a charred wasteland with iron towers, the next is a huge burning city made of iron, the third a polluted bog, the fourth a wasteland filled with active volcanoes and lava flows, the fifth an icy ocean covered by marshes, the sixth a plane of black stone with ash and smoke, the seventh a ruined wasteland of mines, slag heaps and destroyed cities, the eighth a freezing wasteland of glaciers and the final layer has an immense citadel surrounded by pits and ravines.

47. This shows an overhead map of a continent with natural and some artificial features marked on it. It is roughly similar to a continent of the present that characters are familiar with, probably their own, but the coastlines, rivers, lakes and mountain ranges don't match up with the current locations of such, and there are a few island depicted off the coast that do not exist. Several cities are marked, but there are no cities in those places in the present. The various inconsistencies suggest that the image illustrates the continent in the distant past.

48. This series of panes tells the story of the founding of a city. In the first pane, twins are standing on one hill with six other hills in the background. In the next, a small village has been built with a wooden palisade around it. The village is a small

town with a stone wall in the next image and in the next it is a larger town whose newest wall envelops another one of the original seven hills. The town increases in size to a city and in the final panel is a sprawling metropolis covering all of the hills with a vast stone wall surrounding it and may huge stone buildings inside, which would appear to be for government and possibly entertainment.

49. This shows what appears to be a heavenly realm. The image shows peaceful landscapes, with sentients and animals dwelling together happily, dancing, eating and being merry. There are various angelic-appearing humanoids with wings present, some amongst those living in the land and others standing guard above. The angelic beings have different expressions on their faces, some fierce, some gentle, the former being the guardians and the latter those amongst the inhabitants, with the fiercest generally bearing flaming swords.

50. An unholy figure in horned black armour is leading monstrous and deformed troops. The troops appear to be creatures from known sentient races, but all have been deformed in some way, with extra or missing limbs and heads, parts from other species, especially insect parts and tentacles and more sensory organs than they should have, including additional eyes, noses, ears and mouths in odd places. The mutations mean that they are wearing patchwork armour at best and many lack even that.

51. A series of seven panels, with each panel depicting a different sin. The individual panels are as follows. A morbidly obese man sitting at a table overflowing with food, a naked couple entwined together, a pinched face man sitting at a desk that is overflowing with piles of gold, a man and a woman lounging around on a farm whilst the crops and livestock need tending, an armoured figure striking down a cowering man with a sword, a woman gazing covetously at her neighbours husband and possession and an overly magnificent palace.

52. Depicted here is a hellish landscape of

flame spewing ground and huge pools of lava. The landscape appears to be within a vast cavern lit solely by the flames and lava. Bat-winged figures can be seen within the landscape and, if the lava and flames are examined, faces screaming in agony can be seen within them.

53. This depicts a vast plain with huge sinkholes and a dark river flowing through it. Silvery pools are scattered here and there and the scene is dominated by a brutal-looking gargantuan iron fortress, streaked with rust. Many demonic figures stand around the fortress; they are too disorganised to be called an army but are definitely a horde.

54. Mermaids wearing shells over their breasts are swimming around several rocks sticking above the surface of an idyllic-looking sea. One mermaid in particular is sitting on a rock in the foreground, out of the water itself. She is wearing heavily decorated shells and a thin band of tiny shells are strung on several strands of gold wire around her head.

55. This shows a sylvan scene with tall, leafy green trees and satyrs and dryads dancing around them. Several satyrs are playing pan pipes whilst they sit on hillocks and rocks and many are holding a flagon of drink in their hand, even while dancing. Amongst the trees in the background, it can just be made out that the satyrs and dryads are getting rather intimate with each other.

56. Armour-clad giants of noble mien are battling fantastic and enormous creatures, wielding enormous swords and casting lightning-based magic. Some of their opponents are clearly reptilian in nature, such as dragons, giant snakes and dinosaurs, but all of them would appear to be reptilian to some degree, even if it isn't immediately obvious, with even more normal creatures possessing scales, such as odd-looking elephants. Riding some of the larger beasts are humanoids with the heads of snakes, who are carrying weapons and wielding magic of their own.

57. Inside a dark cavern with the walls

completely covered in spider webs, many elves have been stuck to piles of webbing that cover the chamber's floor. These elves are all being eaten by spiders of different types, from comparatively small ones only a few inches across to huge monsters measuring many feet from foot to foot. From the expression on the elves' faces, they are not unconscious or dead during the process, but are still alive, as spiders inject them with dissolving juices.

58. A bearded pharaonic figure wearing a linen kilt and a striped headdress on his head and holding a crook and flail crossed over his chest is seated on a throne. Behind the throne are tall figures with the heads of animals and birds. All the figures are wearing jewellery and a linen kilt.

59. This shows a variety of stylised people and animals in many discrete scenes. The people would all appear to be hunters, bearing spears and bows, and the animals would look to be their prey. The animals are types such as deer, rabbits, bear and wild boar, and the hunters are successfully slaying them. Even though the images are only made from a few lines, they still effectively convey the creature that they are depicting.

60. In the centre of a depression surrounded by stark, snow-covered hills is a huge graveyard under a lowering sky. The graves have sunken into the ground, their stones and monuments sagging at strange angles, some appearing on the verge of collapse. In the centre of the graveyard is what is presumably a mausoleum, made of some dark stone and carved with strange designs. Huge barred and studded doors block access to the mausoleum.

61. A variety of fantastic and magical creatures, some of them quite dangerous, including some gigantic dragons, are grovelling before a towering, mostly unseen figure cloaked in darkness that ascends far above even the largest of those before it. The huge figure appears to be of generally humanoid shape but the only parts that can be made out are two huge glowing eyes and a crown made of chunks of black

matter that stream black flames that is orbiting its head.

62. A pack of huge, black, fire-eyed hounds accompanied by black horses bearing fantastically armoured riders is riding through darkened skies. At the head of the riders is a helmed figure with antlers, clearly larger than the rest. The figure is wearing blackened armour and has no visible face but blazing eyes can be seen through the T-shaped eye slit of his helm. It cannot be determined whether the antlers are affixed to the helm or belong to the figure itself. It rides a huge black horse which has wisps of flame from its mouth and nostrils. The other riders are similar, but smaller, as are their horses, and none have horns. Each rider carries a weapon, mostly hunting spears or bows. In the enshadowed landscape below can be seen cowering figures in shadow whilst above a moon floats through storm-tossed clouds.

63. Strangely armoured knights wielding glowing lances are riding dragons of many different hues through the air. Far below on the ground can be seen armies and a land in flames. In the distance, another force of dragons can be seen approaching; it cannot be discerned whether the oncoming force is friend or foe.

64. In a vast underground cavern, there is a battle between dwarves wearing shining chainmail and wielding axes and an opposing force of orcs and trolls clad in black armour and wielding jagged black swords. The dwarves appear to be winning and driving back the humanoids.

65. In a darkened chamber lit solely by the light from glowing braziers from which torture tools protrude are a number of different individuals who are of heroic mien. These individuals are all being tortured by mostly unseen dark-robed figures and they are all obviously in great pain. Despite the torture they are being put to, it can still be determined what skills the heroes supposedly posses, such as paladin, cleric or magic user, as they have been left with enough of their garments and armour, or the damaged and torn remnants of such, to make

this out.

66. This shows the wildwood, a dark and gloomy forest with trees that somehow look unfriendly to mortals. The canopy of the trees is completely hiding the sky and the undergrowth is thick and tangled. A few eyes can be seen between the trees and there is a dark unicorn with a black horn in the foreground. The unicorn, if examined, has the teeth of a carnivore not a herbivore. Looking at the image can cause an atavistic fear in the viewer.

67. This is an image of a gargantuan ash tree with three enormous roots at its base. Two of the roots lead to deep wells, with three aged women beside one of the wells and the other well being within a frozen landscape, and the third to a spring in a misty land, within which dwells a dragon and many snakes. The branches stretch into the cosmos. On the tree can be seen various creatures; four stags, a giant eagle and a huge squirrel.

68. This shows a verdant jungle next to a steaming lake. Dinosaurs of different types can be seen in the jungle and lake. A couple of huge beasts are in the lake with their long necks stretching into the air supporting their comparatively small heads. In the sky above the jungle can be seen a handful of pterosaurs which appear to be circling something unseen in the jungle below. In the foreground, a tyrannosaurus rex is attacking a four legged dinosaur with an armoured head from which three horns protrude. In the background jungle can be seen several smaller dinosaurs with two legs; they may be about to challenge the tyrannosaurus for its food if it is victorious.

69. An enormous dragon is laying waste to a city. There are many buildings in flames, caused by the dragon's breath, and the streets are filled with bodies lying on the ground, some civilian, some wearing armour or robes. The majority of the population and soldiers who are still alive are trying to flee the city. Standing on top of a tower in a castle at the city's centre is a robed figure with their arms raised over their head, apparently in the process of

casting a spell.

70. Beings of many different intelligent races are depicted crawling across the floor of a huge cavern. They are apparently willingly sacrificing themselves to a huge, amorphous entity that mostly fills the cave. Various pseudopods stretch out from the entity, grabbing hold of those beings who are close and dragging them into its body, although it lacks mouths. The pallid flesh of the entity bears a curious pattern; if examined closely, this would appear to be made from many different faces, all of them apparently screaming in agony.

71. This shows a pastoral scene with men and woman performing various tasks. In one area, they are tilling the fields and planting new crops. In another, they are collecting fruit and nuts from trees. In the background is a cluster of stone houses, outside which are various farmyard animals, such as chickens, geese, ducks and pigs.

72. This depicts a huge city as viewed from an angle above the streets. The buildings and inhabitants are all rendered in extremely fine detail. The uses of different buildings can be determined and individual people can be discerned, although if they are examined closely, something appears to be wrong with the inhabitants; their figures and forms appear to be subtly distorted.

73. Five figures wearing hooded robes, their faces hidden deep within the shadows of their hoods, are standing in a circle around a pentagram. One figure is standing at each point of the pentagram. Their arms protrude from the sleeves of the robes and dark fire is dancing around their hands. Both hands and arms give the impression that they are slightly scaled. The figures are performing a ritual and smoky flame is coalescing into a shape in the centre of the pentagram.

74. This shows a lake that seems unnaturally still, with not a single ripple or wave. The lake is not surrounded by vegetation, as might be expected, but by a plain of sterile ground. Cloud-wreathed mountains

can be seen in the distance behind the lake.

75. A scene showing bearded dwarven craftsmen wearing leather aprons and gloves working at multiple glowing forges, with piles of coal and ore in the background. Scattered in front of the forges are various anvils, with more dwarves working on these. In the foreground stands a single dwarf at an anvil, forging a large, well detailed double-bitted battleaxe.

76. This is a series of panels showing a warrior in fighting poses, with each panel depicting a different pose. The warrior is mostly equipped with a sword and a shield, although both can be of different sizes, but there are other scenes with twin weapons, such as two swords, sometimes the same size, sometimes different, or a sword and a dagger, as well as axes, both one and two handed, warhammers, spears and polearms. The series would appear to be instructional in some way but the meaning is lost.

77. This shows a series of bardic performances across multiple panels. In each panel the same bard is performing on a stage to an apparently enthralled audience. The bard is using different instruments each time, with them appearing capable of using a wide range. Instruments in the pictures include fiddle, lute, harp, pan pipes, drums, mandolin, flute, trumpet and bells. In each case, the instrument is held in the bard's hands; the drums for example are a pair mounted at the waist.

78. In a fiery cavern with flames dancing along the walls is a pit in the centre. The pit is full of sentient beings struggling to get out, clawing and biting each other in their attempt. Around the pit are huge, bloated beasts with gaping, shark-teeth filled maws, who are gulping down whole those sentients who look as if they are actually going to escape.

79. A sandy beach has gentle waves washing onto it under a cloudless sky. There is something on the horizon in the distance, a dark splotch that cannot be made out, but which stirs a feeling of dread for what is

otherwise a tranquil scene.

80. In the centre of this image is an enormous green man face. Tendrils, branches and vines sprout from the mouth and nostrils of the face, including from the lower part which is covered by a leafy beard.

These cover and entwine over the rest of the image, getting thinner as the distance from the face increases, with many leaves and smaller shoots sprouting off each.

81. Huge figures, their size shown by comparing them to the land across which they stride, are battling gods. The creatures are generally humanoid in shape, although some have unusual features, such as multiple eyes in their head or a snake's nest of arms. The gods, both male and female, are all humanoid, and perfect depictions of their kind. They are massed around one, older-appearing god from whom lightning is crackling.

82. This depicts an idol of a godlike being who is seated on a throne. The being is of generally human form but has the head of a dragon. It is fully clad in armour and glowing with power; across its lap is a large, sheathed sword. Rich offerings, from food to treasure, have been placed at the idol's feet and several worshippers are depicted placing more offerings or lying prostrate in front of the idol.

83. This shows a scene of conflict, with fantastic creatures fighting with each other. All of the combatants are creatures formed from combinations of beasts. In the image can be seen such as manticores, griffons, hippogriffs, chimerae, peryton, pegasi and owlbears, and more creatures may perhaps be found with careful scrutiny. It's not clear whether there are sides, whether each species is fighting with the other members or if each creature is simply trying to survive. No reason can be seen for them to be fighting either.

84. This depicts a side-on view of the interior of a prison. There are several stories of individual cells, all occupied by creatures from various different sentient races, overlooking a central area. The prisoners are all wearing the tattered remains of their cloth-

ing and many appear to have suffered from visiting the torture chamber that fills the central area that the cells overlook. One prisoner is currently attached to a rack in the chamber with a black-hooded and clad turnkey overseeing the process.

85. This depicts a scene which would appear to be a faerie realm. There are brightly coloured trees and flowers and tiny glowing winged creatures are flitting through the air. Two unicorns can be seen, both ridden by fey beings in fantastically-ornamented armour. In the distance an insubstantial-seeming castle made from colourful stones with many tall, thin spires has pennants blowing from its upper reaches. Although the scene looks beautiful and fantastic, it doesn't quite seem friendly.

86. This shows three women of different ages. There is a slim young woman holding a wand topped by a waxing crescent moon, a middle aged older woman holding a baby and wearing a pendant of a full moon and an elderly woman with a stooped figure holding a book embossed with a waning moon. The three women are similar enough in appearance that they are clearly related.

87. This shows a jungle scene, with monkeys in the trees and snakes and a jaguar on the forest floor below. Through the trees an overgrown city can just be glimpsed in the background, dominated by a creeper-covered step pyramid in its centre.

88. A force of chainmail-clad crusaders with white tabards and carrying lances are riding horses through the desert. Religious pennants are flying from the lances and the crusaders look confident in what they are doing, even though there is nothing but sand dunes depicted for miles around them, not even signs showing that something else has passed before.

89. Rising from the desert a huge pyramid, its scale determined by tiny figures of humanoids and camels at its base, dominates the landscape. The pyramid is encased in smooth white stone and at its very peak is a shining golden pyramid from which rays

of energy are being emitted.

90. A skeletal knight in used but still serviceable plate armour with the helm missing is standing on the top of a small hill, holding a huge sword in both hands, point down. There are hundreds of skeletal troops massed behind the knight, each wearing equally battered but less expensive chainmail armour and carrying swords and shields. Tattered banners being held by some of the skeletons are blowing in the wind.

91. This shows a single, heavily muscled but not especially tall wrestler wearing a simple loincloth in many different scenes. In each, the wrestler is easily overcoming his opponents. This would appear to be a wide range of creatures, from evil races such as orcs, goblins and dark elves, to magical monsters such as manticores and chimerae, to even such as giants and dragons. In none of the scenes is the wrestler armed or wearing armour, yet he seems capable of defeating his opponents unarmed, no matter what their physical strengths might be.

92. A cloaked figure in all-encompassing armour is standing atop a cliff over the ocean. In the water below an immense war fleet of hundreds of galleys covers the ocean out to the horizon, with barely any water between each craft. Dark stabilising sails with an evil insignia are raised on each galley, and the vessels themselves are painted dark. Fantastic bronze rams can be seen on the closer galleys, shaped like the horned heads of hideous monsters.

93. This depicts a very stylised tree. There is a central trunk with five globes on it, including one at the base and one at the top, and two side branches that start part way up the trunk, both vertical, each of which has three globes. The different globes are connected together and all bear symbols. Of the central trunk, the topmost globe bears a crown, the next down a book, the next a pair of scales, the next a chariot and the final one a bride. The left hand branch has a brain at the top, followed by a judge's hammer and finally a written scroll.

The right hand branch has a head, followed by a hand bearing a gift of a coin and finally an infinity sign.

94. This image is covered in intricate Celtic knotwork. Complex interwoven patterns are formed from the threads that make up the knotwork and there seems to be no beginning or end. Shields, crosses and more simple knots are tied together with more threads of knotwork. If the individual threads that make the knots are examined, each is also comprised of knotwork.

95. This shows a darkened chamber dimly lit by tall, thick candles in man high wrought iron candle holders. Around a scarred wooden table sit several individuals who would appear to be vampires. On the table are several goblets of blood positioned between a couple of sentients who have been strapped down and are being fed on. There are also servers who are refilling the goblets but who also have bloody necks. One server has collapsed on the floor, probably from blood loss.

96. A succubus is reclining provocatively on a large, four poster bed. Her wings are coquettishly curled around her body, hiding most of it, and one arm is pointed at the viewer with a single curled beckoning finger. The bed has luxurious, thick curtains and under the covers beside the succubus is a disturbingly-shaped lump. The room the bed is in has thick, rich carpets and paintings on the walls depicting the succubus on the bed in a number of provocative poses.

97. This shows the interior of a sumptuously decorated building, with the majority consisting of one large room. There are multiple balconies overlooking the main floor with people sitting at desks and tables on the ground floor, with stacks of money next to them as well as scales. Individuals are running between the tables and there are huge boards on the walls listing commodity prices. A few smaller rooms of the main chamber can be seen, accessed from the balconies, with similar deals going on in those, except the rooms are even more sumptuous and the piles of money are

larger.

98. The images of the twenty-two major arcana from a tarot deck have been arranged in a circle surrounding the Fool. The Fool is much larger than the other cards, which start with the Magician in the 12 o'clock position and go clockwise equally from there, with the head of each card pointing outwards from the Fool. The face of the fool seems to be smirking whilst the faces of the people on the other cards which have an image of a person on them all look downcast.

99. This shows a gloomy landscape where the sky is an endless pool of black, darker even than the shadowed ground beneath. What looks like vegetation can be seen on the ground, but it is strange, shadowy stuff

that seems not entirely there. Strange, shadowy creatures also haunt the landscape, darker than the ground yet seeming to be also insubstantial. Some look like shadowy forms of humans and similar races and others like animals whilst others are far harder to describe, having too many limbs and an odd structure. Careful examination will reveal equally strange winged beings in the dark sky.

100. This shows the night sky, but not one that is completely true to life, as it doesn't just show the stars. Lines also connect the various stars of each constellation together and there are markings indicating the names of the constellations and important individual stars.

MORE DUNGEON RELATED SUPPLEMENTS

