



CHAPTER 2 - THE GOLDEN GALLERIES

It is within this second section of Uncle Skeleton's Nightmare Tunnels that the proverbial "gloves come off." The Crimson Chambers should have tested the worth of the adventurers, especially if the characters defeated Rol'gudas. Now the characters have entered the domain of Drag'thenar the Corrupt, the Golden Galleries. The Golden Galleries occupy areas 20-35 on the map of the Nightmare Tunnels. See the full map at the front of the book, or refer to the map of the Golden Galleries on page 18. The Crimson Chambers are designed for 3-5 6th-level characters. Characters who defeat the monsters in this section should gain enough XP to reach 7th level. Fair warning, the challenges in the Golden Galleries are particularly tough.

WHAT ARE THE GOLDEN GALLERIES?

The Golden Galleries are a collection of lengthy hallways and chambers filled with hundreds of paintings, statues, and other works of art. The majority of the artwork has some enchantment or another laid upon them that act as traps, disguised monsters, and occasionally clues to other parts of the dungeon.

The champion of the Golden Galleries, Drag'thenar the Corrupt, is a painter and art collector. Like many of the champions of the Nightmare Tunnels, Drag'thenar was put in his position with promises of grand rewards. In this case, any unlucky creature that dies within his domain is permanently "added to his collection."

WHAT DWELLS HERE?

All manner of horrors live within Drag'thenar's galleries. Some

are creatures conjured by Uncle Skeleton or Drag'thenar to defend the galleries. Others are permanent additions to Drag'thenar's collection who now obey the devil's whims. So far, no explorers have made it through the Golden Galleries without fleeing back to the Crimson Chambers or being turned into a misshapen piece of artwork.

WANDERING MONSTERS

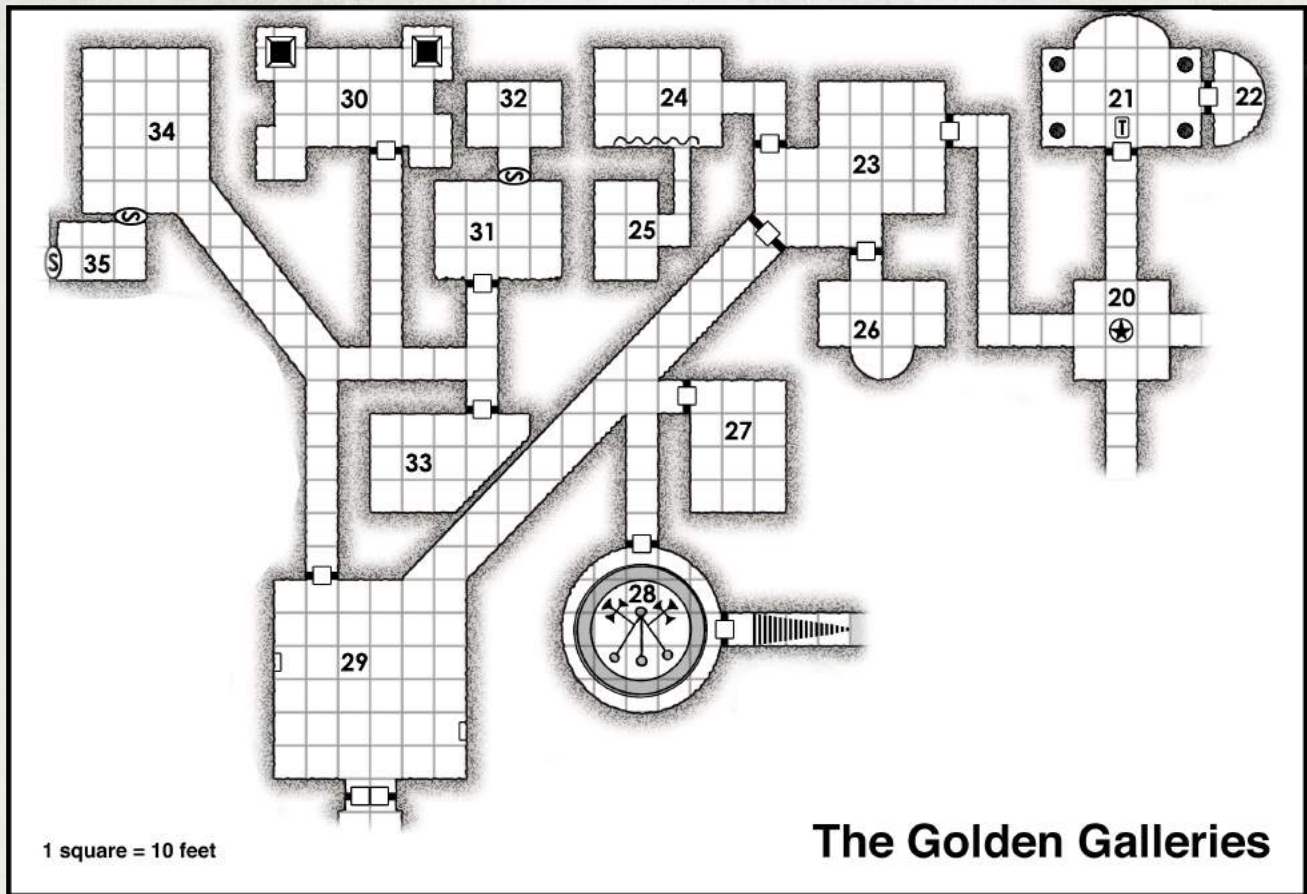
Should you face a downturn in the excitement of play, try using one of the following encounters or an encounter of your own design to get the characters back into the swing of things.

CLAY GOLEM

A **clay golem** named One walks the halls, moaning as it goes. One can innately cast the *dimension door* spell 3 times per day targeting only itself and up to one creature the golem is grappling. The clay golem is tasked with capturing trespassers. As soon as it can, it grapples a creature, then teleports to area 32 using its *dimension door* spell. A grappled creature is considered willing for the purpose of the spell.

ESCAPED SUBJECT

While the characters are wandering through the Golden Galleries, they discover a human **commoner** dragging itself on the floor. The commoner's legs have been turned to stone and their face looks as if it is melting away; almost like his/her skin had been transformed into paint and now the paint is sliding off their face. Through garbled speech, he/she begs the characters to save him/her. In one round, unless a *greater restoration* spell is cast on the escapee, all of the "paint" runs off his/her face revealing a screaming skull beneath. The escapee then dies. Unless he has already been destroyed, One the **clay golem** appears in 1d4 rounds to retrieve the escaped subject.



HAUNTED PAINTINGS

One of the paintings on the walls comes to life and steps out of its frame. Treat the living painting as a **water elemental**, except that its type is a construct, it loses its swim speed and Freeze trait, and it is immune to psychic damage (in addition to its other immunities).

WELCOME TO THE GOLDEN GALLERIES

All locations descriptions for this level are keyed to the map on this page. Unlike the Crimson Chambers, the walls, floors, and ceilings of the Golden Galleries are constructed with a little more care. The stone has a slight gold hue to it (an illusion). Doors are painted yellow. All throughout the galleries, paintings hung in large, golden frames decorate the walls. Small statues occupy alcoves at regular intervals. Even the furnishings are golden. In addition, faint symphonic music plays, an audio illusion cast by Uncle Skeleton.

20 - GNOMES

This four-way intersection has a large statue that depicts eight, life-sized goldend gnomes dancing around a 11-foot-tall winged devil of some sort.

Gold Dust. Fine, golden dust covers most of the room.

STATUES

The center statue depicts Drag'thenar the Corrupt. The eight other statues dancing around him are actually **dust mephits** disguised to look like gnomes. The moment a creature enters the room, the mephits come to life and attack with their blinding breath. The dust that radiates from the mephit gnomes is much deadlier than normal; Constitution saving throws made to avoid becoming blinded are made at disadvantage.

Treasure. Drag'thenar's statue is 11 feet tall. It is made of solid gold and weighs 10,000 lbs. If the characters can find a way to remove the statue, it is worth 500,000 gp. The statue is bolted to a stone dais. The twelve bolts can be removed with a set of tinkers' tools. Each bolt has AC 17 and 5 hp, with immunity to poison and psychic damage. Moving the statue requires one or more characters with combined Strength scores of 40 to move it 10 feet. It can also be toppled with a successful DC 25 Strength check.

21 - TRAPPED

This large room is 50 feet wide and 30 feet deep. The **medusa** Xosorro uses the chamber as her own personal throne room. She sits on a throne at the center of the semi-circle on the northern wall. If Xosorra's hit points are reduced by half or more, she flees to her chambers, area 22.

Giant Spiders. Hiding on the ceiling are two **giant spiders**,

Xosorro's pets. They've been trained to attack any creatures who are not caught by the *web glyph*.

PETRIFIED WARRIORS

There are eighteen statues in the room, Xosorro's victims. If the characters revive the statues using a *greater restoration* spell or similar magic, you are free to stat these adventurers however you like. Xosorro will use these statues as three-quarters cover during the fight.

WEB GLYPH

A *glyph of warding* covers a 10-foot by 10-foot area (marked "T" on the map) directly in front of the door. The moment a creature sets foot in the area, the glyph casts a *web* spell (DC 12), filling the 20-foot cube directly in front of the door. Xosorro uses the *web glyph* to trap her prey, then petrify them with her deadly gaze. If the web spell doesn't work, her spiders finish the job.

22 - SLITHERING

This half-rotunda is where Xosorro (area 21) sleeps. There is a bed, a desk, and a small bookshelf. Xosorro keeps the door locked at all times. If she retreats to her chambers, she locks and bars the door; a barred door has double the hit points and the DC to break it down increases by 3.

Treasure. Xosorro keeps a small, locked chest holding 100 gp on her desk. It can be picked with a successful DC 15 Dexterity check using thieves' tools. It can also be smashed against a hard surface; no check needed

23 - PORTALS

This huge room is the largest gallery in the Golden Galleries.

Stone benches. There are stone benches placed at regular intervals throughout the room.

PAINTINGS

Colossal paintings fill nearly every square inch of wall space in the room. With the exception of the door leading back to area 20, all of the exits in the room are concealed by paintings. To leave the room, the characters must either go back to area 20 or step through a correct painting.

Every painting depicts a creature in its natural habitat. The paintings are enchanted so that the subjects' eyes follow the characters wherever they go in a room. If any of the paintings are touched or attacked, the creature in the painting leaps from the painting and fights back. Once a creature leaves its painting, the painting vanishes leaving behind only its frame showcasing the bare wall behind it. Or, in the case of the lions, young gold dragon, or ochre jelly, the frames showcase the doors hidden behind the paintings.

All of the monsters that leap from the paintings use their normal stats, but have the evil painting template applied (see the sidebar). You're free to choose any monsters that you like to inhabit the paintings except that their colors should not be yellow or gold. The only yellow or gold creatures are the lion, gold dragon, and ochre jelly. It's recommended that you choose from the Monsters by Challenge Rating lists in Appendix B of the *DMG* for challenge ratings 4-6.

EVIL PAINTING TEMPLATE

Any non-construct creature can become an evil painting. It keeps its statistics except as follows.

Type. The painting's type is construct, and it loses any tags.

Alignment. The painting is chaotic evil.

Senses. The painting has blindsight with a radius of 30 feet, and it is blind beyond this radius.

Damage Immunities. The painting gains immunity to poison damage.

Condition Immunities. The painting gains immunity to the exhaustion, petrified, poisoned, and unconscious conditions.

The painting of lions depicts three **golden lions**. It hides the door to area 26. The painting of the **ochre jelly** hides the door to area 29. And the painting of the **young golden dragon** hides the door to area 24.

24 - VEGETABLE

Eight beds fill the room. Each bed has a sleeping humanoid child in it clutching a stuffed animal.

Tapestry. A filthy, golden tapestry hangs from the ceiling, concealing the south passage to area 25.

COMA CHILDREN

All of the children are powerful psionics whose powers maintain the *walls of force* that keep the Nightmare Tunnels from being obliterated by the Dark. Each child is in a magical coma. Only a greater restoration spell or similar magic can free a child from its coma.

When a child is killed or woken from its coma, there is a cumulative 10% chance the Nightmare Tunnels' *walls of force* destabilize. When this happens, the Dark seeps into the Nightmare Tunnels and destroys the entirety of the complex and everything inside in 2d4 minutes. Because Uncle Skeleton uses a portion of his own psychic energy to keep the Nightmare Tunnels intact, this event could potentially destroy him in the same instant, freeing Omeria of his evil once and for all.

STUFFED ANIMALS

The eight stuffed animals look like adorable, plush versions of Drag'thenar. They are actually **homonculi**. The homonculi are not aggressive. However, they share a telepathic bond with Drag'thenar as well as whichever child is holding it, using the connection to feed the children pleasant dreams.

UNCLE SKELETON CHECKS IN

When the characters enter the room and get a chance to look around, Uncle Skeleton's illusion appears.

"Ah, I see you've found my children. These are not illusions, adventurers. They are actual babes—powerful psychics each, to boot! I've kidnapped them from their respective homes and

now use them to power the forcefield that keeps these tunnels from being destroyed by the dark realm surrounding it.

"Should you waken these children or remove them from this mortal coil, this entire dungeon will collapse. Then, all of the monsters in my dungeon will be destroyed in an instant."

He punctuates his sentence with a snap of his bony fingers.

"Not only that: but it could destroy me as well. Imagine that: the world will no longer know my machinations! Of course, it's unlikely that you'll survive such an event, yourselves. Nor will these children or the other prisoners within. But what's the loss of a few lives when gifted the destruction of such a dangerous enemy such as myself?"

Uncle Skeleton's laughter fills the room as the illusion fades.

25 - AMORPHOUS

There are 24 **psychic gray oozes** that cover the entirety of the floor of this dark, 30-foot by 20-foot chamber. The quivering oozes emit a low hum as they absorb and redirect the psychic energy of the comatose children in area 24. If an ooze is destroyed, a new psychic gray ooze replaces it in one hour.

26 - INVISIBLE

There appears to be a weak-looking goblin holding a rusty spear at the other end of the room. In the center of the semi-circle section of the southern wall stands a 4-foot tall pedestal with a large, fist-sized golden gem that floats a few inches above it. If the characters have another one of the Dream Gems (see the Appendix), you should hint that the gem appears to be similar to the others.

INVISIBLE SPIKES

Invisible spikes of varying lengths and sizes fill the chamber. Each time a moves into the room or starts its turn in the room, it must make a DC 10 Dexterity saving throw or take 5 (1d10) piercing damage from the spikes. The saving throw is made at disadvantage if the character cannot see the spikes. A 10-foot-high, 10-foot-wide area of spikes has AC 17, 25 hit points, and immunity to poison and psychic damage.

PROGRAMMED ILLUSION

Both the gem and the goblin are part of a *programmed illusion*. Whenever a creature enters the room, the goblin shrieks in the Goblin tongue, "No! Master Skeleton said I must protect the Lucid Amber with my life!" It then retreats to the rear of the room. If the goblin is hit with a spell attack or ranged weapon, it collapses as if it is "dead." It only takes one shot. Once the characters reach the gem and realize that it is false, the goblin stands, dusts itself off, then, in Uncle Skeleton's voice, says, "Whoops. Got you!" It then vanishes along with the gem.

27 - MELTING

This gallery has various clocks hung on the walls. All of the clocks are set to different times, filling the room with a

cacophony of ticking sounds

Puddle. There is a spot on the wall that is missing a clock. Just below where the clock would be is a puddle of warm, colorful water. The water is harmless.

Stone benches. There are stone benches placed at regular intervals in the room. Two of the benches have the mummified remains of adventurers sitting on them.

MELTING CLOCKS

If a non-undead creature touches one of the clocks, the clock starts to melt. Then, the creature must then make a DC 13 Wisdom saving throw.

On a failed saving throw, the creature rapidly ages at a rate of 20 years per round until the creature dies of old age, leaving behind nothing more than an aged husk (similar to the adventurers on the bench). The clock turns into a puddle at the same rate the creature ages and dies.

On a successful saving throw, the target ages 1d4 x 10 years. So long as the creature doesn't die from the aging effect, the effect can be reversed with a greater restoration spell, but only within 24 hours of it occurring.

28 - THAUMATURGY

This huge rotunda is 50 feet in diameter with 100-foot high ceilings. This is Drag'thenar the Corrupt's domain. Drag'thenar is a **horned devil** who has lair actions so long as he is within the Golden Galleries (detailed below).

DESTROYING DRAG'THENAR

Drag'thenar fights until he is destroyed. Once destroyed, his body explodes like shattered glass. Each creature within 20 feet of the horned devil when it explodes takes 5 (1d10) piercing damage. Floating in the same spot where Drag'thenar stood is the *Lucid Amber*, one of the *Eight Dream Gems* (see the Appendix).

DRAG'THENAR'S LAIR ACTIONS

On initiative count 20 (losing initiative ties), Drag'thenar takes a lair action to cause one of the following effects; Drag'thenar can only use each lair action only once. Drag'thenar's CR is 12 while he is in his lair.

- Drag'thenar creates haunting darkness at a point that he can see within 30 feet of him. The darkness is a 15-foot radius sphere. In addition to the sphere duplicating the effects of a *darkness* spell, each creature that enters the darkness or starts their turn in the darkness must make a DC 15 Wisdom saving throw. On a failed saving throw, the creature takes 5 (1d10) psychic damage and is frightened of Drag'thenar for 1 minute. Undead, fiends, and constructs automatically pass their saving throw. A frightened creature that is outside of the sphere of darkness can repeat its saving throw, ending the frightened effect on itself with a success. If Drag'thenar uses this lair action to create a second sphere of darkness, any existing spheres of darkness created with this lair action disappear. Otherwise, the sphere of darkness lasts for 1 minute, until Drag'thenar is destroyed, or until Drag'thenar uses his bonus action to dispel it.
- Drag'thenar casts reverse gravity (DC 15). He is immune to the effects of his own spell.



- Drag'thenar regains 50 hit points.

LOCKED DOORS

Both of the doors into and out of this room are carved to look like a gold devil's head with huge horns and glowing yellow eyes (an illusory effect). They are also locked with powerful magic. Add +10 to the DC for picking the lock and breaking down the doors. In addition, the door has AC 25, 100 hit points, is resistant to cold damage, as well as bludgeoning, piercing, and slashing damage from nonmagical attacks, and is immune to fire, poison, and psychic damage. Casting dispel magic on the door returns the door to normal for 1 minute. Each door can be opened with the onyx eye (area 31).

THAUMATURGIC CIRCLE

Drag'thenar draws his power from the thaumaturgical symbol drawn on the floor. If a character deals damage to the drawing (1 damage should suffice), Drag'thenar loses his lair actions until he can use his action to magically repair the circle.

29 - CONTRAPTION

This room is a 150-foot long hallway connected to a 60-foot by 60-foot gallery. At regular intervals, the hallway has alcoves carved at various heights into the walls. The gallery at the end of the hall has its walls blanketed with paintings depicting gruesome scenes of murder and torture. All of the scenes showcase a great, horned devil performing the acts of cruelty.

False Doors. Two of the doors in this room are fake.

ODD GRAVITY

Depending on which door a character enters, gravity of the room subjectively changes so that the door through which the character entered and the wall in which the door stands becomes the "ceiling" and that the wall directly across from it becomes the "floor." The only door that doesn't change its gravity is the door connecting area 28. Refer to the diagrams on page 22 for the side views of the room depending on which door a character enters.

It takes one full round for the room's gravity to "tilt" into its position. Then, on initiative count 20 of the second round—when the room reaches its final position—any creature standing on a floor that becomes a wall immediately falls. A creature that falls takes 3 (1d6) falling damage for every 10 feet that they fall, to a maximum of 20d6. If a creature hits a wall that is now at a 45-degree angle, in addition to any damage that they take from the initial fall, they must immediately succeed on a DC 10 Dexterity saving throw to catch themselves on an object. On a failed saving throw, the creature tumbles 30-feet down the angled-wall until it hits another object, or falls off a ledge (potentially taking even more falling damage). The distance between the original ceilings and floors are 20-feet. Treat a wall acting as a floor as difficult terrain, as the art and alcoves upon it make it difficult to navigate.

The odd gravity only affects creatures of Uncle Skeleton's choice (henceforth referred to as "trespassers"). His minions and other denizens of the dungeon are unaffected. So long as a trespasser remains



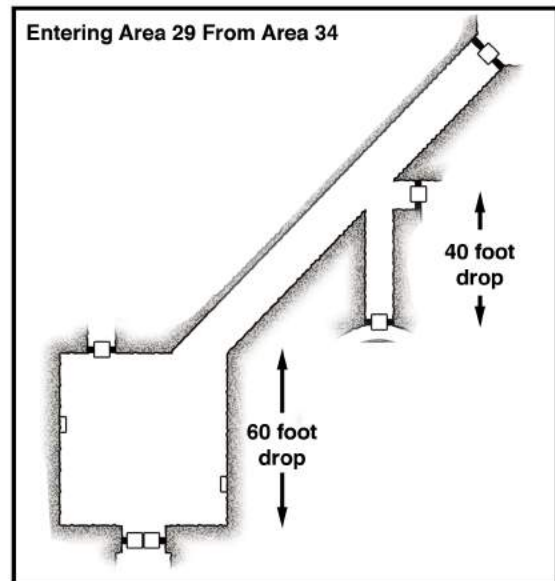
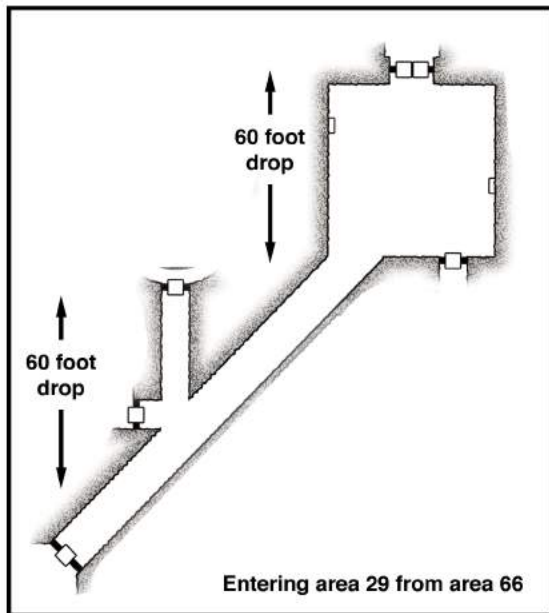
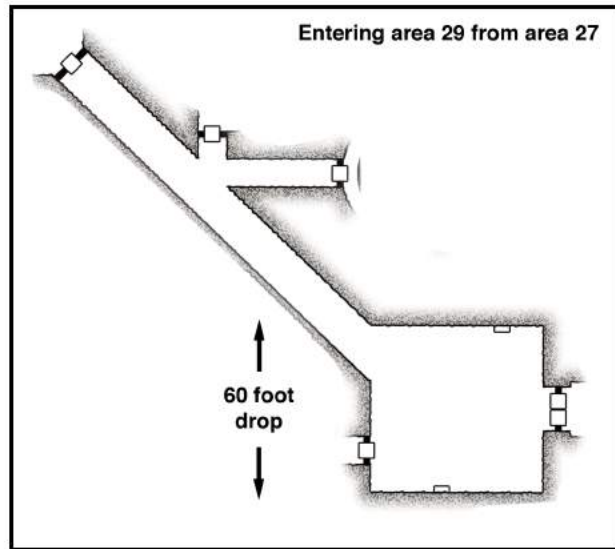
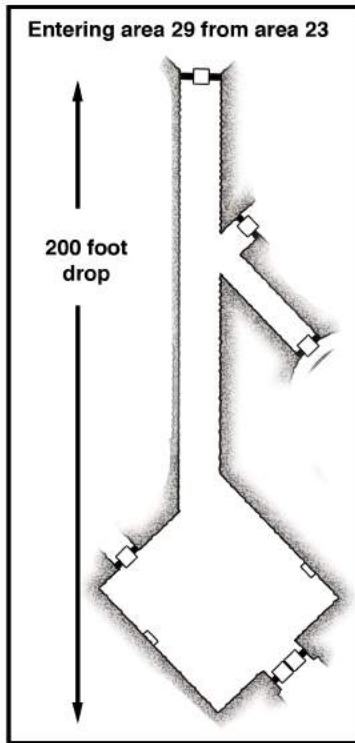
within the room, the gravity remains changed. If a trespasser leaves the area, the room instantly "resets". Note that the gravity is subjective to each character. For example, one character can enter the chambers through area 23 and have the doors from area 23 be the "top" of the room, while another character could enter through room 34 and have that door be that character's "top."

When the gallery's and branching hallways' walls are at 45-degree angles, the characters can use the paintings and small statue nooks to climb the wall, doing so at their normal climbing speed.

Vertical shafts and walls can be climbed using the nooks and small alcoves along the way, as well. However, the climb is a little more difficult, requiring a character to make a Strength (Athletics) check every round that they move. Refer to the Area 29 Climbing Results table to determine what happens to the character as they climb.

AREA 29 CLIMB RESULTS

Result	Effect
Less than 5	The character falls.
6-10	The character cannot move this turn and all ability checks and attack rolls they make are made with disadvantage until the start of their next turn.
11+	The character can move at their normal climb speed.



Area 29 Side Views

SMALL STATUES

Each of the nooks in the gallery and hallways contains small statues carved to resemble Drag'thenar the Corrupt. The moment a character comes within 5 feet of any of the statues, all of the statues in the area come to life. Treat an individual statue as a **homonculus**, except that it has immunity to psychic damage, too. When all of the homonculi are swarming, instead of treating them as individual creatures (which can be tedious to run), treat them as 6 **swarms**

of **ravens**, but with the following changes:

- They have a Constitution 10 (+0)
- The swarms are immune to poison and psychic damage in addition to their normal immunities.
- Replace their Beaks attack with the Bites attack described below.

Bites. *Melee Weapon Attack.* +4 to hit, reach 5 ft., one creature in the swarm's space. *Hit:* 7 (2d6) piercing damage, or 3 (1d6) piercing damage if the swarm has half of its hit points or fewer. The target must succeed on a DC 10 Constitution saving throw or be poisoned for 1 minute. If the saving throw fails by 5 or more, the target is instead poisoned for 5 (1d10) minutes and unconscious while poisoned in this way.

30 - BETRAYAL

This huge saltire-shaped room has 50-foot high ceilings and boasts two 10-foot wide pits in its northeastern and northwestern corners. The room is guarded by a female **troll** name Bea. Bea has a cold.

PITS AND PLATFORMS

Hanging 20 feet above each pit, suspended by a chain that dangles from a hole in the ceiling, is a 3 foot-wide circular platform. On each platform is a large sack of coins. Both sacks contain 10,000 silver pieces. Each sack weighs 200 pounds.

Both platforms act as counterweights for each other. If one platform is heavier than the other, the heavier of the two platforms dips into the pit below it. Once in the pit, everything on the platform is instantly destroyed, including the platform itself. Naturally, this immediately causes the second platform to dip, since it no longer has anything to act as a counterweight for it.

The pits radiate an aura of transmutation if *detect magic* is used on them. Each pit is similar to a *sphere of annihilation*. A character who examines the pit and succeeds on a DC 20 Intelligence (Arcana) identifies the trap for what it is.

A clever character might consider binding the chain that holds the two chains in place to prevent either side from dipping. If a character succeeds on a DC 10 Intelligence check using an appropriate tool proficiency (such as



tinker's tools, mason's tools; use your discretion) the chain will cease to function and the bags of coins can be removed from the platform without issue.

31 - UPSIDE DOWN

Although everything seems to be normal, this entire room appears to be upside down. The doors are upside down and 10 feet above the floor (which is decorated to look like a ceiling) and the furniture is attached to the ceiling.

Secret Door. An illusion hides the door to area 32. Like the door leading back to area 34, the secret door is 10 feet off the ground. Uncovering the illusion requires a successful DC 18 Intelligence (Investigation) check.

Treasure. Sitting in the middle of the upside down coffee table in between the ceiling's sofas and chairs is a black stone carved to look like an eye. It is an *onyx eye* (see the Appendix for details). The eye acts as if it is under the effects of a reverse gravity spell until someone touches the eye.

32 - ASCETIC

The room is covered in paints, blank canvases, half-carved statues, tools, and more. It is an artist's studio. Kinuz works here.

Secret Door. The secret door that leads back to area 31 is obvious from this side and does not require an Investigation check to discover.

KINUZ THE GARGOYLE ARTIST

Kinuz is a **gargoyle**, but with the following changes:

- Kinuz has 77 hit points.
- Kinuz's Intelligence score is 16 (+3).
- **New Trait: Innate Spellcasting.** Kinuz can innately cast *flesh to stone* 3 times per day and *polymorph* once per day, requiring no material components. Intelligence is his spellcasting ability for these spells (save DC 13).
- **New Action: Flesh to Paint (2/day).** Kinuz targets a creature that he can see within 30 feet of him. The target must make a DC 13 Constitution saving throw. On a failed saving throw, the creature takes 7 (2d6) acid damage and the target's Charisma score is reduced by 1d4 (to a minimum of 1) as its flesh begins to turn to paint. This reduction lasts until a greater restoration spell or similar magic is cast upon the creature. On a successful save, the creature isn't affected. A creature whose flesh turns to paint must make another Constitution saving throw at the end of each of its turns. Each time it fails, it takes another 7 (2d6) acid damage and its Charisma score is reduced further by 1d4 (to a minimum 1). If the creature successfully saves against this effect three times, the effect ends. Otherwise, the effect continues until the creature dies.

Treasure. Kinuz's painter's supplies are of high quality and can fetch 100 gp from a knowledgeable buyer. A character with proficiency in painter's supplies will immediately recognize their value.

33 - MIRRORS

A large mirror takes up the angled wall of this room.

Buffet. A buffet of fresh food and drink has been set here by Uncle Skeleton for any adventurers passing through.

Each day, a goblin comes in to replace the food.

Resting Area. This room is a good place for the characters to rest. Other than the strange mirror on the wall, they will not be disturbed.

MIRROR MIRROR

The mirror is magically enchanted. Choose a character. Whenever that character turns his or her back to the mirror, he or she feels as if the reflection in the mirror is staring back at him or her or making different moves than he or she. Of course, no other characters witness this. If the character uses his or her action to inspect the mirror, have the character make a DC 15 Charisma saving throw. Regardless of the saving throw result, it seems like nothing happened.

However, on a failed saving throw, the character becomes trapped in the mirror as they are instantly replaced with their mirror duplicate. No other characters notice this swap; not even the duplicate notices. The mirror duplicate acts and behaves exactly as the character would. It has all of the character's skills, traits, and memories, and it believes, without a shadow of a doubt, that it is the character. Not even the mirror duplicate is aware that it is a mirror duplicate.

The player may continue to roleplay the mirror duplicate as if it were their original character. In fact, the player may not even realize that their original character was trapped in the mirror in the first place. Sometime later—perhaps even years after the characters leave the dungeon—the mirror duplicate discovers something unusual about itself that alludes to its true nature. Perhaps its eyes give off a faint glimmer of silver. Or maybe whenever it takes bludgeoning damage, small, hairline cracks appear in its skin—like the type one would find in shattered glass. No matter the discovery, the mirror duplicate must convince itself that it is the true character; otherwise, it could collapse into indefinite madness.

Only a *wish* spell or similar magic can free the original character from the mirror.

34 - SLIME

A trail of spilled paint—reds and blues and greens—draw a path that leads from the three-way intersection to the main gallery, a 40-by-50-foot room.

Ruined Paintings. Almost all of the paintings in the large gallery are ruined; their paint runs off the picture and onto the floor. Once the characters enter the large gallery, the paint rises and attacks. Treat the living paint as 2 **black puddings**.

Stone Benches. There are stone benches placed at regular intervals here.

SECRET DOOR

The only painting in the room that isn't ruined depicts a human man wearing noble's clothing complete with a top hat standing in front of a wooden door. The painting covers the secret door that leads to area 35. If a character uses their action to set a silver key (from area 11) into the keyhole

of the painting's door, the key instantly vanishes. Then, the painting bursts into flames. Any creature standing within 5 feet of the painting when this happens must succeed on a DC 10 Dexterity saving throw or take 5 (1d10) fire damage. After one round, the painting completely burns away and collapses into a charred mess on the floor below where it once hung. Behind it, a wooden door, just like the one in the painting, appears. It is unlocked. Other than using the silver key to discover the secret door, there is no other way to discover and open the secret door.

35 - AXE

This room is 25 feet wide by 20 feet deep. The ceilings are lower than in other areas, only 10 feet.

Skeleton. There is a dwarven skeleton wearing rusted plate mail on the floor. It is reaching towards a golden great axe that lies only a few inches from its grasp. The axe has a faint magical aura to it (an effect created by *Nystul's magic aura*). Other than that, the axe is just a normal great axe that's been painted gold.

SECRET DOOR

Carved into the wall over the secret door in the western wall (see the map), are the words, scrawled in Common, "Pick a color." The words are in red. If a creature stands within 10 feet of the door and says the word "green", the secret door opens revealing area 74. If the creature says any other color, its skin, hair, eyes, and anything non-magical items or weapons it is wearing or carrying permanently change to match the color it spoke. The effect is harmless and can be removed with a *remove curse* spell or similar magic.

