

EPYX[®]
COMPUTER SOFTWARE

TEMPLE of APSHAI TRILOGY[™]



THE BOOK OF APSHAI

INSTRUCTION MANUAL



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How to Use This Book

This Book of Lore is designed to be used with the DUNJONQUEST game, **The Temple of Apshai**. Part of it tells you how to play the game and provides you with background about the Temple and the world in which it exists. The other part provides information that you will need while you are playing the game.

We suggest that you read through the Introduction, "How to Play," and "The Adventures of Brian Hammerhand" before you begin play. The Introduction will introduce you to fantasy role playing games if you aren't already familiar with them. If you are, the Introduction will explain the differences from other fantasy games you may have encountered in the past. "How to Play" explains the mechanics of play in detail. You will probably want to read through this section quickly now, then refer to it during your first game. Don't be intimidated by its length. The length just comes from the number of options you have available to you. Each action you take during play is simple and natural. "The Adventures of Brian Hammerhand" is a fun way of introducing you to our fantasy world.

After you have started play, you will need to refer to the "Chambers of the Dunjon" section. Within the game (and as explained in the "How to Play" section) you will find references to rooms within the dungeon. These rooms are described, in more or less detail depending on the room, in "The Chambers of the Dunjon." Each room is numbered so that you can look it up quickly. The sections on monsters, traps, and treasures also provide a reference that you will need during play. Since they are short though, you may want to look them over before entering the dungeon so that you will have more of an idea of what you may find there.

The Temple of Apshai Trilogy



Table of Contents

Introduction 3

The Oracle of Apshai

The One Minute Adventurer 6

Five Steps to the Gates of Apshai

Thirteen Ways to Stay Healthy

The Rules of Apshai 10

The Apshai Scrolls A Master Reference Guide 22

The Temple of Apshai

The Upper Reaches of Apshai

The Curse of Ra

Legends and Lore 76

The Legend of the Apshai

DUNJONQUEST

Package Contents

The DungeonMasters here at Epyx have decreed that each special computer system package contain everything you need to enjoy and fully appreciate the rich and terrifying fantasy adventure the Temple Trilogy's three realms have in store: *The Temple of Apshai*, *The Upper Reaches of Apshai* and the *Curse of Ra*.

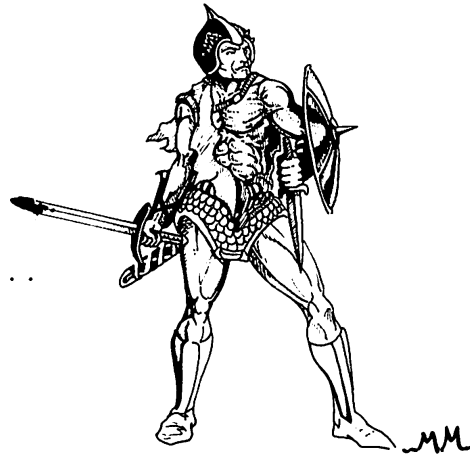
- ▶ **Game Disk:** Contains the three *Temple of Apshai Trilogy* computer adventures: *The Temple of Apshai*, the *Upper Reaches of Apshai* and the *Curse of Ra*. If you purchased a Commodore/Atari version, each side of the disk contains a complete version of the game for each computer system. Side 1 is for the Commodore and Side 2 is for the Atari.
- ▶ **Apshai Command Card:** The *Apshai Command Card* provides you with a handy "at-a-glance" reference card of all the special Commands for moving, fighting and looting treasure in the three Trilogy realms. In addition, the Command Card also offers special joystick and mouse control instructions for the computer system indicated on the card.
- ▶ **The Book of Apshai:** This *Book of Apshai* offers a complete testament of legends, lore and fascinating background information on the classic *Temple of Apshai Trilogy*. Here you will find step-by-step instructions for quickly mastering the "Rules of Apshai." The "Thirteen Ways to Staying Healthy" reveals secret teachings and advice on surviving in the dungeons. And the chilling "Oracle of Apshai" calls forth adventurers of every realm to destroy the evil power of the *Curse of Ra*. You'll also find complete detailed descriptions of each room and Level within the three Trilogy realms—all 568 of them to be exact—in "*The Scrolls of Apshai*." *The Book of Apshai* offers you, the serious adventurer, a complete testament of fantasy.
- ▶ **IBM or Macintosh Apshai Guide:** If you purchased an IBM PC or Apple Macintosh version, a special "handbook" has been included that will contain important operating system and game play instructions.



The Oracle of Apshai

The Sphinx is drowsy,
Her wings are furled:
Her ear is heavy,
She broods on the world.
“Who’ll tell me my secret.
The ages have kept?—
I awaited the seer
While they slumbered and slept. . .

—Ralph Waldo Emerson



You are a lone adventurer, strong of sinew and keen of blade and mind. Your senses must be sharp as the talons of an eagle, to warn you of swift dangers. You must be strong. Only the stoutest of constitutions will stand against the rigors of the journey that lies ahead. Yet, you must be subtle. Only a deep mind can fathom the mysteries to be unfolded. Sometimes, when strength falters, only sleight of hand will save you.

Yet all will not be darkness. At times your quick wit with a wandering monster or cleverness in parlay with the Innkeeper will greatly advance your course. Such is intelligence. Logic will also be indispensable to you.

In the end, when all visible resources are depleted, you will fall back upon ego—the well of the self which is man’s last reserve.

I could tell you tales of horror and madness, but this would not serve. The *Trilogy of Apshai*, like truth and beauty, cannot be told. You must experience to know. The ear is to listen, the heart is to feel, the soul is to know. These three are the simple truths of Apshai.

So the realms of Apshai are three: first, the *Temple*; second, the *Upper Reaches*; and last, *The Curse of Ra*. Of these three I can only say that the first is a depth of blackness—its evil power lashes viciously at those who dare to enter its very heart. To survive, your war-like spirit must be raised to a fever pitch. The second knows tragedy, and the sage laugh that turns away from terror and horror. It also knows the path of the spirit, shown by the priests. And the third is a place of blinding sand and mazy rooms which are the sanctuary of the Sphinx—the spirit, the last mystery.

To fight or flee, such will be your dilemma in the *Temple of Apshai*. It’s said the Minotaur of Crete knew of such mazes. Therein you will meet creatures hard and soft—carrion beasts and the foul leech. Therein, it is said, lie gems of many colors, and healers such as the lilly. Of the friends you meet, natural and unnatural, some may help you on your way. You can speak with some of them in this place of many tongues.

"No cross, no crown" was said by the religious in ancient times. The price of glory is pain. Your mark of courage will be your body, laced with wounds and battered by blows. You will need salves and elixirs to heal yourself after combatting the monsters of the Temple.

Within the *Apshai Temple* there is a compression of experience. Time seems to slow as you tread the massive halls, their sheer number presenting a veil to the senses. Then a creature lunges at you, and time stops. For this realm, sharpen your sword well. Gather treasure, but know that the journey to the Altar of Ra, in the third realm, is long.

After the eternal horrors of the Temple, you will seek respite in the second realm, the *Upper Reaches*. You will still find struggle, but it will wear a different face, of both comedy and tragedy. Instead of blood on monsters you'll find ketchup on a chicken. Can the Gods be crazy, or are they laughing at you? The effort of combat will now bring you to your knees, as you struggle onward.

In the *Upper Reaches* you will find "Benedic's Monastery," and "Merlis the Mage." These places of prayer and magic spells may help show you the way. You will find old bones which lay where they fell, daggers still clutched in skinless hands.

Here, the tearing of limbs by rabid monsters has left spirits crazed in the night. The dead cannot sleep and the living cannot awaken from their nightmares. The simple souls who sought to strive and gain are now caught in eternal anguish.

Many before you welcomed death by flame, by sword, by sand. But you must go onward into the third realm, *The Curse of Ra*.

How long can you endure? This you will know in the third realm. Here is a place where wealth of the senses is transcended by a greater importance. For, it is said, only the Secret of Ra can relieve the curse that afflicts those here on land.

You will pass the "Well of Forever." You will meet creatures of the desert—scorpions, jackals, the dust wraith. Sand storms will dim the glitter of diamonds. Beyond the Sphinx is the Pyramid.

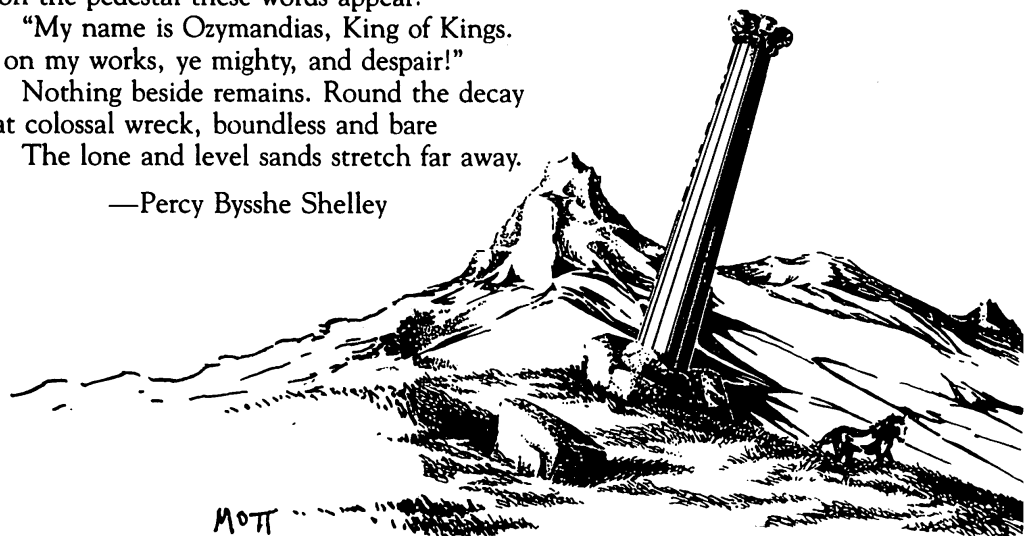
When your travail is greatest, think of Ozymandias:

I met a traveler from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. . . Near them, in the sand,
Half sunk, a shattered visage lies. . .

And on the pedestal these words appear:

"My name is Ozymandias, King of Kings.
Look on my works, ye mighty, and despair!"
Nothing beside remains. Round the decay
of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

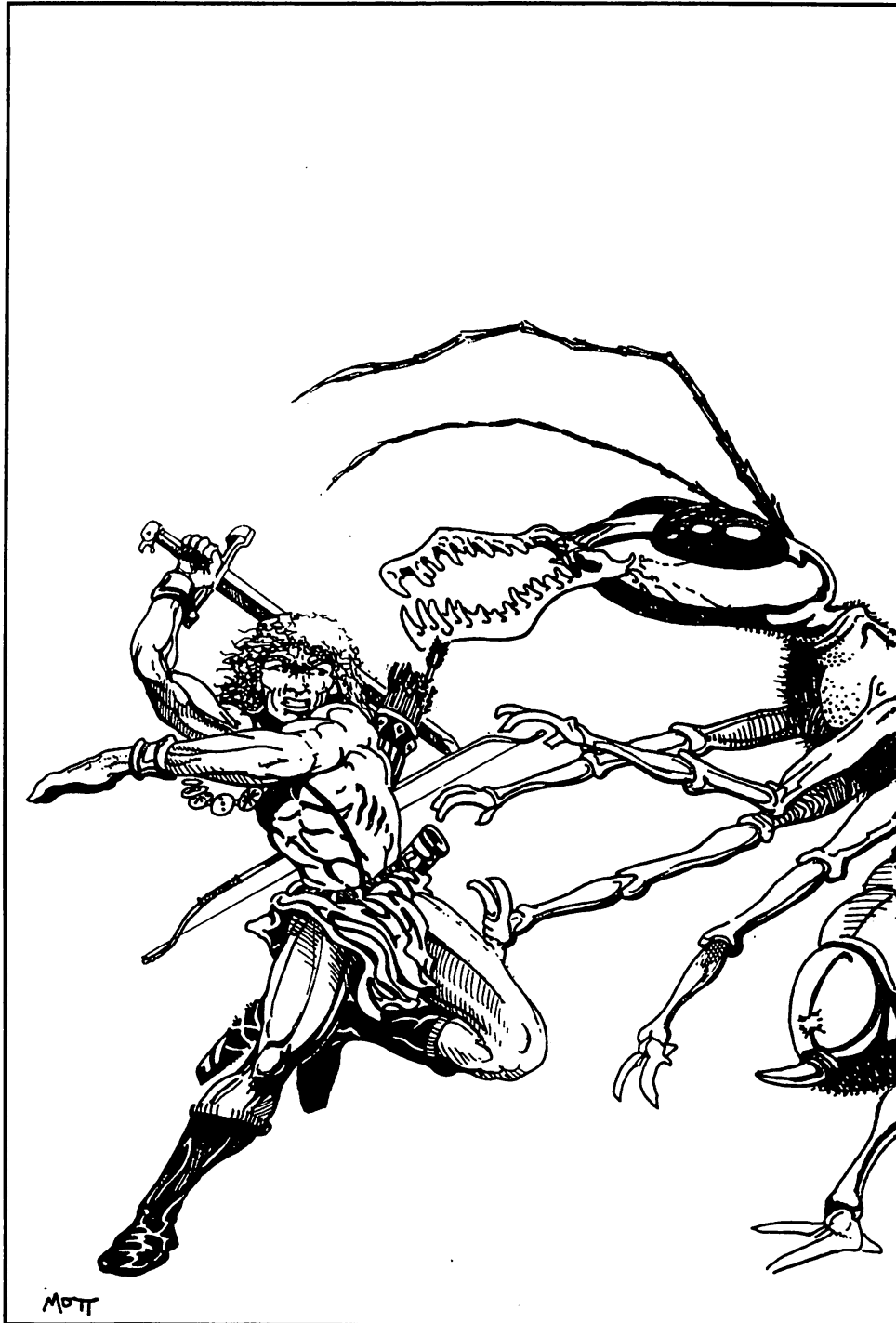
—Percy Bysshe Shelley



But, no grip of hand is surety against every terror, or poison. The truest heart may fail when it sees the blackness of the dungeon, or itself.

All that lies before you cannot be foretold, even by the Oracle. I can tell you that the greatest adventure lies not in the din of sword on shield, or in the rapacious hoard of silver and diamond. Nor in the gleam of distant sunsets, or the firm visage of mailed warriors who guard ancient kingdoms. It lies within. Within Apschai. Within you.

I knew. The quest was to begin.



The One Minute

If you cannot resist the lure of the dungeon, and must rush forth, these **Loading Instructions** and the **Five Steps to the Gates of Apshai** will help you survive for at least a "one minute . . ."

Loading Instructions

Listed below are loading instructions for the **Commodore 64/128**, the **Apple II** systems (IIe, IIc and II Plus) and **Atari Computers**, 800 series. Special loading instructions for the **Apple Macintosh** and the **IBM PC**, **PC XT** and **PC jr** are included either on the back of the **Apshai Command Card** or in a special booklet that may be included in your package, if you purchased one of these versions of *The Temple of Apshai Trilogy*.

Apple II®

- Set up your Apple II Home Computer as shown in the owner's manual.
- Plug in your joystick as shown in the owner's manual.
- Insert the **Temple of Apshai Trilogy** disk into the disk drive with disk label facing up.
- Turn on the computer.

Atari® Home Computer

- Set up your Atari Home Computer as shown in the owner's manual.
- Plug your joystick into **Port One**.
- Turn on the Atari disk drive.
- Insert the *Temple of Apshai Trilogy* disk into the disk drive with the **Atari** disk label facing up.
- Turn on the computer.

Commodore 64™/128™:

- Set up your Commodore 64 Home Computer as shown in the owner's manual. **For Commodore 128:** Set the system to **C-64 Mode**.
- Plug your joystick into **Port Two**.
- Turn on the computer and the disk drive.
- Insert the **Temple of Apshai Trilogy** disk into the disk drive with the **Commodore** disk label facing up.
- Type: **LOAD "*"8,1** and press the **RETURN** key.

Commodore 64™/128™ With Fast Load Cartridge

- Make sure your computer is turned off.
- Insert the **Fast Load Cartridge** in the cartridge slot of your computer. **For Commodore 128:** Set the system to **C-64 Mode**.
- Insert the **Temple of Apshai Trilogy** disk into the disk drive with the **Commodore** disk label facing up.
- Turn on the computer and the disk drive.
- Hold down the Commodore key [**C=**] and press the **RUN/STOP** key to quickly load your game.

Adventurer

Five Steps to the Gates of Apshai

Once you've properly loaded **The Temple of Apshai Trilogy** disk, the time has come for you to set out upon your personal fantasy adventure into the fabled dungeons of Apshai.

- 1 Select a Character:** The **Innkeeper** menu screen will appear first. Have the "Innkeeper" select a character for you. Select **C>** from the menu.
- 2 Name the Character:** The following **Character Screen** lists the **attributes** of the adventure character selected for you. Name your character and type in his (or her!) name. (A name can be up to 12 characters long.) Press **RETURN**.
- 3 Purchase Weapons and Armor:** After you've named the character, the next **Innkeeper Screen** summarizes your character and lists his **Weapons**, **Armor** and amount of **Silver**. A menu of choices are listed at the bottom of the screen. Select any one, and a new Innkeeper "**Purchase**" screen will greet you and ask you for what you're willing to offer.
- 4 Hagglng:** The retail prices for the Innkeeper's "adventureware" are listed at the bottom of the **Purchase** screen. If you're in a hurry, you can go ahead and pay "retail" and enter the dungeons broke—the Innkeeper will take you for all you're worth! Or you can **Haggle** with the Innkeeper and save yourself a few silver pieces for when you're in dire need of a broad sword to clean out a nasty little section of the dungeon.
- 5 Enter the Dungeons:** First select **G> ENTER THE DUNGEON** from the Main Innkeeper screen. Next select from "Dungeon Screen" any one of the three *Temple of Apshai Trilogy* adventure realms: **The Temple of Apshai**, **The Upper Reaches of Apshai** or the dreaded **Curse of Ra**. Once you choose the realm, you then select one of the realm's **four Levels** to Enter. Level One is the easiest and of course Level Four will be the most challenging. If you make a mistake or change your mind press **[0]** for the next selection choice and you can "Exit" to Main Innkeeper screen.



Go ahead . . . Enter the dungeons . . . you may be just in time for lunch . . .

Thirteen Steps to Staying Healthy

1. **Building a Character:** It's easiest at first to let the Innkeeper choose a character for you — one who will embody a balance of Strength, Constitution, Dexterity, Intelligence, Intuition and Ego.
2. **Buying Weapons and Armor:** Don't arm yourself to the hilt. Remember, you have to carry your Weapons and Armor. A heavy sword cuts down on your mobility—a **Great Sword** requires *two hands*, which means you can't carry a shield. You'll soon grow tired, weary and despite your impressive appearance down at the "Ye Olde Dragon Tavern," in the heat of battle, you'll perform like a giant tortoise on its back!
3. **Entering the Temple:** Try out Level One of a new realm. The three Trilogy realms all offer different strange and terrifying challenges, so it's smart to take it easy at first. Learn the first few rooms thoroughly, checking for hidden traps, doorways and the monsters that join you for fun and games. Note the intensity of their attacks, how badly you were wounded and how much strength you retained after an attack.
4. **To Move:** Point your character in the direction you want to go by pressing letter keys (If you have a joystick or mouse, refer to the Apshai Command Card):
[L] Left, [R] Right, [V] Volte-face (turn around 180°)
Press number keys 0 through 9 to Move that many steps. The character will Move the number of steps you entered after you press the number.
5. **To Fight:** Fighting Commands are represented by letter keys on your keyboard. To mix it up with a monster you press the appropriate letter key: [A] (**Attack**) is a simple stroke with your sword, while [T] (**Thrust**) is a complete attack more likely to wound your enemy, but also more likely to end in your being hurt.
6. **Wounds and Fatigue:** Despite your best efforts, you will suffer **Wounds**. Salves (bought from the Innkeeper) and Elixirs (found in the dungeons) can heal you. Fighting and moving cause **Fatigue**, which is a rating of your energy. You can simply stop moving in order to rest and regain your energy. If Fatigue reads 100% you are in great shape. If it's below zero (0), you are too tired to defend yourself. Similarly, if Wounds are 100% then you're perfectly fit. Keep an eye on your character's Fatigue and Wounds rating—it's the key information you need to make snap decisions on whether to stand and fight or cut and run!

7. **Levels:** Each of the three Temple Trilogy realms has four Levels for a total of twelve Levels. Level One will always be the *easiest*. Monsters grow progressively fiercer and more intense in Levels Two thru Four. But the treasures and rewards are richer.
8. **Chance and Probability:** How fast you—the mortal—press the Command letter keys or the red fire button on the joystick will not help your character in a sword melee with a giant Apshai ant. The outcome will be determined by your character's Wounds and Fatigue, Strength and Weapons, whether he stands close enough to the enemy to strike them, and so forth.
9. **Monsters:** They either haunt and terrorize a single room, or wander the passages and rooms of Apshai in search of prey. Thus by fleeing a room you can only escape the "single room" Monsters.
10. **Commands:** Keep the Apshai Command Card in front of you. It has most of the basic Commands and instructions you'll need for your adventure into the dungeons of Apshai. There are Commands that locate and open Secret Doors, discover hidden Traps, administer healing Elixirs and allow you to speak with monsters.
11. **Experience:** The longer your character survives the grueling adventure into the dungeons of Apshai, the more Experience he (or she) gains. As long as you don't turn your computer off, this "experience" remains with your character as you proceed through the various Levels of the three Apshai realms. Even if you are slain and rescued by Lowenthal the Wizard, your character will retain his existing Experience rating. The higher your Experience, the better your chances are of meeting the evermore terrifying challenges of the Temple dungeons (See "Experience" on page 19).
12. **Treasures:** A glittering collection of Treasures are hidden within the dungeons of Apshai. Use the "Get" command to pick them up. Once out of the dungeon, the Innkeeper will be more than pleased to help you evaluate your Treasure.
13. **Magic:** You'll discover wonderful and exotic forms of Magic in special healing potions, and in weapons of unusual power and in odd herbs and flowers.



The Rules



of Apshai

Characters and Equipment

As in other role-playing games, in the *Temple of Apshai Trilogy*, the incredibly complex factors that make up the simplest human being have been abstracted into a few basic characteristics, related numerically from a low of 3, to an average of 10 or 11, and up to a high of 18. The higher the number, the greater/higher/stronger is the attribute. A 90-lb. weakling might have a *Strength* of 6 or less, while the average pro football player would have a *Strength* of 14 or more. In published "Dungeons and Dragons" games these numbers are typically obtained by rolling three dice; in this case, however, the computer generates them randomly.

There are *Six Basic Attributes*—three physical and three mental—used in *The Temple of Apshai Trilogy* to give a distinctive character to each dungeon adventurer:

Strength determines how physically strong your character is: how much weight (treasure and equipment) he can carry, for instance. The *Strength* attribute also controls how heavy a weapon he can use and how much damage one of his blows will do to whomever (or whatever) he's fighting.

Constitution is a measure of health and endurance — general physical fitness. The higher the *Constitution*, the farther a character can run before collapsing, and the more wounds he can sustain before dying. Since the ability to move or fight without becoming exhausted is also responsible for keeping an adventurer alive, this is perhaps the *single most important attribute*.

Dexterity is a matter of reflexes, coordination and even eyesight. Someone with high *Dexterity* has an edge in weapons use; he's more likely to hit what he's aiming at and is better at keeping his shield between an attacking weapon, claw, or mandible and his mortal self. Someone with a really low *Dexterity* might be so clumsy he would have trouble hitting the proverbial barn door.

Intelligence is reasonably self-explanatory, although in *DUNJONQUEST* it is limited to what might be termed left-brain intelligence: the ability to reason logically and to express oneself verbally. In many systems (including the one on which *DUNJONQUEST* is based), *Intelligence* is connected with the ability to work magic. In *The Temple of Apshai Trilogy* the major function of *Intelligence* is to affect a character's ability to bargain with the Innkeeper or to parley with monsters.

Intuition, the complement of *Intelligence*, is a measure of right-brain functions (real and hypothetical): spatial perception, getting an answer from “inadequate” data, an awareness of the spiritual or mystical aspects of the universe, ESP, and plain, pure luck. Someone with a high *Intuition* attribute is more likely to detect Secret Doors, Traps, and unpleasant surprises. A character with an exceptionably *low* Intuition might be doing well to find an open doorway without a signpost.

Ego measures mental toughness and willpower. A character with a strong *Ego* can more easily influence others (the Innkeeper or monsters) and is more likely to fight fiercely despite his wounds (“When the going gets tough, the tough get going,” as the saying goes). Someone with a weak *Ego* will not do as well when the tide of battle turns against him.

All three physical attributes may influence your choice of *Equipment*, which, in the *Temple Trilogy* includes five kinds of bladed weapons (swords), a bow and arrows, five types of armor, and two different sizes of shields. Generally, the bigger, heavier, and more expensive an item, the more effective it is, although heavier Equipment is more tiring to wear, use and carry. A larger sword is naturally capable of doing more damage than a smaller one (though not every time), but it takes more strength to use. A character with low *Strength* is restricted to the lighter weapons. The most powerful weapon, a *Great Sword*, requires two hands and, consequently, cannot be used with a shield.

Because it is not Fatiguing and is, at least until a monster gets within chomping range, the safest form of combat, firing arrows at a beastie from a distance is often desirable. However, arrows will only hit if the monster is on a straight line vertically or horizontally away from you, and a good sword blow may do more damage. Trying to play Robin Hood while an unpleasant critter is chewing or clawing on your arm is also dangerous, but distance-shooting certainly saves wear and tear on the armor (and body).

If you are hit, bit or struck, the armor you are wearing will protect you from some damage. The attack has to penetrate a layer of leather or steel to get at the stuff that counts—your tender flesh. Plate Armor naturally provides much more protection than leather. Shields make it harder for you to be hit, although a particularly good chomp may glance off the shield, the armored sleeve, and your character’s body. A large shield is, obviously, a bigger barrier to such incursions than a smaller one, but in the hands of a character with high *Dexterity* a small shield may be nearly as effective.

Characters From Past Adventures

If you have played other Adventure Games—either on computers or with published “Dungeons and Dragons” games— and wish to bring one of your favorite characters from another game into *The Temple of Apshai Trilogy*, you are welcome to do so; instead of having the Innkeeper create a new character for you, enter the attributes of your old one. (Note, however, that these must be within DUNJONQUEST’s “human” range of 3-18). Depending on the game system you are used to using, you can substitute Intuition for Wisdom, Luck, Power, and Charisma for Ego; while these are not exact correspondences, this is the easiest method of “translation.”

If you are bringing in “high-level” characters, you should be aware of certain important differences between DUNJONQUEST and other systems. Neither attributes nor “hit points” are raised wholesale with increases in experience. A 10th-level fighter is formidable but not a Sherman tank. Also, the limits of a microcomputer-based system do not yet permit the use of all the different sorts of magic items you may have picked up in published “Dungeons and Dragons” games.

If you wish to buy things from the Innkeeper, you should note that *The Temple of Apshai Trilogy* is on the *silver standard*. If you are used to playing on a gold standard, please alter your gold pieces to silver and your silver to copper. (You may reverse the process if you wish to take your *Temple Trilogy* treasure back into your usual adventure game world).

The first two Levels of each of the three *Temple Trilogy* realms are appropriate for 1st to 3rd level "Dungeons and Dragons" characters, while the lower Levels are more suited to 4th to 6th level characters.

We invite you to project yourself into the labyrinth. See and touch the treasures, hear and smell the creatures that inhabit the place. Discover for yourself the fantasy world of Apshai!

The Innkeeper

Since the rules of the *Temple of Apshai Trilogy* game are actually programmed into the computer's memory, there is very little you need to know to play the game. There are, however, a few basics you should be familiar with to make the best decisions during your adventure. The following material describes the use of the *Innkeeper* and *Dunjon-Master* segments of the game system, the *Commands* for Controlling your Character, Gaining Experience, Evaluating Treasure, and Resurrecting a Character who dies.

Generating A Character

When the *Temple of Apshai Trilogy* begins, the wily Innkeeper greets you with a few suggestions:

The Innkeeper Screen

THUS QUOTH THE INNKEEPER:

WOULDST THOU:

A> RESTORE A GAME IN PROGRESS
B> LOAD A CHARACTER FROM DISK
C> CREATE A NEW CHARACTER AT RANDOM
D> ENTER THINE OWN CHARACTER

STRIKE THE LETTER OF THY SELECTION

>

A> Restore a Game in Progress: If you have saved a game on a disk, then this selection restores that game.

B> Load a Character From Disk: If you have saved a *character* on a disk, this selection loads your character and escorts him to the Inn.

C> Create a New Character at Random: This selection asks the Innkeeper to create a character (your playing piece). The Innkeeper will generate a character randomly and display his (or her) attributes on the screen.

D> Enter Thine Own Character: This selection allows you to enter your own character (perhaps one you have used in some other adventure game). The DunjonMaster (computer program) will prompt you for each one of your vital statistics and possessions.

Once you have decided on a name for yourself, all of the above information should be written down so that you can re-use it at a later date.

The *Innkeeper* creates a character—your playing piece for the game. This simply involves answering a series of questions put to you by the Innkeeper. For your first game you'll probably want the Innkeeper to create your characters, so you will select **C>** from the main Innkeeper screen. In later forays into the dungeon you may want to enter in characters created in other fantasy role-playing games, or you may want to reuse a previously generated character (see Experience). You may take the same character into the dungeon as often as you like, until the character dies (see "On Death And Dying"). If you have asked the Innkeeper to create a character for you, he will create the following on your *Character Screen*:

The Innkeeper's Character Screen

THY QUALITIES:

INTELLIGENCE	10
INTUITION	7
EGO	9
STRENGTH	14
CONSTITUTION	11
DEXTERITY	9

THOU HAST 120 PIECES OF SILVER
CHARACTER NAME?

The Innkeeper has helped you create the heroic character who will challenge the ancient mysteries and horrors of the fabled *Temple of Apshai Trilogy*. The chosen one must then be outfitted with purchases of armor and weapons befitting his ilk, temperament and courage—and *budget*. The full Innkeeper screen now appears:

The Innkeeper Screen

A young pup adventurer: "Huptu" before a trip to the Innkeeper. With his pauper's budget, he will be lucky to leave with a decent sword and an arrow or two. The Innkeeper gives him about two minutes before being "slain" and resurrected by a "cleric." But he'll gain valuable experience. He's got plenty of brains, a healthy ego and *no* common sense—but if he keeps trying he could be a major force amongst adventurers.

CHARACTER SUMMARY FOR HUPTU

INTELLIGENCE	16	INTUITION	7
EGO	12	STRENGTH	15
CONSTITUTION	9	DEXTERITY	11
WEAPON:	DAGGER		
ARMOR:	NONE		
SHIELD:	NONE		
ARROWS:	0	BOW: NO	
SALVES:	0	MAGIC ARROWS:	0
EXPERIENCE:	0	ELIXIRS:	1
SILVER:	140	WEIGHT CARRIED:	1

WILT THOU:

A> PURCHASE A FINE WEAPON
B> PURCHASE A NEW SHIELD
C> PURCHASE NEW ARMOR
D> PURCHASE A BOW
E> PURCHASE ARROWS
F> PURCHASE HEALING SALVES
G> ENTER THE DUNJON
H> SAVE THY CHARACTER TO DISK
ENTER THY CHOICE >

Purchasing Equipment

The Innkeeper will query you for *Purchases* of Swords, Shields, Armor, a Bow, Arrows, and healing Salves. For each of the first three categories, several items are listed in the order of their effectiveness, with the first item being the least effective. For example, under *Armor* the Innkeeper displays the following list:

Purchase Screen

TYPE	WEIGHT	OFFERED PRICE
LEATHER	9	30
RING MAIL	22	100
CHAIN MAIL	31	150
PARTIAL PLATE	47	250
FULL PLATE	63	1000

Leather Armor is the least effective type and Full Plate is the best. It is also true that the more effective types of Weapons and Armor weigh more, and so are more tiring to carry and use (see *Fatigue*).

Haggling

Appearing next to each item for sale is an "offered price." But you have to *Haggle* with the wily Innkeeper for a fair price by entering a number less than the suggested price. You can, however, only purchase those items listed. Any other items, such as magic weapons, magic armor, and alas, more money, have to be found in the dungeon.

The Temple Awaits . . .

The time has come to enter one of the three realms of *The Temple of Apshai Trilogy*. Word has spread amongst the denizens of the dungeon: "A new adventurer has left our friend the Innkeeper. . ." To begin your adventure select **G> ENTER THE TEMPLE**, then **Realm**, and last, a **Level** from the Innkeeper menus. "He may be just in time for lunch. . ."



The DunjonMaster

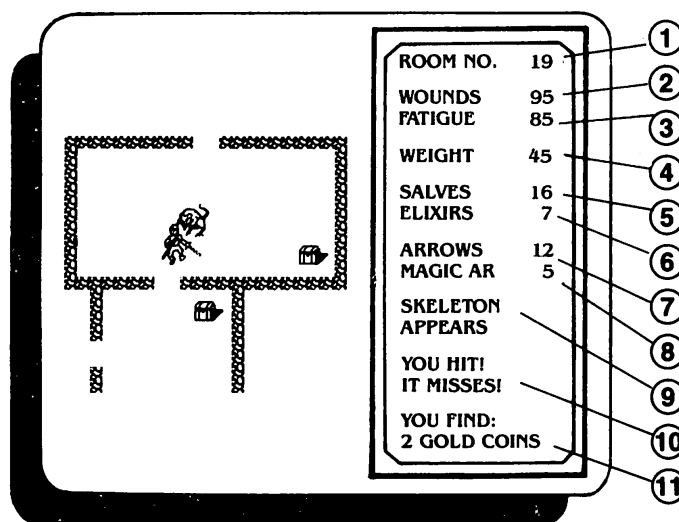
Entering and Exiting the Dungeon

When you first *Enter* a realm Level, you will be just inside the door of the first room on that Level. You will always *Enter* a Level of the dungeon at the same place. From that point on, you are free to roam about on the Level as you please. To leave the dungeon or to move to a different Level, you must first *Exit* the dungeon, then re-enter at the entrance to the next Level. The four Levels for each of three Trilogy realms are described in detail in *The Apshai Scrolls Master Reference Guide* beginning on page 22.

The Apshai Adventure Screen

The *Apshai Adventure Screen* is divided into two windows: The *Map Window* and the *DunjonMaster Window*. As you move through the Trilogy realms, The DunjonMaster renders a graphic map of the passageways and rooms of the dungeons on the *Map Window*. Your character's status, including the number of the room you are currently in, your physical condition, and how much weight you are currently carrying are displayed on the *DunjonMaster Window*. The DunjonMaster reports blow-by-blow accounts of battles with monsters in the bottom part of the DunjonMaster Window. Messages are also posted in this section. There are a number of possible messages, and more than one of these may appear at the same time. The circled numbers in the illustration correspond to the descriptions under the sample display.

The Apshai Adventure Screen



- 1—The number of the Room you are in. Passages are also given Room Numbers.
- 2—Shows your level of Wounds—see *On Death And Dying*.
- 3—Shows your Fatigue level—see *Fatigue*.
- 4—Shows how much Weight you are carrying.
- 5—Shows how many healing Salves you have.
- 6—Shows how many healing Elixirs you have.
- 7—Shows the number of Arrows you are carrying.
- 8—Shows the number of Magic Arrows you are carrying.
- 9—Tells you what Monster you are fighting.
- 10—Relays Messages and Battle Reports.
- 11—Describes the last Treasure you found plus other important Messages.

Apshai Commands

There are a number of keyboard *Commands* available to you for maneuvering your character through the Trilogy dungeons. These Commands are discussed below under three major headings: *Movement*, *Battle*, and *Special Commands*. The *Apshai Command Card* included in your game package summarizes them and their meanings. Make sure that the *Apshai Command Card* you have is applicable to your computer system.

Movement

Check "*Movement*" on your *Apshai Command Card*. Movement lists all the movement commands used for your computer type. For some computer versions, you must face the direction in which you want to move by turning left, right, or completely around (volte-face); then, you actually move when you enter the speed (0 to 9 feet per "turn"). For other versions, such as the IBM PC, you simply move up, down, right, or left by pressing the *cursor arrow keys* on the numerical keypad.

It is important to remember that the faster you move—the more steps per turn—the more tired you become (see *Fatigue*). Since monsters cannot follow you out of a room, you only need to "run" for short intervals. (Of course, if there is a monster in the next room. . .)

Movement: First, turn your character in the direction you want to go: (1) Right, Left or Volte-face (turn around 180°); (2) You select the "speed" from 0 to 9 feet per "turn." If you select "1" the character will take one step in the direction pointed. Select "9" and the character will "leap" nine steps in that direction.

Joystick and Mouse Control: If you have a *joystick* or *mouse* connected to your system you can move the character using these control devices. The *Apshai Command Card* provides specific joystick or mouse instructions designed for your computer system. But keep in mind, a joystick or mouse doesn't offer any "realtime" advantage in terms of speed and reflexes as in arcade-style video games—just *convenience*. The omniscient DunjonMaster reserves the right to judge the speed, power and outcome of your attacks.

Battle Commands

There are several *Battle Commands* to choose from when doing battle with monsters: *Attack*, *Thrust*, *Parry*, *Bow and Arrows* and *Magic Arrows*. Battle Commands are represented by letter keys on your keyboard and for your quick reference are listed on your *Apshai Command Card*.

Attack is a single swing of the sword, but you must be within striking distance of your foe or the DunjonMaster will display the message: "TOO FAR TO HIT."

Thrust is an all out attack meant to inflict mortal wounds upon monsters—but also more likely to end in your being hurt. Although a *Thrust* increases your chances to strike and damage monsters, it also makes it easier for the monster to return the favor. A *Thrust* also requires more energy which means your *Fatigue* rating drops substantially.

Parry helps shield you against a monster's attack while you conserve your energy (*Fatigue*). But if you Parry, you'll find it more difficult to hit the monster. Parrying also allows you to rest and regain your energy without letting your guard down.

Bow and Arrow: When attacking with a *Bow and Arrow*, you must be facing the monster (and the further away you are the better, since the monster cannot hurt you

unless it is within the melee distance). If you try to fire an Arrow while the monster is within striking range of you, it becomes much easier for the monster to get a taste of you since you won't be able to fend off his attack—the DunjonMaster correctly assumes you are now hitting the monster over the head with a wooden Bow.

Magic Arrows also are good long range weapons, however a *Magic Arrow* is more likely to hit its target and it does more damage than a standard arrow. Magic arrows can only be found in the dungeons, since no one who has them is likely to sell them. Firing either type of Arrow generally allows you to regain spent *Fatigue*.

Special Commands

The *Special Commands* vary from healing yourself to attempting to talk to a monster. Each Special Command is listed on your *Apshai Command Card* and described in the following paragraphs.

Opening Doors: Nearly every room has at least one *Door* (also see *Secret Doors* below), which must be *Opened* before you can go through it. To Open a Door, go up to within one foot of it. While facing it, (be sure you are aligned correctly) give the "Open Door" command. The Door will then Open, and you may walk through it to the next room.

Once a Door has been opened, it will stay Opened until you go to a different Level or reinitialize the game. The Door also remains Open when you save the game.

Secret Doors: *Secret Doors* are hidden from view and must be located before they can be opened. To locate a Secret Door, use the "Examine Wall for Secret Door" command listed on the *Apshai Command Card*. You must be facing the wall you are examining, but you don't have to be next to it. The DunjonMaster will respond with: "NOTHING" or "A SECRET DOOR!."

Do not be fooled by a "NOTHING" response; sometimes Secret Doors are only located after the wall has been examined several times. When the Secret Door is found, open it the same way you would an ordinary door.

Traps: A *Trap* may come in any one of a number of forms, ranging from darts that spring out from a treasure chest to a pit in the floor of the room. They can be located anywhere in a room, but a room does not have to have a Trap. You can search for a Trap by following the Trap instructions on the *Apshai Command Card*. As with Secret Doors, it is possible to miss a Trap, but again, you can search all you want. When you search for and find a Trap, its location becomes obvious, and you can usually avoid it by going around it.

Finding Treasure: All Treasures in the Trilogy realms are described in the *Treasures* section by Level, in *The Apshai Scrolls*. To find out what kind of Treasure is in a particular room, you must first move to within one foot and grab it, using the appropriate command. (Before doing so, it may be wise to search for Traps.) The DunjonMaster then displays the number of that Treasure which can be referenced to *The Apshai Scrolls* section. The DunjonMaster keeps track of all your Treasures for you and lists each at the end of your adventure, back at the Inn (refer to *Evaluating Treasure*).

Note: If you find a sword in the dungeon, you *must* leave behind your old sword before you can use the new one. Swords are jealous of their possessor's attentions! You always have the option of ignoring the new sword and keeping your old one.

Dropping Treasure: If you should decide after picking up a Treasure that you don't want it, you can put it down again at any time using the "Drop Treasure" command and then entering the number of the Treasure you want to Drop (refer to the *Apshai Command Card*).

Hearken or Query: All characters visiting the *Temple of Apshai Trilogy* have special Listening Powers. By using the appropriate command on the *Apshai Command Card*, you can sense the presence of another creature in the next room, even on the other side of a wall or closed door. This command only works if you are facing the wall or door you want to listen at. It is similar to the find *Traps* and *Secret Door* commands in that there is a percentage chance you will not hear anything, even if there really is a monster lurking in wait for you. When this command is used, the DunjonMaster tells you that you found "NOTHING" or you are given the name of the lurking creature.

Speaking with Monsters: *Speaking with Monsters* is another ability you have as a traveler in the dungeon. The command gives you a chance to avoid fighting with a monster. If the monster is in a good mood when you speak to it, it will tell you to pass by and leave any treasure it is guarding untouched. However, if you then attack it or disturb the treasure, the monster will pursue you. But beware! Some monsters hate all adventurers!

Healing: There are two items you may use to *Heal* your wounds: *Salves* and *Elixirs*. Either of these may be taken at any time, including during combat. However, the monster would then get a free swing. You can rest while you are healing yourself.

Salves: Each *Salve* purchased from the Innkeeper will heal some of the wounds you have taken. This percentage varies depending on your character. The DunjonMaster keeps track of how many Salves you have, and upon applying one, automatically adjusts the count remaining. You can see the change of the number next to the *Wounds* heading on the DunjonMaster's screen. If you attempt to use more Salves than you have available, the DunjonMaster will display the message: "NONE LEFT."

Elixirs (Ylixirs): These exotic liquid refreshments work the same way as Salves, except they are more powerful and heal a larger percentage of your wounds. *Elixirs* must be found as Treasure and cannot be purchased from the Innkeeper. To execute the command, press the appropriate key identified on your *Apshai Command Card*.

Fatigue

Your *Fatigue* rating simply determines how much energy you have at any given time. Exceptional exertion results in spent *Fatigue*, but what constitutes exceptional exertion and how much *Fatigue* you Expend depends on your character. Walking normally and firing arrows generally allow you to regain *Fatigue*. Activities such as running, fighting, and carrying heavy loads all take more energy. The amount of energy you Expend for any activity is also affected by your wounds. The more you are wounded, the more it costs you in *Fatigue* to perform an activity.

If you use up more *Fatigue* than you have (if a negative number is displayed for *Fatigue*), you fall on the floor and pant. You will not be allowed to attack or move until you have recovered (that is, until a positive number is displayed).

The DunjonMaster keeps track of and displays for you the amount of energy you have left. Therefore, if the display reads: "FATIGUE: 100%," all of your energy is available.

Regaining Spent Fatigue

While you cannot accumulate more energy than you started with, you can *Regain* previously spent energy in a variety of ways. The fastest way is to stop your movement altogether (although this may be dangerous). You can also Regain it while firing an arrow or simply walking more slowly. Executing special commands also allows you to gain back *Fatigue*. Each time you rest, however, you have a chance of meeting a wandering monster (see *Monsters*).

Evaluating Treasure

Once you are safely back at the Inn, the Innkeeper lists all of the *Treasure* you found during the adventure and adds the value of your treasures to your silver. If you intend to keep your character for use in future sessions, save him to disk, or make a note of the total so that you can re-enter it at a later time.

Experience

Each time that you successfully venture into the dungeon you acquire *Experience* points, which means you become a better and more powerful adventurer. This number is determined for you by the DunjonMaster and is based on what you accomplish while in the dungeon. Essentially, as you gain Experience, you become able to handle more difficult situations—you will notice improvements in your character. These improvements come in “jumps” and may not be immediately obvious. One improvement is that it becomes easier for you to hit a monster and more difficult for the monster to hit you.

Once *The Temple of Apshai Trilogy* program is loaded, it keeps track of your Experience points on a cumulative basis. That is, if you return to the Inn to purchase more supplies, the DunjonMaster remembers how many Experience points you earned on that adventure and adds it them the Experience you gain for the next adventure.

Saving Characters and Games

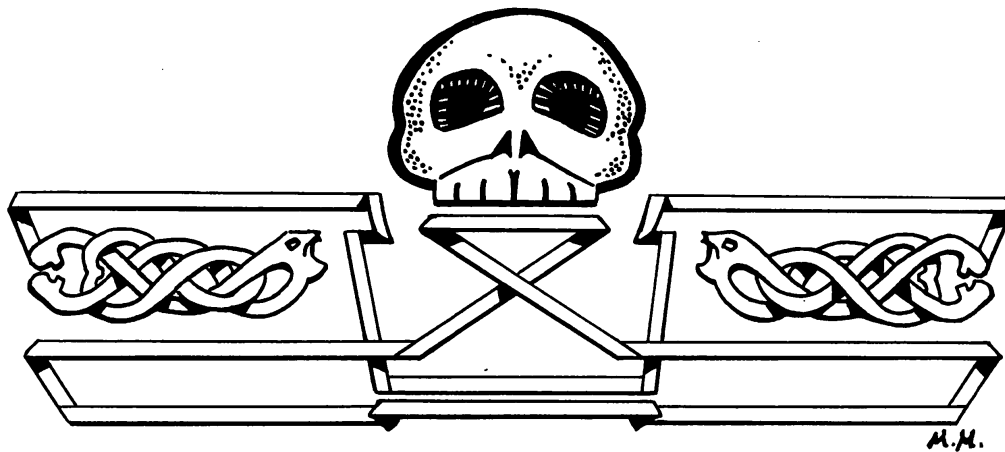
The DunjonMaster keeps track of your character's Experience, Fatigue, Treasure, Weapons and Strength and will continue to perform this task until you leave the dungeons and *Save* your character, quit the game and generate a new character or simply turn off the computer. If you *Saved* the character to a disk, all the character's key attributes at the time they're saved—the Innkeeper's Character Summary screen—will be remembered by the DunjonMaster when the character is loaded for a new adventure.

The *Temple of Apshai Trilogy* program system has been designed to save *one game* and up to *fifty* adventure characters on the program disk. The *Apshai Command Card* or *Apshai Guide* (for IBM PC and Macintosh) provides more specific Save instructions and information for the computer system you own.

Save a Game: You can save a *Temple Trilogy* game by entering the “Save Game” Command at any point or time in the game. You don't have to return to a menu screen—the *Save Game* Command for your computer system is listed on your *Apshai Command Card* and is entered directly into the keyboard.

Save a Character: To *Save* a character, you can either enter the “Save Character” Command directly into the keyboard at any point or place in the game, or you can select the “Save Thy Character to Disk” menu choice from the main *Innkeeper* screen. The exact instructions for your computer system are listed on your *Apshai Command Card*.





The Body and Soul

On Death and Dying

Any time a monster attacks you, there is a chance (depending on the type of armor you are wearing) that it will penetrate your armor and *Wound* you. The DunjonMaster keeps track of and displays how much damage you have taken on a percentage basis. The number displayed next to Wounds is always the percentage that you have *left*. For example, if the display reads: "WOUNDS: 90%," you are still relatively healthy because only 10% of you has been wounded.

You may *Heal* yourself at any time with either a Salve or an Elixir (see *Healing*). You can continue to function normally until you reach 0% or less (*except* that your Fatigue expenditure increases). At that point you are dead. *However*, there is a chance you can be "raised from the dead." The following paragraphs explain this phenomenon in more detail.

Getting Yourself Resurrected

If after all that hard work you should find yourself slain, don't panic. All may not yet be lost. After all, you are not the only adventurer in the dungeon and some kind soul, having stumbled across your body lying on the floor, may drag you out to safety and see to it that you are *Resurrected*. Of course, having gone to all the trouble, he will most likely want something in return as a thank you.

If you should die, you—and all your possessions—may simply be eaten by a *wandering monster*. (Fresh adventurer is considered to be a delicacy by the monsters inhabiting the dungeon). This is the *worst* case. You may also be found by one of three characters: a *dwarf*, a *wizard*, or a *cleric*, all of whom will ask for some type of payment. The DunjonMaster tells you immediately which of the four cases has occurred.

Dungeon Dwellers

Friends of the Dungeon

The Dwarf: The second worst case is to be found by *Olias the Dwarf*. While he will not eat you, he will take all your money, including any gems and jewels, and any magical items you might have. This includes magic swords, armor, and arrows. You will be alive but you will be very poor.

The Magic-User: *Lowenthal the Wizard* is only slightly easier to please than Olias. In return for your life, he will take any special magical items you might have, leaving you with your cash, gems, jewels, weapons, and armor.

The Cleric: The fortunate ones will be found by *Bendic* the wandering priest. This kind soul (if he can find his way out of the dungeon), will resurrect you and simply ask that you make a donation to his sect after you get back to the Inn.

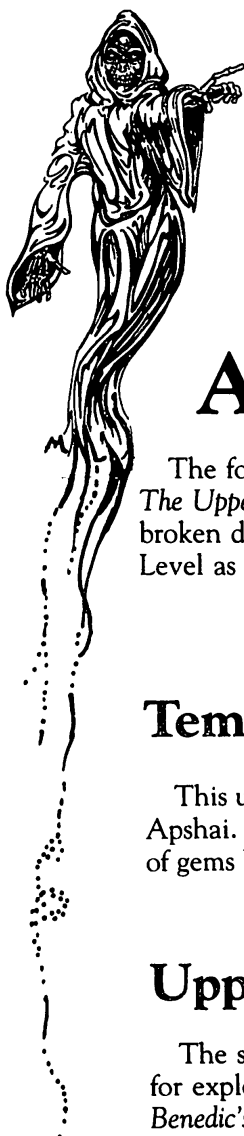
Monsters

Although a complete description of the types of *Monsters* in the dungeon is contained in the *Apshai Scrolls* "Monsters of Apshai" section, it is helpful to know that Monsters can be either *Fixed* or *Wandering*. With a *Fixed Monster*, each time you go in a Level of a realm, that monster (and all other items) reappears exactly where it was previously. These monsters are normally there to guard a particular treasure. A *Wandering Monster* is generated randomly by the *DunjonMaster* and may appear anywhere at any time on the appropriate Level.

You do not have to fear running into the most powerful monsters on the first Level of any of the three Trilogy realms. Some discretion is used in generating them and only first Level monsters are generated for the first Level of a Trilogy realm. Don't be surprised though, if you find what first appears to be the same monster on more than one Level, and then discover it to be tougher than you remembered—it too has gained some "experience."

Neither *Fixed* nor *Wandering Monsters* ever follow you out of a room, but they will be waiting for you when you go back into that room. *Temple of Apshai Trilogy* Monsters are extremely patient. . .





THE APSHAI SCROLLS

A Master Reference Guide

The following guide is arranged by game: first *The Temple of Apshai*, then *The Upper Reaches of Apshai*, and last *The Curse of Ra*. Each game is further broken down by Level. Detail on Rooms, Traps and Treasures is presented by Level as well.

Temple of Apshai 23

This underground Temple is the last remembrance of the once mighty race of Apshai. Steel your sword well for the dangers that lie ahead. This may be a land of gems beyond compare, but it's also filled with monsters fierce and foul.

Upper Reaches of Apshai 50

The small town sitting above the ruins of Apshai is now open to adventurers for exploration. The *Innkeeper's Backyard*, *Merlis' Cottage*, *Olias' Cellar*, and *Benedic's Monastery* offer everything from the dead refusing to stay in their graves to peculiar happenings in the vegetable garden.

There's clearing, painting and repairing to be done in the houses and yards above Apshai. Perhaps not quite what you imagined when you started out, but there's aplenty! 150 Rooms await.

Curse of Ra 62

Welcome to the fabled land of *Ra*, home of the Sphinx, the Pyramid, the Altar of *Ra*, and through it all the *Curse*. This is the last of the Apshai journey, wherein you will learn the secret of the *Curse*, and perhaps learn your own fate.



The Adventures of Brian Hammerhand

PROLOGUE

Landfall at last!

Don't get me wrong, now, chum. Shipboard life can be enjoyable. You meet a lot of interesting people — thieves, exiles, fugitives, and the like — most of them as willing as I to gamble a week's wages on a cast of the bones. And so far as I can tell, being swallowed by a sea serpent can't be much different from being chewed up by any of the foul creatures on Geb's good earth. It's just that I'm infantry born and bred, and you can't ground your spear against a charge at sea. Besides, this leather armor may float all right, but it wouldn't stop a wasp sting, much less a pirate's arrow.

Staggering down the gangway — my legs yet unaccustomed to treading a stable surface — my ears were assaulted by raucous mixture of music and shouting carried downwind from the only tavern in evidence. Our port of call was a poor excuse for a hamlet, it appeared, but at least it didn't pitch and yaw every time the gods of the sea got playful.

When I moved closer, I saw an inscription on a worm-eaten piece of planking hanging above the open doorway: *The Wallowing Whale Tavern*. From within the shabby, red clay building at odd intervals bellows of "Ale! Ale!" rose above the din. With the luck of the dice running against me lately, I was just about down to my last copper. Still, I was thirsty, and my purse would get no fatter without help. Shrugging, I went in to see what passed for a drink in this forgotten armpit of the continent.

As I expected, the place was no better inside than out. Half-barrels served as tables, and the seating ranged from milking stools to shipping crates to the red clay floor itself. Nestling into the red powder at a table occupied by an unconscious seaman, I peered through the gloom and smoke for the serving wench. I spied her slowly wending her way through the press, and staggering under the weight of two over-full serving trays. Comely once, I guessed, she now looked as run down as the tavern itself.

As the wench neared my table, I cried, "Ale!" My voice, loud enough to be heard, was echoed by a moan from my unconscious companion. Flipping one of my last copper pieces down her bodice, I reached for the only clay mug with no flies on its rim.

I was intercepted in mid-reach by a massively thewed arm thrust toward the tray by a giant of a man sitting at a nearby table. In his haste, the fellow succeeded only in upsetting the tray, showering us both with ale. Cursing the clumsiness of the serving girl, he leaped to his feet and struck her. Bone yielded with a snap, and her arm hung limp. A drop of blood welled where her teeth held her lip, but she made no outcry.

"Geb's beard," I swore grimly, as he still berated her. "Wouldst care to try that with one less frail, chum?"

As all eyes turned to me, I studied my opponent briefly ere he lunged. I saw no promise in assaulting either the huge hairy chest or the treestump hairy legs, so I ducked under his outstretched hairy arms and smashed my gauntleted fist into the side of his snarling, hairy face as he went past. His momentum carried him over my table and head first into the wall. The old building shook. He bounced halfway back to his feet before sliding slowly down to rest cheek to cheek with the drunken sailor, who greeted him with a belch.

"Anyone else?" I asked the crowd. There was a deal of talking, but none stepped forth. "Not against a man with a hammer for a hand," one muttered.

I bent down and tugged loose a heavy purse from the hairy man's belt. Turning, I flipped it toward the serving maid's good hand. "Take a holiday," I suggested, as she caught it. She nodded, still without speaking, and I took myself off before the fellow's friends — if he had any — could gather their courage.

I was walking toward the docks, half regretting giving away what felt like a goodly sum when my own purse was near empty, when I heard footsteps behind. In a heartbeat I was flattened out behind a building, my dagger in my hand. The wisp of a lad who turned the corner jumped when he saw me waiting. He looked as harmless as a heifer, but I growled, "Well?"

Eying the scowl on my face and my naked blade, he suddenly burst out, "Yawannagitrich?"

"Geb's beard," I muttered, sheathing my dagger. "Who doesn't?"

As we strode off down a dirt lane, he elaborated on his proposition. I was silent until we stood before the gate to a well-kept yard fronting a small, wooden shack. "We're there," said the lad.

After a time, I shrugged and give him my last two copper pieces. It was little enough, and, if the tale be true, I wouldn't miss it. If not, I'd take it out of his hide, if need be — and he knew it. I left him then and strode up to the house of Merlis, a mage of little account (so said the boy) and what passed for the wise man of the village now that priests of Geb stayed away. It was Merlis who told me the rest . . .

THE LEGEND OF THE RUINS OF APSHAI

For more generations than any man now living could count, this entire corner of the continent was devoted to the worship of Geb, god of the earth. Into the area came worshippers of Apshai, the insect god, who claimed knowledge far in advance of that possessed by the followers of Geb. However, it was widely known that this knowledge came from dark and sorcerous practices, and the Gebite priests, fearing the results of their grisly rites, led their people to drive the outlanders from the village.

Fleeing south, the Apshaiaans were shortly halted by a vast, uncrossable swamp. Unable to return to the Gebite village, and unwilling to essay the perils of the swamp ahead, the high priest of Apshai prayed to his patron for guidance.

Scarcely had he begun his devotions when he was interrupted by the intrusion of a young girl who said that her brother had fallen into a pit and did not answer her calls. Although the priest was wrapped in his own concerns, he did direct some of the others to search for the youth, but they returned at nightfall, defeated, convinced the pit must be bottomless. Nor had Apshai seemed to respond to the priest's prayers.

Then, shortly after dawn the following morning, the boy wandered into the pilgrim camp, cut and contused, but without serious injury. Not only had the lad returned safely, but Apshai seemed to have used him to give the solution to his people's plight.

The pit may indeed have been bottomless, but the boy had landed on a shelf not too far below the surface, unconscious. He had come to after nightfall and had wandered in the dark through a series of caves, eventually coming upon a larger cavern with a salt-water beach. There he had collapsed to the sand, too weary to continue. He awakened to a light touch only to see a six-foot-long ant towering over him. Despite his beliefs, he fled this manifestation into the water.

As his swimming brought him nearer to the furthest wall of the cavern, he noticed the water had assumed a greener hue. Beneath him a glow spread into the murky depths within the cavern. He dove and swam into the brightness.

When he surfaced, drawing in great lungfuls of fresh sea air, he rejoiced in the restoring warmth of the sun. As he climbed the rocky face of the overlooking coastal bluff, he noticed that the water was receding. The clump of red seaweed which had caressed him as he swam out of the cavern was now hanging limp from the cliff face.

The boy led his people back to the spot. Behind the drape of seaweed, they discovered a narrow cleft in the rock. They had found their new home.

In the caves beneath the coastal bluff, the Apshaiaans set to planting the strange crops they knew would flourish in the underground environment. They hewed out new passages and reaped the harvest of gems and gold they found in their new cavern kingdom. They prospered, and their numbers swelled. The power of Apshai grew in the land. Finally, they were even accepted by the Gebite priests, who were won over by the tribute of gems and incense sent to them every year.

The Gebite people, however, grew sorely fretful. While none knew the details of the dread Apshai rites, dark rumors abounded, and every year young people disappeared. The priests of Geb, well satisfied with their new wealth, ignored their pleas, for nothing could be proven. By themselves, the people prayed for three years while the temple of Apshai was constructed within the cavern by the sea. They prayed for two years more while a plague of insects from the swamp beset them. They prayed for five years more, while the priests of Geb continued to burn Apshaian incense moss during the Gebite rites, even though crops failed and animals were barren.

Finally, the people's prayers were answered.

One morning, as the priests began their regular devotions, the earth trembled beneath them, and a deafening roar was heard throughout the land. Stumbling out of their tottering temple, the shaken priests were greeted by the tumbled ruins of what had once been their town. Following the cries of the villagers, they hurried to

the shore and ran up the beach toward the coastal bluff. When they reached the entrance in the cliff face, a thin streamer of dust was filtering from within. They peered in and, where the mighty temple of Apshai had stood against the far wall, they now saw only a vast slide of fresh earth.

Over the years, the village was rebuilt, and the Gebite priests renewed their power over the common folk. For many years the caverns remained seldom visited and always undisturbed. Generations passed, and memories faded into legend.

Then, during the reign of high priest Nemdal Geb, a movement was begun to excavate the old temple in search of the legendary gems and gold of the Apshaian. A noted engineer was hired, and first the ancient temple and then the ancient passages, one by one, were cleared. The underground gardens, with their strange, sunless growths, were rediscovered, as were the shops and, finally, the mines of the Apshaian. Nemdal Geb decided to continue the excavation in hopes of recovering the lost knowledge of the Apshaian. This proved to be an ill-fated decision indeed.

Shortly after the fourth passage was cleared, work parties began to disappear. Soon no one would enter the fourth passage, and eventually the other passages and the temple cavern itself became unsafe. Commerce dwindled, and the population waned. The town was again facing disaster. In response to the people's outcries, Nemdal Geb led the other priests of Geb and the strongest warriors of the town in a quest to end forever the curse of Apshai. They entered the fourth passage, and none returned.

EPILOGUE

"And now, my friend," Merlis continued, "only the bravest or most foolhardy dare enter the cavern under the coastal bluff when the tide is at its ebb, and few of them return. Those who do grow in legend to proportions men of mere flesh and blood could never hope to realize. My friend, this village is dying, and its people with it. Soon the last will fall to the curse of Apshai, and only the doers of great deeds shall be remembered." He turned his gaze to me. "Dare you join them in search of the lost wealth still, if the legends speak true, hidden there?"

"Geb's beard," I murmured....

Temple of Apshai

Monsters

Antmen—These creatures look like six foot long ants walking upright on their hindmost legs with the other four legs free for manipulation. There are significant differences between the classes of antmen but unfortunately these differences are only discernible to other antmen. They attack with their mandibles and sometimes with their forelegs as well.

Carrion Beasts—These creatures resemble squids equipped with spindly legs. They generally have six tentacles with which they maul and crush their prey. Their bodies are covered with a thin but hard carapace and they are able to travel along walls and ceilings.

Centipedes—This represents a nest of the little buggers such as might take up residence under a chest or in some remote crevice. Their bites are mildly poisonous.

Ghouls—are misshapen creatures with longer than normal arms, wicked claws, and a mouthful of razor sharp fangs which they ably employ to crack the bones of their prey. They have tough hide and stand about seven feet tall. They are said to eat the soul of their prey as it exits the dying body.

Giant Amoeba—This creature is a mass of gray protoplasm which has a strong solvent effect on living flesh. They range from six to ten feet in diameter.

Giant Ants—These huge insects are four to six feet long and travel quickly on their six legs. They attack their prey with their large mandibles. They are entirely encased in a hard shell.

Giant Bombardier Beetles—are about three feet in diameter and fly around on a pair of glossy wings. They can generate a good speed on their little wings and attack their prey in bowling rushes.

Giant Fire Beetles—These melon sized creatures are copper red beetles which are capable of generating tremendous heat within their bodies with which they attack their prey. They have a thin shell but move about very quickly on the wing.

Giant Leeches—A disgusting rubbery grey, these are two or three feet long. They travel about on a trail of slime and drain their prey of body fluids with their sucker mouths.

Giant Mosquitos—have a three or four foot wingspan and maneuver their slender bodies about rapidly through the air. They insert their proboscises into their prey and drain the body fluids.

Giant Rats—are four feet tall at the shoulder and have nasty teeth. They are dirty creatures and are recognizable by their musky smell.

Giant Spiders—look like a tarantula-black widow hybrid with a hairy black body and black and red banded legs. They are reputed to be quite poisonous as one might expect from the four or five foot size.

Giant Termites—are two to three feet long and move about on flimsy wings. They have soft shells and are brown in color.

Giant Ticks—are foot long ticks and are dark brown or black in color. They are hard shelled and leap about on their strong hindmost legs. They drain body fluids with their proboscises.

Giant Wasps—are three or four feet in length and their thorax is tipped by a paralyzing stinger. They are very mobile and will attempt to sting their prey into submission before burying their prize for future consumption.

Jellies—are formless masses of translucent jelly about three feet high and six or eight feet across; their touch dissolves flesh. They have no socially redeeming value.

Skeletal Bats—These feral creatures are bare skeletons of bats with red ember-like eyes. They have wingspans of two or three feet and will attempt to bite their prey with their sharp fangs.

Skeletons—are the animated skeletons of men which now stalk the underground passages in search of victims. They are said to devour the soul of their victim as it exits the dying body.

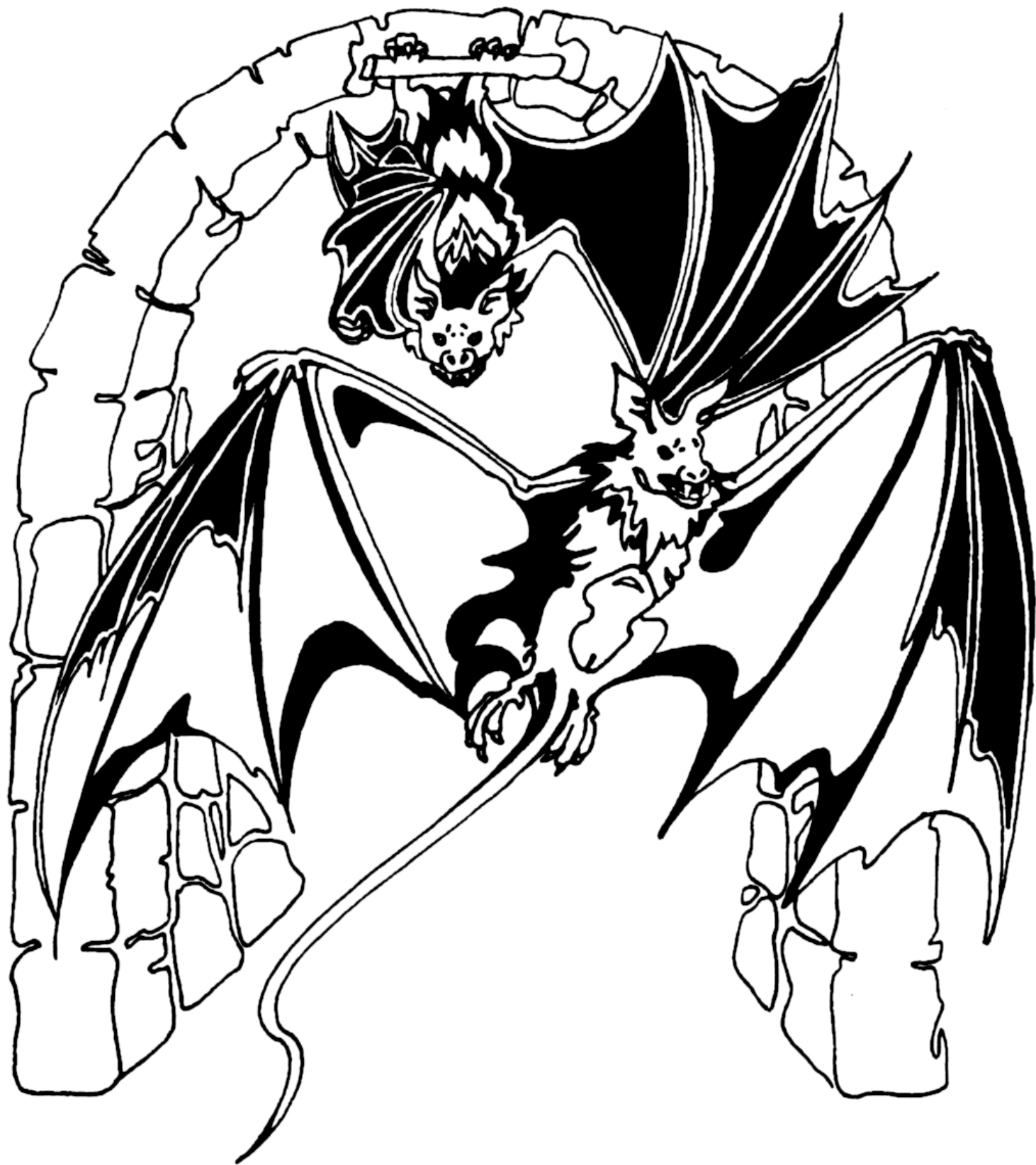
Spiders—This represents a whole nest of small spiders. These little killers are coal black and have white eyes. They inhabit small dark spaces such as the insides of chests.

Swamp Rats—are two to three feet long and are famed for their ravenous appetites. They will fearlessly attack anything that moves or has a strong smell and they eat anything they can swallow. They come in your choice of decorator colors.

Vampire Bats—These creatures inhabit the darker recesses of the dungeon. They are generally black and have wingspans around three feet. They bite their victims with their razor sharp fangs and drink the blood which flows from the wound.

Wraiths—These ghostly creatures appear as skeletal figures garbed in hooded frocks. Their eyes are fiery points of light within their cowls. They move effortlessly about leaving no trace of their passing and are capable of passing through solid matter at will. Many have died under the chill touch of their bony hands.

Zombies—These creatures are animated corpses which stalk the dark passages in search of prey. They sometimes utilize weapons garnered from their prior victims. They too are said to devour the souls of their victims as these exit the dying bodies.



The Chambers of the Dunjon

Level 1

Rooms, Traps, Treasures

Level 1—Rooms

Room One—The smooth stonework of the passageway floor shows that advanced methods were used in its creation. A skeleton sprawls on the floor just inside the door, a bony hand, still clutching a rusty dagger, outstretched toward the door to safety. A faint roaring sound can be heard from the far end of the passage.

Room Two—A stream runs through this natural stone chamber. A narrow landing adjacent to the corridor at the north end of the chamber allows easy access to the stream. The water flows in from a cut in the west wall and flows out under the north wall near the landing. In an alcove near one end of the landing there are many urns and pots. The water is very clear and appears to be about three feet deep.

Room Three—A finely carved and painted mural fills the east wall of the passage, opposite the opening, depicting men tilling the soil. A ransacked backpack rests under the mural. A roaring sound can be heard from the north.

Room Four—is a smoothly carved passage with a native granite ceiling. Slippery green moss fills every crack and crevice in the room, and the air is filled with its heavy scent. An empty purse lies in the southwest corner. A droning sound can be heard.

Room Five—is a pond-filled room with a small landing to the south. The surface of the sluggish water is covered with moss and a number of black lilies rest peacefully upon the green matting. The water can be found to be about three feet deep and flows almost imperceptibly in under the west wall and out under the east wall. Some of the lilies can be reached from the landing.

Room Six—Water flows into this chamber from the northern part of the west wall and out again through the southern part of the same wall. The surface of the water is covered with moss and multi-colored lilies, some within reach of the landing. Experiments will reveal the water to be about three feet deep.

Room Seven—The moss-covered water in this chamber appears to be three feet deep, also. A rusting suit of platemail can be seen on the murky bottom. White lilies rest on the surface of the pool. Water flows into the chamber from under the east wall and out under the west wall.

Room Eight—is a passage with smooth stone walls and floor and a native rock ceiling. A loud roaring sound may be heard from the north. A humanoid skull rests on the floor in the middle of the passageway.

Room Nine—is of roughly hewn stone. The floor has been levelled by manmade means, but the walls and ceiling are native rock. Cobwebs fill every crack and hang from the ceiling, dancing slowly in the slight breeze. A cloying, sweet odor fills the air.

Room Ten—The air of the room is filled with a cloying, sweet aroma, causing the senses to reel. The walls of the room are covered with moss which is largely brown and dried with only a few pale green patches remaining. Breaking off any part of the green moss will reveal it as the source of the aroma.

Room Eleven—A mist drifts into the corridor from an opening in the west wall and a deafening roar is heard. Moss covers the floor before the opening to the west and a rusty sword lies on the mossy stone.

Room Twelve—The floor, walls, and ceiling of the chamber bear the marks of tools. A glow fills the opening to the east and a foul, musty odor is in the air.

Room Thirteen—The room is well lighted by the phosphorescent glow emanating from the greenish-yellow algae covering the high ceilings of native rock and well-worked stone walls to the north and south. A broken bow lies in two pieces on the floor near the east wall.

Room Fourteen—A loud roaring sound may be heard from the west end of the passage. A pyramid of medium-sized stones fills one corner of the north wall at the east end of the corridor.

Room Fifteen—is an irregular cave of native rock. The walls and floor are covered with a heavy matting of multi-hued moss. The walls are brilliant reds, greens, and blues, while the floor is a pastel yellow. A wooden box lies topless in the middle of the cavern floor. Inside lies a well-made cloak. The material of the cloak seems to shimmer in the torchlight.

Room Sixteen—Here you find the source of the roaring sound. A stream flows into the chamber from the south, across the large water wheel, and plummets into a pit in the floor of the cave. The bottom of the pit cannot be seen, but experiments will indicate that it is a very long drop.

Room Seventeen—Only the floor has been smoothed in this chamber, the walls and ceiling having been left in the natural state. The air smells of decaying vegetable matter. A small mound of stones against the west wall in the north end of the passage partially blocks the way to the north.

Room Eighteen—The passage reeks of spoiled and rotten matter. A strip of cloth sticks out from beneath a mound of dirt in the southern portion of the passageway.

Room Nineteen—Small bones litter the floor of this chamber and crunch under the boots of the incautious traveller.

Room Twenty—The walls of the room are covered with algae. Most of the algae is black and rotten, but the few remaining brown patches have a nutty aroma, and, if tasted, are reminiscent of spiced bread.

Room Twenty-one—The west wall of the cavern shows the marks of carving tools, but the rest is natural rock. The floor of the room is overgrown with mushrooms of two varieties. One has broad, flat caps and is white with brown splotches, while the second variety has black, tightly rounded caps.

Room Twenty-two—This cavern is also overgrown with the same types of mushrooms as are found in room twenty-one. A skeleton lies among the mushrooms still clutching the remnants of a sack.

Room Twenty-three—The native rock walls of the room are covered with algae. Most of the algae is black and rotten, but the remaining brown patches have a nutty scent and taste like spiced bread. The exoskeleton of a huge ant lies in the middle of the chamber.

Room Twenty-four—is a mossy, carved stone landing. The air is very humid and smells of damp and mold. A slime-covered sack rests against the eastern wall of the landing.

Room Twenty-five—A stagnant pond fills the south end of the carved stone chamber, with a narrow landing at the south end. White mold covers the surface of the water, save the southeast corner, where a gold-colored seaweed is in evidence. Tests will reveal the water to be three feet deep, but the bottom of the pool cannot be seen through the murk.

Room Twenty-six—A shallow pond fills most of the room. The surface of the water is covered with a white mold, except in the northeast corner where a clump of golden-brown seaweed is visible.

Room Twenty-seven—The floor of this tunnelled passage is streaked with slime. A well-wrought iron candlestick lies at the southern end of the tunnel.

Room Twenty-eight—The tunnel floor is streaked with a stinking slime and littered with small and medium-sized stones.

Room Twenty-nine—The odor of the slime coating the entire chamber floor is overpowering. A trickle of water runs down the eastern wall and a small pool has formed in a depression in the southeast corner of the room. A rigid body in a finely woven cloak lies in the northeast corner.

Room Thirty—The smoothly carved northern and southern sections of the chamber contrast sharply with the native granite found in the middle of the room, suggesting that it has been widened out from a natural passage. A quiver and some arrows lie on the floor in the middle of the chamber next to a sword and a broken bow.

Room Thirty-one—is a narrow, low tunnel of native rock. Small slides of earth and rock line the sides of the passage with a larger fall of stones near the eastern end of the tunnel. A skeletal hand protrudes from the rockfall, an inscribed bronze ring visible on one of the fingers.

Room Thirty-two—is a rough, five-foot wide tunnel with packed dirt walls, floor, and ceiling. A shining trail of dried fluid runs the length of the tunnel and the air smells of vanilla. Strange clicking sounds echo faintly through the passage.

Room Thirty-three—A shiny trail runs the length of the packed-earth tunnel and the odor of vanilla fills the air. The clicking grows louder.

Room Thirty-four—A trail of shiny excretions run the length of the passage and the vanilla odor is stronger than before. The clicking sound is clearly audible from the north end of the tunnel.

Room Thirty-five—is a rough cave, carved out of the dense earth. The vanilla odor clogs the nostrils and the clicking noises are still audible from within. A handful of gems litters the dirt floor before the western wall.



Room Thirty-six—Vanilla fills the air and the clicking sound appears to emanate from nearby. A fresh slide of earth against the north wall reveals the glitter of gems amid the fallen earth.

Room Thirty-seven—The odor of vanilla is strong and the clicking sounds continue. The east wall is studded with a number of glittering gems.

Room Thirty-eight—The tunnel appears to have been dug out of the hard earth. A familiar trail runs the length of the passage and the odor of vanilla is heavy. The clicking sound begins to fade.

Room Thirty-nine—The floor of the passage is lined with the excretion and the aroma of vanilla fills the air. Clicking sounds echo faintly through the passage.

Room Forty—has been dug out of the surrounding hard-packed earth. The odor of vanilla becomes exceedingly strong, but the clicking sound is barely audible from within. Gems can be seen gleaming from the south wall.

Room Forty-one—The trail of dried fluid is heavier here and the odor of vanilla is almost unbearable. The clicking sound grows louder in this passage.

Room Forty-two—The vanilla odor is cloyingly thick. Bones and gems litter the floor along the north wall. The clicking sound is plainly audible within the cave.

Room Forty-three—The aroma of vanilla makes the senses reel and the floor of the room is covered with the shiny stuff previously observed. Bones lie scattered across the floor and the clicking sound grows fainter from within. Gems stud the south wall.

Room Forty-four—The tunnel floor is heavily coated with dried fluid and the aroma of vanilla is overpowering. The strange clicking sounds are now quite loud in this passage.

Room Forty-five—is a large cavern. The shiny stuff is lighter inside than in the connecting tunnel, but the vanilla odor is strong. The clicking sound appears to emanate from within. A pile of shiny cocoons fills the northern half of the room and gems are scattered about the dirt floor.

Room Forty-six—The vanilla odor is still strong. The ceiling of the cavern is hung with the moldering bodies of various creatures, mostly men. The shiny stuff is heavy on the floor and the clicking sound is heard clearly. Gems are visible in the dust of the cavern floor.

Room Forty-seven—The clicking is replaced by a droning sound. A skull and some bones lie next to a quiver of arrows.

Room Forty-eight—The droning continues to echo from within the cavern. An elaborately carved sword hilt sticks out from under a heap of rocks. Bootprints lead up to the pile, but no other signs of disturbance can be seen.

Room Forty-nine—is a narrow, high-ceilinged passage. Small slides of earth and stone line both walls of the tunnel.

Room Fifty—A forgotten backpack rests on the slimy stone against the middle of the north wall.

Room Fifty-one—A rotting wood cabinet stands in the southwest corner of the chamber, the brass lock of the cabinet broken.

Room Fifty-two—is a smoothly worked passage. Shallow alcoves line the north wall, but are empty save for dust and an old boot that crumbles at a touch. The carpet of dust on the smooth floor is undisturbed.

Room Fifty-three—The north and west walls of the chamber are lined with racks of rusty farming and stoneworking implements.

Room Fifty-four—A dusty wooden chest sits in the southeast corner, the iron lock rusted through and the wood decaying from the dampness.

Room Fifty-five—is a rough stone cave save for the smoothly carved north wall. Dust covers the floor of the room several inches thick and cobwebs hang from the ceiling and fill every crack of the floor and walls. A small box is visible in the dust in the southwest corner.

Room Fifty-six—is a passage with rough stone walls and floor and a native granite ceiling. The south wall of the passage is faced with smooth squarish stones near the far end, while the floor and other walls are of a rough stone. A foul, musty odor fills the air and a thin layer of moss coats the floor at the extreme end of the passage.

Level 1—Traps

LILY TRAP—The lilies give off a cloud of fine powder which causes severe swelling in your throat.

NEEDLE TRAP—A needle springs from the lock in the immediate vicinity of your hand.

PIT TRAP—A ten foot pit opens beneath your feet.

SPEAR TRAP—A spear thrusts out of the cabinet as it is opened and then retracts.

MOLD TRAP—The yellow mold on the floor gives off a cloud of spores as it is stepped on. These spores cause a severe coughing fit.



Level 1—Treasures

T01—Several of *the lilies** can be reached. A vague memory of the healing properties of some Apshaian flowers prompts you to pluck them for later perusal.

T02—The delicate fragrance of the moss prompts you to place a sample in your pack for later investigation (see *Incense Moss**).

T03—Any plant that glows in the dark must be worth something to someone so you bag some (see *Phosphorescent Algae**).

T04—A beautiful cloak, wondrously light, yet tough as nails.*

T05—The aroma of the plant overcomes your better judgement and you taste a bit of it. It is delicious and builds strong bodies twelve ways (see *Food Algae**).

T06—Having enough to worry about at present you forego sampling the *mushrooms** for the time being and take some of each type for future examination.

T07—Having spent some time up and down the coast you know of several varieties of useful seaweed so you take some along (see *Kelp**).

T08—In a pocket of the deceased you find four gold pieces.

T09—The arrows all have silver points.

T10—Resting in the dirt are five *small diamonds**.

T11—Eight *small diamonds** lay in the dirt.

T12—Four *small diamonds** rest in the earth.

T13—Laying in the dirt are seven *small diamonds**.

T14—The arrows have silver points.

T15—The sword has mithril worked into the blade, the hallmark of magical arms and armor. There are also two gold pieces on the body.

T16—Inside the cabinet you find arrows with mithril worked into the points.

T17—This much copper has got to be valuable so you slip the ingot into your sack (see *Copper Ingot**).

T18—Inside the box you find two hundred silver pieces and a *diamond ring**.

T20—Nothing of value.

* See Master Treasure Key

Level 2

Rooms, Traps, Treasures

Level 2—Rooms

Room One—is a passage with native granite walls. The ceiling and floor have been carved level. A low scraping sound vibrates through the floor. The air has the musty smell of age and death. The dust on the floor is heavy near the walls, but a clear path has been worn down the center of the passage.

Room Two—The walls of the tunnel have been smoothed and widened with carving tools. A brass-bound wooden door is set into the north wall near the west end of the passage, its broken lock hanging from the corroded hasp. The scraping sound continues. The dusty path continues straight for a way, then disappears into a side passage to the south.

Room Three—The dust on the stone floor shows signs of small animals, but is otherwise undisturbed. The iron-bound door in the north wall hangs from rusty hinges. A simple sliding bolt secures it. The scraping sound can be heard through the floor and the fragrance of cut wood freshens the air.

Room Four—The east wall is of cut and worked stone. The brass-bound wooden doors in the north and south walls are secured by rusty iron locks. The tracks of small animals crisscross the floor between the doors and the air smells of musk and rot. The sound of flowing water can be heard through the floor and a low rumbling can be heard in the east end of the passage.

Room Five—is a corridor with stonework evident on the walls and floor. The ceiling is of carved rock. The wooden doors to the east and west hang from tarnished brass hinges. The scraping noise vibrates through the floor and the worn dusty path continues down the center of the corridor.

Room Six—Two doors, one to the east and one to the west, are wooden and hang on brass hinges. The scraping sound grows fainter and the worn path along the center of the corridor continues.

Room Seven—The north wall of the corridor is native granite, while the others are masonry. The worn path leads to a wooden door in the west wall from which dangles a heavy iron lock, now unfastened. The hinges of the door show signs of frequent use. The scraping sound can still be heard faintly.

Room Eight—The path runs the length of the passage, then bends and disappears to the north. The door in the west wall is iron-bound wood and hangs ajar from rusty iron hinges.

Room Nine—The stone in the east wall only shows signs of workmanship. Racks of moth-eaten robes, wadmal grey in color, fill the interior of the room. Against the north wall stands a locked cedar cabinet and rack hung with the remains of more elaborate black and green robes. A pungent odor fills the air and the dust of the floor is undisturbed.

Room Ten—Furniture of various types is stacked around the walls and the entire floor is covered with a layer of fine sawdust. The air is heavy with the smell of different woods. A low scraping sound can be heard through the floor.

Room Eleven—A strong, musky odor intermingles with the smell of decay. Casks and crates are stacked along the walls and in rows down the center of the room. The sound of flowing water can be heard through the floor and a vibration can be felt.

Room Twelve—A bench along the west wall of the small chamber holds a neat array of jeweler's tools and a small forge on the south wall holds glowing embers. The dusty floor shows signs of recent disturbance and a strong smell of vanilla is in the air.

Room Thirteen—All four walls are covered with a heavy layer of soot. Rusty tools and scrap iron litter the floor, several weapons in various states of repair among them. A large forge against the north wall shows no signs of recent use. The dirty floor is covered with a black, grimy dust.

Room Fourteen—is a small cave with stonework on the east wall and the other walls, floor, and ceiling of carved rock. An iron chest sits against the south wall with the key still in the lock. The floor shows signs of recent entry and the air smells faintly of vanilla.

Room Fifteen—Three of the walls are lined with shelves containing dust-covered beakers, phials, and jars. Evil looking substances in jars marked "eye of newt," "hair of frog," etc. occupy a table in the center of the room. An even layer of dust covers the floor.

Room Sixteen—is a chamber with stonework on the east and west walls. The other walls, floor and ceiling are of carved rock. A long table in the center of the room supports a network of flasks and tubing with a rusty iron oil burner beneath one end. A table against the south wall holds beakers of colored liquids with strange inscriptions and a desk in the southwest corner holds a tray with a pitcher of slime-covered milky liquid. Scraps of paper litter the floor around the desk. An even layer of dust covers the room. The doorways to the east and west are obscured by shredded tapestries embroidered with strange glyphs.

Room Seventeen—is a small chamber. Tables covered with bolts of rotten cloth press against the walls. The low scraping sound can be heard faintly through the floor.

Room Eighteen—Mounds of sawdust cover the floor of the small room. The air smells of decayed wood. The scraping sound can be heard clearly from the east.

Room Nineteen—The door in the west wall is wooden and has no latch. The musty smelling room is filled with dusty weaving looms and other spinning and sewing devices. The scraping sound can be heard through the floor.

Room Twenty—Leather hangings on the west wall cover a doorway. The room is littered with sawdust and rusty woodworking tools. A metal shaft runs from floor to ceiling in the southwest corner, attached to a large sawblade by a complex system of gears and levers, all rusty from age and disuse. The scraping sound is now very loud. If you move one of the levers, it will cause a loud screeching beneath the floor.

Room Twenty-one—A small sack lies against the wall at the west end of the passage. A well-worn path runs the length of the corridor.

Room Twenty-two—At the far end of the narrow passage there is a door of brass-bound oak inscribed with strange glyphs. These give off an eerie green glow. The floor is covered with an even layer of dust.

Room Twenty-three—Strange implements litter a table in the center of the room. Here and there are various cages with the remains of animals. Jars filled with a viscous liquid and holding a miscellany of body parts from assorted creatures are stored in racks on the north wall. The door to the east is made of wood and is secured with a rusty iron bolt.

Room Twenty-four—A desk sits against the north wall and a table and chair against the south wall. Along the east wall is a bed with a chest visible beneath it. The floor is covered with an unbroken layer of dust. The sound of flowing water can be heard from an opening in the northeast corner where a stream flows beneath the flooring.

Room Twenty-five—Remnants of books and scraps of paper rest on a rack along the north wall while a desk fills most of the south wall, and a cabinet and bed are flush with the east wall. The sound of flowing water comes from an opening in the northeast corner where a stream flows beneath the flooring.

Room Twenty-six—Large vats and tubs are set into the floor of the small chamber and heaps of rotting clothing litter the room. The sound of flowing water can be heard through the moss-hung doorway to the east. The dusty floor is undisturbed and the air smells of damp greenery.

Room Twenty-seven—An underground stream flows through an opening beneath the eastern half of the floor. The walls and floor of the room are covered with moss and a malodorous slime.

Room Twenty-eight—The eastern door is wooden and is secured with a simple latch. The room is filled with tables against the north and south walls, holding a variety of metal working tools, all rusty with age. A small forge against the south wall is filled with litter. The scraping sound is heard loudest in the northeast corner where a metal shaft runs from floor to ceiling and is connected to a bank of grinding wheels by a complex system of gears and levers. Moving the levers causes the metal shaft to spin in place and a grinding sound comes from the attached gears.

Room Twenty-nine—Shelves lining the walls hold a variety of rusted and corroded metal scraps. The sound of flowing water can be heard through the dusty floor.

Room Thirty—is a large cavern with stonework on the west wall and the western half of the south wall. Bales, casks, and crates line the walls and the shelves in the middle of the room. The air smells of musk and rot, and the tracks of small animals abound. Water can be heard flowing beneath the floor.

Room Thirty-one—is a small cave. Racks of rusty weapons line the walls.

Room Thirty-two—A loud roaring sound can be heard from the northern end of the passageway and bits of bone litter the floor.

Room Thirty-three—is a short passageway. A rumbling sound can be heard from the opening to the north.

Room Thirty-four—A table and four chairs sit in the middle of the room and two goblets lie on the floor nearby. Footprints crisscross the dusty floor. The wooden door to the north stands ajar. The eastern door is wooden with iron hinges and has a small barred window at eye level. A low rumbling sound is audible from the west.

Room Thirty-five—Dark stains cover the carved stone floor in front of the door to the west. The air smells of antiquity and death.

Room Thirty-six—Dark stains mar the floor of the passage and moans and the rattling of chains echo faintly through the corridor.

Room Thirty-seven—The dark stains are thicker here and the sound of moans and rattling chains grows louder.

Room Thirty-eight—is a large natural cavern. Manacles hang from the north wall, one set still supporting a human skeleton. Various braziers, irons, and larger implements of torture line the east and south walls. The air is musty and the moaning and clanking continues though no source is evident.

Room Thirty-nine through Forty-two—form a narrow passage. The doors to the north are of iron and have small barred windows at eye level and small slots at ground level. All are secured with rusted iron slidebolts. The floor is spattered with dark stains. The rattling of chains and a faint moaning echo through the corridor.

Room Forty-three through Forty-six—also form a narrow passage. The doors to the south are iron. Each has a small barred window at eye level and a small slot at ground level. All are locked with slidebolts. Clanking chains and sorrowful moaning echo through the passage.

Room Forty-seven through Fifty—are small, cramped cells. Each cell has a wooden plank suspended by chains on the north wall. Clanking and moaning echo faintly through the cellblock.

Room Fifty-one through Fifty-four—are small cells much like the others. The clanking and moaning can be heard throughout.

Room Fifty-five—is a large natural cavern, except for the western portion of the south wall, which is stonework. A large waterfall plummets from the ceiling to a pool in the rear of the cavern, blanketing the area in mist. The chamber reverberates with the roar of the cataract. Lying near the bank of the pond is a moss-covered sack. The air is filled with the fresh scent of the many mosses and ferns growing about.

Room Fifty-six—Six cots line the west wall with six lockers placed along the north wall. A table and three broken chairs stand against the east wall. A strip of cloth lies on the stone floor next to the table.

Room Fifty-seven—Dark stains and pieces of bone dot the floor. Faint moans echo through the corridor.

Level 2—Traps

CEILING TRAP—A steel blade descends from the ceiling, sweeps down the corridor in a long arc and then retracts.

NEEDLE TRAP—A needle springs from the lock very near to your hand.

PIT TRAP—A ten foot pit with pointy spikes in the bottom opens beneath your feet.

SPEAR TRAP—A spear thrusts out of the wall and then retracts.

X-BOW TRAP—A crossbow quarrel fires from the wall opposite the door as you enter the room.

Level 2—Treasures

T01—After coaxing open the cabinet you find a *silver candelabra**, six *silver trays** and a bronze *skull ring** with mithril specks for eyes.

T02—Fifty silver pieces.

T03—On the workbench you find a small *gold ingot** and a tiny box with two *small rubies** inside.

T04—You stumble across a finely worked cloak (see Magic Cloak*).

T05—On a shelf on the south wall you find two small *silver ingots**, two *copper ingots** and a tiny box with three *small diamonds** inside.

T06—Finding nothing of value in the room you pour the milky liquid into a waterskin, just in case you happen to be dying of thirst in the desert some day (see Milky white Potion*).

T07—After jimmying the lock you find five hundred copper pieces and four hundred silver pieces as well as a porcelain talisman inscribed with mithril runes (see Magic Talisman*).

T08—On a back shelf of one of the racks you find a finely honed blade worked with mithril.

T09—The moldy sack splits at your touch spilling its contents of sixty gold pieces to the ground.

T10—A search of the lockers reveals that aside from rotten clothing, one contains six hundred copper pieces, another contains a sack with sixty gold pieces, and the last holds two hundred silver pieces and a *diamond ring**.

T11—The sack contains one hundred silver pieces and thirty gold pieces.

T12—Under the mattress on the bed you find a moneybelt containing two hundred silver pieces and thirty gold pieces.

T13—Seven *silver coins*.

Level 3

Rooms, Traps, Treasures

Level 3—Rooms

Room One—is a natural passage with the floor carved level. Scattered bones litter the area and a forgotten backpack rests against the wall half way down the passage. The floor shows signs of frequent comings and goings and the odor of vanilla is strong in the air.

Room Two—is a natural cavern. The opening to the north has been carved through the rock. Bones litter the floor along the walls.

Room Three—is a natural cave. Many bones litter the floor along the walls. The opening to the east has been dug through the rock wall.

Room Four—is a large cavern. Human and animal tracks mark the dusty floor. A bright glint is visible near the top of a slide of rocks in the northwest corner.

Room Five—is a natural cave with a leveled floor. The body of a giant rat lies in the southeast corner. The dusty floor shows signs of disturbance.

Room Six—is a natural cavern. A pile of litter fills the southwest corner. Animal tracks can be seen on the dusty floor and the air smells of musk and decay. The opening to the north shows tool marks.

Room Seven—is a natural cave. An old boot lies near a mound of earth in the southwest corner. The dusty floor is undisturbed.

Room Eight—is also a natural cave. The opening to the west has been carved through solid granite. Small slides line the walls and a heap of bones fills the southeast corner.

Room Nine—is a natural gallery with a high vaulted ceiling and a rough stone floor. A heap of litter and bones fills the southeast corner and the floor shows the tracks of large animals. The air smells of musk and decay. The opening to the south has been widened with carving tools.

Room Ten—is a large natural cavern. Tracks lead into the chamber that suggest something heavy being dragged. The floor is covered with slimy red muck. A pile of body parts and gnawed bones occupies the northwest corner and the air reeks of decay and death.

Room Eleven—is a cave with little evidence of use in the dust on the floor. A brilliant glint of light beckons from the dust of the southeast corner.

Room Twelve—is a small cave with leveled floor. The opening to the east has been carved through solid rock. The dusty floor is largely undisturbed save for a small slide of earth in the southwest corner.

Room Thirteen—is a small cave. The dirt floor shows the tracks of large animals. Bones litter the northwest and southwest corners.

Room Fourteen—is a wedge-shaped cavern with the ceiling sloping to meet the floor in the southwest corner. The dusty floor is much disturbed near the opening to the east. A smelly mound of trash fills the southwest corner.

Room Fifteen—is a natural cave. A large boulder fills the northwest corner. A bony hand protruding from beneath it still clutches a small ruby.

Room Sixteen—is a small cave. The opening to the west has been carved through the rock. The dusty floor is undisturbed. A pouch is visible on the belt of a corpse lying in the southeast corner.

Room Seventeen—is a narrow tunnel bored through native rock. The rough stone floor is littered with bones and a small skull rests in the north end of the passage. No tracks can be seen.

Room Eighteen—is a natural passage. A small sack rests against the south wall halfway down the passage. The air is filled with a musky odor. The earthen floor is covered with the tracks of small animals.

Room Nineteen—is a passage with the floor and walls of carved stone and a native stone ceiling. The opening to the east has been carved through the rock. The dusty floor shows signs of much activity. A discarded cloak lies against the west wall.

Room Twenty—is a narrow excavated passage. An abandoned backpack rests on the floor in the eastern end of the passage.

Room Twenty-one—is a narrow passage. Half of a giant rat lies in the southern end of the passage.

Room Twenty-two—is a narrow passage. The opening to the north has been carved through the stone wall. The dusty floor shows signs of some disturbance.

Room Twenty-three—is a narrow passage. The air smells faintly of vanilla. A rusty pick lies in the dirt at the western end of the passage.

Room Twenty-four—is a natural tunnel through the rock. Some signs of digging are evident at the southern end of the passage though no toolmarks can be discerned. The air is filled with the scent of vanilla and the floor shows the marks of frequent comings and goings. Scraping and clicking sounds are faintly audible from the north.

Room Twenty-five—is a small passage carved through the surrounding rock.

Room Twenty-six—is a well trafficked passage with carved rock walls, floor and ceiling. A broken shovel protrudes from a mound of earth near the north end of the passage.

Room Twenty-seven—is a narrow corridor that shows signs of frequent passage. A litter of small bones lines the walls and a well-preserved human skull grins from against the north wall halfway down the passage. The air smells faintly of vanilla.

* See Master Treasure Key

Room Twenty-eight—is a rough, narrow tunnel. The floor is bare except for a skeleton near the opening to the south. Cobwebs hang in the passage and scraping and clicking sounds can be heard from the west. The air smells strongly of death and decay.

Room Twenty-nine—is a small cave with the floor carved level. The dusty floor shows some marks of disturbance toward the opening to the east. The opening to the north has been carved through the stone. A single emerald gleams from midway up the west wall of the cave.

Room Thirty—is a small, unoccupied cave except for a scattering of bones and a small heap of offal in the northeast corner.

Room Thirty-one—is a small excavated room. The room is coated with dust and the air is heavy with the odor of decaying flesh. An antman body lies half buried under a slide of earth in the southeast corner.

Room Thirty-two—is a small excavated room. A discarded basket lies in the southeast corner.

Room Thirty-three—is a huge vaulted cavern with a leveled floor. The walls show the marks of ancient mining operations and a heap of rusting tools sits in the northeast corner. The floor shows marks of occasional transit through the opening to the west, which has been widened with tools.

Room Thirty-four—is a natural cave. The cave is covered with dust and the air is foul. A human body lies in the southwest corner.

Room Thirty-five—is a large natural cavern. The rough stone walls and vaulted ceiling are draped with filmy webs. The entire southeast corner is obscured by a huge web. The dusty floor is littered with a variety of bones and exoskeletons.

Room Thirty-six—is a smallish excavated chamber. A mound of freshly dug dirt in the northeast corner evidences a yellow glitter.

Room Thirty-seven—is a long cavern with bones littering the floor. A foot-worn path runs between the two openings. Off the path, travel is hindered by the many and bizarre rock formations. One of these resembles a giant hunting insect. A dead antman lies in the northwest corner.

Room Thirty-eight—is a large cavern with the floor carved level. A worn path runs between the two openings. A large wooden box is set against the wall in the southeast corner.

Room Thirty-nine—is a small natural cave. The dusty floor evidences much disturbance. Scattered bones litter the dust and a discarded backpack rests in the northeast corner. The air smells of ancient death.

Room Forty—is a natural cave with rough stone walls, floor and ceiling. The aroma of vanilla fills the air. The southeast corner holds a heap of fresh earth with the glint of gold visible.

Room Forty-one—is a natural cave. The opening to the west has been dug through the earth but shows no toolmarks. The floor is well trodden and the smell of vanilla fills the air. A pile of baskets leans against the wall in the northeast corner.

Room Forty-two—is a natural cave. The floor shows marks of frequent passage and the walls bear the marks of recent digging. A small basket in the northwest corner holds gold nuggets. The air is thick with the smell of vanilla.

Room Forty-three—is a natural cave. The openings to the south and east have been dug through the earth but show no toolmarks. The floor is much travelled and the walls show signs of recent digging. A small basket in the southwest corner holds a few gold nuggets. The air is thick with the smell of vanilla.

Room Forty-four—is a huge natural cavern with a leveled floor, although a few stalactites hang from the roof. The opening to the north has been dug through the rock. A heap of stones stands in the middle of the cavern. There is a faint draft of air blowing from north to south through the cavern.

Room Forty-five—is a small chamber with the walls, floor and ceiling chiseled smooth. The dust shows a heavily trafficked path through the opening to the west and a less clear trail through the opening to the east. The air smells faintly of vanilla.

Room Forty-six—is a cave. The dust shows a beaten path between the two openings. A pile of bones litters the southeast corner. A faint smell of vanilla is in the air.

Room Forty-seven—is a small cave with the floor carved level. The floor shows tracks from the southern opening to the center of the room where a small pile of gnawed bones rests.

Room Forty-eight—is a cavern. A path in the dust runs between the two openings.

Room Forty-nine—is a natural cave. A well trodden path in the dust runs between the two openings and the air smells faintly of vanilla. A small pile of rusty weapons litters the northwest corner.

Room Fifty—is a smallish cave with the floor carved level. A well worn path runs between the north and south openings. The air smells faintly of vanilla. A stack of rusty tools leans against the east wall.

Room Fifty-one—is a small excavated chamber. A well-worn path runs between the north and west openings with a fainter trail to the east. The air smells faintly of vanilla intermingled with the odor of decayed flesh. A newly slain antman lies in the southwest corner with a spilled basket of gold nuggets nearby.

Room Fifty-two—is a natural cave with fantastic stalactite and stalagmite formations. The air reeks with a pungent stench. A corpse lies just inside the opening. A tattered sack rests against the wall in the northeast corner.

Room Fifty-three—is a natural cave. An unbroken layer of dust covers the floor. A heap of stones fills the southwest corner of the room.

Room Fifty-four—is an excavated room. A well-worn path marks the floor between the two openings and the faint smell of vanilla is in the air. A pile of bones rests in the northwest corner of the cave.

Room Fifty-five—is a natural cave with the floor carved level. A well trodden path runs between the two openings and the air smells faintly of vanilla.

Room Fifty-six—is a natural cave. The opening to the north has been dug through the earth without the benefit of tools. The walls show the marks of recent digging. The air smells heavily of vanilla. A small basket holding a few gold nuggets sits on the floor in the southeast corner.

Room Fifty-seven—is a natural passage with the floor carved level. The dusty floor shows some signs of passage. A small mound of fresh earth occupies the middle of the corridor.

Room Fifty-eight—is a natural cavern with a rough stone floor. A skeleton in the southwest corner still wears the remains of a rotting backpack. Small bones litter the floor. Torchlight creates vague shadows that suggest beasts, or worse, lurking in the corners of the chamber.

Room Fifty-nine—is a narrow passage. The opening to the north has been dug through the earth but shows no toolmarks. A well-worn path runs from the opening in the west wall into the northern passage. The air smells faintly of vanilla.

Room Sixty—is a huge vault with stonework walls and floor and a native rock ceiling. Rude statues and carved pillars picture men and half-men. As the figures become more bestial, the workmanship becomes more primitive. Ancient tools and artifacts lie all about the chamber. Small stone doors of cunning device line the east and south walls. Several of these are open, revealing three by three by six foot openings into the rock. A shroud hangs from one of the open cavities. Glyphs of unknown symbology cover the walls. The dust of the floor is thick and undisturbed. The air smells of musty antiquity and death. Several urns and coffer in the southeast corner gleam with jeweled brilliance.

Level 3—Traps

CAVE IN TRAP—There are no traps per se in the Apshaian mines. One never knows, however, when a rock might loose itself and cause severe damage to those unfortunate enough to be standing below. For this reason it is highly recommended that all visitors wear helmets while wandering through the ancient caverns.

Level 3—Treasures

- T01**—Two *gold nuggets**
- T02**—Three *gold nuggets**
- T03**—Four *gold nuggets**
- T04**—Five *gold nuggets**
- T05**—Six *gold nuggets**
- T06**—Nothing of value.
- T07**—Two *small diamonds** lay in the dust.
- T08**—One *small ruby** lays in the dirt.
- T09**—Resting in the earth is one *small emerald**.
- T10**—Laying in the dirt you find one *small sapphire**.
- T11**—One *small diamond** mingles with the earth.
- T12**—One *small emerald** and one *small diamond** gleam from the dirt.

T13—One *small ruby** and one *small diamond** lay in the earth.

T14—Inside the backpack you find three hundred gold pieces, a *pearl ring**, an *emerald ring** and a *sapphire bracelet**. In a pocket on the body you find a diamond ring.

T15—Inside the sack you find three *small diamonds**, a *small ruby**, a *ruby chalice**, a *silver chain** and a *pearl ring**.

T16—A small pouch containing two *small diamonds** and a *small ruby**.

T17—In the corner you find a small sack with two *small diamonds**, a *small sapphire**, a *small ruby** and a *diamond goblet** inside.

T18—Behind the large web is a heap of two hundred *gold nuggets**.

T19—A search of the chests and coffers reveals forty-five *small diamonds**, ten *small emeralds**, seven *small sapphires** and four *small rubies**.

T20—Nothing of value.

* See Master Treasure Key





Level 4

Rooms, Traps, Treasures

Level 4—Rooms

Room One—is a natural passage with the floor carved level. A well trodden path in the dust of the floor runs the length of the corridor. The door at the end of the corridor is of iron-bound wood and has a small, barred window at eye level. The air smells faintly of vanilla.

Room Two—has stonework walls, floor and ceiling. The dusty floor is much disturbed and the air smells strongly of vanilla. A wooden table and four chairs stand in the middle of the room. The door to the west is wooden.

Room Three—is a passage with an even layer of dust covering the floor. A discarded sack rests against the west wall halfway down the corridor.

Room Four—A table and four chairs occupy the middle of the room. The dusty floor shows some large animal tracks and the air smells faintly of vanilla. A rusty sword leans against the wall in the southeast corner.

Room Five—A well-worn path in the dust runs the length of a corridor and the air smells of vanilla. The door to the west is actually a set of double oak doors. The hinges look well oiled and marks in the dust on the floor betray recent opening.

Room Six—A path in the dust runs the length of the corridor. The corpse of a giant rat lies in the center of the corridor. The door to the west is double and made of thick oak.

Room Seven—is a huge chamber with stonework on the floor, ceiling and all but the west wall, which is of carved rock. The room is filled with rough cots and the west wall is lined with a variety of chests. The floor shows signs of frequent disturbance and the smell of vanilla is heavy in the air.

Room Eight—is another huge chamber. The dusty floor shows signs of frequent usage and the air is filled with the smell of vanilla. Rough cots line the walls and stand in rows in the middle of the room, each with a nondescript wooden box beneath it.

Room Nine—is a large room with masonry work everywhere but for the west and south walls. The latter are carved from the native granite. The walls are draped with the tattered remains of tapestries depicting a great battle between two armies. One army consists of men clad in ringmail while the other includes a wild mix of men, ant men, and skeletons. The banners of the second army show a praying mantis-like figure in green on a field of jet black. Two gold plaques hang in the southwest corner.

Room Ten—is a small armory. Racks of rusty weapons line the west and south walls. The dusty floor is undisturbed and the air is foul. An untarnished sword in a separate rack rest below an indecipherable iron plaque in the southwest corner.

Room Eleven—is an ornately decorated passage. A moldering skeleton in tattered leather armor lies against the rusty iron door at the end of the passage. There are no tracks in the dust of the floor.

Room Twelve—is a passage with an even layer of dust covering the floor. The air smells of decay with a hint of vanilla. The skull of a mule rests against the wall outside the wooden door to the north.

Room Thirteen—is a corridor. A worn path on the dusty floor runs the length of the corridor and the air smells of vanilla. The door to the north is brass-bound wood.

Room Fourteen—is a small room. A shelf on the west wall holds a small dark chest with a key in the lock. The south and east walls are hung with an assortment of rusty arms and armor. The dusty floor shows no sign of disturbance and the air is foul.

Room Fifteen—A decrepit bed occupies the north wall, a desk the south wall, and a table the middle of the room. The corners of the room are draped in cobwebs. A partially eaten and unrecognizable body rests in the southwest corner of the room.

Room Sixteen—is a largish room. A small desk stands against the wall to the south and a larger desk occupies the west wall. The dusty floor shows faint marks of disturbance and the air smells musty. The door to the west is of brass-bound wood and stands ajar.

Room Seventeen—is a largish room. Remnants of cloth and leather hangings cover the walls and the air carries a strong aroma of vanilla. The dusty floor is well travelled. A large cabinet stands against the west wall of the room.

Room Eighteen—is a small room. The north and south walls are hung with worn and battered shields and arms. The east wall bears a large plaque of beaten gold which appears to be an award of some kind.

Room Nineteen—is a large room with the south wall of carved rock. The room is austere furnished with wooden planks hanging from chains on the east, west, and south walls. The floor is covered with mouldering straw and the air reeks of decay and vanilla. A dead rat lies in the center of the floor.

Room Twenty—is a small room that appears to be a natural cave except for the west and north walls. A large chest stands open in the southeast corner of the room. The west wall is covered with soot as is the western part of the ceiling. Bones are scattered over the dusty floor and the air carries a strange sickly sweet odor. From the chest comes the gleam of jewelry and gold.

Room Twenty-one—is a wide room with a large bed occupying the west wall and a rack of tattered robes in the northwest corner. A desk covered with scrolls stands against the east wall. There are large animal tracks in the dust of the floor and the air reeks of vanilla.

Room Twenty-two—A well trodden path in the dust runs up and down the corridor and to the doors on the north and south walls. The air smells of vanilla. The doors themselves are wooden and have no locks.

Room Twenty-three—A well-worn path in the dust runs the length of the corridor and to the door in the north wall. The latter is brass-bound oak and in good repair. It bears a strange inscription that glows with a green light in the gloom. The air smells of vanilla.

Room Twenty-four—is a long narrow room with wooden doors at either end. The walls are covered with arcane heiroglyphs and tapestries bearing the same glyphs hang beside the doors. The room looks often-used and the air smells heavily of vanilla. There are many wooden cots with tattered mattresses in the room. A large chest occupies the northwest corner of the room.

Room Twenty-five—is a large room with heiroglyphs inscribed in the dark slate walls. Stone benches occupy the western half of the room. Although much worn by wear, strange heiroglyphs and scenes showing intermingled insects and men can be seen carved in the sides and backs of the benches. Blocks of stone, hollowed out on top in the shape of bowls, protrude from the walls at irregular intervals. Ornate black metal braziers hang from the ceiling about the edges of the room. Against the east wall is a raised black marble altar, carved with glyphs that give off a faint, eerie green glow. On the altar itself is a large marble statue of a praying mantis, forelegs outstretched and mandibles open. The eyes of the mantis are great rubies—a fine treasure if you dare grab them! A human skull stares eyelessly from the steps leading to the altar. The doors to the north and south are of brass-bound oak, while the doorway to the east is covered with a worn tapestry.

Room Twenty-six—The dusty floor is marked by the tracks of large animals and the air reeks of musk. The doors to the north and south are of plain wood and have no locks.

Room Twenty-seven—The floor bears the tracks of large animals. The partially eaten carcass of an antman lies near the western end of the corridor. The door to the north is brass-bound wood and stands unlatched. The air smells heavily of decay and musk.

Room Twenty-eight—is a long, low-ceilinged room, lined with long stone tables running in rows north and south across the room. The dusty floor shows the tracks of large animals and the room reeks of musk and offal. The doors to the north and south are wooden and have no locks.

Room Twenty-nine—is a smallish room furnished only with rotting cushions strewn about the floor. Tattered tapestries hang on the east and west walls showing scenes of obscene and bloody sacrifice before a mantis-shaped god. A shiny object protrudes from beneath one of the cushions near the center of the room.

Room Thirty—is a passage with wooden doors to the north and south. The dusty floor shows the tracks of large animals and the air reeks of musk. The empty carapace of an antman lies at the eastern end of the passage.

Room Thirty-one—is a passage. The dusty floor shows the tracks of large animals and the smell of musk is in the air. Faint clicking sounds can be heard from the east end of the passage.

Room Thirty-two—is a long room with the ceiling and upper parts of the walls covered with a heavy layer of soot. Three large stone ovens line the north wall and a long grill occupies the eastern half of the south wall. The dusty floor shows the tracks of large animals and the air reeks of musk.

Room Thirty-three—is a small storeroom. Heaps of grain line the walls and a dead giant rat rests in the southeast corner.

Room Thirty-four—is a room filled with shelves of rotting books and scrolls. A desk stands near the brass-bound door to the north and a glass case occupies the southwest corner of the room. Inside the case is a well preserved volume bound in leather and bearing a title in indecipherable script. The floor is covered with an even layer of dust and the air smells of decay. The door to the east is wooden and hangs ajar from its rusty hinges.

Room Thirty-five—A bed occupies the north wall with a desk on the south wall and a large cabinet against the east wall. The dusty floor shows no signs of disturbance.

Room Thirty-six—is a largish room with stonework walls, floor and ceiling. The room is furnished with ramshackle chairs, tables and cushions and the remains of books and scrolls litter the apartment. A large desk and chair occupy the center of the east wall.

Room Thirty-seven—The east end of this room holds a number of wooden targets painted with human silhouettes. The southernmost target still has some arrows stuck in it.

Room Thirty-eight—The floor of the room is covered with the remains of straw mats. A variety of pieces of martial equipment litter the mats along the walls. In the northeast corner, a bony elbow pokes through a rent in a suit of rusty chainmail. A gnawed thighbone lies near the door.

Room Thirty-nine—The dusty floor shows the tracks of large animals and the air reeks of musk. A discarded backpack rests on the floor in the middle of the passage. The door to the east is brass-bound oak.

Room Forty—The floor shows a worn path through the opening to the north and the air smells of vanilla.

Room Forty-one—The dusty floor shows many tracks of large animals and the air reeks of musk. The doors to the south and east are brass-bound wood. A moldy sack rests in the eastern end of the passage.

Room Forty-two—The dusty floor shows no signs of disturbance although the air smells faintly of vanilla. The corpse of a man in leather armor lies in the north end of the corridor.

Room Forty-three—The doorway to the west is covered by a worn tapestry and the air smells of decay. Shelves line the east wall and hold a variety of articles forged of shiny metal.

Room Forty-four—The south wall and ceiling of the passage are carved of native rock. The dusty floor is much disturbed, especially near the brass-bound wooden door to the south. The corridor smells strongly of vanilla.

Room Forty-five—A faint trail in the dust runs the length of the corridor and the air smells faintly of vanilla.

Room Forty-six—is a passage with stonework on the west wall and the other walls, floor and ceiling of carved rock. The dusty floor shows a faint trail running the length of the corridor along the west wall and a hint of vanilla is in the air. A discarded backpack rests against the east wall in the north end of the passage.

Room Forty-seven—is a passage like 46. The path in the dust continues along the west wall. A rusty sword rests on the floor near the middle of the passage.

Room Forty-eight—is a passage like 46.

Room Forty-nine—is a passage with stonework on the south wall and the other wall, floor and ceiling of carved rock. A faint path on the dusty floor leads along the south wall and the air smells slightly of vanilla. A broken bow and an empty quiver rest against the north wall halfway down the passage.

Room Fifty—is a passage like forty-nine. The carpet of dust is slightly disturbed near the eastern end of the passage, but is otherwise unbroken. The everpresent smell of vanilla continues.

Room Fifty-one—is a passage like forty-nine. The floor is covered with an even layer of dust and the air smells of decaying flesh. A small wooden box lies tipped over on the floor in the middle of the corridor.

Room Fifty-two—is a passage with stonework on the south wall and the north wall, floor, and ceiling of carved rock. The dusty floor shows no signs of disturbance and the fetid air smells of ancient death.

Room Fifty-three—is a passage with stonework of the south and west walls and the other walls, floor, and ceiling of carved rock. A moldering sack sits on the floor, in the southwest corner of the corridor.

Room Fifty-four—is a passage with stonework on the south wall and the north wall, floor and ceiling of carved rock. The dusty floor evidences some activity near the south wall.

Room Fifty-five—is a passage with stonework on the south and east walls and the other walls, floor, and ceiling of carved rock. The upper portion of the corridor is sheathed in cobwebs and a larger web fills the south end of the passage. A small sack lies near the west wall partway down the corridor, silver pieces spilling from its mouth.

Room Fifty-six—The dusty floor is marked with the tracks of large animals and the air smells of musk. A cleanly picked skeleton reclines against the west wall halfway down the passage.

Room Fifty-seven—is a passage with stonework on the south wall and the north wall, floor and ceiling of carved rock. A brass plate lies in the dust in the middle of the corridor.

Room Fifty-eight—is a small alcove. The south wall is of carved rock. The air smells strongly of vanilla and the floor shows frequent disturbance. A black stain marks the floor near the east wall.

Room Fifty-nine—is a small entryway with the walls, floor and ceiling of stonework. The dusty floor reveals frequent comings and goings and the air smells strongly of vanilla.

Room Sixty—is the western extremity of room twenty-nine. The walls, floor and ceiling are stonework. The floor is covered with the spoor of large animals and the air reeks of rot and musk. A heap of partially eaten human and antman bodies fills the southwest corner.

Level 4—Traps

LILY TRAP—When you disturb the chest you reveal some lilies which give off a cloud of fine powder that causes a severe swelling in your throat.

DAGGER TRAP—As you examine the cabinet a stiletto with a dark stain near the tip thrusts itself toward you and then retracts.

FLAME TRAP—A jet of flame roars out from the wall above the chest as you disturb the contents.

PIT TRAP—A twenty foot pit with a bed of spikes at the bottom opens beneath your feet. Still alive? Rough footholds have been dug in the earthen side of the pit.

SPEAR TRAP—Three spears thrust out of the wall at waist level and then retract.

Level 4—Treasures

T01—Thar's gold in them thar plaques. (see Gold Plaque*)

T02—The solitary sword has mithril slivers worked into the blade.

T03—Inside the box you find eighty-four *platinum pieces**, fifty-five *small diamonds** and a neatly folded cloak with mithril threads interwoven through the fabric. (see Magic Cloak*)

T04—The body wears a moneybelt with sixty-five gold pieces inside.

T05—The chest holds sixty gold pieces, fifteen *small emeralds**, an *emerald bracelet**, two *diamond stickpins**, two *gold chains** and a pair of fine leather boots with mithril slivers embedded in the soles. (see Magic Boots*)

T06—The runes on the cover prove to be flecked with mithril which prompts you to stash the book in your backpack for later perusal. (see Magic Book*)

T07—The arrows have mithril slivers worked into the points.

T08—Beneath the body in the corner you discover two large sacks, each of which contains two hundred and fifty gold pieces.

T09—Neatly arranged on the shelves are five *platinum crosses**, two *platinum offering plates** and two *platinum candelabras**.

T10—Scattered in the dust you find fifty gold pieces.

T11—You find thirty gold pieces scattered in the dust.

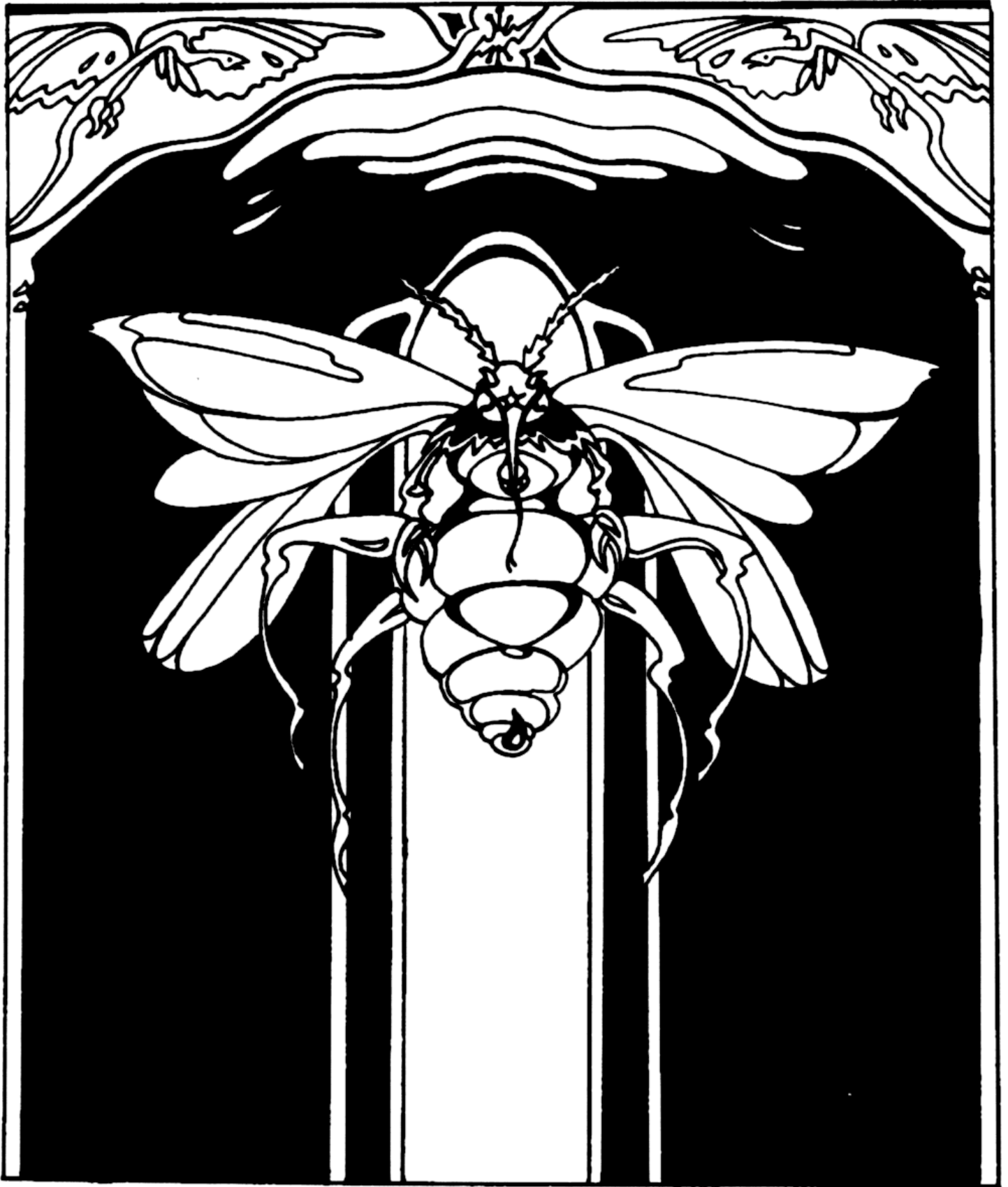
T12—The small sack proves to be more than it appears holding ten thousand silver pieces but weighing much less than one would expect.

T13—The *gold plaque** won't fit into your backpack but you decide to carry it along anyway.

T14—Two large rubies.

T20—Nothing of value.

* See Master Treasure Key



Master Treasure Key

Coinage Valuation

1 Silver Piece = 10 Copper Pieces
100 Silver Pieces = 1 Platinum Piece

10 Silver Pieces = 1 Gold Piece

Baubles

Gems

Small Diamond	100 SP
Small Emerald	200 SP
Small Ruby	400 SP
Small Sapphire	300 SP
Large Ruby	3000 SP

Jewelry

Diamond Goblet	2000 SP
Diamond Ring	300 SP
Diamond Stickpin	1000 SP
Emerald Bracelet	5000 SP
Emerald Ring	500 SP
Gold Chain	1000 SP
Pearl Ring	200 SP
Sapphire Bracelet	1600 SP
Silver Chain	900 SP

Miscellaneous

Copper Ingot	20 SP
Platinum Candelabra	3500 SP
Platinum Cross	2500 SP
Gold Ingot	450 SP
Gold Nugget	50 SP
Gold Plaque	2000 SP
Platinum Plate	1000 SP
Silver Arrow	1 SP
Silver Candelabra	200 SP
Silver Ingot	100 SP
Silver Tray	100 SP
Ruby Chalice	1100 SP
Diamond Goblet	2000 SP

Flora

Food Algae	5 SP
Incense Moss	30 SP
Kelp	5 SP
Mushrooms	6 SP
Phosphorescent Algae	5 SP

The values given are for the quantities contained in each respective treasure.

Lilies

When eaten, each acts exactly as a healing potion.

Magical Items

Magic Arms

- These items are enhanced to varying potencies the exact nature of which is unavailable to adventurers. It is known that certain powerful blades glow with a light of their own. Beware of cursed items.

Magic Books

- These items most commonly increase certain characteristics of the reader although other effects are not unheard of. Their effect is permanent.

Magic Boots

- Rumor has it that these boots enable the wearer to run like the wind.

Magic Cloaks

- These Apshaian creations are said to protect the wearer from physical injury. This protection is by no means absolute.

Skull Rings

- These rings have some power in relation to the living dead which wander the underground passageways. The exact nature of these powers is unknown but they have figured in several miraculous escapes from the foul miscreants.

Magic Talismans

- These trinkets endow the holder with wondrous powers of mental perception.

White Milky Potion

- This is simply a commonly known healing potion.

With the exceptions of the arms and the magic books, all of the magic items found in the ruins are enchanted with spells peculiar to the Apshaians and lose their power permanently if they are ever taken from the complex.



The Upper Reaches of Apshai



Before You Start

This supplementary module is designed to expand your use of **Temple of Apshai** by giving you four more levels to explore, more treasures to find, more monsters to fight, and more ways to enjoy your game and your computer.

WARNING: This set of dungeons is *not* complete in itself. You *must* have **Temple of Apshai** to play **The Upper Reaches of Apshai**. (If you do not have Temple, please rectify that omission at once. It has been named "1980 Computer Game of the Year," and you will enjoy it even more with the added flexibility of this new expansion kit.)

Read and make sure you understand the Special Loading Instructions that go with the *particular* version of **Temple of Apshai** you have. This is even more important than usual, since two different cassettes or disks will be involved, and the procedure for different versions is *not* the same.

A final warning: do not attempt to transfer the **Upper Reaches** data files onto the same cassette or disk that holds your **Temple** data files, or you will get your computer (and yourself) very confused!

Prologue

THE ADVENTURES OF WILLIAM NAILFOOT

Walking at last!

After four long months of pain and limping and crutches and foul medicine, I finally stood up and walked around without aid. I was beginning to think I'd be holed up in this foul-smelling, disease-ridden infirmary forever.

I was one of the original thousands of adventurers who poured into the small town above Apshai a few months ago. When word of the treasure to be had in the gloomy dungeons of Apshai got out, just about every young lad (and lassie) with any spirit of adventure at all came running here. By boats they came, mainly, but also by land, afoot, or on horseback.

I came over 200 leagues by boat . . . for what? As I stepped off the boat and walked down the plank—happy to be back on land again, I can tell you—I caught my foot on a nail: a big, sharp, rusty nail. And BOY did it hurt! I ripped it right . . . but I bore you with my injury.

Suffice it to say that I was laid up for months while the fortune and glory fell to others. Now the village is almost abandoned, and the locals talk about life getting back to normal.

I have to pay for my trip home somehow, and there's cleaning, painting, and repairing to be done in homes and yards above Apshai. It's not what I imagined when I left home, but if you want to come along, we may find adventure yet!

Level 1

The Innkeeper's Backyard

Rooms, Traps, Treasures

The innkeeper has graciously assented to your cleaning up the yard behind his inn. He has warned you of the possibility of a thief in the neighborhood, however, and dark rumors concerning peculiar happenings in the vegetable garden have been circulating lately. Be careful.

Level 1—Rooms

Room 1—A wide roadway with a large rock in the center. The inn lies off-stage to the west. To the north and south are picket fences in need of a little paint.

Rooms 2-3—A small yard choked with weeds and littered with garbage. To the north is a large barn, to the east an alley, and to the south the stable area. To the right of the barn door are stacks of rotting garbage. Just to the left of the door is a small bonfire in which you notice a gleam of something other than flame.

Rooms 4-5—Once used as a stable, this part of the yard and the roofless enclosure now smell of soap. The weeds are patchy, and there are traces of suds in the grass. Inside (Room 5), wet laundry hangs on a line in the corner.

Rooms 6-7—The main stable area. The walls of the old building are full of badly patched holes, and many planks are loose. The packed earth shows little sign of recent activity. Inside (Room 7), cobwebs clog the corners, and mice are scurrying about the remains of someone's lunch.

Rooms 8-10—The barn. The place is obviously ill-kept, and straw and feathers are everywhere. You hear honking to the right and loud clucking to the left.

Room 11—A narrow alleyway between the barn and the stable. It is thick with weeds, but a narrow path down the center is worn down from the tread of many feet. Ahead is a gate in a low fence—the entrance to the berry patch.

Rooms 12-35—The innkeeper's berry patch. It must be the right time of the year, because every bush seems laden with luscious, ripe berries. Since the innkeeper has given his permission, and you're hungry, you decide to grab a basket and do some picking. What you don't eat you can always sell in the village for a few copper pieces. While wandering through the bushes, you notice some tomato plants beginning to supplant the berries in some spots. There is, in fact, an entire tomato garden next to an old tool shed on one side of the berry patch. The berries are spread over a low hill that begins to slope steeply near the back hedge.

Rooms 36-39—A large shed. Tools and debris are scattered about. Signs of recent usage and a sort of rumbling sound coming from somewhere within alert you to the presence of someone—or something—inside. Could it be the thief? Or something more sinister?

Room 40—You have stumbled across an unknown or long-forgotten passage that seems to lead into the hill.

Room 41—A large cavern displaying clear signs of habitation. It's dark in here, and you keep stumbling into things, but something on the floor glimmers faintly.

Rooms 42-45—A vegetable garden. Aside from a few struggling carrots, there seems to be nothing here but tomatoes. Some of these, however, are huge—bigger than pumpkins. Near the gate you discover a dead chicken. Closer inspection shows that it is covered not with blood but with ketchup! What can this mean? And what else may be hidden beneath these strangely menacing vines?

Level 1—Traps

FLAME—You stepped right in the bonfire! Watch where you are going!

DUST—Try not to kick up so much dust next time.

NEEDLE—Some of these bushes have needle-like thorns. Be careful.

FLIES—If you insist on walking through the garbage, then you should expect to put up with a few flies.

Level 1—Treasures

T01—All that glitters is not gold. In fact, in this case it's copper—a copper piece that someone carelessly dropped.

T02—A big cluster of berries hangs in the bush in front of you.

T03—There are small eggs in a nest here, and you risk a fowl attack to grab them.

T04—You find a copper ingot, 750 copper pieces, one silver arrow, 23 silver pieces, 14 gold pieces, two small emeralds, and a partridge in a pear tree.

T05—Near a hoe you find some arrows which may be of use.

T06—In a worn leather purse you find 6 copper pieces, 7 silver pieces, 3 gold pieces, and a small diamond.

T07—A large pot of very tasty chicken soup.

T08—The laundry consists of a few shirts and a pair of pants. They are wet, not in your size, patched, and certainly not worth taking.

T09—A large piece of stale cheese—the main attraction for the mice.

T10—A large rusty chain of no use to anyone.

T11—Some crockery, mostly broken, now empty but smelling of bad ale.

T20—A large rock of no value.

Level 2

Merlis' Cottage

Rooms, Traps, Treasures

Merlis has disappeared somewhere—vanished, owing you wages for repairing and painting the fence around his cottage. With some trepidation, you have decided to venture forth into his abode in search of the lost wages. You suspect Merlis has done this deliberately, to tease or test you; however, you also suspect that if you do something serious (such as harming his cats), he may become very angry—and it never pays to make a magician mad.

Prepare for some strange and peculiar effects in the course of your investigation.

Level 2—Rooms

Room 1—The small foyer of the cottage of Merlis the Mage. A pale, greenish light emanates from nowhere in particular, and the walls are decorated with arcane symbols and spooky magical stuff that no doubt maintain Merlis' image but don't impress you. Much.

Room 2—A long, narrow hallway filled with remarkably lifelike sculptures of men and beasts. Paintings of the village—strangely distorted but oddly vivid—hang on the wall. The scenes seem to move when you are not looking at them. Sounds you cannot identify emanate from the walls.

Rooms 3-5—The corridor widens into a large reception area with many doorways. The chairs—seats for those waiting for an appointment in Merlis' magic hall—have seen much use.

Room 6—Merlis' den. A desk is covered with scrolls and magical paraphernalia, and the shelves are lined with dusty tomes. The apparatus looks so dangerous and the runes and symbols so forbidding, you are afraid to go near most of the stuff. However, out in the open is an ordinary chest.

Room 7—A laboratory. There are many bottles and jugs you are afraid to touch and some complicated machinery. There is a small crack in one wall near the ceiling and a door on the east side. Over the door a sign warns, "DANGER—DO NOT ENTER."

Room 8—The crack leads to a huge nest and landing area on the roof of the cottage. It is not visible from below. The large flying creature—evidently one of Merlis' strange animal friends—that usually occupies the area is not here. Looking around, you see what looks like a large egg to one side.

Room 9—Another laboratory. This one is filled with cages of small animals. A sign reads: "PLEASE LEAVE OR YOU MAY SCARE THE EXPERIMENTAL ANIMALS TO DEATH!"

Rooms 10-11—Merlis' hall of magic. A large table occupies the center of this dimly lit room. There is a chest in one corner and a huge tapestry covering the

back wall. While moving around through the room, things appear to shimmer every now and then; you suspect there may be more here than meets the eye.

Room 12—A back room in the cottage. There is a door leading out the back of the house into a forest. There are some empty phials on the floor of the otherwise tidy room.

Rooms 13-17—A path leading from the back door through the woods. It is bounded by large, old trees and tall hedges; the shade of the forest is deep. A buzzing sound grows louder as you go east.

Room 18—A small meadow in the woods, completely enclosed by trees. The smell of clover is strong, and a large, white box hums with activity to the south.

Room 19—The narrow closet is lined with shelves on which rest various strange objects. You find your courage beginning to desert you and wonder if there is really anything here worth the risk. Perhaps you'll find something . . .

Roms 20-21—An enchanted hall in which Merlis keeps his cats. The carpeting is expensive but covered with hair, and the room is finely decorated with chairs and tables of fine workmanship. There is a chest near one wall.

Level 2—Traps

CROSSBOW TRAP—From high in a tree comes a loud “SPROINGGG!” but nothing else. Originally intended to keep unwanted visitors out, this useless trap was fortunately forgotten. No one even bothered to put an arrow in it.

Level 2—Treasures

T01—In an elegant chest adorned with feline figurines you find 250 silver pieces.

T02—These insects must be magical indeed to produce such a delicious and tasty liquid. Drinking some makes you feel marvelous, and you risk a sting or two to grab a honeycomb full of the stuff.

T03—Hanging on a tree is a quiver with some interesting arrows in it.

T04—In a brass-bound chest you find 500 copper pieces.

T05—You decide to show Merlis a thing or two and take what you are sure is a magic wand. Unfortunately, it is so magical that it turns into an ordinary stick as soon as you take it out of the cottage.

T06—When you open the chest, you find the only things inside were moths.

T07—Inside a silver-inlaid chest that seems magically bonded to the floor, you find 100 gold pieces.

T20—A large eggshell—of value only to a large egg.

Level 3

Olias' Cellar

Rooms, Traps, Treasures

Level 3—Rooms

Rooms 1-2—A forest near the castle of Olias the dwarf. You are surrounded by the sights and sounds of the great outdoors: dappled sunlight, the fluting of birdsong, the trickling of a distant brook. Nearer to hand, there is an annoying hum in the air and the smell of something unpleasant.

Rooms 3-4—A well-traveled courtyard in front of the castle. The dust is criss-crossed with tracks of horses and small animals. The gate of the castle to the north is closed and solidly barred. Olias may have taken your one and only magic sword, but a frontal assault is out of the question. A more discrete approach is called for. Fortunately, you have heard rumor of a cave complex underneath the castle that Olias uses as a cellar and storehouse. Unfortunately, you have no idea how to get into it. There is an old and rickety shed to the south, but it does not look enticing. Still . . .

Room 5—Well, well. This may be the cave entrance you were looking for. It's dark in here, but there appears to be an opening across from you, and there may be a cleft to the north, near a pile of loose rocks.

Room 6—The dark shed is full of junk, but there may be something worthwhile in all this. Watch your step, though.

Room 7—A huge, drafty cavern with a man-made (or dwarf-wrought) door at one end.

Room 8—A hidden arsenal. On the far side of the room you see a quiver filled with arrows.

Room 9—Another cavern, the corpse of another adventurer, and another quiver. Also a minor obstacle.

Rooms 10-13—These passages connect several large caverns. They are narrow, dim, dank, and a bit drafty.

Room 14—Bat City. The cave-in that sealed the entrance to this large cavern also seems to have awakened about a zillion bats, which are now filling the air with their winged bodies and eerie, screeching cries. There may be another way out near a pile of rocks on the other side of the cavern. Protruding from beneath the pile is a skeletal arm gripping a sword.

Room 15—Among the other objects in this storeroom is a sword that looks somewhat familiar. Could it be yours, lost on a previous adventure and appropriated by the greedy dwarf? To find out, you'll first have to do something about the snakes.

Room 16—A cavern inhabited by particularly large and unpleasant bats.

Rooms 17-19—A series of interconnected caverns off a breezy passageway. There are holes and ridges in the floor; footing is treacherous. Room 19 is a storehouse of interesting items.

Rooms 20-23—A long, winding corridor. There is a substantial breeze from the west; it grows in strength as you move in that direction. It whistles audibly in your ears, at least until a cave-in seals off part of the passage. (You are either clumsy or unlucky, or Olias has mined these caves carefully to discourage unwanted visitors.)

Room 24—A small alcove. As you enter, dozens of spiderwebs cling to you. (Shades of Raiders of the Lost You-Know-What!)

Room 25—Another alcove. What's that on your foot?

Rooms 26-27—As this part of the cave widens, a familiar, pungent odor grows progressively stronger. You cleverly deduce that this is the den of some furry animals.

Rooms 28-30—A winding corridor that grows lighter and windier as you move to the south.

Room 31—This portion of the cave shows signs of careful workmanship, as if the natural cavern has been deliberately enlarged.

Room 32—This low passage slants upward. There is a light at the end of the tunnel.

Rooms 33-34—These hand-hewn rooms obviously serve as a storehouse for some of Olias' accumulated loot. Your attention is drawn to the ornate chest in front of the far wall in Room 34.

Level 3—Traps

PIT TRAP—As you are walking, you accidentally fall into a trap meant for small game.

CROSSBOW TRAP—A crossbow quarrel flies from a hidden niche in the wall across from you.

SPEAR TRAP—A hidden mechanism thrusts a spear at you.

NEEDLE TRAP—As you try to open the chest, a tiny spring thrusts a poisoned needle at your thumb.

CEILING TRAP—As you walk in the cave, the vibrations of your tread causes a large stalactite to fall upon you. The Surgeon General has determined that this is hazardous to your health!

CAVE-IN—Whether an accidental falling of loose rock or a deliberate trap set by Olias, there are many cave-ins here. They may seal off an entrance or exit to a cavern or passage and, if you are underneath, may cause injury or even death.

CREEPING CRUD—The exact nature of this slimy, amoebic life form is unknown, but it is large, hungry, and extremely dangerous.

Level 3—Treasures

T01—In the quiver you find normal arrows.

T02—In the quiver you find magic arrows.

T03—An old set of armor. Worthless as protection, it might be worth something melted down.

T04—When mixed with some herbs you happen to have, any venom you can recover from the dead snakes' poison sacs will act just like a healing elixir.

T05—On the floor you find a Skull Ring with diamond flecks for eyes.

T06—Three gold coins.

T07—As far as you can tell in the poor light, the sword seems to be finely made and rust-free.

T08—The sword is an ancient one made of bronze—an interesting curio of no practical value.

T09—The shiny object on the ground is a fine pearl ring!

T10—Olias is not the only pack rat around here. You find a collection of worthless beads of various colors, 3 gold nuggets, a leather pouch containing 11 gold and 4 platinum pieces, 7 small diamonds, 2 small emeralds, a small ruby, and a large ruby.

T11—On some skeletal remains you find a silver medallion.

T12—A pouch contains 10 matching small emeralds.

T13—The only interesting object here is a gold medallion.

T14—There's more here than you can carry, but, being nearly as greedy as Olias himself, into the largest sack you can find you stuff 10 silver ingots, 3 gold ingots, a silver candelabra, 2 gold chains, and various minor bits and pieces (to fill up the cracks) worth another 500 silver pieces.

T15—This is the creme de la creme: an emerald ring with a matching bracelet, a pair of jade cats worth about 2500 silver pieces each, a dozen platinum pieces, and a gem-studded, glowing belt. You have no idea what sort of magic it possesses, but you decide to wear it from now on.

T20—A glittering piece of genuine iron pyrite of no redeeming social value.

Level 4

Benedic's Monastery

Rooms, Traps, Treasures

Benedic, the wandering priest of an unknown god, has informed you that the once peaceful Gebite monastery has been plagued recently by an unearthly disturbance. The dead refuse to stay in their graves; in sleep, the monks are beset with troubling dreams; and some of them are becoming positively anemic. Many believe it a punishment for their sins, and the monks are unable—or unwilling—to deal with what appears to be the work of a powerful vampire.

If you are up to the challenge, fame and glory can be yours! Also, if you want to be crass about it, you can have whatever treasure the vampire, its minions, the living dead, and any other inhuman monsters may have accumulated. Food and drink are yours for the asking; healthful herbs and plants from the garden you may take; and other gifts major and minor may be offered. These you may accept or decline as you please, but under no circumstances should you disturb the monks or attempt to steal their personal possessions, or the most dire consequences may ensue.

You have been warned!

Level 4—Rooms

Rooms 1-4—A large, walled courtyard covered with loose dirt and strange, glittering gravel. To the right of the arched entrance, there is a large stack of hay for travelers' weary animals. In the center of the court there is an immense, beautifully carved statue of a bearded man; he is smiling beatifically and appears to be offering you something in his outstretched hand.

Rooms 5-12—A long arched corridor running along the west side of the courtyard. Many doors, both open and closed, line the corridor, but the only light comes from the barred arches fronting the courtyard. The stone walls are thick, and the air is cool.

Rooms 13-20—Small cubicles or cells that serve as bedchambers for the Gebite monks. Each has a thin straw pallet on a stone platform, a small shelf holding various personal items (some interesting, some not), and very little else. Some are occupied; so, if you are going to investigate, do so quietly and cautiously.

Rooms 21-28—A large, walled garden divided into long aisles. You are surprised by the amazing variety and abundance of plants, and at times you must cut your way through the shrubs and vines to walk the narrow paths.

Room 29—A kitchen. The counters are covered with grease and dust, and what must be a month's worth of pots, dishes, and utensils are precariously piled halfway to the ceiling. A terrible stench is coming from somewhere.

Room 30—A small pantry. The foul odor originates here. The pantry is filled with old, stale, stinking—no, reeking food. Would anyone really eat this stuff?

Room 31—The dining room is as much of a mess as the kitchen—or nearly so. Its sole inhabitant, the singing monk, is surrounded by crockery and an almost tangible alcoholic cloud. Falling off a bench without spilling a drop from the jug he's holding, he staggers happily toward you. Want a swig?

Room 32—This obscurely placed room must be an infirmary or embalming chamber. Bandages and bottles of strange liquids litter the tables and shelves. There is a sign:

*OUT ON A HOUSE CALL. HELP YOURSELF TO
WHATEVER YOU NEED, AND DON'T GET BLOOD
ON THE CARPET.*

—*Welbius, Monk*

For some reason you have a vision of a fatherly, white-haired man, compassionate and concerned but cheerful, and sense that there have been many miraculous healings here. Although the room is dark, you feel uplifted as you leave.

Rooms 33-44—A long, narrow, winding spiral staircase taking you far underground. The footing is treacherous, the lighting bad, and the railing separating you from a fall into the abyss is cracked or broken. Near the bottom, you hear clicking noises and detect a faint smell of vanilla.

Room 45—The stairs level off into a narrow, dank passage. Although the room is uninhabited, you sense great danger near. You can barely see the close walls, but you discern a very particular arrangement of bricks along the south wall. The masonry swings aside at your touch.

Room 46—A large chamber of earth and stone. The smell of vanilla and the sense of impending doom are now overwhelming. Perhaps that tricky door has kept the native Apshaiaans from discovering the way into the monastery. You are not the first to find this room, however, for several skeletal corpses in ripped and smashed remnants of armor lie about. Near one is a particularly interesting sword, but unfortunately moving shapes can be seen moving in a dark hole in the floor. It looks like trouble in River City.

Room 47—A long, dark earthen chamber with a heavy sarcophagus at one end.

Rooms 48-49—A large cemetery adjoining the monastery. An eery rattling and moaning seem to come from the very ground. Many of the tombstones are ornate and finely carved, but some graves are open, as if the process of burial had been interrupted. One casket is adorned with familiar, glittering stones.

Room 50—A large chapel or meditation room. Although there is ample space for all the monks to assemble, only one is in the room. He offers you a book on which to meditate.

Rooms 51-52—Smaller rooms evidently intended for solitary meditation, these are ablaze with candlelight. A monk suggests you might feel better with a candle or two to dispel the darkness.

Rooms 53-56—Narrow, enclosed hallways, dark but still peaceful.

Level 4—Traps

MOLD—As you rummage about, your hands and arms become covered with disgusting rot and mold.

DUST—A strong breeze blows up a whirlwind around you; the dust stings your eyes.

PIT—You fall into an open grave. Be more careful when walking through a cemetery.

NEEDLE—Some of these plants have prickly thorns and needles.

FLAME—It is only a minor burn, but you should not be so careless when handling a lit candle.

CAVE-IN—Everything comes crashing down with a noise loud enough to wake the dead. The monks are not likely to be pleased, and you're just lucky nothing hit you on the head.

Level 4—Treasures

T01—Among various peculiar vials, you find some containing a milky white potion.

T02—An amulet of gold.

T03—An amulet of silver.

T04—An amulet of brass.

T05—Amazing! It's actually a find gold needle!

T06—Evidently you were hungrier than you thought, and this bit of stale bread looked the least old.

T07—What a haul: a silver candelabra, two silver chains, a diamond goblet with traces of a reddish liquid inside, 13 platinum pieces, 128 gold pieces, and 666 silver pieces!

T08—This rough robe can't be worth much and probably belongs to someone, anyway. Put it back.

T09—From the rich earth you pick several large, white mushrooms.

T10—A candle.

T11—These herbs look unfamiliar but promising.

T12—Another candle.

T13—Some greasy, grungy pots and pans. Unless you're planning to become a door-to-door salesman or to volunteer for dishwashing duty, put them back and get out of there.

T14—Apparently the Apshaian were not the only ones to know the secret of growing these lillies. Amazed by your good fortune, you pick a few of the healthful plants.

T15—A crock of ale.

T16—It is a book called *The Secrets of St. Gulik*.

T17—An empty hand, that's what you are offered.

T18—As far as you can tell at a glance, the sword looks well made. There is also lots of other stuff here, if you could take the time to get it. Unfortunately, you seem to be occupied . . .

T19—Some nice red, ripe tomatoes.

T20—At first the stones look valuable, but you soon realize that they are only worthless gravel from the courtyard polished up a bit.

Master Treasure Key

Food

Berries	2 CP
Herbs	3 SP
Eggs	5 CP
Tomatoes	1 SP
Chicken Soup	4 SP

Baubles

Brass Amulet	5 SP
Silver Amulet	25 SP
Gold Amulet	50 SP
Silver Medallion	40 SP
Gold Medallion	100 SP

Miscellaneous

Bronze Sword	4 SP
Used Armor	10 SP
Gold Needle	1 SP

CP = Copper Piece

SP = Silver Piece

For further information, consult the MASTER TREASURE KEY in **Temple of Apshai**. Anything not listed cannot be valued and is probably worthless.

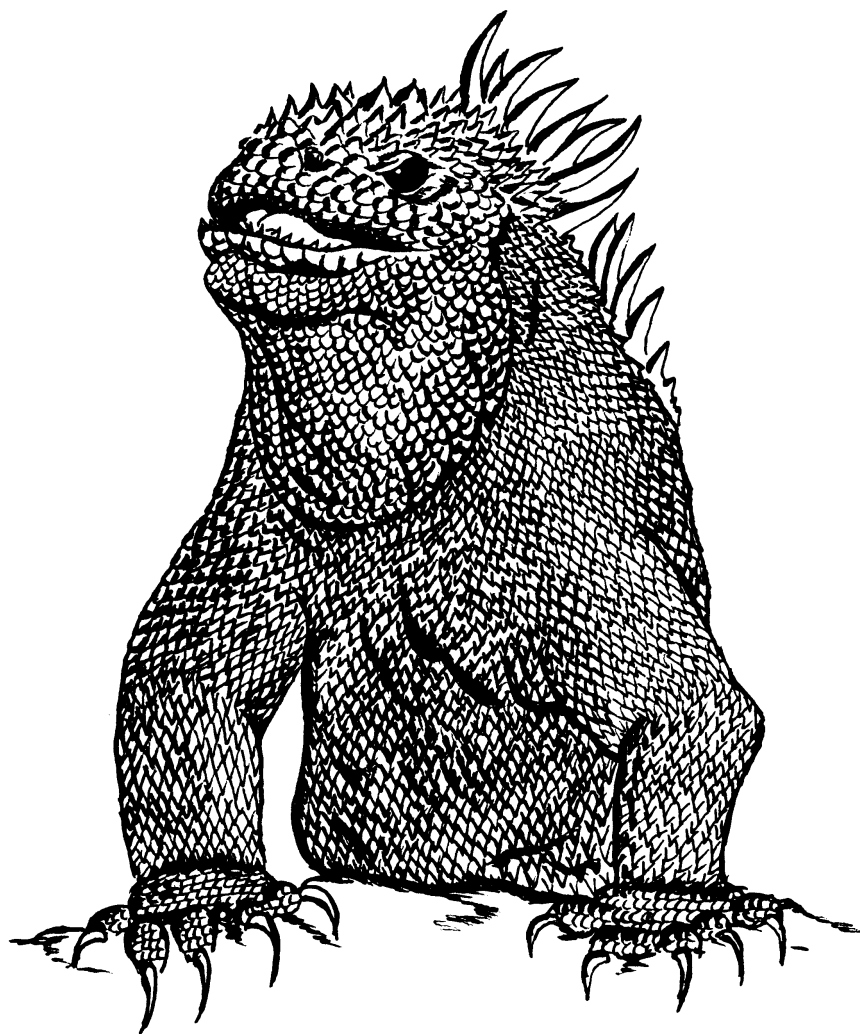
DUNJONQUEST

CURSE OF RA*

**Expansion Kit #2 For
Temple of Apshai**

*** REQUIRES PROGRAM FROM TEMPLE OF APSHAI**





Before You Start

This supplementary program expands your **Temple of Apshai** game by adding four more levels to explore, more treasures to find, more monsters to fight, and more ways to enjoy your game and your computer.

WARNING: **Curse of Ra** is *not* complete; it only contains data files. You *must* have **Temple of Apshai** to play because it has the actual program. (If you do not have **Temple**, rectify that omission at once. It has been named “Computer Game of the Year,” and you will enjoy it even more with the added flexibility of the new expansion kit.)

Read and make sure you understand the Special Loading Instructions that go with the *particular* computer version of **Temple of Apshai** you have. This is even more important than usual, since two different cassettes or disks will be involved, and the procedure for different versions is *not* the same.

A FINAL WARNING: Do *not* attempt to transfer the **Curse of Ra** data files onto the same cassette or disk that holds your **Temple** program, or you will get your computer (and yourself) very confused! In fact, you will end up losing some of your levels.

Prologue

FURTHER EXPLOITS OF WILLIAM NAILFOOT

Great Geb! Will this sand never end? At least I was able to buy a camel. I can't imagine trying to walk in this stuff, especially with my old foot injury.

I sure hope that old St. Gulik knew what he was talking about. He was a monk at Benedict's Monastery back in that town above Apshai. I was there for awhile with all the other adventures looking for treasures, but I got hung up when I stepped on a godforsaken nail. I had adventure aplenty, though, when I could finally walk again.

One of the treasures I found was this moth-eaten, decrepid book, *The Secrets of St. Gulik*. In it he mentions this legend of the curse of Ra. Here, let me read it to you:

The Secrets of St. Gulik

I journeyed south across the Great Desert, led by a miserable heathen guide, who got us totally lost. But in the course of our diversion, we stumbled across a place from time out of mind. Four great edifices dominated this deserted, sandy terrain.

"This land was once ruled by a mighty pharoah, dedicated to the glorious sun-god, Ra," my louse-ridden guide explained. Each of these constructs contains treasures of wealth beyond imagination, but all are guarded by the demons of Ra. Anyone who violates them will carry the Curse of Ra into infinity.

"But legend holds," he continued (I noticed his eyes had taken on a cunning cast) "that combining certain objects — the sacred glyphstone, an ankh of Zukor, a magic crystal, and most important, the diamond-studded altar of Ra — can create a magic powerful enough to overcome the Curse."

Knowing the legend to be just myth believed by the ignorant and unbaptized in the true faith, I recognized my duty lay in exposing it by recovering these pagan idols for the glory of the One True God. I secretly searched and found the hidden entrance to the Well of Forever, with just enough time to recover one of its treasures. The next morning, horrendous pains attacked my viscera. Nothing I did — not brews or medicinal herbs I had — nothing relieved me.

My guide and I barely made it back to the monastery; how we found our way, I'll never know. Now I'm dying, close to the end. The curse, the curse

So, laddie (or lassie), I'm off exploring for that fabled site. Like to come along?

The Curse of Ra Monsters

Cobra—This large, green or black snake flattens its head when angry. Its venomous bite can kill a man instantly.

Jackal—This ferocious, dog-like creature scavenges the desert in search of dead or dying flesh to rip apart for its ravenous appetite.

Tarantula—This hairy spider is found in dank passages. Its sting is not deadly but should nevertheless be avoided.

Scorpions—Relatively large insects with nasty stinging tails, scorpions crawl upon the victim they are attacking and deliver many injurious blows.

Wild Camel—Found exclusively in the desert, this typical, everyday, wild camel kicks viciously with its sharp hooves.

Sphinx—The Sphinx is a large creature with the head of a man, the body of a lion, and the wings of an eagle. It is rumored that a human can pass one only after solving a difficult riddle.

Criosphinx—Similar to the Sphinx, the Criosphinx has the head of a ram instead of a human. While attacking they are especially vicious, since they are able to attack simultaneously with their paws and their sharp horns.

Gryphon—This type of creature has the head and wings of an eagle and torso of a lion. It loves to talk and will start up a conversation at the drop of a word.

Lynx—This intelligent creature of the cat family prefers an arid habitat. It has the stalking instincts of predator cats and the swiftness of a jaguar.

Skeleton—A sword-wielding human skeleton, it is brittle and weak but attacks with a ferocity unmatched by living beings.

Dust Wraith—A swirling vortex of dust surrounds this unembodied spirit. With amazing speed and dexterity to guard its holy sanctuaries, this unearthly creature uses wild magic to thwart any unwary explorers in their lairs.

Giant Basilisk—This is an extremely large lizard-like monster which feeds on any flesh it lays its cold questing eyes upon and devours it without hesitation.

Magical Statue—As you approach this large stone statue, it comes to life and begins to attack you. It cannot move but can wreak havoc with anything that comes within reach, instilling more than the usual wounds.

Mummy—The sarcophagus springs open to reveal the most dreaded of the undead. This once-man is now only a dusty, cloth-enwrapped incarnation of its former self, but it is powerful beyond reason, relentless and ferociously attacking any who dare disturb its evil tomb.

Level 1

Well of Forever

Rooms, Traps, Treasures

Level 1—Rooms

Rooms 1-4—You are standing in a vast desert. There must be some way to enter this small pyramid which lies before you. If the legends are indeed true, then this monument is the gateway to the fabled Well of Forever.

Room 5—You found the entrance. In a corner there is a chest. A small tunnel leads onward and downward into the darkness.

Rooms 6-8—These dimly lit tunnels slope steeply down, making it hard to resist moving on downward.

Rooms 9, 10—These tunnels are steeper yet. You are slipping and sliding down the passages. Although better lit, they appear unused for at least a century.

Room 11—You fall out of the passage a good twenty feet down onto a solid stone floor. As you recover your senses, you see the Glyphstone.

Rooms 12-15—These are artificial passages which lead steeply upward and out into the desert. Around the edges are natural caverns formed by underground springs.

Rooms 16, 17—These chambers are filled with fine spider webs. A small gem glitters in one corner.

Room 18—Across this natural chamber, you can see your image in a mirror. Many slithering forms lie at your feet.

Rooms 19-21—These are low-ceilinged caverns. It is damp, and various potions and ornaments from cultures long past lie scattered about.

Rooms 22-25—Around you lies the vast desert.

Level 1—Traps

Ceiling Trap—From the ceiling shoot small darts that have an irritation venom on their sharp tips.

Dust Trap—Dust and sand blow around you violently, stinging your eyes.

Needle Trap—A small needle coated with a weak poison springs out of the chest and toward your hand.

Pit Trap—This is the Pit of Infinity. Quickly! If you can just grab the edge . . . (Better luck next time.)

Level 1—Treasures

T01—A small naturally formed diamond.

T02—Some normal arrows are in the chest.

T03—The mirror is solid silver!

T04—A golden Ankh lies on the ground near your feet.

T05—This is a copper figurine of a small animal. It can't be worth much but you decide to take it along anyway.

T06—This is it! The object of your quest, the legendary Glyphstone. You feel enlightened by its presence.

T07—These potions in the strange vials appear to be perfectly good elixirs. You decide to take them with you.



Level 2

The Sphinx

Rooms, Traps, Treasures

Level 2—Rooms

Room 1—You are in the desert directly in front of the Sphinx. To the east, you can see its entrance; visible to the north and south are its front feet.

Room 2—You are still out in the desert but much nearer the Sphinx. The front feet now tower above you on either side.

Room 3—Just in time! Right after you entered the room, a sandstorm started outside and covered the entrance. Looks like you'll have to find another way out. This large room has sand everywhere and no other objects at all.

Room 4—In this large chamber, you see some traces of other adventurers (hope you are good at riddles) and a stairway to the east.

Room 5—You are in a stairway, which leads up to the second story of the Sphinx.

Room 6—This small room shows signs of wealth — tapestries, small rugs. To the west is a stairway leading down.

Room 7—This sparsely decorated room contains lots of empty stone tables and shelves. To the west you see a much larger chamber, lavishly decorated.

Room 8—In this very large room, the walls are adorned with tapestries, fancy rugs cover the floor, and stone tables hold countless scrolls and other useless objects. To the west you see the doorway to a strange-looking corridor.

Room 9—An object appears on the ancient floor of this corridor, although it does not shine. To the north a pivoting stone is across what may be a doorway to wealth.

Room 10—You note that there is not much of a buildup of dust in this small room. To the east is a pivoting stone (exactly like the other one already open to reveal another long corridor).

Room 11—What happened? You are now in a lonely (?) corridor with many odd footprints in the dust.

Room 12—In this small room, the walls are decorated with plain pictures of the Egyptian gods. Exits are to the north and south.

Room 13—This room smells of something, possibly some terrible beast. The only thing visible is a leather pouch with tattered edges.

Room 14—There appears to be nothing at all in this room, not even a trace of dust. To the west you see a stairway that leads up to the head of the Sphinx.

Room 15—Another stairway. Going west will take you up to the head of the Sphinx.

Room 16—You are in the head of the Sphinx, and many animal tracks crisscross the floor. To the north you see a stone on a pivot swung open to reveal a doorway.

Room 17—The stone pivoted to close off the doorway. This corridor leads west, but you can see a doorway to the north leading into one of the ears of the Sphinx.

Room 18—This is an ear of the Sphinx. Little appears to be in this room.

Room 19—More and more animal tracks in this corridor which continues to the south. There is a doorway west.

Room 20—This is the nose of the Sphinx. Sand on the floor and openings in the nostrils are visible. There is also a strange amount of cobwebs in the corners.

Room 21—This long corridor has an opening to the south where the other ear is located. To the east another stone is pivoted to reveal an opening.

Room 22—In the other ear of the Sphinx, you spy a small chest.

Room 23—The corridor ends suddenly. This lonely dead end has walls filled with ancient cuneiform writing and hieroglyphics. The only exit is to the west, from whence you came.

Room 24—In this dimly lit corridor, a profound buildup of dust covers the floor. Stirring up the dust as you walk, you see an exit to the north.

Room 25—You are now quite sure that you have wandered into one of the front feet of the Sphinx. A doorway has been cut into the stone to the west.

Room 26—You must squint now to see your way through the darkness and the dust stirred up as you walk. A bright light shines to the south.

Room 27—Quite a shock to your dark-adjusted eyes, this room is very well lit, as if someone were waiting for you.

Room 28—It's suddenly dark again. Is that something furry rubbing your leg?

Room 29—You have just gone into one of the front feet of the Sphinx. By way of some mysterious source of light, you can see a large pivoting stone which is closed across what seems to be a doorway to the south.

Room 30—This dusty corridor evidently has not been traveled recently by anyone. It continues to the east.

Room 31—The corridor appears to go into the body of the Sphinx. Continuing on is very enticing.

Room 32—Seeing a large stone pivoted to reveal the rest of the corridor is a welcome sight. This corridor, you are sure, leads into the body of the Sphinx.

Room 33—SURPRISE! Immediately after you walked through the doorway, the stone pivoted across it and won't budge. Do you get the feeling that you may have incurred the wrath of the Pharaohs or some Egyptian god?

Rooms 34, 35—This passageway opens into one of the Sphinx's back feet.

Rooms 36, 37—You seem to be in the backmost part of the Sphinx. The dust here is marked with several non-human footprints.

Room 38—This is the other back foot. There appears to be nothing of value on the stone shelves set into the wall.

Room 39—You finally find a way into the interior body of the Sphinx. You note with alarm that there are many non-human footprints in the dust.

Room 40—Cobwebs cling to you as you walk this lonely corridor. Or is it lonely?

Room 41—A strange scent fills this room, and just breathing it gives you a sense of well-being. The smell is coming from a small pouch towards the far end of the room.

Rooms 42, 43—This east-west running corridor has a goodly amount of non-human footprints in the dust. Best be on guard for anything mysterious. An exit to the south through a pivoted stone reveals a doorway.

Room 44—You are obviously not alone in this footprint-laden passageway. To the east, north, and south are doorways.

Room 45—Nothing of significance lies in this passageway. To the east, another pivoted stone shows a doorway into a chamber.

Room 46—You recognize the strange scent filling this chamber. It seems to be emanating from a small pouch in the room.

Room 47—In yet another corridor, you see a large room to the east. To the west you see another corridor whose walls are decorated with some type of hieroglyphics, possibly a warning.

Room 48—A dusty platform dominates the center and back of this room. On the platform you spy some small shiny objects glittering strangely.

Room 49—Outside of the Sphinx, you have come upon an oasis. Lucky for you, you are very thirsty and need the water.

Room 50—You can see the desert sands to the west. Some strange sense tells you that you missed something.

Room 51—A secret section of the Sphinx! Some shiny objects are visible at the far end of this room.

Room 52—In this large room the sound of growling is almost unbearable, and you see the glint of gold. To the east is another stone pivoted open to reveal a doorway.

Level 2—Traps

Needle Trap—As you rummage through the chest of jewelry, you prick your finger on a poisoned needle.

Flame Trap—Quickly and silently, a shape flies overhead and pours a pot of boiling oil upon you.

Cave-in Trap—One of the stone steps under you crumbles, causing you to fall flat on your face.

Pit Trap—Watch it! You almost fell out the nostril! Luckily (?), your fall was stopped by a sharp spear sticking out from the side of the nostril.

Level 2—Treasures

T01—A very old and dusty quiver filled with normal arrows lies near the upward-leading staircase.

T02—As you travel across the room, you chance upon some mysterious Egyptian herb in a pouch which makes you feel wonderfully well. (When eaten, these herbs act exactly as healing elixirs.)

T03—As the panel shuts behind you, it hurls a pouch containing 2 gold pieces.

T04—In a neat little pile, you find a silver offering tray and a pouch containing 3 gold pieces and 1 small ruby.

T05—On a dusty stone platform lie a silver dagger and a small sapphire.

T06—A collection of gold and silver jewelry are found in the small and rotting wood chest.

T07—A small stone cabinet contains a sapphire ankh of the Egyptian god of darkness, Zugar, 2 gold bracelets, and a silver chain.

T08—Aha! A small diamond, 3 gold nuggets, 3 gold pieces, 100 silver pieces and a diamond ring!

T09—A moldy pouch containing 2 platinum pieces, 8 gold pieces, and 200 silver pieces.

T10—Could it truly be??!! Yes!! It is a solid gold statue of a jackal.

T11—In the corridor you find a clay tablet with cuneiform writing on it. Don't even ask! We don't read cuneiform either.

T12—Left over from the mysterious pot, you find a bronze ladle.

T13—Too bad, you have no use for this broken chariot wheel (except as a souvenir of your trip to Egypt).

T14—Some dust sparkles of mithril. Deciding to see how long it will last, you apply it to some nearby shafts of rotting wood, and it turns them into magic arrows.

Level 3

The Pyramid

Rooms, Traps, Treasures

Level 3—Rooms

Room 1—You are on a great desert looking at the pyramid. There must be some way to get inside.

Rooms 2-22 (excl. 12)—Surrounding the pyramid, much the same as Room 1.

Room 12—This is your small tent, with your supplies inside.

Room 23—You've found the entrance to the pyramid! Before you are two tunnels, one leading up and one leading down. You decide to take the one leading down.

Room 24—You are following the downward tunnel. You can see a small room ahead and hear strange noises.

Room 25—The snake pit! Maybe the other tunnel would have been better! There is a sword standing point down in the ground ahead of you. If only you could reach it . . .

Room 26—You have left the snake pit. If you turn around now, you can take the upper path, but going east takes you out of the pyramid. The roof near the exit appears to be cracking.

Room 27—You take the upper path. BEWARE! You are now entering the major chambers of the Pharaoh's tomb.

Room 28—You see two doors leading off from this room. Hieroglyphs cover the walls.

Room 29—This room, smelling of death, also has many hieroglyphs. You can see a small ring in a dish and a picture of Osiris, the god of the underworld.

Room 30—A long hall has murals and hieroglyphs all along the walls.

Room 31—Another hall. You can see something straight ahead.

Room 32—The hall curves and you feel a slight breeze. The hieroglyphs are much larger here.

Room 33—The breeze is stronger. You can see a weapons rack ahead. There is a huge ankh symbol on the far wall.

Room 34—A small hall. Going north, you descend a few steps.

Room 35—A small room with many murals. On the far wall you recognize a picture of Ra, the sun god. The paintings seem to stare at you.

Room 36—This room is well furnished with velvety objects and fabrics. The walls are bare of either murals or hieroglyphs. You spy a small talisman in one corner.

Room 37—This room has many cushions and beds, made of smooth, silky materials.

Room 38—There are many murals painted all along the walls. You spot something of interest to the south.

Room 39—Racks and shelves line the walls containing many items of unknown purpose.

Room 40—The entire room is filled with beautiful glasswork.

Room 41—This is a room with sand on the floor and a huge statue.

Room 42—This is obviously an embalming room. An open sarcophagus stands against the wall.

Room 43—A large altar sits in this comparatively small room. Hanging along the walls are ornate tapestries.

Room 44—Cryptic writing and hieroglyphs line the walls of this hallway, which is gradually descending.

Room 45—Signs of earlier adventurers fill the room. They include skeletons, broken swords, shields, etc.

Room 46—Statues stand along the walls. There is a faint beating of sand outside the north wall.

Room 47—Sand lines the walls. The sound of sand beating the north wall is almost unbearable. In the northeast corner you spy a vial.

Room 48—Here, too, you hear sand beating against the north wall. An animal bladder lies in the northeast corner of the room.

Room 49—A huge statue dominates this rather large room. As you enter, the statue springs to life.

Room 50—Hieroglyphs and pictures line the wall and seem to suggest to you that this was once a magician's chamber.

Room 51—Another small room.

Room 52—This room is filled with hundreds of odds and ends from centuries ago. A thorough search may reveal interesting results.

Room 53—The floor is covered with sand.

Room 54—This room is bare of any objects other than some sand along the floor. You can hear a faint beating of sand in the distance and see something interesting to the east.

Room 55—You are in a hallway. The walls are filled with ornate tapestries. You kick up some sand as you walk through the room.

Room 56—You are in a hallway.

Room 57—This rather large room has a very low ceiling. A huge statue suddenly comes to life as you enter. You also spy a shiny statue in the northeast corner under what appears to be a cracking ceiling.

Room 58—The extensive buildup of dust in this small corridor indicates that it has not been used for a long time.

Room 59—This is a room filled with furniture of another era. You notice what appears to be a weapons rack. Maybe you should search it??!!

Room 60—You see the sparkle of mithril near the southeast corner of this huge room.

Level 3—Traps

Dust Trap—The desert winds blow up a biting dust that stings the skin, burns the eyes and makes breathing difficult.

Cave-in Trap—A weak portion of the ceiling gives way and many huge stones fall toward you.

Spear Trap—As you approach the door, it opens just wide enough to allow a spear to fly through and then quickly closes.

Flame Trap—The picture of the sungod seems to glare at you for an instant. Suddenly the room fills with flames! There are no more pictures.

Ceiling Trap—A very sharp sword was hanging, blade down, by a thread on the ceiling high above you. The thread breaks!

Needle Trap—There is a tiny needle in the talisman which contains a mild poison.

Crossbow Trap—A huge crossbow comes down from the ceiling and fires a magic arrow at you.

Pit Trap—A fifteen foot pit with a bed of steel spikes opens beneath your feet.

Level 3—Treasures

T01—Some magical arrows lay in a cabinet near the wall.

T02—A shiny and finely forged sword is thrust into the floor at your feet.

T03—These are powerful healing elixirs.

T04—Some arrows in a small quiver outside the tent.

T05—You readily recognize this to be a skull ring, having certain powers over the undead.

T06—On the altar there are three large rubies! They are worth nine thousand silver pieces!

T07—In the chest you find 40 small diamonds.

T08—This magic talisman gives you great powers to see and hear.

T09—Inside the sarcophagus, you find a diamond necklace.

T10—In the corner of the room you find five small emeralds, five small diamonds, and two small rubies.

T11—Several scrolls are in this room. Since they seem to be in familiar characters, you try to read them. You fail, but feel truly enlightened just looking at them.

T12—These are a large pair of spectacles. You try them on and somehow or another your range of vision seems to have increased.

T13—Gazing into this fine mirror, you feel better about yourself, so you continue to explore the pyramid.

T14—This fine felt feels good around you, so you decide to wear it. Odd . . . your burden somehow feels lighter . . .

T15—You recognize this potion as the milk of certain snakes. It is used to increase a man's ability to endure. You drink it.

T16—This is a beautiful crystal. Although it is only worth a few silvers, you decide to take it along anyway. As you pick it up, it dissolves in your hands, leaving you nothing but a tingly sensation.

T17—You notice six gold nuggets in the sand.

T18—You see eight gold nuggets on the ground.

T19—You really struck it rich on this one! There are ten gold nuggets lying in front of you.

T20—A beautiful solid gold statue.

Level 4

Temple of Ra

Rooms, Traps, Treasures

Level 4—Rooms

Rooms 1-3—Open desert in front of a large carved-out cliff face lies around you. Objects strewn the sand.

Rooms 4-10—You stand in a large area at the foot of a cliff which has been cut to form a small canyon. Here stands a statue of Ra. It has been carved out of the cliff and stands 50 feet tall on two large stone pedestals. There are unlit incense containers before each foot of the statue. Underneath the large leg-like columns is a tall stone door.

Room 11—This armory has many racks of rotting wood containing old weapons covered with a thick layer of dust.

Room 12—These long walls are covered with detailed murals. Hieroglyphs depict men and animals working and building large structures. It seems that the room is devoted to the telling of the history of this land and of its many wonders.

Room 13—It must be a storage room of some kind. It is filled to the ceiling with clay and wooden artifacts.

Room 14—The dimly-lit room is filled with human bones. A dusty table in the far corner is covered with brushes, paint, and other objects.

Room 15—A tiny sand-filled compartment. The thick layer of dust on the floor is smooth and untrodden. Strange! since the doors show much use.

Room 16—The floor of this deep sunken pit is covered with the half-decayed corpses of several men. Then you notice the writhing bodies of deadly snakes—not many, but enough to have stopped these other brave explorers.

Room 17—Another small compartment much like 15. It also has an unwanted occupant.

Room 18—A natural cavern has been carved into a small ante-chamber. The floor is thick with a coarse sand.

Room 19—More of the ante-chamber. You notice a rise in humidity and see moisture on the wall near the corner of the room. It does not appear at first glance to be water.

Room 20—Going through a crack, you find yourself on a wide set of stairs. An outstretched body lies off to one side of what you are sure must be the entrance to the main temple room.

Rooms 21-28—Very narrow passageways cut in the stone. You must still be at least 20 feet above the ground level, having discovered a door at waist-level.

Room 29—You are trapped! A stone falls to block the way you came. The gigantic room is littered with limbs and half-eaten carcasses of unidentifiable beasts. It must be the sacrifice area for this unholy place. A strong light emanates from an adjoining hall.

Room 30—A bright light beams at the end of a short wide hall. An altar is aglow with a burning, blinding aura. (A fitting tribute to the God of the Sun.)

Room 31—A small alcove just off the main hall, offering relief from the blinding light, but with a gleam of its own. The long-dead priests of this temple must have used this as a sacred worship room.

Room 32—A short, wide hall. Near the end you spot a brilliant object shining with the radiance of the sun. It is protected by some unnatural force, which seems impassable. To either side of the hall are small alcoves. There must be some way around that invisible barrier.

Room 33—Another small alcove much like 31.

Room 34—The main room of the temple (you turned out to be right). There are many pedestals and statues, but one near the back of the room catches your eye. It stands taller than the others and gleams with an expansive radiance. The floor is smooth and dust-covered.

Room 35—Another short, wide hall.

Rooms 38-42—Imagine that! The thing is hollow with intricate and tricky passages leading up the legs and into the chest and head!

Level 4—Traps

Dust Trap—The sand shifts under your feet, and you fall into a nest of deadly scorpions.

Flame Trap—As you touch the altar, a severe shock runs through your body, leaving you weak and burned.

Spear Trap—As you approach the rotting racks, a spear flies from one of them, catching you in the shoulder.

Cave-in Trap—The narrow passageway collapses around you. It covers you with dirt and stone but does no major damage.

Ceiling Trap—As you climb around in the small passages, a heavy stone drops from the top of the doorhang.

Level 4—Treasures

T01—Amid various other armaments which are unusable, you find some arrows still in good condition.

T02—He won't need these anymore, but from what you have seen so far, you will: magic arrows.

T03—Some broken clay jugs, probably worthless.

T04—A large, silver offering tray. Polished up a bit, it should bring a nice price.

T05—Water indeed! This fine liquid will come in handy to soothe whatever ails you. You stop to fill a few vials.

T06—Two small diamonds lie in the dirt.

T07—A large, beautiful tapestry hangs over the doorway. The figures sewn into the fine fabric seem to indicate danger or warning.

T08—You stop just long enough to strip this bag from one of the bodies. Worth it, too. The bag contains 40 gold pieces.

T09—On the table you find a primitive book. Within it are examples of every hieroglyph you have ever seen. Practical, you suppose, but worthless.

T10—At the head of the statue you find, embedded in the wall, with light pouring through it, a large ruby. OHHHHHH! It must be the eye. You remember seeing it from below.

T11—A large gold statue with a bird head. Lifting it is a disappointment. It must be hollow as it weighs only a few pounds. You remove it from its pedestal anyway, and stuff it in your pack.

T12—WOW!!!! A diamond-studded platinum altar. It weighs a bit, but is *well* worth taking along. As you heave it from its low base, you notice a strange power surrounding you. It could have more uses than you first guessed.

T13—A chest half-buried in the sand. Opening it reveals nothing. An empty chest; how cheap!

T14—This is the carcass of a dead camel being ripped apart by these vicious beasts.

T15—There is still some unburned incense here, if that's what you like.

T20—Just a pile of sand. You initially thought there might be something buried here, but it turns out to be a dead end. As you kick the sand around, you hear a hoarse whispering voice which seems to be cheering you. You can barely make out, in this part of the canyon, someone or something chanting, "RA, RA, RA."

MASTER TREASURE KEY

Gems

Small Ruby	400 SP
Small Sapphire	300 SP
Small Diamond	100 SP
Large Ruby	3000 SP
Small Emerald	200 SP

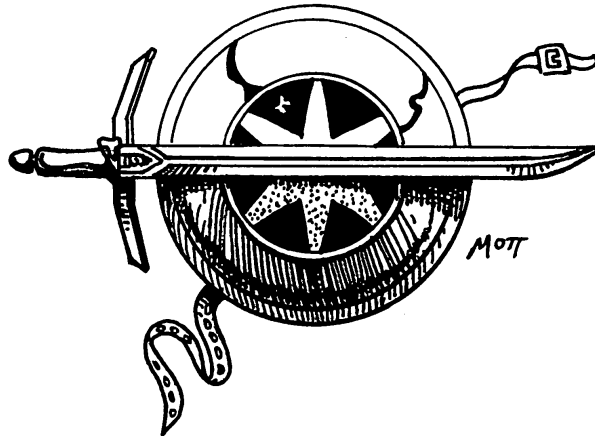
Jewelry

Diamond Ring	30 SP
Silver & Gold Jewelry	80 SP
Diamond Necklace	1000 SP
Gold Bracelet	50 SP
Silver Chain	40 SP

Miscellaneous

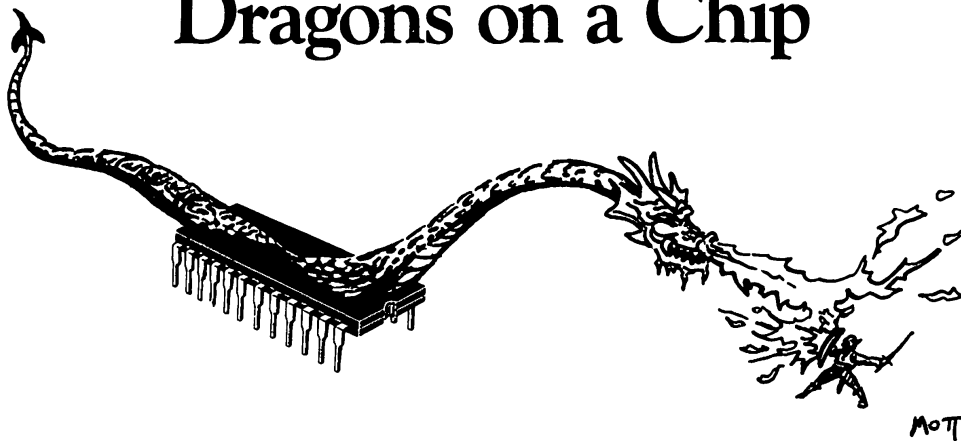
Silver Tray	100 SP
Silver Dagger	40 SP
Silver Mirror	150 SP
Gold Ankh	30 SP
Copper Figurine	45 SP
Gold Jackal	1800 SP
Bronze Ladle	5 SP
Chariot Wheel	7 SP
Gold Nugget	50 SP
Bag of Gold	400 SP
Hollow Gold Statue	300 SP
Platinum Altar	10,250 SP
Solid Gold Statue	5000 SP
Sapphire Ankh	100 SP

SP = Silver Pieces



DUNJONQUEST™

Dragons on a Chip



Did you grow up in the company of the Brothers Grimm, *Snow White*, *The Red Fairy Book*, *Flash Gordon* serials, *The Three Musketeers*, the knights of the Round Table, or any of the three versions of *The Thief of Bagdad*? Have you read *The Lord of the Rings*, *The Worm Ouroboros*, *The Incomplete Enchanter*, or *Conan the Conqueror*? Have you ever wished you could cross swords—just for fun—with Cyrano or D'Artagnan, or stand by their sides in the chill light of dawn, awaiting the arrival of the Cardinal's Guard? Ever wondered how you'd have done against the Gorgon, the Hydra, the bane of Heorot Hall, or the bull that walks like a man? Would you have sailed with Sinbad or Captain Blood, sought passage on the ship of Ishtar, or drunk of the Well at World's End? Did Aphrodite make Paris an offer you couldn't refuse? Would you seek a red-hued maiden beneath the hurtling moons of Barsoom, or walk the glory road with "Dr. Balsamo," knowing it might be a one-way street?

If any or all of your answers are "yes," you're a player of role-playing games—or you ought to be. (If your answers are all "no," you have either stepped through the looking glass by mistake, or fate knows your destiny better than you do.)

Role-playing games (RPGs) allow you a chance to step outside a world grown too prosaic for magic and monsters, doomed cities and damsels in distress . . . and enter instead a universe in which only quick wit, the strength of your sword arm, and a strangely carved talisman around your neck may be the only things separating you from a pharaoh's treasure—or the mandibles of a giant mantis.

The standard (non-computer) role-playing game is not, in its commercial incarnation, much more than a rulebook—a set of guidelines a person uses to create a world colored by myth and legend, populated by brawny heroes, skilled swordsmen, skulking thieves, cunning wizards, hardy Amazons, and comely wenches, and filled with cursed treasures, spell-forged blades, flying carpets, rings of power, loathsome beasts, dark towers, and cities that stood in the *Thousand Nights and a Night* if not *The Outline of History*.

Role-playing games are not so much "played" as they are *experienced*. Instead of manipulating an army of chessmen about an abstract but visible board, or following a single piece around and around a well-defined track, collecting \$200 every time you pass GO, in RPGs you venture into an essentially unknown world with a single piece—your alter ego for the game, a character at home in a world of demons and darkness, dragons and dwarves. You see with the eyes of your

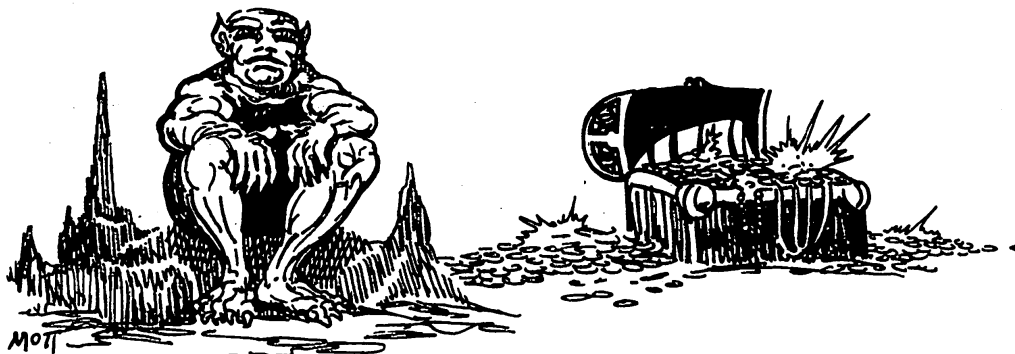
character a scene described by the "author" of the adventure—and no more.

There is no board in view, no chance squares to inspect; the imaginary landscape exists only in the notebooks of the world's creator (commonly called a referee or dunjonmaster) and, gradually, in the imaginations of your fellow players. As you set off in quest of fame and fortune in company with those other player/characters, you are both a character in and a reader of an epic you are helping to create. Your character does whatever you wish him to do, subject to his human (or near-human) capabilities and the vagaries of chance. Fight, flee, or parley; take the high road or low: the choice is yours. You may climb a mountain or go around it, but since at the top may be a rock, a roc's egg, or a roc, you can find challenge and conflict without fighting with your fellow players, who are usually (in several senses) in the same boat.

Role-playing games can (and often do) become, for both you and your character, a way of life. Your character does not stop existing at the end of a game session; normally, you use the same character again and again until he dies for a final time and cannot be brought back to life by even the sorcerous means typically available. In the meantime, he will have grown richer on the treasure he (you) has accumulated from adventure to adventure, may have purchased new and better equipment, won magic weapons to help him fight better or protective devices to keep him safe. As he gains experience from his adventures, he grows in power, strength, and skill—although the mechanics and terminology of this process vary greatly from one set of rules to another. Aside from keeping a running total of "experience points" from one adventure to another, you need not concern yourself much with this, since in DUNJONQUEST the computer will make the necessary adjustments to your character.

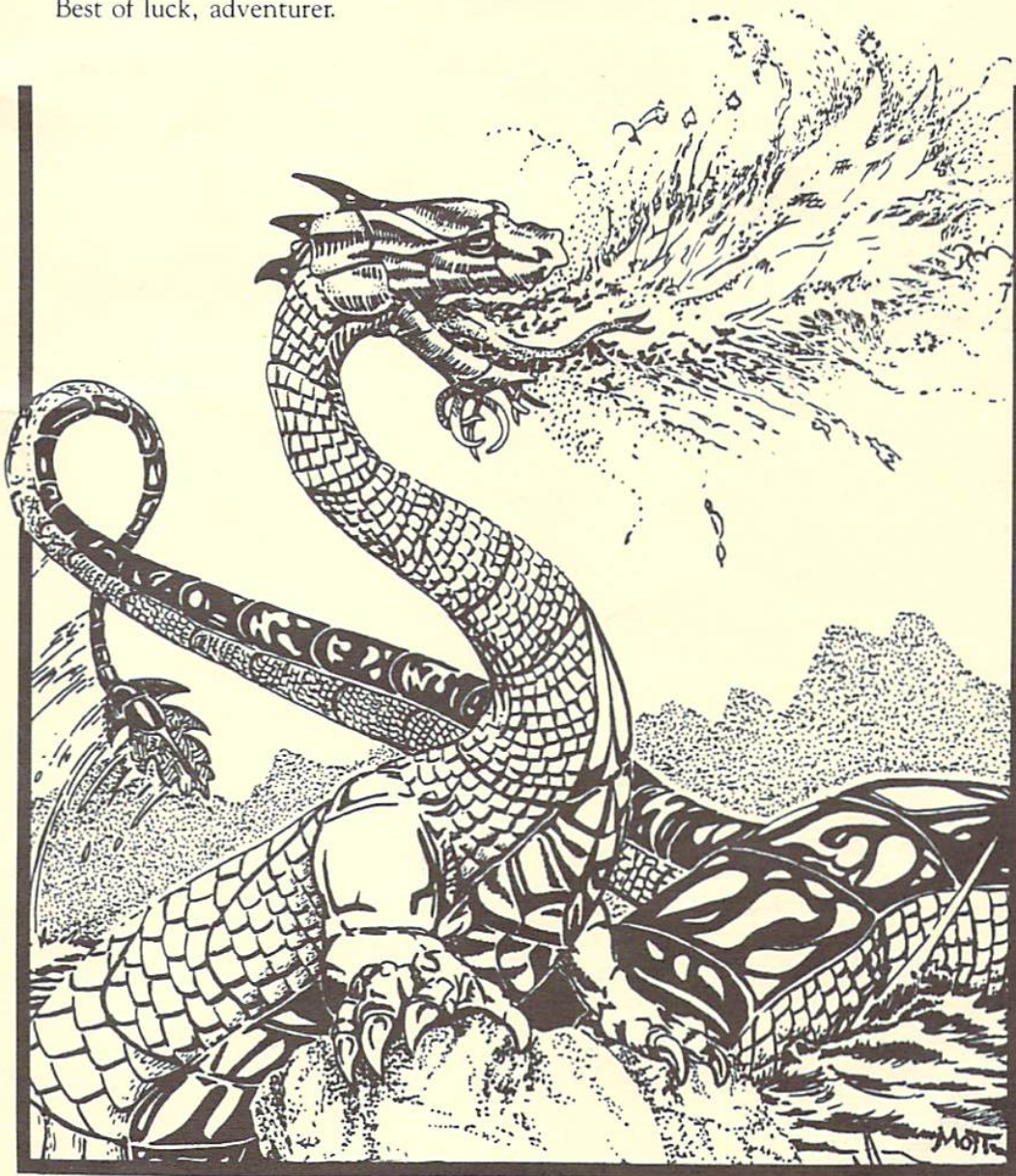
Ordinary role-playing games require a group of reasonably experienced players, an imaginative and knowledgeable referee/dunjonmaster willing to put in the tremendous amount of time necessary to construct a functioning fantasy world, and large chunks of playing time, since the usual game session lasts four to eight hours (although twenty-hour marathons are not unheard of). DUNJONQUEST solves those problems by offering an already created world with enough detail and variety for dozens of adventures. There is only a single character—*your* character—pitted against the denizens of the dungeon at any one time, but you can play for just as long or short a period as you like, and return whenever you feel like it. While there are greater practical limits to your actions than is usually the case in a non-computer RPG, there are still a large number of options to choose from.

Much of your time in the dungeon will be spent exploring the rooms, searching for treasure, or fighting the hostile denizens there who are reluctant both to relinquish their hoards and to allow any adventurer out of their clutches. While all monsters in the dungeon are basically hostile, they come in various sizes, shapes and degrees of nastiness. While one creature may go down from a single blow, another may take a half-a-dozen and remain standing.



Combat, of course, is a frequent occurrence, and one of the central features of the DUNJONQUEST series is a combat system designed to mirror with some degree of fidelity the nature of sword-and-shield fighting. Hundreds of things might happen in a hand-to-hand battle: your weapon might break; you might slip in a puddle of blood or trip over a fallen body; a shield might splinter; you might put an arrow right into the eye socket of an otherwise nearly invulnerable beast. However, systems which attempt to allow for huge numbers of these possibilities are tedious at best and, because they almost necessarily overemphasize such unusual occurrences, are statistically as inaccurate as simpler systems. Historical research, a knowledge of various martial arts, and practical experience in the Society for Creative Anachronism (a group of medieval enthusiasts who get together in tournaments and similar affairs to bash each other about energetically with authentic imitations of the weaponry of the Middle Ages) have all gone into designing a system which, while simpler than some, is as accurate as any and far more authentic than most. Although you cannot, in DUNJONQUEST, succeed in chopping your own leg off (which a particularly clumsy person might in fact manage), a great many variables of equipment, strength, coordination, skill, practice, etc., are involved in determining the outcome of any particular battle.

Best of luck, adventurer.



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