

The Lost Temple of the Screaming Stars

As the name suggests, the bulk of this dungeon level is an old, isolated, deserted, yet still dangerous, Temple. It has been rediscovered in more recent times by builders seeking to expand their existing subterranean structures downwards, and by a different group who have tunnelled their way up into some natural caves from further underground. They then continued upwards into the outer parts of the old Temple.

Although the layout and surviving contents, traps and dangers have been outlined here for all three parts of the level, there are no denizens listed. These are best added, if required, by GMs depending on what power level is needed for the setting, and what purpose encountering this setting is to serve in any wider RPG campaign context.

The overall feel intended for the level is one that plays up the horror/fear aspects, given that the Temple was originally constructed and operated by a Lovecraftian cult, with a monstrously gigantic, otherworldly octopoidal creature at its heart.

The Map

This has been designed to show the whole dungeon level in a single large drawing, surrounded by various additional diagrams to help detail and explain more of the dungeon's appearance. The main map drawing includes two additional sub-levels that lie below the centre of the Temple. By hiding the TEMPLE FLOOR CENTRE Layer in the FCW file, the underlying CREATURE POOL Layer can be viewed, revealing the base of the great pool in the Temple that sits at the top of an enormous vertical flask-like structure carved from the native rock. By hiding both these Layers, the lower BONE TANK Layer can be revealed, providing a plan view across the widest part of this huge stone flask's lower bowl. The relative location of these Layers above one another can be judged by the vertical cross-section diagram through the central line of the Temple, which is shown to the top right of the map when the CROSS-SECTION A-B Layer is active. This Layer also shows the red line, marked A-B on the main map, on which this section was based.

Key elements regarding the Temple's purpose and functioning concern its decoration with constellation patterns and representations of the entire night sky as seen from The Scar region of Alarius. Activating the TEMPLE DECORATION Layer shows four panels, three of which are to illustrate these aspects, which lie to the left of the main map.

Furthest from the map on the top left is an annotated illustration for the decoration of the barrel-vaulted ceiling to the main Temple Entrance Hallway, T1.

Next to this, to the upper left of the map, a second panel details the appearance of the ceiling and pool basin adornments to the vast octagonal Temple chamber. The Pool Basin part of this diagram also shows where the Pool's water level lies in relation to the night-sky decorations (at and on the concave side of the marked circular line). Note that the Pool's decoration does not extend below the central Temple floor area, thus it does not show the whole southern hemisphere's night sky, just that part visible from this region of Alarius.

Below both of these panels is a strip showing the individual constellation designs for each of the numbered octagonal rooms that surround The Temple.

As most of these designs are set on surfaces that are not flat in The Temple, the extent of many of them can be identified using the Cross-Sectional diagram, where they feature as various dark blue zones.

The fourth and smallest panel, to the far lower left of the main map, gives a sketch for the cylinder seal design that may be found on sealed doors in parts of the Temple Complex. Note that the actual design would be only about an inch and a quarter high - see below under the Temple Complex description for an actual-size representation of the design when printed on an A4 page. (For those interested, the design is styled after real-world cylinder seal designs from the Akkadian period, *circa* 2300 BCE, in ancient southern Mesopotamia, modern-day southern Iraq, but is entirely fictional as used here.)

The all-sky circular hemisphere star charts here reuse those already prepared for Nibirum and available in the Community Atlas. The ceiling of The Temple becomes a shallow concave dome in its upper reaches above its octagonal walls, so this is how such a chart, showing the sky's northern hemisphere, should appear. The Temple Pool chart should be distorted though, both by the octagonal form of the Pool and the fact the Pool's walls drop steeply at first, then curve in at its floor, as shown on the Cross-Section diagram. This problem has been ignored here however, as an unnecessary complexity.

For GMs needing a better idea of where the eight named constellations may be found in Nibirum's sky, the GM'S AIDS Layer provides another of Nibirum's star chart maps, the long rectangular one, below the main map. This has been annotated to show all eight, as they lie in the equatorial sky, not far from the Ecliptic. When this Layer is active, additional constellation lines appear on the two hemispheric Temple Decoration drawings to the top left of the main map as further help for GMs. These lines are though NOT visible among the actual Temple decorations themselves.

One final aspect can be shown or hidden using the START LEVEL Layer, which provides an abbreviated version of the initial areas of this level, S1 to S4, but shown in the more usual square-to-the-grid view, rather than angled over as in the main map. This is for those GMs who may wish to surprise players by suddenly shifting the orientation, size, and expectations of how a dungeon layout may have seemed initially. The shadowy areas used in S4 are something of a giveaway, so an extra S4 MASK Sheet has been added to conceal this room if required, until its door is opened.

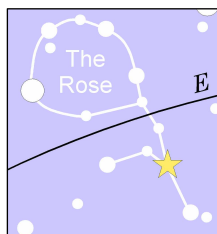
Details for the various labelled places follow, divided into four sections, the Start Level (S-rooms), the Temple Complex (T-rooms), The Temple itself, and the Caves (C-chambers and passages). Before those is a discussion of the eight constellations used for this dungeon.

The Eight Constellations

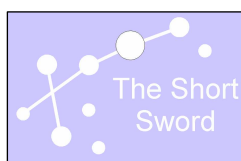
The octagonal nature of the main Temple is not accidental, as will be noted in due course. The eight constellations fit into this scheme as helping to define the year, with two per season in a loose sense, although they actually approximately identify the midnight sky towards the Ecliptic to either side of the four annual cardinal points - spring equinox, summer solstice, autumn equinox and winter solstice. The alignments chosen are deliberately inexact, to mimic situations found for the real-world case, with the constellations defined similarly as variable in size, star brightnesses, shapes and orientations.

The eight star patterns were chosen randomly from a list of 100 generated using the <http://chaoticshiny.com/stargen.php> webpage. This provided for each constellation a name, the number and brightness of its stars, a note on when the constellation was best-seen or at its most significant astrologically, something about its meaning and associations with other constellations, and an astrological interpretation for those perceived as born under that sign's influence. Not all the information was needed

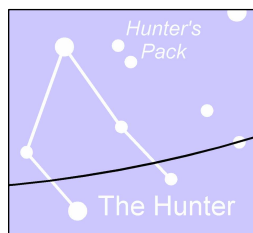
for this dungeon's purposes, and some adjustments were made to fit the star groups suitably into Nibirum's night sky. Notes for the eight selected were as follows, given in order from that star pattern nicely-visible around midnight before the northern spring equinox. Items within "[]" brackets show notes not used in the dungeon's design, included here for completeness and further GM inspiration perhaps. Comments in "()" parentheses are those extra notes added for a little extra flavour here. The solid black line on some of the accompanying constellation illustrations is the Ecliptic.



1) The Rose: 12 stars; most significant in spring. [It represents a tale about the power of courage, a story that also involves the constellations of the torch and the soldier. Those born under its influence are often good with animals.] (The shape was defined as roughly flower-like, with what could be taken as a leaf or a large thorn sticking out to the left below the flower-head.)



2) The Short Sword: 6 bright stars; most significant in spring. [It represents a villain foretold in prophecy, and is usually interpreted with the constellations of the trident and the candle. Those born under its influence are known for their wit.] (Originally the type of sword was not stated, but seemed apt to fit its shape.)

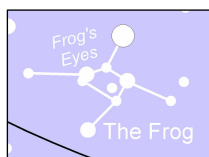


3) The Hunter: 5 stars; most significant in summer. [It represents the power of a particular god, and its story involves the constellations of the table, the feather and the insect. Those born under its influence are known for their stability.] (Two additional stars that seemed as if on its back have been named as The Hunter's Pack here.)



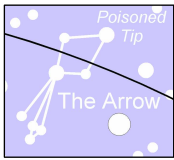
4) The Boots: Or The Pair of Boots. 6 bright stars; most significant in summer. [It represents the remnant of a folktale from a lost culture, whose meaning is intertwined with the constellations of the sword and the armoured man. Those born under its influence have an affinity for the element of fire.] (A small constellation, if not of quite such bright stars as

the random description suggested, albeit a small cluster of less bright stars can be equally prominent to the unaided eye in the sky. Those wishing to link this with another of the eight star patterns employed here due to its sword-constellation connection might prefer the Kopis Sword (number 8) over the Short Sword (number 2), as the Kopis Sword lies almost exactly opposite the area of The Boots in Nibirum's night sky.)

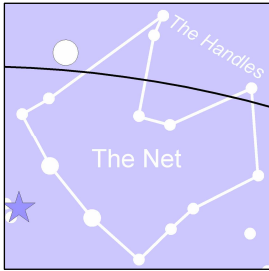


5) The Frog: 9 bright stars; most significant in autumn. [It represents a mortal who crossed the gods. Its meaning is intertwined with the constellations of the club, the sorcerer and the king. Those born under its influence have an affinity for the element of fire.] (Again a more condensed group than an all-bright star pattern was better-placed to illustrate a

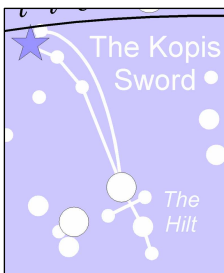
leaping frog. Two of the higher body stars seemed appropriate for labelling as The Frog's Eyes, though exactly which two might be variable between different perceptions or cultures, so can be left safely to GMs' discretion!)



6) The Arrow: 8 stars; most significant in summer. [It represents a tale about the power of loyalty. It lies near the constellations of the boy, the fox and the spider. Those born under its influence are often perfectionists.] (Its seasonal placement had to be changed to autumn for the needs of the scenario, slightly surprisingly the only one of the random group that needed this doing. The star group chosen for it may seem oddly-sized, with a huge, diamond-shaped tip, smaller shaft and flights, looking perhaps more like a dart than an arrow. This though fits with real-world constellations, which often can seem quite at-odds with their supposed form. The over-sized head felt right for an additional identifier however, so the northernmost star became The Poisoned Tip.)



7) The Net: 13 dim stars; most significant in winter. [It represents a figure foretold in prophecy, and is usually interpreted with the constellations of the centaur and the sorcerer. Those born under its influence are said to be impatient.] (A classic large, sprawling, ill-defined constellation that ignores nearby brighter stars thanks to different priorities by its creators. To give it extra reality, the northerly star "points" were designated as The Handles here.)



8) The Kopis Sword: 9 dim stars; most significant in winter. [It represents the remnants of a myth from a lost culture. It lies close to the constellations of the shield, the skull and the flower. Those born under its influence are rumoured to be highly emotional.] (The "dim stars" concept was altered due to the handily prominent cruciform Hilt star pattern used here, and although it could be taken as a scimitar-shaped sword instead (no type was originally indicated), the stars suggesting a concave cutting edge prompted the choice of a kopis-form. Its proximity to The Rose constellation in the sky from this set strongly suggests that could be preferred in place of the undefined "flower" constellation from the random associations list.)

It is important to appreciate that these constellations may not be recognised as such by any cultures or groups other than those of The Temple's builders and users. Some may be more widely-known, perhaps in variant forms, but all of that, and what, if any, of the additional features noted from the random listing, or the extra interpretations added here, applies in any specific case, is entirely at an individual GM's option. The constellations are intended to be very ancient, so anything from all to none of these details could have survived across Nibirum's cultures, based on Earthly examples.

Start Level

Comprising areas S1 to S7, this area has been relatively recently cut and constructed. Its walls, ceilings and floors are generally fairly flat-level and square to one another, the ceilings eight to nine feet in height. The walls and floors have been reasonably neatly built and finished with some of the coarse grey sandstone dug from the space the rooms and passages now occupy. The builders were apparently competent, if not exceptional. The construction does though seem incomplete. There are no fittings for light sources - assuming the builders needed or intended any - and there is just the one door, for instance. The air is still, fresh and dry in areas S1 to S3, and of an even temperature typical for similar underground places in areas S1 and S3.

S1, Entranceway: Stone stairs lead down into this passage, the steps ending at a crossway leading to S2 to the right and S3 to the left, with the corridor continuing straight ahead to end in a simple, plank-constructed, closed, wooden door. The door can be opened easily, hinging into the room behind it (S4), with its handle on the right when standing facing it in S1. Close inspection of the passage on the door side of the crossway by those sufficiently keen-eyed will reveal several minor scrapes on the right-hand (northwestern) wall of the passage, including some old, long-dried, blood smears. The nature of the marks is suggestive of something, or some things, bulky and heavy being carried rapidly along this corridor towards the stairs at between common adult human waist and shoulder heights.

S2, Empty Chamber: The air here is cooler than that in S1 or S3, and grows cooler still towards its western corner (the top right as viewed on the Start Area map - that closest to T14 on the main map). There is no obvious cause for this in S2 (see T14 below).

S3, Empty Chamber: The sharp-eyed may spot some thick spider-webs in the eastern ceiling corner (the corner furthest from T14). These are occupied by at least one fairly large subterranean spider (only a threat if required).

S4, Dusty Chamber: This room echoes more hollowly than just its size might suggest on first entering through the doorway from S1. Partly this is because of the three passageways leading out of it. Partly, it is due to the room's southern corner, the short S7 passageway, and the longer S6 corridor having broken into open areas within the Temple Complex. The floor of S4 is dusty and has a gritty texture when walked across, increasingly so towards its south and southwest thanks to the loose rubble there. The air is cooler than in S1 or S3, and feels less constricted than in any part of S1 to S3. GMs wishing an early spook for adventurers may wish to have any unprotected light sources be blown out the first time they are carried into any of the shadowed parts of what is shown there as S4 on the Start Area map.

The southern corner wall has broken through into the stairwell leading down westwards into T1 in the Temple Complex. The walls in this corner of S4 are unfinished, and the room has not been cut level to its normal ceiling height here either. There is some loose rubble on the floor, and a lot more, including broken Temple Complex pale blue and white diamond pattern wall tiles, on the stairway, where part of the stone ceiling has collapsed along with the wall, thanks to the S4 breakthrough being above the level of the steps and the top of the stairs' ceiling. The stairway rubble is unconsolidated and very difficult to safely negotiate. The floor of S4 is between two to three feet above the nearest steps of the staircase.

S5, Dead-End Passageway: The end of this corridor is unfinished, with cut rubble on the floor that remains where it fell. The floor nearby is very dusty, and similarly to S4 has a gritty texture when walked across. Careful sifting through the rubble may find an iron stone-cutter's chisel beneath part of it. The digging had been stopped, rather than abandoned however, as there are no other lost items apart from this. The air is somewhat close and stale by the dead end, and raking through much of the rubble will quickly stir up enough extra dust to make it unbreathable, unless the dust is damped-down first.

S6, Long, Open Corridor: The first twenty feet or so of the corridor leading from S4 to S6 is constructed in the usual manner for the Start Area. Closer to the S6 label than this though, and the construction rapidly becomes much less finished, with increasing areas of just roughly-cut native rock in places, especially along the passage's ceiling and walls, with little attempt to level-off either. Even the floor is levelled only approximately, often with crudely rammed pieces of stone, leaving holes and gaps that may trip the unwary. The overall impression is that of hasty construction, as if the diggers became increasingly keen to finish this passageway. Along this passage's floor, occasional small scraps of broken wood and torn black cloth may be spotted, along with a single, foot-long piece of good-quality cord that looks as if it could have been a drawstring torn from a leather pouch. Careful checking may also discover a few small patches of long-dried blood on the floor as well.

At the S6-T14 breakthrough, there has been no attempt to complete the passage at all, with collapsed rubble down to rock dust size scattered everywhere, and clear signs of deliberate extra stone-breaking beyond the passage's confines to help create the very crude and poorly-consolidated rubble ramp that leads down from the floor of S6 to that of T14. The level S6 floor is some five feet above that of T14, hence the lengthy ramp. This also means the breakthrough has been largely through the T14 ceiling, and the upper part of its wall, only about three feet below the T14 ceiling level. If there is activity by living humanoids around the S6-T14 rubble area that lasts for more than 1D6+2 minutes, those there will notice the temperature starting to drop markedly. Moving away from the S6 rubble area back towards S4 for a similar interval, and the temperature in the S6-T14 area will return to its usual level. For GMs only, each time this happens, it indicates the Guardians in T14 and adjacent areas have all been alerted and cannot be surprised by any incursions from S6 as long as the temperature drop persists (for rules that feature such effects as surprise).

S7, Very Short Corridor: This abbreviated passageway is quite unfinished, and still contains much rubble down to rock dust size. Its open end has broken through midway up the wall, and partway through the painted ceiling decoration, of the T1 Entrance Hallway to the Temple Complex, at and partly in the lower end of the T1 stairwell. The damage to the ceiling decoration is shown on the "View up to the T1 Ceiling" panel of the Temple decoration diagrams to the far upper left of the main map. The floor of S7 lies roughly eight feet above the floor of T1, and although a lot of rubble has fallen to the floor of T1 during the breakthrough, there remains quite a drop of between four to six feet onto the loose rubble-spill piles there.

For GMs, the story of the Start Area is that of a downwards expansion into "untouched" territory, which turned out not to be, after the builders discovered a temple that nobody suspected. A limited exploration through T1 and T12 into Room 1 of The Temple proper was curtailed after magic revealed "Great Treasure" was to be found in the direction of S6 from S4. Much hasty digging followed, and then breakthrough, exploration and looting - and the triggering of the Guardians in so doing. The latter caused the explorers to flee with some of their booty only, leaving at least one member dead in T14, and another seriously injured. They never returned for more, not even to seal-off, finish or use their laboriously-constructed expansion chambers.

The Temple Complex

These are the ancillary quarters for The Temple's servants, acolytes and priests, areas T1 to T22. They are well-built and neatly finished to an overall symmetrical plan, with levelled surfaces, right-angle corners, and so forth. The floors and walls are tiled in a pale blue and white diamond check pattern, the ceilings of plain native grey sandstone where undecorated, and mostly grey sandstone doors with arched tops, each around seven feet high to the middle of the arch. Most of the rooms and corridors have ceilings around eight feet high.

The diamond tiling gives the disturbing impression of moving when seen from the corner of the eye when it is lit by any unstable light source (such as a torch, open lantern or candle flame). GMs should play this up to help create and increase a sense of unease during the exploration of The Temple and its Complex.

There are no obvious light sources or places where things such as torches might be set, or lanterns hung. However, there are rectangular pale grey opaque panels, paler and much smoother than the sandstone, each about three feet square, which are set into the ceilings at roughly six-foot intervals along the middle of the corridors and narrower rooms, and in a similarly-spaced manner of strips across the larger rooms. Each panel projects about an inch from the ceiling's surface. These are magical light sources. None currently functions, nor is it obvious how they might be activated (for GMs, they outwardly resemble modern fluorescent strip-light covers, and essentially the power is off at the "mains"). The panels can be fairly easily removed from their places, or fixed back into them, but they look similar from either side, and are about two inches thick overall. Aside from black metal latches to fit them into the ceiling hollows on their backs, they seem to have no recognisable working parts. Breaking one means it will definitely not work again, and reveals that the interior comprises an identical pale grey, smooth, solid texture to the outside. There are no panels like this in T1, but there is the usual strip down the middle of the staircase leading into it.

At similar intervals to the panels, but set along the tops of the walls, and again in all areas except T1, are one-foot long by six-inch wide black metal grilles, the metal bars set in a diamond pattern like the tiling. These look like typical Earthly ventilation grilles, and that appears to be their use here as well. However, investigation shows that while each can be readily unlatched and opened by a hinge along the top, there is only a shallow, three-inch deep rectangular recess of the usual blank grey sandstone set behind, with no air passage at all. Despite this, in those undisturbed areas of the Temple Complex with closed doors, the air is perfectly fresh and dry. Those with particular sensitivity for such things may though be able to detect that the air is apparently old. Not stale, just ... old. As if it had been waiting a very long time to move again.

Clay Door Seals

Several stone doors in the Temple Complex are fastened with elaborately-fashioned, magical seals of clay. Despite their age, none of the clay has cracked or broken away from where it was placed originally, except where someone has deliberately broken the seal. The clay is light brown in colour, with silvery-white, sometimes mother-of-pearl iridescent, patches in it. Although some of this clay has been smeared carefully all around the door jam, including the space between the door and the floor, by hand (fingerprints can be seen in it in places), the important part of each seal has been made into a neat rectangular slab around six inches high by eight inches wide, part of which has been extended to pass right around where the door's handle enters the door. Each slab has a variety of

curvilinear markings and small circular dots on it (an unrecognisable ancient written script), and is further impressed with a small, repeated design in a series of three horizontal bands each about one-and-a-half inches high, separated by more of the curvilinear-and-dot markings. The repeating band designs have been made using a cylinder seal rolled firmly across the surface of the clay when it was still wet. This cylinder seal design is illustrated among the Temple Decoration panels, that to the far lower left of the main map, and is repeated here for clarity, but now at its actual size on an A4 page:



The seal shows an octopus-legged humanoid deity attacking a kneeling human figure with a serrated-edged knife or short sword. The human is tampering with an arch-topped door. The deity can be recognised as such by those expert enough thanks to his horned headgear and shoulder rays, although the rays here are of an unusually claw-like or inverted crab-leg form. The texts can be deciphered by magic sufficient to tell that they are warnings not to tamper with the seal, and that dire consequences will befall anyone daring to break one. However, such decipherment will be imprecise if any other than particularly ancient forms of magic are used in the attempt. The seal resists any more recent forms of spell-casting than its original own, which is about ten thousand years old.

There is a process by which the door seals can be removed safely, which involves wetting them with specially prepared water and carrying out a simple ritual, a process that takes only a few minutes each time. This information could be gleaned eventually by someone studying the materials found in either Library area (T8 or T20), but it would take considerable time and effort to do so. Without this knowledge, the only obvious option is to break the seal and risk the consequences of doing so.

Breaking a seal is very easily achieved, and the door to which one was attached can be opened readily afterwards. Breaking a seal does though activate the Guardian or Guardians linked with each one. Their first act is to attack the breaker of the seal. After that, it or they will concentrate on anyone who tries to pass through the formerly sealed doorway from its sealed side. Beyond that, anyone trying to remove anything from the Temple Complex that belongs there will be dogged by such Guardians until they leave the area illustrated by the main map, most especially while still within The Temple or its Complex.

There are two Power Levels of seals. **Power Level One Seals** appear exactly as described above, Each when broken activates a single **White Guardian**. This immediately manifests as an incorporeal, but translucently visible, shimmering, pale grey to white huge octopus-like creature, floating in mid-air and able to move at a rapid flying speed when desired. It can if it wishes move through solid objects or creatures without harming them or taking harm itself, and with no loss of movement speed. It is apparently at least twice the size of the largest creature with the seal-breaker, and has eight tentacles that can expand to eight times its entire original apparent length when it chooses. Each tentacle can attack as frequently as the Guardian desires at any creatures within its reach, but it can only cause physical damage on average with one attack in four - and such strikes are random (thus, the GM rolls 1D8 per attempted Guardian attack, and on a 7 or 8, the strike may actually land). Failed flailing attacks, and the creature's general presence, create fear in those able to perceive it. The amount of damage done by its

attacks is left to GM's choice, but should be enough to cause a minor painful wound with serrated edges each time. The attacks penetrate all armour, with only magical armour reducing the damage taken - but never quite to zero. Such wounds require magical healing to remove and recover from. If left, or treated without magic, the wound will not close or begin healing. In addition, each wound emits an unpleasantly strong fishy odour until it fully heals that no amount of washing or perfume can remove or conceal. This smell will create adverse reactions for all subsequent social interactions by the affected person, even those among their usual companions. Animals will panic at the smell and try to get away as fast as possible. Although some types of magical attack can appear to damage the Guardian, even when it is apparently destroyed, it will reform close to its originally-linked seal an hour later, and can again manifest at full power as before. So long as the Guardian is manifest, the air temperature within fifty feet of it becomes and remains noticeably colder, affecting any creatures within that range. This effect is regardless of any barriers - walls, doors, areas of solid rock, and so forth.

Power Level Two Seals can be identified as different to Level One Seals, as they contain flecks of gold, along with the white to mother-of-pearl patches found in the Power Level One Seals. Breaking one releases two White Guardians, who will quickly move to attack anyone near the formerly sealed door except whoever broke the seal. The seal-breaker is instead attacked by a **Golden Guardian**, of similar octopoidal form to the White Guardians, except that its colouring is golden and it is only largely incorporeal, as any two of its eight tentacles can be changed to end in gigantic crab-like pincers at any time. Such a change can be from moment to moment, including back to tentacle form, as the creature desires. The pincers are capable of physically shearing through metal, bone and any softer substances with ease. Even magical substances can be affected, unless they are abnormally strong and powerful. The Golden Guardian's first act on manifesting is to strike at the seal-breaker with one tentacle. If it hits, and regardless of clothing or armour, it causes the seal-breaker to begin an agonisingly painful magical transformation into the creature it hates or fears most, but always with one or more malformations from such a creature's normal appearance. The transformation can become painful enough to cause the seal-breaker to pass out, or even to die. If it survives, the creature will always thereafter be in some form of physical pain for the rest of its life because of the change. This cannot be cured, nor restored to its original form, barring the use of some exceptionally potent magics, such as a deity-granted wish. After it has successfully used this power once, a Golden Guardian cannot use it again during that manifestation. It makes attacks in a similarly random fashion to the White Guardians beyond this, with identical auras of fear and cold. The main difference is its physical pincer attacks do a lot more damage than its, or the White Guardians', normal tentacle strikes. All the wounds it causes though have the same problematic requirements for magical healing, and emitting a foul stench until they have been healed.

T1, Entrance Hallway: This is a large, impressive entryway to The Temple area, substantially larger than any other part of the Temple Complex, and with a barrel-vaulted, decorated ceiling running its whole length. At its eastern end, where the stairs enter, the central arch of the ceiling is about twenty feet from the floor. While the ceiling runs level, towards the western end of the Hallway, there is a ramp the width of T1 that descends about five feet over a ten-foot long interval, so at an angle of some 27°, as indicated by the blue-grey arrows between the thickened grid lines there. (Note that all the arrow heads used on the main map are at the lower ends of the slope-lines they represent.) Consequently the ceiling at the western end of T1 is around twenty-five feet high.

The floor and walls are check-tiled up to where the vaulted roof begins to curve-over, and right to the ceiling on the flat eastern and western end-walls of the Hallway. The vaulting is painted dark blue, with star-circles and constellation lines picked out mostly in white, except for the largest = brightest star near the tip of sword-shaped constellation closest to the Temple-end wall (The Kopis Sword as illustrated on the Temple Decoration panels) which is done in pale blue instead. The appearance and ordering of the star patterns is shown by the "View up to the T1 Ceiling" Temple Decoration annotated panel. The constellations are not identified by name in the Hallway. When the Temple was in use and the Complex occupied, this entire painted vault glowed with a magical, pale light that illuminated the Hallway. Any close investigation will show the ceiling to be painted - such as by the S7 breakthrough. If further time-consuming magical or chemical tests are carried out on it, eventually it can be learnt that the blue paint's main pigment is crushed lapis lazuli, the white paint includes silver, the brightest star in each of The Rose and The Boots constellations has paint that includes diamond dust, while the blue star's paint in The Kopis Sword contains sapphire dust.

Three closed, arch-topped stone doorways lead out of T1. That at the western end, leading into T12, is plain, and can be opened easily using the handle on its right side, hinging into T12. Those on the northern and southern sides, leading respectively to T13 and T2, are closed and sealed around their handles and jams with Power Level One clay seals. The handle on each door is to the right when facing it, and each hinges open into the passage behind it from T1. As the T1 Ceiling illustration, and the Cross-Section diagram suggest, each door also has a roughly two-foot diameter disc carved in low relief on the upper part of its surface facing into T1, above its handle-line, and in the middle of the door. That on the door leading to T13 has its raised disc painted black, while that on the door leading to T2 is painted white.

At the eastern end of the Hallway, there is a large hole in the northeastern wall about halfway up it, below which is a pile of unconsolidated rubble up to four feet high in places, where the S7 passageway has broken through into T1. Climbing up to (or down from) S7 would be a particularly difficult task thanks to this unstable rubble. The other exit from T1 at this end is a broad stone staircase leading up. This too has rubble scattered across it in places, where the corner of S4 has broken through the wall and ceiling. This rubble scatter is fairly easily bypassed nearer the opposite wall of the stairwell, however. The stairs though end twenty feet beyond the end of the Hallway in a solid, blank, vertical, native grey sandstone wall. There is nothing at all to suggest the stairs ever extended further than this, incredible though that may seem.

T2, Sloping Passage: The corridor from T1 is level until the marked stretch is reached, when it slopes up gently (at an angle of *circa* 17°) by about three feet when moving from T1 towards T3.

T3, Dormitory: This is a large, open room in which there are eight simple cot beds. Bedding is stored in an unlocked wooden box below each bed - a pillow, sheets and a blanket. Two backed wooden benches run along the middle of the room. There are four large, unfastened wooden storage chests, two by each of the northern and southern walls. Six of the beds have a smaller wooden chest at their ends nearest the centre of the room, all of which have simple, fastened locks without keys in them. These six are all empty, as are the two large chests by the southern wall. The large chests by the northern wall each contain eight neatly-folded, white, hooded robes with white cord waist ties threaded through a pair of loops. From their placement, it is clear these chests once held other

items too, which are no longer present. Flat surfaces in the room have a small amount of dust on them, but there are no cobwebs, and this general level of cleanliness applies throughout all of the T3 to T11 rooms.

T4, Toilets, Bath & Showers: A broad opening with a slightly arched top leads into this room from T3. To the left going in are three wooden toilet seats set above an open, dry channel below floor level which inclines down towards the western wall. It seems to have once been water-filled. A similar dry drainage channel below the floor grilles under the three shower heads to the right also slopes towards the western wall, along with the outlet pipe in the base of the large stone bathtub. Metal pipework for the showers, and the single large inlet tap-valve over the bath, all emerge from the western wall too. None of these pipes contain water currently, although the valves still appear to function normally. Everything is quite dry, as if there has been no water present in the pipes or drains for a very long time. Investigation of the wider drainage channels shows that they end in solid, flat, native grey sandstone where they pass under the room's outer walls. This appears to be the same feature as found in the stairwell off T1 and the ventilation ducts along the wall tops. There is a square wooden table in here, along with a pair of wooden buckets.

T5, Ceremonial Regalia Store: The plain stone door leading into this room from T3 has an unbroken Power Level Two Seal on its outer side, around its handle (to the right). The door is hinged to open into T5. The room is tidy and even more dust-free than the other parts of this section of the Temple Complex. There is a not unpleasant scent of mixed incenses in it. It is dominated by a set of five identical silver-grey metal pedestals. Each has six feet and sturdy, low-angled legs extending from near the base of a two-inch-diameter octagonal pillar central support. The pillar rises about five feet and is topped by a flat hexagonal plate of the same metal around half an inch thick. The upper surface of this plate is inset with six triangular panels, each of which is composed of rows of white to slightly iridescent flatly-thin triangular objects, each about two inches from base to apex. Careful inspection shows these appear to be bone, and to have two slightly serrated edges each. They have been arranged to form a larger triangle, and are held in place by strips of the same silver-grey metal as rest of the stand, set around the edges of each larger composite triangle. There are 25 small bone triangles in each of these composite panels, thus 150 in each pedestal's top plate. Six narrow metal arms angle up from the hexagonal corners of the plate's edges to meet in a central, shallow, octagonal cup suspended above the centre of the top plate, the cup lined with soft, blue-green velvet. The interior of each cup has been custom-padded to allow a single, differently-sized object to be placed in every cup. On one side of each cup, and on the same side of the supporting pillar towards its top, is inscribed a single identical curvilinear symbol in the metal. The symbol is different on each pedestal. Deciphering these symbols could be achieved magically, or researched in the usual way, but those familiar with such matters may recognise one or two as very archaic symbols for specific planets seen in the Nibirran sky. The five pedestals here are labelled for the Sun, Daystar, the Red Moon, Yellowstar and Timekeeper. The silver-grey metal is unfamiliar, yet is strong while lightweight. A normal adult human can easily carry two pedestals without trouble. However, they are also sturdy and abnormally difficult to knock over (while there is some definite weighting in the lower pillar and base, this does not seem quite sufficient to account for this facet). The pedestals do not appear to radiate magic.

The round wooden table has five drawstring-closed leather pouches on it, each bearing a carefully-branded mark like those on one of the pedestals. Four of the pouches

are of a pale grey-fawn colour. The fifth is larger and red-brown. Each contains a magnificent, spherical, or nearly-so, gemstone of exceptionally quality and size. Each fits perfectly within its specific padded pedestal-top cup. The red-brown pouch is the Sun one. It holds a five-inch diameter faceted-cut sphere of flame-coloured jacinth. The Daystar pouch contains a three-inch diameter sphere of polished aquamarine. The Red Moon bag has a two-inch sphere of polished, strikingly scarlet, coral within. The Yellowstar pouch opens to reveal a three-inch diameter faceted sphere of quartz that has been plated with electrum (it seems to be a solid white-gold faceted ball at first glance, and would need detailed examination to discover its real nature). The Timekeeper pouch hosts a three-inch diameter faceted-cut sapphire sphere. A sixth fawn-coloured leather bag on the table is flatter and smaller than these gem-pouches, and is fastened with a pair of tie-strings. It contains a soft leather polishing cloth and a flat, rectangular tin of pleasingly aromatic wax polish, suitable for cleaning the contents of the other bags.

Four large chests stand on the floor by the northern wall. The northwesterly pair are barrel-topped and iron banded. The other two are flat-topped and crate-like. All open easily. Each contains a set of eight, small, plain drinking goblets, a jug (whose liquid contents would roughly fill the set of goblets once), two roughly three-foot-square plain linen cloths, and eight silk sashes, of a size suitable to be slung over one shoulder of a typical adult human, and hang to their waist. All are neatly wrapped and stored in individual wooden compartments in their respective chests. The defining property is that each chest's contents share a distinctive colour scheme. In order along the wall from that in the northwest corner, these are green (carved jade goblets and jug, mid-green dyed linen and silk), yellow (carved amber goblets and jug, every one containing at least one complete, preserved insect or arachnid in its amber, bright yellow dyed linen and silk), orange-brown (burnished copper vessels, suitably dyed textiles) and black (enamelled black iron vessels, dyed textiles). The colours have a definite seasonal significance for those conversant with such typical magical-religious practices.

Two smaller rectangular tables, one by the door, the other towards the northwestern wall, each have a pair of drawers under their tops. On their tops and in the drawers is a variety of pots and boxes of salves, ointments and dried herbs with assorted properties. Four shelves, one above the other, on the eastern wall each support a neatly coiled and mid-tied rope, and a pair of lockable metal armlets with keys in them. The armlets each have a tube the accompanying rope could be threaded through.

The large barrel-topped chest in the southeastern corner is full of wooden boxes of wax candles along with several thinner-wood boxes of long, taper-like, strikable matches. The six-foot tall cupboard between this chest and the shelves has a simple unlocked door latch, and contains a more elaborately-made set of drinking vessels and silk sashes (but no square cloths) to those in the four northerly wall chests, one goblet, one small jug (suitable for two refills of the goblet) and one sash in each colour, and made from the same materials. On top of the cupboard is a shallow wooden dish with five grey-brown granite runestones, each carved with one of the planetary symbols from the pedestals and gem pouches, three small, empty, metal ointment pots, and an empty metal salve box.

T6, Storeroom: The items here seem to be mostly common spares, or those things used only occasionally, such as the washtub, or the table. The boxes, barrels, baskets and pots are all clean and empty. Sets of shelves on the eastern and southern walls also have neat piles of cleaning cloths, and brushes. The two large chests towards the southwestern corner have no locks, and contain clean, well-stored bed and table linen. Neither stone

door to this room is locked from T3 or T11, and both open into the room. That from T3 has its handle to the left when entering this room, that from T11 is similarly on the right.

T7, High Priest's Room: Concealed by a heavy blue-grey curtain in T8 is the Power Level One sealed stone door to this chamber. Its handle is to the right when standing in T8, and the door opens into T7. By contrast to the Spartan furnishings and layout of the rest of the Complex nearby, this room seems unusually comfortable and almost homely, for all its cool, blue-grey overall colour-scheme. A high-backed chair with a padded seat stands on a large, beautifully-woven carpet of intricate arabesque designs. A small side-table by the chair has a pipe, tobacco jar and matches on its top. At one end of the ornate carpet is a comfortable, wood-framed double bed, with a blanket lying only partly folded on top. Two blue-grey empty drawstring leather bags lie discarded on the foot of the bed too, and over the blanket in the middle of the bed is a large open book with blue pages, and a couple of small, loose sheets of paper with handwritten curvilinear-and-dot script jottings. Several pages have been neatly cut from the book where it lies open, the book itself a copy of one written by an ancient author, a description of his travels to various esoteric places scattered across different parts of Nibirum. The writing in the book is in a more commonly recognised script than the curvilinear-and-dot type preferred by the Temple Complex's former inhabitants. Nothing in the book or the papers with it indicate what the missing pages may have contained.

In the centre of the floor is an altar-like wooden table, partly laid out for some ceremony or ritual, with a wand, a knife, candlesticks, pots and packets of different substances set out in neat order, over a pale blue silk square cloth.

The woven blue-grey floor rug towards the northeastern corner of the room shows the entire Nibirran night sky in the classic two-hemispheres view, although only the brighter stars have been presented on it, without constellation lines or any writing.

Along the eastern wall, the shelves, cupboard and desk contain an array of books, papers and scrolls in many scripts and languages, along with writing implements and inks of numerous colours and kinds. Most of the writings deal with mythological, magical-religious, astronomical and astrological matters. Several are extremely esoteric in nature, and a few are those banned, or liable to be destroyed, elsewhere as considered too (Lovecraftianly) dangerous to exist. There are some gaps along the shelves, as if several texts and at least a couple of scrolls, are missing from the collection.

The tall wardrobe towards the northern corner contains two white, hooded robes with white belt-cords, like those in the chest of T3, but there are empty shelves and hangers suggestive that other items have been removed from here. Pots of salves and incense herbs are in the cupboard below and on top of the small square table-stand nearby, and the pair of shelves above one another by the door have more of the same, plus additional magical-religious small items, symbols, boxes and jars. The blue-grey painted barrel-topped chest on the floor in front of these shelves is locked and no key is apparent. The chest though will prove to be disappointingly empty, if forced open.

T8, Library: The stone door from T11 has a Power Level One Seal on it. It opens into the Library room, and has its handle on the left when approaching from the T11 side. The main book, scroll and manuscript shelves, including one locked cupboard (whose key is in its lock) are along the southwestern wall. On the western and northern (door) walls are, respectively, a set of three-deep drawers, and a group of four shelves one above the other. Although there are some books and scrolls on top of the drawers and on the topmost of the shelves, they chiefly hold writing materials (vellum, papers, inks and paints) and

writing implements, such as metal and quill pens, charcoal sticks, and brushes, along with sharpening knives. The small chest on the floor by the shelves contains more exotic materials, such as gold-leafing items, and more expensive pigments. Tables and chairs, with some books and papers, are scattered across parts of the room, but three copyists' desks are more formally-placed, surrounded by seven-armed standard candelabra, each with a full complement of fresh candles. Writing materials and part-completed manuscripts are on each desk. To the eastern side of these desks is a dictator's lectern with a partly unrolled scroll on it, suitably weighted down to the section of text being transcribed and translated by the copyists when work was halted. The copies are in three different languages/scripts, with only that on the desk nearest the lectern being identical to that in the scroll. A heavy blue-grey curtain hangs from a rail in the centre of the eastern wall, concealing the door to T7.

A protracted investigation here would reveal much regarding the Screaming Stars Fellowship and its practices. Assuming the texts can be translated and understood, GMs might wish to make whatever parts of the following notes seem desirable at whatever rate seems most appropriate. However, the longer such researching continues, the greater the risk that those doing so will become corrupted and trapped into wishing to restart the cult's operations, while concealing their true purpose as cunningly as possible from those still "unconverted". At such a stage, things like the rituals for deactivating any loose Guardians, reopening the Temple Complex's water and lighting supplies, and the more direct route to the surface, if not already located, become increasingly easy to find and use, along with the mechanics of making the magical clay seals, and how the pedestals, their planetary gemstones, the officiants and sacrifices should be prepared and arrayed in The Temple itself (in its Outer Circle Rooms and corridors), and the rituals and ceremonies to be performed there, "when the stars are right".

The recoverable information, loosely in order of its finding, is as follows. A great deal of the Fellowship's effort went into observing and calculating the movement of objects in the night sky, waiting for propitious moments to conduct key ceremonies, some of which might be centuries apart and more. The Temple here is just one of an unclear number of secret sites scattered across Nibirum. many of which, like this one, have incredibly ancient origins. The earliest records of the Fellowship were carved onto stones or written on clay tablets, thus the pen-writings in this Library include much later copies of some of those, including variant transcriptions of lost originals, as well as translations. More recent materials abound in this room as well, such as computational tables for determining the positions of the planets in the sky, eclipses and the like, with conversions for how these should be represented in The Temple. The number eight and references to octopoidal creatures, including actual marine octopi, humanoids with octopus-like heads or limbs, and other forms through to gigantically monstrous otherworldly octopoidal creatures (think Cthulhu) recur frequently among the texts and illustrations. The great Temple Pool and the Tank below it were designed to host one such huge octopoidal creature, which was called-up to visit the Pool at certain ritual times. The triangular bony plates with two serrated edges found, for instance, in the hexagonal top plates of the pedestals in T5, are called its "teeth", which were apparently shed from time to time and recovered in some ill-described manner from the base of the Bone Tank during the creature's absences. Despite the name, these were actually bony plates secreted along parts of its tentacles, from where they were shed regularly, though they did carry out a similar shredding-of-food process. (See the T20 Stone Tablet Library description below for their further uses.)

Nothing here explains why the Temple Complex was apparently abandoned, given there seems every expectation from the state of these sealed rooms to suggest the former occupants' absence was intended as a relatively short one. Particularly close inspection of the more recent administrative documents, notably the time-dependent astrological-astronomical diaries and journals, for example, can show the last entries were made around 135 years ago.

T9, Kitchen Store: Aside from an empty bucket and one broken clay jar, most of the crates and barrels here are closed, yet just as devoid of contents. One of the crates does though contain several smaller wax-sealed cubic metal boxes, which if opened (the lids are very stiff to prise off, but not impossible once the wax seal is cut away), are found to be full of still-fresh, finely milled flour. The barrel in the southeast corner contains still-potable red wine as well, although it is very strong and needs watering-down before serving. The room is noticeably cooler than others in this part of the Complex, though the cause is unidentifiable. It is entered through a square-topped wooden door that hinges into the Store from the T10 Kitchen. The door handle is to the left when approaching from T10.

T10, Kitchen: A typical food-preparation area, with tables, a chair and a pair of stools, shelves and a cupboard, with cooking pots and pans, a kettle, assorted utensils, towels and wooden buckets stored in various places. A large stone sink whose top surface is around average adult human waist height, is attached to the northern wall, with an inlet tap-valve above it projecting from that wall, while its outlet pipe flows into that wall as well. As in the T4 Washroom, no water can flow in or out at present. The large black-metal cooking range has a supply of cut firewood beside it, and an unlit fire is ready in its grate. A large black iron hood is suspended above the range by a broad, square section pipe-conduit that extends from the ceiling above the stove, intended to remove smoke and steam. Again, this flue is blocked by native stone where it passes beyond the ceiling level, just like the ventilation grilles. A similar, but larger hinged grille, also covers the entrance to the flue pipe where it meets the ceiling. There is neither food nor kitchen waste here, and everything appears to have been neatly secured in order. Like T9, this room is entered by a square-topped wooden door, from T11. The door's handle is to the right when approaching from T11, and it hinges into the Kitchen.

T11, Dining Room/Common Room: An unsealed stone door, handle on the left, opens into T11 from T3, with a similar door hinging out from T11 into the T6 Storeroom to the east (handle on the right). The northwestern door into the T10 Kitchen (handle also on the right) is of square-topped wood form, while the stone door into the T8 Library in the western corner has a Power Level One Seal on it (handle on the left). A long wooden dining table surrounded by ten wooden chairs - five on each long side - dominates the northern half of the room. A clean tablecloth covers it, white, with a broad blue-grey central strip edged in yellow, on which are set two single candlesticks and a three-armed candle-holder. A cupboard and two side-tables, each of the latter with four drawers, rest along the southern wall. These contain clean, neatly-stored, plain ceramic plates, dishes, mugs, wood- and bone-handled metal serving and eating utensils, along with dining textiles - napkins and two spare, identical, clean tablecloths.

T12, Temple Link Corridor: A short stretch of corridor connecting T1 to Room 1 of The Temple. The corridor is identical to the ordinary rooms and passageways of the rest of the Temple Complex, including with blocked ventilation grilles and non-functioning ceiling light panels. The doors at either end are of the usual unsealed stone kind. That from T1 hinges into T12, with its handle on the right coming from T1, while the other hinges into Room 1 and has its handle on the left. Painted centrally on the T12 side of this latter door, above the handle line, is a roughly two-foot diameter circle of dark blue paint with the star-dots and constellation lines of The Rose constellation added in white. See the Temple Room Constellation Decorations panel to the lower left of the main map for its appearance.

T13, Sloping Passage: An identical stretch of passageway to that at T2, gently sloping up about three feet when moving from T1 towards T14.

T14, Ruined Dormitory: This chamber has been broken into by the S6 passageway, from where a long, poorly-consolidated rubble-pile ramp angles down about five feet vertically to the floor of T14. The room was once furnished, and probably laid-out, in an identical manner to T3. One of the cot beds has become partly buried by the rubble-ramp, along with some broken wooden debris. One of the wooden benches has been rammed into the rubble to act as a smoother stretch of walkway up the ramp. The other bench shows damage consistent with a similar attempted reuse, but it now lies discarded in the passage between T13 and T14, so was presumably less successful. All the large and small chests have been moved and opened, and all are empty. Several show signs of lock-forcing and internal damage, in-keeping with the scatters of broken wood, scraps of torn black and red cloth and other debris over parts of the floor. The lightweight sleeping cots have been roughly tossed or shoved aside to the edges of the room.

The stone door to T17 stands ajar, but that to T22 is shut (handle on the right, it opens into T22). The door to T17 was designed to open into T17, but the hinge has been broken back, forcing the door into this room instead, and making the door now very difficult to move at all. There are marks and damage on its T17 side suggesting it must have been forcibly struck by one or more magical blasts.

One cot beside the broad, slightly arched, opening into the T16 Bathroom has been carefully set back upright. On it is a skeleton of some monstrous humanoid of unrecognisable type. The arms, head and upper body seem over-sized and distorted compared to the legs and feet, which seem to be of a more normal humanoid type and proportions - possibly those of a human, elf or orc. Stains on the cot around and among the bones suggest this was a living creature that died and decayed away to these remains on the bed. By the foot of the cot on the floor lie the bones of a severed normal humanoid right arm, next to which are the broken remains of a wooden table (similar to that in T4, if more description is needed). The arm bones look to have been severed near the shoulder by some kind of giant pincer-like weapon. By one of the table's legs are the fragments from the broken Power Level Two Seal that once closed the door into T15. That door now stands widely ajar into room T15 (handle on the left). GMs may wish to note that the body and the severed arm were some of the results of the initial Golden Guardian attacks after the T15 Seal was broken.

T14, along with rooms T15, T16, T17, T18, T19 and T20, are all much dustier than usual in the Temple Complex. They are all also significantly colder, due to the roaming presence of one Golden and three White Guardians. If anyone tries to take any object that belongs here from any of these rooms either into the T13 or S6 passageways, the

Guardians will attack. Any who enter one of these rooms with another Guardian dogging or attacking them from elsewhere in The Temple or Temple Complex, will again be attacked by the activated Guardians here too. This includes anyone who breaks the Power Level One Seal into T21. Otherwise the Guardians will remain largely unseen, simply keeping the chambers unnaturally chill. GMs wishing to increase the tension should allow occasional glimpses of the Guardians, especially by those already affected by the corner-of-the-eye problems due to the flickering-light-on-the-tiles effect. Spectral noises or poltergeist-like movement of objects would be perfectly reasonable to further deter "visitors" similarly. Unless all of the stolen items already missing from these chambers are returned (an impossible task, as the thieves and their booty are long gone), the Guardians cannot be dispelled, other than by a ritual conducted by one of the Fellowship's leaders in each of the affected rooms (this includes a newly-recruited leader who has found the correct ceremony needed - see the comments to T8).

T15, Looted Regalia Store: This room was once similarly appointed to T5. Now, the door stands open into the room, its seal broken, with all the chests, cupboard and shelves bare and emptied. Symbols on the five pedestals indicate, once deciphered, that they were for the representative - now stolen and long gone - gemstones for Firebird (a two-inch diameter lustrous pink pearl), the White Moon (a three-inch diameter polished moonstone sphere), the Dawn Heralds (a three-inch diameter sphere of amber, scattered through with tiny flecks of gold), Goldenstar (a three-inch diameter faceted quartz sphere plated with gold) and Trickster (a three-inch diameter faceted-cut emerald ball). The other missing regalia was much as noted for T5, should GMs wish to expand the scenario to try tracking down any of it, perhaps by the newly-reformed Fellowship here.

T16, Toilets, Bath & Showers: Identical to T4, except its table and buckets are missing, and the toilets and showers are at opposite ends of the room to T4.

T17, Looted Common Room: A wrecked version of T11. Some utensils and crockery remain in the cupboard and drawers, most of the ceramics at least now broken, with more fragments scattered on the floor under the long table. Most of the readily portable items have long gone, however. The stone door into T22 is still shut (handle on the left), but that into T20 has had its Power Level One Seal broken - the fragments lie on the floor by the doorway - and the door itself has been magically struck from the inside like the T14-T17 door, so it now stands immobile, its hinge broken back, in this room. The square-topped wooden door into the T18 Kitchen is open in that room, but remains quite functional.

T18, Wrecked Kitchen: While the contents of this room were likely once much the same as those in T10, many have been broken up, or at least moved from their original locations. Only the large stone sink is in its place, fixed to the wall. Even the cooker's black metal smoke hood has a large dent in its front, as if struck by something sizeable, and with force, while the stove itself no longer stands quite beneath the hood. The stove is however still intact, along with just one stool, a chair and the larger table. An empty barrel from the adjoining T19 Store is also more or less whole, lying atop a pile of debris in the middle of the floor. Two large, red-splashed areas on the floor are merely old, long-dried, red wine. There are signs of a physical fight in here and in T19, possibly a drunken one. The flat-topped wooden door into T18 from T17 stands widely ajar, but the identical door between T18 and T19 lies shattered in the doorway between those two rooms. Some

pots, pans and utensils can be found among the debris, often damaged or broken, but compared to the contents of T10, quite a number are absent.

T19, Ruined Kitchen Store: Nothing in here is intact. A pool of age-dried red wine lies below the remains of one large barrel towards the southeastern corner, and there are broken fragments of wood scattered in various places from former boxes, crates, buckets and other barrels. Most of the once-containers seem to have been empty when the place was looted, perhaps why so much has been smashed here and in T18, plausibly after whoever did it got drunk on the undiluted wine that didn't end up on the floor.

T20, Clay Tablet Library: A room with a similar purpose to the T8 Library, but here lined with heavy stone shelves containing numerous inscribed ancient clay tablets, carefully laid flat on wooden trays that slide in and out easily from their place, like drawers without a front. The trays are fixed into the stone shelves, stacked on vertical spacer-supports four-deep to every roughly foot-deep stone shelf. The tablets are neatly-placed, and they have a clear ordering around the room. The oldest tablets, of often very variable size, clay colour and character, are set on the shelves along the northern wall and those in the northeast corner by the heavily-curtained doorway to T21. This stone door has an intact Power Level Two Seal around its handle (to the left when facing the door in T20; the door opens into T21). There are plenty of spaces for more tablets in the shelf-trays on the stone cases to either side of the doorway from T17. The filled trays in these cases and those nearby have tablets that are of a distinctly more recent character, judged by writing style, the nature of the contents (once translated) and having a more uniform size and clay colouring - the standard size seems to have become about one-foot square. There are also a number of narrow wooden frames of similar size, designed for forming such clay tablet shapes on some of these "more recent" shelves too. The tablets on the tables are written using the usual curvilinear-and-dot script, with occasional scribed-line illustrations, or cylinder seal rollings (note that none of the rolled designs are the same as that used on the door seals). An altar-like table is similarly appointed to that seen in T7, except that its dominant object is a partly-completed inscribed clay tablet, and that the objects around it include metal and wooden styli of similar form to one another - that of a modern art-paintbrush handle shape, about six or seven inches long and quarter of an inch in maximum diameter, with a narrow, chisel-like tip at one end, and a short, cylindrical, flat-ended ferrule at the other, obviously intended to draw the curvilinear-and-dot script into wet clay. Beside this "altar" is a smaller table with a pair of clay tablets still in their wooden forming frames on it, and an empty copper jug. A large metal open cauldron-like pot is on the floor by this table, along with an empty wooden bucket. Splashes of long-dried clay are on the floor around the cauldron, and there are more patches of age-dried clay with whitish patches mixed in it still in the pot. Presumably, these traces were left over from creating the final stone-door seals. Several broken clay tablets lie in fragments on the floor near the shelves by the door from T17, and there seems to be space among the disordered tablets on the shelves above suggesting they were likely dislodged from there either when the room was broken into, or perhaps more likely when it was broken out from, given the state of the stone door whose hinges are now shattered, standing ajar in T17 itself, instead of in this room. Another tablet lies in pieces by the longest wooden table, probably knocked from it at some stage too. Most of this room is surprisingly undisturbed, however.

Detailed investigations of this room's contents, especially the many texts, would eventually reveal more about the ancient origins of the Screaming Stars Fellowship,

similar to what can be located in T8. The earliest pictographic-script tablets are on baked, greenish-grey clay that can be magically age-tested as over 9,000 years old, and it will become clear to anyone making a comparison that relatively few of the earlier tablets have been transcribed, or their information copied into translations, among the more recent paper writings available in T8. These have details of practices and beliefs guaranteed to give nightmares to most sane folks. This Library is the more dangerous of the pair here overall, in terms of the knowledge stored in it, and the effect it has on anyone using that knowledge. Whatever timescale is preferred for the corruption of investigators making use of the T8 Library should be approximately halved for a similar effect to begin when using T20, despite what might be considered the greater difficulties in making use of the more ancient clay tablet details.

Among the key information available here, and not elsewhere, concerns the use of the triangular octopoidal “teeth” plates, beyond for decoration. When broken and partly crushed, they can be mixed with clay, and fragments of gold in some cases, while performing certain rituals to create the clay door seals able to activate the Guardians. They can also be crushed and mixed with prepared oils into a paste which when fresh and smeared liberally across skin or any other substance provides temporary protection from the caustic waters of The Temple Pool (see below on this). If flung down upon the ground as the correct command word is spoken, the tooth breaks and is destroyed, but it summons a group of 2D3, full-sized octopus-headed humanoids where the tooth landed, armed and battle-ready and under the command of the tooth-caster, who can operate equally in air or water. Their longevity and effectiveness (or whether they may be D&D-style Illithids/Mind Flayers, say) is at GM’s option.

T21, High Priest’s Room: While superficially similar in contents to T7, the layout here is much neater, more formal, and a lot less cosy-seeming. Everything is set-up in regimented straight lines, excepting a few small objects on the shelves, cupboard tops and the desk. Even the metal-framed double bed is neatly-made. The desk and the nearby small table with its metal jug and lidded clay-pot (both empty) are laid-out for inscribing clay tablets, but the desk also has materials suitable for transcribing such works onto scrolls and into book form. Indeed, there are just such books and scrolls on the shelves elsewhere in this room, many duplicating those in T7. Again, some items seem to have been removed before the room was sealed, together with gaps for missing items in the wardrobe. The blue-grey painted chest at the foot of the bed, while locked and keyless, is entirely empty. There are two hooded robes with belt cords in the wardrobe of similar form to those in T3 and T7, but here are of dyed black colouring, not white. Two wooden boxes among those on the shelves contain several dozen of the triangular octopoidal “teeth”. A single set of heavy stone shelves in the southwestern corner has its wooden trays filled with some extremely ancient inscribed tablets and other objects. One is a small, roughly eight-inch tall, statuette exquisitely carved from a single piece of unidentifiable blackish-green stone that is identical in appearance to the classic seated Cthulhu figurine described in H P Lovecraft’s tale *The Call of Cthulhu*. One carved stone tablet in the lowest tray on the bottom shelf is of a stone entirely unknown to Nibirum. It is covered with unrecognisable carven script-like markings, and if magically age-tested, can be discovered as having been last scribed upon almost half a millennium ago - and not on Nibirum. If the texts on these shelves can be translated, many of the Fellowship’s darkest secrets could be discovered (at GMs’ discretion, naturally!).

T22, Intact Storeroom: Neither stone door into this room is secured, from T14 (handle to the right) or T17 (handle on the left), yet this room has been clearly left untouched by the looters of those two rooms. As in T6, most items in here are spares, such as cleaning cloths, or empty - pots, boxes, baskets, chests or crates - with fresh bedding and table linens in the two large, flat-lidded chests in the northwest corner. There are two clean metal pots with lids, of the kind used for making tablet clay in T20 and T21 too. The tied, rough textile bags on the table contain long-dried greenish-grey clayey soil.

The Temple

The heart of the dungeon level is this vast, appallingly ancient Temple. While its decor is like that of the Temple Complex leading into it, it is far, far older, by thousands of years. The Temple Complex was in fact recut completely only a few centuries ago after The Lost Temple was - again - rediscovered. Close inspection of the map will show that while The Temple seems imposingly uniform and symmetrical, there are minor anomalies throughout. Some angles are not quite “right” so it is not as “perfect” as it might be; doorways are offset in some cases, and are not directly opposite one another on facing walls, for instance. The effect is to make anyone in The Temple feel at least slightly uncomfortable there all the time. Sometimes, things that should be fixed shift in small ways, such that, for example, walking through an open doorway, one might accidentally walk into the doorframe instead. Although the air is usually very still and quiet in all parts of The Temple, anyone moving within its confines has the distinct impression of whispering, soft sounds coming from somewhere, or *something*, else nearby, if always ill-defined as to direction and distance. Such sounds cease when the person stops moving. More or less. These discomforting effects grow worse the longer someone spends in The Temple, eventually causing those worst affected to panic and/or flee. Those who are becoming susceptible to corruption after studying materials in either of the Temple Complex’s Libraries, will find their subsequent knowledge easier to come-by after a visit to The Temple. Their route towards reforming the Fellowship anew will draw more quickly closer following such a visit too. Anyone already spooked by their experiences in the Temple Complex will be particularly liable to panic in The Temple itself, and start imagining (?) they are seeing things remarkably like the Guardians - even if they have never previously seen one. There are two parts to The Temple, the ring of arcing corridors and eight octagonal rooms of The Outer Circle, and the great octagonal chamber that is The Central Temple.

The Outer Circle

This comprises Rooms 1 to 8 and the connecting corridors linking them. The arcing corridor sections are all around nine feet tall, their floors and walls tiled with the usual disquieting pale blue-and-white diamond patterns. The ceilings are the normal flat, native grey sandstone, but there are no lighting panels or ventilation grilles as found throughout most of the Temple Complex.

The Rooms are similar as to their floors and walls, but their ceilings are carved into hemispherical hollow domes, rising twenty feet above the floor at their centres. Each Room has a roughly eighteen-inch square black metal grille set into (or near) the middle of its floor. Below the grille is a drainage hole that quickly funnels into a narrow, steeply-sloping circular drainage channel around eight inches in diameter, which has a

surprisingly slick, clean, surface. The drains curve down to empty into the giant stone flask carved below the Creature Pool, so the drain more than ten feet below floor level here is actually flooded with Pool water (see the Cross-Section diagram for the lines of these drains). Traces of long-dried humanoid blood can be detected with care, and probably magic as to type, on any of the grilles, when examined closely.

The entire domed ceiling of each Room is decorated with a mosaic composed of millions of small pieces of dark blue lapis lazuli gemstones. Inset into this is the pattern showing that Room's constellation. See the Temple Room Constellation Decorations panel to the lower left of the main map to identify which belongs where. The stars are each a facet-cut diamond with a silvered back, either half or one inch across (the larger stones are only used for the brighter stars = larger circles on the illustration panel), with the constellation lines inscribed by quarter-inch wide flat strips of silver. The sole exception to this scheme is the brightest tip star in Room 8, The Kopis Sword Room, which is instead a one-inch across facet-cut star sapphire, again with a silvered back. Removing any part of this ceiling decoration from the Room in which it originated will instantly activate a White Guardian. Leaving the area of The Temple with any such gemstones instantly activates a Golden Guardian as well. This latter happens every time such gemstones are carried beyond The Temple's walls. See the section on Clay Door Seals towards the start of The Temple Complex notes above for details on these Guardians.

All the doors in The Outer Circle are unlocked and unsealed, arch-top stone types. Those from The Central Temple over its Pool-bridging suspended stone walkways open into the Room approached, and each has a two-foot diameter painted dark blue disc in the middle of the door above the handle-line, displaying that Room's constellation picked-out in white paint (pale blue for the brightest tip-star on the Room 8 door) on its Central Temple side only. The door into Room 1 from T12 has a similar constellation disc, showing The Rose, painted on its T12 side only.

The doors into the arcing corridor sections allow access only when moving around the circuit in an anti-clockwise fashion as viewed on the main map - in other words, when following the numerical Room sequence in ascending order. Once shut, the corridor door cannot be reopened from the corridor side back into the Room just exited, unless someone else in that Room opens it again. Each corridor door has a painted constellation disc on its openable side only, indicating what the next Room's constellation is. So in Room 1, three doors are unmarked, but that on the northerly wall has a painted constellation disc showing The Short Sword, the constellation for Room 2. The exterior side of the door into Room 2 from the arcing corridor out of Room 1 has an identical painted disc (this is the door on Room 2's south wall when in that Room). Room 2 has two unmarked doors from inside it, with that on its northwesterly wall showing The Hunter constellation for Room 3, and so forth.

The air in The Outer Circle is cool, and there is a faintly unpleasant, acrid scent throughout that is vaguely reminiscent of the sea (to those familiar with that smell), albeit with something rotten about it. This scent is stronger in the Rooms, and originates from the Pool water in the drains.

Most of the Rooms and corridors are clean, with little dust and no other contents (there are not even cobwebs anywhere, for instance). However, Rooms 3 (The Hunter constellation) and 4 (The Boots), with the arcing corridor linking them, need additional description, as they connect to the final part of the mapped area here, The Caves.

Rooms 3 & 4 and their Linking Corridor

In all three places, the floors and lower parts of the walls have been tunnelled into and broken through on their northerly sides by three roughly-dug passage-shafts, each of which is around five feet high from their own floor levels. The wall breaks into The Outer Circle are between one and two feet up from their tiled floor level, so there is a drop of between three to four feet into each floor tunnel-hole.

The air in Room 3 and the adjoining corridor-arc to Room 4 has a somewhat less acrid scent than elsewhere in The Outer Circle, with much dust and some rock debris from the tunnelling in both, and in Room 4. Most of this debris is of a different, brownish-coloured, sandstone, compared with the usual grey sandstone seen elsewhere and into which The Temple was built. All three places are distinctly cooler than other parts of The Outer Circle too.

The stone door leading from Room 3 to the connecting corridor with Room 4 has been chocked open with a clutch of wooden pegs and some pieces of stone, the pegs hammered into place. The door from Room 4 into this same arcing corridor has been violently broken back on its hinges, and also wedged open in the corridor with more hammered wooden pegs and stone fragments. This door is though now immovable anyway, thanks to its broken hinge, given none of the doors into the arcing passages are supposed to open in this direction. The Room 4 side of this door shows much evidence of brute physical, and probably some magical, force having been applied to it, extending up to almost five feet from floor level.

Amongst the rubble on the floor of Room 3, near the hole into The Caves' tunnel (C7), are some pieces of dark blue lapis lazuli, and more pieces are missing from the lower parts of the domed ceiling's design on the tunnel hole side of the Room. Close inspection will show one of the two "foot" star-diamonds close to this damaged area has also been removed from The Hunter constellation design.

The reason these damaged parts of The Outer Circle are colder than normal is that two White Guardians and two Golden Guardians are still lurking largely invisibly here, partly due to the decoration damage in Room 3. They will attack only if any further gemstones are removed from either Room, or if a third consecutive door in those leading into the arcing corridors is opened (so either that into Room 3 from the Room 2 corridor, or that from Room 4 into the corridor to Room 5). Removing any decorative materials from the Room 4 ceiling (or any undamaged others in The Outer Circle) will trigger at least one more White Guardian per Room, while keeping open any three consecutive doors simultaneously along The Outer Circle ring (arcing corridor doors only) will ordinarily trigger an extra White and Golden Guardian even without any attempt to steal gemstones. As they had already been activated by earlier events in these three areas, no further Guardians will be activated here at this stage. Any attacks begun under only the "three doors" rule will cease as soon as the third door is closed, but the Guardians will remain present in the area indefinitely. Attacks due to gemstone thefts cease only after those involved have left the area of the main map. The only way to deactivate any Guardians is by carrying out the ritual noted under the T8 Library description above.

The Central Temple

This is a vast, echoing, octagonal chamber, ninety feet across and forty feet high from the main floor level to the centre of the ceiling's gently-curving dome. Broad, flat, unrailed walkways bridge the gap over the great Temple Pool between the central area and the eight arched stone doorways piercing the outer wall, into the Rooms of The Outer Circle.

These walkways are supported underneath by triangular stone frames (see the Cross-Section diagram for their positioning). The central area has two raised platforms in its middle, each step one foot in height. Two semicircular grey-blue painted wooden lecterns facing in opposite directions (roughly north and south), stand in the centre of the higher and smaller of these platforms. The north-facing lectern has a one-foot-square inscribed clay tablet on it, while that facing south has an open book, written with the usual curvilinear-and-dot script. The texts when translated are parts of a Ritual of Closing to seal and set guards and wards for The Temple and its Complex. The final parts are not included in either text. They would presumably have been used only after the area had been vacated, to close the last entryway.

Halfway along each walkway is a roughly six-foot-tall, grey granite standing stone, with a crudely-cut, more-or-less pointed top. Each stone has four, black-painted iron rings fixed into it, two each towards its top and its base. These rings are formed from metal about three-quarters of an inch in diameter, and have a central opening about two inches across, large enough to pass a rope through and tie it securely. The sets of rings on each stone face towards The Temple's centre.

The central floors, walkways and walls up to thirty feet above the floor level have the normal discomfiting blue-and-white diamond tiling. Above this, the ceiling is a sparkling dark blue, with equally sparkling dots, some of which reflect as coloured and a little larger than the rest. The entire ceiling is actually covered with similar gemstone decorations to the Room ceilings of The Outer Circle, but on a far grander scale. Thousands of millions of tiny pieces of dark blue lapis lazuli compose the background, while most of the dots are facet-cut diamonds with silvered backs, of between half and one inch in size. The larger dots are two-inch-across, silver-backed, faceted gemstones, with the coloured circles shown on the "View up to the Temple Ceiling" part of the Temple Decoration panels to the upper left of the main map indicating their type: blue are star sapphires, green are emeralds, red are star rubies, and yellow are diamonds. Being so far above the floor, all this will be extremely difficult to tell without optical or magical aid, and a suitable light source. After time to study it by someone sufficiently knowledgeable - or someone alerted to the likelihood because of findings in The Temple Complex's Entry Hallway or Libraries, or the Rooms of The Outer Circle - the design will become clear as showing all the more prominent stars visible in Nibirum's northern hemisphere night sky.

The Temple Pool's sides and basin are decorated in an identical fashion, but showing part of the southern hemisphere night sky, the region visible from The Scar area of Alarius essentially. This covers only those stars south to about -50° declination, as those further south cannot be seen from this part of Nibirum's surface. Since the Pool's water level is about ten feet below that of the walkways, it is possible to examine quite closely some of the decoration near where the walkways spring from the outer Temple walls, to ascertain its true nature. This more accessible region, and the Pool's complete appearance, are shown on the "View down into the Temple Pool" part of The Temple Decoration panels to the upper left of the main map. When functioning, a command word causes both the Ceiling and Pool Decorations to emit a soft light, filling The Temple.

Other than the danger from the water (see below), prising free gems from either the Pool or the Temple ceiling appears to pose no threat. However, any open walkway doors into the Rooms of the Outer Circle - even if held or chocked - will slam shut if this is done, as a warning that all is not well. Anyone trying to take gemstones out of The Temple will be unable to open any of the doors as long as the gems are on their person. Prising away such gems releases further Guardians, one Golden Guardian for each major gemstone taken (up to eight such Guardians in total), and one White Guardian for every piece of

lapis lazuli or minor gemstone (up to sixteen such Guardians). They will not manifest to attack until someone tries to take any stones out of The Temple, and even then they will coordinate their attacks with any other active Guardians from The Temple and its Complex, such that they strike in the narrowest place possible - for example, the T12 corridor, or any segment of the arcing Outer Circle corridor. If all the gems are left in, or returned to, The Temple, no attacks will occur, but the Guardians will remain actively alert thereafter.

The acrid, rotten-sea small first noticed in The Outer Circle Rooms, is much stronger in The Temple, and obviously originates from the water in the Pool. This water is dangerously tainted. It is not stale, nor poisonous in a strict sense, but it has absorbed the exudations and otherworldly evil of the octopoidal monstrosity which has inhabited it from time to time over the millennia. Anyone touching the water without waterproof protection rapidly suffers a stinging burn to the affected skin. It does not blister, it simply reddens and continues to hurt. The larger the area affected, the greater the pain. Ordinary healing, cleansing or cooling techniques will prove ineffective against this, and magical healing is only half as affective as normal. Until all the damage is restored, the pain will continue unabated, of a degree sufficient to prevent proper concentration on tasks, resting or sleeping, or using implements with the affected limb, for instance. The wounded person must be carried or continually helped just to walk without falling or further injuring themselves. Ingesting a small amount of the water - a mouthful or less - will cause similar, if largely unseen problems, along with comparable agony. Drinking more would be agonisingly fatal within a few hours if left magically untreated.

The Creature Pool

Beneath the great central platform of The Temple lies the Creature Pool (hide the TEMPLE POOL CENTRE Layer and show the CREATURE POOL one to view this on the main map). As the Cross-Sectional diagram demonstrates, this Creature Pool forms the open end of a gigantic flask-shaped structure carved out of the bedrock below The Temple proper. It is filled with the same tainted water as the upper part of The Temple Pool below walkway level. The flask was designed to comfortably host a monstrously gigantic Lovecraftian octopoidal marine creature, whose probable size can be gauged from the flask's seventy-foot depth and fifty-foot top diameter (albeit octagonal).

The Creature Pool opens into the main Temple Pool by a series of eight semicircular arches in the wall supporting the central Temple floor, one arch positioned below each walkway. The arches are each ten feet wide at their bases - where they and the central floor support walls meet the top of the flask structure - and about six feet high at their central keystone. As the water in the Temple Pool is ten feet deep, these arches are entirely submerged. Again, a measure of the creature's size can be gained for GMs by understanding that its eight tentacles could extend through these archways, and then up and out of the water to retrieve the humanoid sacrifices tied to the walkway's standing stones, a distance of some thirty to thirty-five feet. The raised central platform's lectern area was long considered at a "safe" distance.

The Bone Tank

Hiding the TEMPLE POOL CENTRE and CREATURE POOL Layers, and showing the BONE TANK Layer, provides a plan view through the widest part of the flask's lower spherical base area, The Bone Tank, on the main map. This view is still some twenty feet above the base of the flask, as shown by the Cross-Sectional diagram. As can be noted, there is a **vast** pile of humanoid bones around three to four feet high, spread across a *circa* twenty-

five to thirty foot diameter area. Tens of thousands of bodies are represented by this, given that much has become little more than silted bone dust thanks to the long-term caustic effects of the water. Scattered amongst these bones are thousands of the small triangular “tooth” plates. Unsurprisingly, these have remained largely oblivious to the problems the water poses for other substances.

The Caves

Set within a brownish sandstone native rock, and mostly at a depth below that of other features on the main map (excepting the great Temple Pool and what lies beneath it), this area comprises a series of natural caves (C2 to C5) which have had some minor alterations in places, and which have been added to and expanded with a group of roughly-cut, generally four to five feet high tunnels (C1 and C6 to C8). There is a not unpleasant salty tang to the air in this part of the mapped region, and it is in general somewhat warmer and more humid than any other area here too. The walls tend to crumble slightly if touched, and everything is gritty with rock dust underfoot as a result. There is an increased possibility of a cave-in in any of the newer tunnels if treated especially roughly, though the natural caves are more robust. The floor arrows show downward slopes towards their points as usual. The amount of slope can be judged as being a one-foot drop for every five-foot-square grid line the arrowed line crosses. Thus the drop from C3 to C5 is three feet; that from C5 to C8 is four feet, as examples.

C1, Caved-In Tunnel from Room 4: The fallen roof section illustrated does not quite block the tunnel, as there remains a one to two feet high crawl-space between the largely unconsolidated rubble and the “new” tunnel ceiling the rock-fall has created. There is evidence for magical blasts having been fired along this passage towards Room 4 from C5, and if excavated or magically investigated, the remains of several small humanoid skeletons can be found under the heaviest of the rubble (the exact humanoid type is at GM’s choice; they are the creatures who excavated the tunnels and raided the Rooms 3 to 4 section of The Temple). Towards the C5 end of the fall are at least two more such skeletons (two definite skulls can be identified at least), along with a small wooden disc about four inches in diameter, and two wooden rods (one of which is broken) around a foot long each. The whole rod can be identified as a magical divining-rod, able to identify nearby cavities and air-spaces, along with their approximate distance, direction and size, in the mind of its linked owner-wielder. The sloping tunnel drops about four feet into C5, as it begins under the rock fall. The floor at the Room 4 end is three feet below the floor of that Room.

C2, Rubble-Filled Cavern & Passageway: This area now contains much of the material excavated from the C1, C6 and C7 tunnels. It was originally part of the natural cavern system. Although impossible to tell now, the passageway between the main C2 cave and its junction with the passage out of C3 once sloped down into C2 by some seven feet (hence its choice as a convenient dumping-ground). The open end of the passage is around seven feet high.

C3, Abandoned Sleeping Cave: At least, this is likely to have been the cave’s most recent function, judging by the tied bundles and loose pile of straw left by its eastern and southeastern walls, along with some broken wooden items of uncertain nature, plus some old twigs and branches. A few minor lost or broken items appropriate to the tunnel-

diggers may await discovery here as well, if desired. The rough cave ceiling is up to eight feet high in the centre, though the passage in is just four feet high. The passage between the junction to C2 and the main C5 cave is up to six feet high, and slopes down around three feet on its way between C3 and C5. The cave floor here shows signs of much use, with some filling and flattening of humps and hollows in the floor in parts.

C4, Abandoned Storage Cave: A title suggested by the discarded broken wheel and other wooden fragments in its northwestern tip. The cave is now largely empty otherwise, although the floor has marks of feet and a few wheel-marks, possibly from a wheelbarrow. As in C3, there is evidence the floor has been smoothed and levelled in places, whereas the walls and ceiling have retained most of their natural, roughened form. The ceiling is generally between five to six feet high, but there are two higher lobes in the main C4 cave, one northwest of the C4 label, the other to its east, where the roof reaches between eight and nine feet above the floor surface, penetrating into a layer of grey sandstone which seems much like that found across the constructions elsewhere on the main map. The passage from C4 to C5 slopes down by around five feet.

C5, Main Cavern: Again, this larger cave shows signs of having been levelled over parts of its floor, albeit the whole cave slopes up by around three feet in total between where the C7 and C8 passageways enter it, and where the C3-C2 passage leaves at its northwestern end. Among the marks of foot and wheel trails on the floor, there is also evidence for some kind of running battle in here, at a later stage than the working was done. There are traces of long-dried blood on the walls between the C6 and C7 passages, and that between the C4 entryway and the opening to C8. Signs of magical blasts on the walls and ceiling near, and pointing towards, the C1 passage are apparent in addition, to a careful inspection. The diggers seem to have left no materials here, or perhaps simply retrieved what there was at some stage after the battle.

C6, Tunnel to Arcing Corridor: The narrowest and straightest of the three tunnels cut into the Temple's Outer Circle. The floor of this passageway at the Temple end lies some four feet below that of the corridor it has broken into. It seems to have been dug with greater haste than the other tunnels too, and is variably between four and five feet high. It slopes down four feet more into C5.

C7, Tunnel to Room 3: Probably the first passage dug through into The Temple. Its floor is around four feet below the Room 3 floor where it has broken through into it. Its general height is five feet, and it slopes down an additional four feet as it approaches C5. Keen-eyed investigators may spot a few small, scattered pieces of lapis lazuli along this passage. The wise course would be to return them to Room 3. Moving them further away from The Temple would bring down the wrath of any active Guardians in the nearby Outer Circle.

C8, Tunnel to the Lower Depths: This was the original tunnel excavated by the caverners on their way up from the greater deeps below. There was once a vertical shaft at the end of this tunnel, into which there is set now a narrow, wooden, spiral staircase leading down. The walls show signs that rubble from the C8 passage diggings was simply flung down this shaft before the staircase was fitted. Marks of pits for ropes or ladders can be seen still on the walls in parts too. Blast marks on the C8 walls as if fired towards C5 seem to indicate the battle in C5 continued in here as well, if not as far as the shaft.