



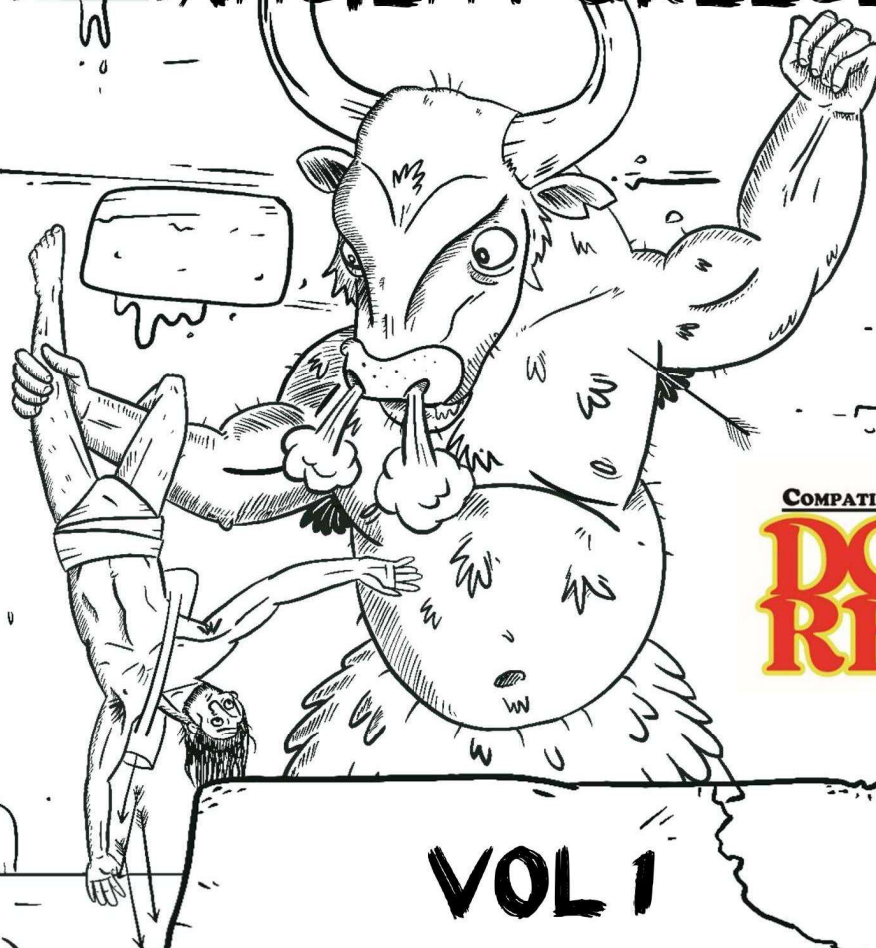
COMPATIBLE WITH
**DCC
RPG**

AEON

ANCIENT GREECE

SING OH GODDESS OF THE GOOD OLD DAYS,
WHEN ADVENTURES WERE UNDERGROUND,
ARMS AND ARMOR WERE BRONZE, AND
HEROES WERE DESTINED TO DIE THE
GLORIOUS DEATH OF A WARRIOR.

COMPATIBLE WITH
**DCC
RPG**



VOL 1
THE LABYRINTH
OF DAEDALUS



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Introduction

“Sing oh Goddess of the good old days, when adventures were underground, arms and armor were bronze, and heroes were destined to die the death of a glorious warrior.”

This campaign setting is packed with horrific monsters, wrath of the gods, and eternal glory to be won. *Aeon: Ancient Greece* is a new series of zines that focus on mythic Greece set around 1180 BC, just a few years before the Achaeans launch a thousand ships against the Trojans during the Trojan War. The adventure *The Labyrinth of Daedalus* begins here with a Greek penteconter crewed by 50 level-0 oarsmen who have set forth to find fortune and glory in the wild world of the bronze age.

Over the next several issues *Aeon: Ancient Greece* offers a boatload of new options for judges who want to run a campaign set in ancient Greece including:

- New level-0 character generation designed for bronze age adventures.
- A new funnel adventure set in the Labyrinth of Daedalus.
- New Olympian patrons available to all characters and new patrons available only to wizards.
- Over 50 gods and goddesses with stats.
- A bestiary with over 60 hideous monsters ripped straight from Greek mythology.
- A hexcrawl of the Peloponnese and surrounding islands filled with locations and NPCs from Greek myth.

What Makes *Aeon: Ancient Greece* Different?

There are other games inspired by Greek mythology out there. There are games that let you play overcharged supermen in worlds inspired by but not exactly Greece. A fictional version of Greece where the names are all changed but similar enough. There are games that let you play as elves and dwarves in a Greek-like setting (even though elves and dwarves fit more in a Norse campaign or other traditional fantasy).

Aeon: Ancient Greece is set in the mythical Greece presented by epic poets, playwrights, and mythographers.

Homer is the Judge

Homer (also known as Homeros) was a blind poet from Ionia who composed and performed several epic poems somewhere in the 8th or 9th century BC. He did not write only *The Iliad* and *The Odyssey*; those are just the only sources to survive to the modern age. In fact, *The Iliad* is just a small part of a much larger Trojan War epic, imagine only having access to *The Empire Strikes Back* and the rest of the Star Wars films lost to time.

The events detailed in his poetry were ancient history to Homer, they happened 350 years before he was alive. He mixed elements from his time period as well as the bronze age. His heroes wield bronze weapons, but also use modern (for Homer) cultural practices.

You will want to familiarize yourself with his work on your own (see Appendix N for a full bibliography), but here is how you can apply his style to your bronze age adventures to make them feel more authentic and epic.

- No one in this game simply dies. For example, this is how Homer describes how Echeolus was stabbed with a spear: *"He hit him on the ridge that bears the crest, and driven in, the point went through his forehelm and his forehead bone, and darkness veiled his eyes."*
- The gods like to interfere in the affairs of mortals, but not too much. Just enough to make it interesting. The gods should not solve problems. Sometimes the gods may provide an object or tool that does not seem especially useful now, but later will come in handy.
- The gods are easily offended. Killing a monster that is sacred to a god is a good way to anger one of the Olympians. The only way to solve that issue is to approach one of the oracles and ask for guidance. The heroes must go on a quest to satisfy the affronted god or goddess.
- Personal honor is paramount to the Homeric hero. Insults to that honor must be met with violence or a duel.
- There are no elves, dwarves, orcs, or halfings in this game. Most of what can be found in *Dungeon Crawl Classics* can be found in ancient Greece. There are still caves and dungeons to explore, monsters to slay, and deaths to defy.

Character Creation

Roll up a 0-level untrained and uneducated bronze age peasant and play out the unique backstory. 0-level characters come with some starting equipment, including occupation weapons and trade goods, and one randomly determined piece of equipment from the equipment table. Character creation follows these steps:

1. Determine ability scores; 3d6 in order for each. Note ability modifiers. The abilities are: Strength, Agility, Stamina, Intelligence, Personality, Luck.
2. If a character has more than +1 Intelligence modifier, they can know other languages. See Appendix L (pg 29).
3. Determine hit points; roll 1d4, adjusted by Stamina modifier.
4. Determine Lucky Sign; roll 1d30 adjusted by the Luck modifier (PG 5). Determine patron deity, roll 1d12 (pg 7).
5. Determine 0-level occupation, using the Achaean Occupations table instead of the traditional Occupation table (pg 8).
6. Choose an alignment.
7. Determine extra equipment; roll 1d30 on the Bronze Age Equipment table (pg 7)
8. Attempt to survive the dangers of bronze age Greece. If you survive and reach 10 XP, you advance to 1st level. At this point, you choose a class. In bronze age Greece, the only classes available are Cleric, Thief, Warrior, and Wizard.

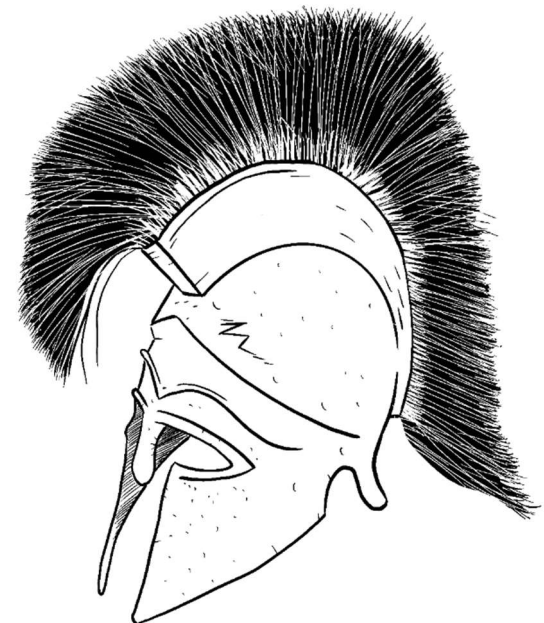


Table 1-1 Ability Score Modifiers

ABILITY SCORE	MODIFIER	WIZARD SPELLS KNOWN	MAX SPELL LEVEL
3	-3	No spellcasting possible	No spellcasting possible
4	-2	-2 spells	1
5	-2	-2 spells	1
6	-1	-1 spells	1
7	-1	-1 spells	1
8	-1	No adjustment	2
9	0	No adjustment	2
10	0	No adjustment	3
11	0	No adjustment	3
12	0	No adjustment	4
13	+1	No adjustment	4
14	+1	+1 spell	4
15	+1	+1 spell	5
16	+2	+1 spell	5
17	+2	+2 spells	5
18	+3	+2 spells	5

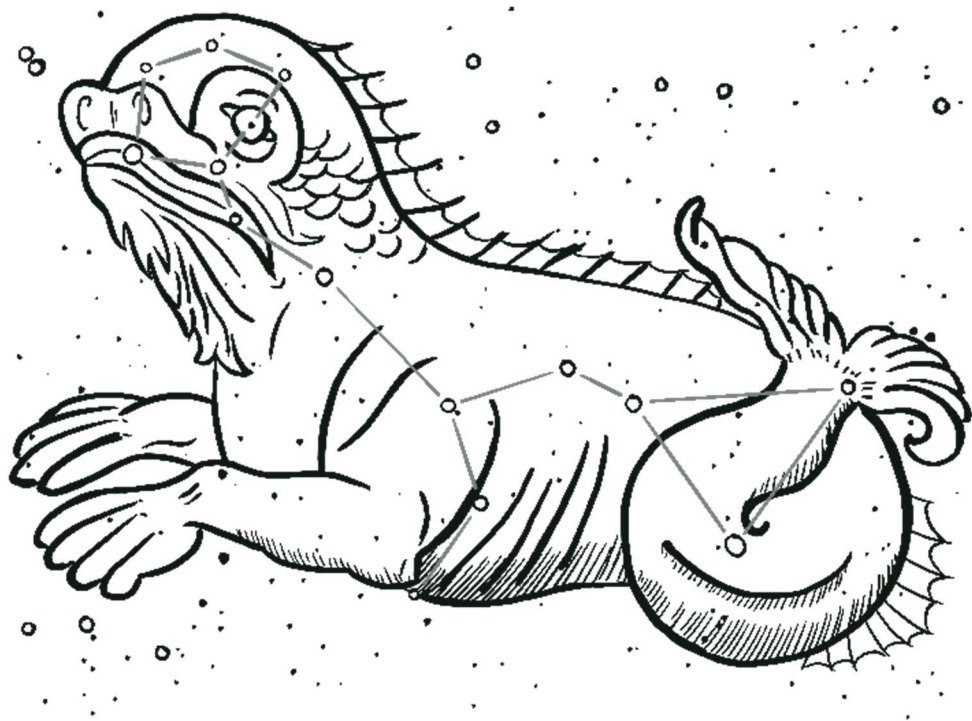


Table 1-2: Luck Score

ROLL	BIRTH AUGUR AND LUCKY ROLL
1	Perseus the Hero. All attack rolls
2	Taurus the Bull. Melee attack rolls
3	Sagittarius the Centaur. Missile fire attack rolls
4	Aries the Ram. Unarmed attack rolls
5	Auriga the Charioteer. Mounted attack rolls
6	Hercules the Strong. Damage rolls
7	Lepus the Hound. Melee damage rolls
8	Orion the Hunter. Missile fire damage rolls
9	Bootes the Herdsman. Attack and damage rolls for 0-level starting weapons
10	Andromeda the Princess. Skill checks
11	Aquarius the Water Bearer. Find/disable traps
12	Argo the Ship. Find secret doors
13	Cassiopeia the Beautiful. Spell checks
14	Gemini the Twins. Spell damage
15	Aquila. Turn unholy checks
16	Ara the Altar. Magical healing
17	Ophiuchus the Serpent Bearer. Saving throws
18	Cygnus the Swan. Saving throws to escape traps
19	Scorpio the Scorpion. Saving throws against poison
20	Leo the Lion. Reflex saving throws
21	Capricorn the Sea Goat. Fortitude saving throws
22	Pisces the Fish. Willpower saving throws
23	Cancer the Crab. Armor class
24	Eridanus the River. Initiative
25	Cetus the Whale. Hit points
26	Ursa Major. Critical hit tables
27	Virgo the Virgin. Corruption rolls
28	Libra the Scales. Fumbles
29	Lyra the Lyre. Number of languages
30	Ursa Minor. Speed

Table 1-3: Bronze Age Weapons

WEAPON	DAMAGE	RANGE	COST
Club	1d3/2d6	-	3 gp
Dagger	1d4/1d10	10/20/30	3 gp
Handaxe	1d6	10/20/30	4 gp
Javelin	1d6	30/60/90	1 gp
Shortbow	1d6	50/100/150	25 gp
Short sword	1d6	-	7 gp
Sling	1d4	40/80/160	2 gp
Spear	1d8	-	3 gp
Staff	1d4	-	5 sp
Trident	1d8	30/60/90	5 gp

Table 1-4: Bronze Age Armor

ARMOR	AC	PENALTY	SPEED	FUMBLE DIE	COST
(unarmored)	+0	-	-	d4	Free
Linen cuirass	+1	-	-	d6	5 gp
Leather	+2	-1	-	d8	20 gp
Hide	+3	-3	-	d12	30 gp
Scale Mail	+4	-4	-5'	d12	80 gp
Shield	+1	-1	-	d8	10 gp
Helm	+1	-1	-	d8	15 gp

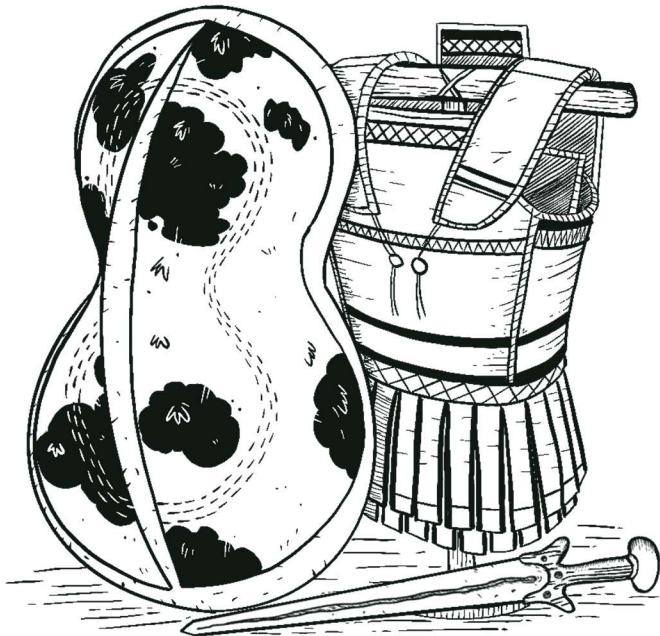


Table 1-5: Bronze Age Equipment

ROLL	ITEM	COST
1	Basket	2 cp
2	Clay, 1 lb.	5 sp
3	Clay Jug	1 cp
4-5	Cheese, 8 oz.	2 cp
6	Chalk, 1 piece	1 cp
7-8	Goat	25 sp
9	Hammer, small	5 sp
10-11	Holy Symbol	25 gp
12	Blessed water	25 gp
13-14	Linen Cuirass	5 gp
15-16	Oil lamp	2 gp
17-18	Olive Oil, 1 flask	2 sp
19	Net	5 sp
20	Pole, 10-foot	15 cp
21-22	Rations, per day	5 cp
23	Rope, 50'	25 cp
24-25	Sack, large	12 cp
26	Shield	10 gp
27-28	Torch, each	1 cp
29-30	Waterskin	5 sp

Table 1-6: Patron Deity

D12	OLYMPIAN
1	Aphrodite
2	Apollo
3	Ares
4	Artemis
5	Athena
6	Demeter
7	Dionysus
8	Hephaestus
9	Hera
10	Hermes
11	Poseidon
12	Zeus



Table 1-6: Bronze Age Occupations

ROLL	OCCUPATION	WEAPON	TRADE GOODS
01-02	Acolyte	Dagger	Holy Symbol
03-04	Armorer	Hammer (club)	Bronze helmet
05-06	Athlete	Javelin	Oil, 1 flask
07-08	Augur	Dagger	A small bird
09-10	Baker	Club	Flour, 1 lb.
11-14	Barley Farmer	Sickle (dagger)	Grains, 1 lbs.
15-16	Basketweaver	Dagger	Basket
17-18	Bronzesmith	Hammer (club)	Tongs
19-20	Butcher	Knife (dagger)	Side of goat meat
21-22	Cattle Rancher	Staff	Leather sack
23	Charioteer	Shortbow	Bronze Helmet
24-25	Cheesemaker	Cudgel (club)	Cheese, 8 oz.
26-27	Fisherman	Pole (staff)	Freshly caught sea bass
28-30	Goatherd	Staff	Reed Flute
32-36	Grape Farmer	Farming tool (spear)	Grapes, 1 lbs.
37-38	Healer	Knife (dagger)	Bandages
39-40	Herb Farmer	Farming tool (spear)	Herbs, 1 lb.
41-42	Hoplite	Spear	Leather shield
43-44	Horse wrangler	Club	Pony
45-46	Hunter	Shortbow	Deer pelt
47-48	Leatherworker	Dagger	Leather shield
49	Merchant	Club	3 bronze ingots worth 5 gp
50-51	Miner	Pick (club)	Gold dust worth 5 gp
52-53	Musician	Dagger	Wooden Flute
54	Noble	Shortsword	Random valuable worth 10 gp
55-59	Olive Farmer	Farming tool (spear)	Oil, 1 flask
60-61	Fruit Farmer	Farming tool (spear)	Figs, 1 lbs.
62-63	Orphan	Club	Might secretly be a prince
64-65	Outlaw	Shortsword	Gold ring worth 10 gp
66-67	Painter	Knife	Paints and paintbrushes
68-69	Poet	Dagger	Lyre
70-71	Potter	Staff	Clay, 1 lbs.
72-73	Priest/Priestess	Staff	Holy Symbol
74-75	Raider	Shortsword	Bronze helmet
76-77	Sailor	Knife	Rope, 50'
78-79	Scribe	Stylus (dagger)	Clay, 1 lb.
80-84	Shepherd	Staff	Wool
85-88	Slave	Club	Strange-looking rock
89-90	Stonecarver	Hammer (club)	Fine stone, 10 lbs.
91-92	Trader	Shortsword	A silver cup worth 20 sp.
93-94	Vagrant	Club	Begging bowl
95-96	Vintner	Club	Amphora of poor-quality wine
97-98	Weaver	Staff	Fabric, 3 yards
99-100	Woodcutter	Handaxe	Bundle of Wood

Greek Names

Male Names. Abronychus, Acacius, Acestorides, Achaeus, Achermus, Achilles, Acron, Acrotatus, Acusilaus, Adeimantus, Adrianus, Aedesius, Aeginetus, Aeimnestus, Aelianus, Aelius, Aeneas, Aenesidemus, Aeropus, Babrius, Bacchylides, Basilides, Battus, Bion, Boethus, Bolus, Brasidas, Brygus, Bryson, Bupalus, Cadmus, Caecilius, Caesarion, Calamis, Calliades, Callia, Callicrates Carcinus Carneades, Cassander, Castor, Cebes, Celsus, Cephidorus, Damascius, Damastes, Damophilus, Damophon, Dares, Deinocrates, Demades, Demaratus, Demetrius, Democedes, Democritus, Demonax, Dexippus, Diagoras, Dicaerchus, Dinarchus, Diocles, Dositheus, Dracon, Duris, Echechrates, Exphantus, Eirene, Elpinicius, Empedocles, Entochus, Eominondas, Ehippus, Epicles, Epigenes, Epilycus, Epincus, Epitadeus, Erximachus, Euphron, Eurydice, Euryphon, Euthydemus, Execias, Evagoras, Favorinus, Galen, Gelo Glaphya, Glaucus, Glycon, Gnathaenius, Gorgias, Gorgidas, Gylippus, Habron, Hagnodorus, Hagnon, Hagnothemis, Harpalus, Hecateaeus, Hecato, Hegemon, Hegesander, Hegesias, Hellanicus, Hermaeus, Hermocrates, Herophilus, Herostratus, Hippodamus, Histiaeus, Hypatia, Hyperbolus, Hypereides, Iasus, Ibycus, Ictinus, Idomeneus, Ion, Iophon, Iphicrates, Irenaeus, Isaeus, Isogoras, Isidore, Isigonus, Isocrates, Ister, Istros, Isyllus, Jason, Karanus, Karkinos, Kleoitas, Koinos, Laches, Lacydes, Lais, Lamachus, Lamprocles, Lamprus, Lasus, Leon, Leosthenes, Lycortas, Lycurgus, Lydiadas, Lydgdamis, Lysippus, Machon, Marcellus, Marinus, Marsyas, Megacles, Megasthenes, Meidias, Melanippides, Melanthius, Meleager, Meletus, Melinno, Melissus, Menaechmus, Menander, Menedemus, Menexenus, Menippus, Metagenes, Metrodorus, Nabis, Nearchus, Nicander, Nicharchus, Nicias, Nicrocreon, Nicmachus, Nicomedes, Olympias, Olympiodorus, Onesilas, Onomacritus, Orestes, Origen, Paeonius, Palladas, Pamphilus, Panaetius, Pantaleon, Paulus, Pericles, Phaedo, Phaedruss, Phalaris, Phidias, Praxilla, Protagoras, Proteas, Prusias, Praxilla, Rhianus, Satyros, Scopas, Scylax, Seleucus, Simmiaas, Simonides, Solon, Soos, Sopatras, Sophytes, Seusippus, Spintharus, Stobaeus, Stilpo, Telecus, Terpander, Thais, Thales, Thallus.

Female Names. Abronia, Acacia, Acestorides, Achae, Achermea, Achillea, Acrona, Acrotata, Acusila, Adeimantea, Adriana, Aedesia, Aedesa, Aegineta, Aeimnesteia, Aeliana, Aelea, Aenea, Aenesidema, Aeropea, Babrea, Bacchilydea, Basilidea, Battea, Bionia, Boetha, Bola, Brasida, Bryga, Bryson, Bupala, Cadmea, Caecilea, Caesaria, Calamisa, Calliadea, Callia, Callicratea, Callimacha, Callina, Calliphon, Callipides, Callistena, Carcina, Carneades, Cassandea, Castoria, Cebes, Celsa, Cephidora, Damascea, Damastea, Damophila, Damphonia, Dares, Deinocratia, Demadea, Demarata, Demetrea, Democedia, Democrita, Demonaxia, Dexippa, Diagora, Dicearcha, Dinarcha, Dioclea, Dositheia, Draconia, Durisia, Echechrates, Exphantea, Eirene, Elpinice, Empedoclea, Entocha, Eoaminonda, Ehippa, Epicles, Epigene, Epiclyca Epincea, Epitadea, Eryxmachea, Euphrea, Eurydice, Euryponia, Euthydema, Execia, Evagora, Favorina, Galena, Gelo, Glaphysia, Glauca, Glyonia, Gnathaena, Gorgia, Gorgida, Gylippea, Hegesia, Hellanica, Hemaia, Hermocrates, Herophila, Herostrata, Hippodamia, Histiaea, Hypatia, Hyperbola, Hypereide, Iasa, Ibyca, Ictina, Idomeneia, Iona, Iphonia, Iphicratea, Irenaea, Isaea, Isagora, Isidore, Isigonea, Isocrates, Isteria, Istra, Isylla, Jacinta, Karana, Karkina, Kleoita, Koinois, Laches, Lacydea, Laios, Lamachea, Lamproclea, Lamprea, Lasa, Leona, Leostheneia, Leotychidea, Lesbos, Libanea, Lucia, Lyco, Lycorta, Lycurgea, Lydiada, Lygdamisia, Lysippea, Machonia, Marcellea, Marina, Marsya, Megaclea, Megasthene, Meidias, Melanippida, Melanthea, Meleager, Meleta, Melinno, Melissa, Menaechma, Menander, Menedema, Menexeneia, Menippa, Metagena, Metrodora, Nabis, Nearcha, Nicander, Nicarcha, Nicia, Nicocreon, Nicomachea, Nicomedeia, Olympia, Olympiodora, Onesila, Onomacritea, Oresteia, Origeneia, Paeoneia, Pallada, Pamphileia, Panaetea, Paula, Peisander, Peithia, Pelopida, Perdicca, Periander, Periclea, Phaedo, Phaedra, Phalarea, Phidias, Praxilla, Protagora, Protea, Prusia, Rhiana, Satyra, Simonida, Sopatras, Sophyesia, Spinthara, Stobaea, Stilpia

The Labyrinth of Daedalus

0-Level Funnel

Judge's Eyes Only!

This adventure is designed for 10 to 15 0-level characters. Each player should have 3 to 4 characters. Those who survive will go on to become 1st-level heroes.

Drawn by rumors of untold riches in the abandoned Labyrinth, the characters hope to find lost treasures in the abandoned maze. Instead, they discover it is far from abandoned. The genius Daedalus has converted the maze into his own personal laboratory where he can pursue his many inventions and plots undisturbed. He has found a way to unnaturally prolong his own life, and he is desperate to bring his son Icarus back from the Underworld.

This introductory adventure is just the first level of the Labyrinth of Daedalus. Adventurers may wish to come back in the future to explore its endlessly twisting chambers again in the future.

Background

The Labyrinth was designed and constructed beneath the palace of Knossos by the genius inventor Daedalus for two purposes. First, it was a prison for Asterion the Minotaur, a cursed man-eating monster sent to plague King Minos of Crete and his wife Pasiphae. Second, it was used as a condition of the end of a war between Crete and Athens.

Once every seven years, the Athenians were forced to give the seven bravest youths and the seven prettiest maidens to feed the Minotaur. This continued until the great hero Theseus, the great king of Athens, slayed the beast. Since then, the entrance to the Labyrinth has been blocked with stone bricks and the maze lies abandoned. Or so it would seem.

After the palace of Knossos mysteriously burned down decades ago, the genius Daedalus returned to his Labyrinth and moved in. He has invented new and strange forms of powerful magic. He has found a way to tap into the energy of the labyrinth and shift its dimensional position.

The maze is more than just a dungeon complex carved from stone, it is a living and breathing entity that bends to the will of its master.

Daedalus has found a way to unnaturally prolong his life, which only prolongs his suffering. He is tormented by the death of his son Icarus. He has attempted (unsuccessfully) to clone his son many times and hopes to reunite his son's soul with a suitable body.

The fabled minotaur (named Asterion by his mother Pasiphae) is also not as dead as once believed. He yet lives, trapped within the Labyrinth with the sword of Theseus still embedded in his skull. The labyrinth is populated by the monster's half-bull mutant children.

Running the Maze

The map included with this adventure can be used literally with players tracking their every twist and turn, but it can also be used more abstractly. It is a flow chart that represents the various directions the players can take. There are multiple paths the players can take as they blunder their way through the maze. There is one route already mapped out using red thread that was plotted out by Theseus years ago. The players may choose to ignore that and go the opposite way. You may wish to print out the Labyrinth map and allow them to trace their way through the maze.

There are small plot seeds sprinkled throughout the dungeon that hint at a larger and more complex adventure. The Labyrinth is now a magical place, not a physical place. These are here in case you or your players wanted to continue exploring the Labyrinth. There are potentially endless halls and passageways that you can build upon to extend the adventure farther such as: Where is Daedalus? Where is the lost treasure of Minos? Where is the key to the Underworld left behind by Hermes? What happens if the Minotaur survives its encounter with the heroes?

Death and Dying in the Labyrinth

When a character dies, Hermes, messenger of the gods, descends from Mt. Olympus and guides their soul to the gates of the underworld. From there they drink the forgetful water of the river Lethe and are ferried across the river Styx by the ferryman Charon. However, the last time Hermes came to the labyrinth to usher the dead to their afterlife he got lost and was almost trapped forever. He eventually escaped but lost his key to the gates of Hades in his panic. He had Hephaestus craft him a new one.

Now Hermes refuses to return to the Labyrinth to usher any souls anywhere. This means that anyone who dies in the labyrinth will rise as a restless soul within an hour and remain trapped in the maze for all eternity.

Restless Soul: Init +0; withering soul +3 melee (on a successful hit, a living creature loses 1 d3 points of Stamina. If brought to 0 Stamina, the creature dies, rising next round as a Restless Soul and will immediately attack the closest living creature); AC 10; HD 1d10; MV 30' levitate, Act 1d20; SV Fort +0, Ref +2, Will +4; AL NE. Special: Incorporeal.

The Judge should collect any character sheets of characters who die or at the very least write down their names and descriptions. When the heroes are attacked by restless souls, they are attacked by the restless souls of their fallen comrades. If there are no fallen comrades available, then they are attacked by the restless souls of the various youths and maidens who died.

Their attacks are not out of malice or a need to feed, it comes from a place of sheer panic. These creatures are like drowning victims, desperate to reach safety. Killing them will obliterate their souls forever, granting them no way to enter the afterlife.

Journey to Knossos

You may want to spend some time sailing the heroes from mainland Greece to Knossos, which is on the island of Crete. The trip is not brief, traveling to Knossos by ship from the southern tip of Greece is a voyage of 150-200 miles. The journey by sea takes about 4 days. There is a chance that they will face a random encounter at sea

The ship is your standard penteconter, a sailing vessel manned by 50 oarsmen. The party can grant it a name. These oarsmen are just standard

ancient Greeks who agreed to go on this journey. They are not necessarily sailors. This gives the party a collection of 50 level-0 characters or henchmen. Do not feel compelled to roll up 50 level-0 Greeks, just do it if the players need to replenish their ranks. This requires going back to the ship and finding some volunteers to go back down into the Labyrinth.

Once they have arrived on the beaches of Crete, Knossos is a short hike from the beach, reachable within an hour and a half. The once glorious palace burned down years ago. There is nothing of value found among the ash and rubble, just the hidden entrance to the Labyrinth of Daedalus (go to **Player Start**).

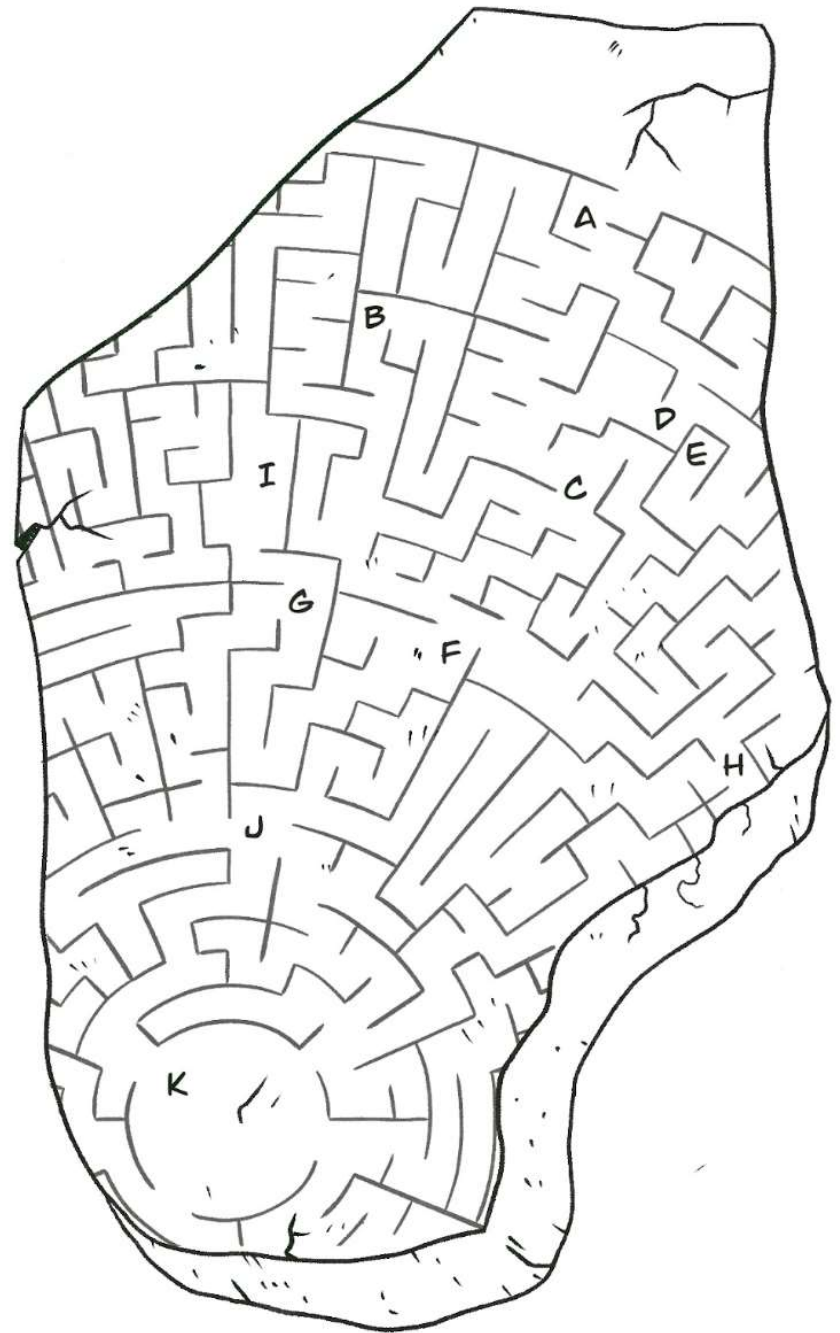
Rumors and Superstitions: As the crew are rowing to Knossos, they are sharing gossip about what they have heard about the Labyrinth. Have each player roll 1d12 and consult the Rumors and Superstitions table (pg 16).

A Sacrifice to the Gods: The crew has brought a goat on this expedition. It is brought onto the shore where the crew have lit a campfire and set up a bronze tripod. The goat is sacrificed to the gods in the hopes that they will bless this expedition. A small portion of the meat is offered to the Olympians, while the rest will be roasted and eaten by the crew.

Treasure and its Value: Bronze age Greece is a pre-money society, which means they do not use coinage or measure their wealth based on how many gold coins they possess. Instead, Homer usually values treasure based on how many cows it could be worth. The value of treasure is listed both in traditional coins as well as livestock.

- A goat is worth about 25 sp.
- A ram or ewe is worth about 1 gp
- A milk cow or steer is worth about 10 gp
- An ox is worth about 15 gp.

The Labyrinth Map



Rumors & Superstitions

The entrance to the Labyrinth lies bricked up and the once glorious palace of Knossos has burned to the ground. The magnificent frescoes are now ruined by black soot and ash. Legends and rumors still swirl around all of Greece about the domain of the Minotaur.

1d12 Rumors and Superstitions

- 1 King Minos hid his treasure trove in the Labyrinth so no one would steal it. Now with him and the Minotaur long gone to the House of Hades, it is left unprotected.
- 2 Theseus did not really kill the Minotaur. If we can bring back proof that we killed it, then people will praise our names and curse the name of Theseus!
- 3 Hermes, the usher of the souls of the dead, lost one of his keys to the underworld in the maze. It is probably still there.
- 4 Theseus left his magic sword embedded into the skull of the Minotaur. That mythic blade is probably still there.
- 5 Daedalus hid all manner of wondrous inventions in the labyrinth. Now it is free for the taking.
- 6 The hero who can bring back proof that they entered the Labyrinth and survived could become as great as Theseus himself!
- 7 The sarcophagus of King Minos is covered in rich gold and valuable gems. It must be buried somewhere in the Labyrinth.
- 8 The Palace of Knossos burned down years ago. It is just a smoldering ruin now. Untold riches are hidden beneath the rubble.
- 9 The Minotaur is dead, its bones are crumbling to dust in the center of the Labyrinth, but his treasures are still there for those brave enough to attempt navigating through the labyrinth.
- 10 When faced with a choice of left or right, if you always choose right, it will eventually lead you to the exit.
- 11 There is a secret door in the center of the maze that leads to Themiscyra, the hidden island of the Amazons!
- 12 The minotaur is a friendly creature who will help guide those lost in the maze, but demands a tribute of a goat and an oath of silence lest King Idomeneus, the current king of Crete, send guards to kill him.

Player Start

You stand at the shattered ruins of the great palace of Knossos. The baleful wind blows small clouds of choking ash into the air. Once this was one of the most beautiful halls in the entire Aegean Sea. The mighty roof was held aloft with vibrantly painted pillars. The walls displayed intricate frescoes with paintings of brave youths leaping over the backs of bulls. now it is a black mark surrounded by rubble.

The entrance to the labyrinth lies in what was once the cellar beneath Knossos and is now the main floor. The doorway to the labyrinth has been bricked over with stone blocks.

General Features: There is nothing of value left in the burnt-out shell of the palace. Idomeneus, the current king of Crete and King Minos's grandson, has rebuilt a new palace of Knossos away from this spot to escape the curse of the Labyrinth.

The first entrance is the old main entrance which leads directly to the Labyrinth's Lobby (Area A). The second entrance is a well that was being dug nearby that accidentally penetrated the Labyrinth. (Area I).



The maze was originally carved out of one of the cellars beneath Knossos. Now its twisting and turning tunnels extend for miles around. The Labyrinth has gone beyond its origins of a few passageways carved from stone. It is a living organism slowly stretching itself out like the root system of a tree. The walls of the underground structure vary but are usually 20' tall. The Labyrinth can make the rooms larger at the demands of its master Daedalus.

Opening the Doorway: The doorway is sealed with stone blocks. These blocks are not mortared, so they can be removed piece by piece which requires a DC 15 strength check to move carefully. Rolling a 5 or less disturbs the stones and sends them falling. Any characters moving stones must make a DC 13 reflex saving throw or take 1d6 damage.

Area A- The Labyrinth's Lobby: *The first chamber within the Labyrinth is a grand display of frescoes depicting the origins of the Minotaur. Standing in the middle of this grand foyer is a bronze statue of a man.*

Characters inspecting these frescoes discover the beautiful images tell a tragic tale.

- King Minos receives a beautiful white bull walking out of the seafoam. The white bull is meant to be sacrificed to Poseidon, but Minos offers a different bull.
- Queen Pasiphae is in love with the white bull. She suggestively caresses its flanks.
- The minotaur in its horrible fury attacks terrified people.

The statue is intricately carved, depicting a man with a beard and wise brow. The top of his head is capped with a glass dome. The dome is filled with a dark green fluid and there is a brain resting inside it. Anyone who touches the bronze statue will activate it. Gears begin to whirr and click as the statue springs to life in shuddering movements.

A voice emanates from the statue, and the brain jar seems to glow when it speaks. In a tinny and unnaturally dead voice it says: *"Greetings tributes to the glorious Labyrinth of Daedalus! I hope that you find a quick and painless death here in this place forsaken by the gods."*

This brain in the jar is the mind of Glaucus, son of Minos. Once critically injured in a horse-riding accident, Daedalus transferred his brain into this vessel where he serves as the tribute greeter here in the Labyrinth. Glaucus is chatty and friendly and is willing to answer questions about the Labyrinth.

- The labyrinth was used to imprison his half-brother, the flesh hungry Minotaur. However, it was also a political tool used by his

father King Minos. When the Athenians murdered Minos' son Androgeus, the king demanded tribute in the form of 7 youths and 7 maidens to be fed to the Minotaur. However, Glaucus has not seen any other tributes come through here for decades.

- Daedalus is still here; he's somehow found a way to extend his life.
- Theseus claims to have slain the Minotaur, but Glaucus does not believe it. Granted, he has no proof his half-brother is still alive.

Even though this automaton is cunningly crafted with some head and arm movement, Glaucus cannot walk and is not a real threat to anyone. If the jar holding his brain is damaged, he will die.

Treasure: There is a bright ruby embedded into the statue's chest. It is a fine gem worth 15 gp or one high quality steer. Removing the gem will activate Glaucus's self-destruct sequence. The statue will explode sending shrapnel and steam in all directions. Unless the PC removing the gem succeeds on a DC 15 Reflex save, they are struck by the shrapnel and take 2d6 damage. Anyone within 10 feet of Glaucus must make the same Reflex save or take 1d6 damage. Glaucus is killed by this explosion.

The Thread: Glaucus has never noticed, but there is red wool thread tied to his foot and it stretches on down the corridor. This is the thread Theseus used to find his way back to the entrance of the Labyrinth. Following the thread leads to Area B, Area C, Area F, and Area G. There is a second corridor that goes in the opposite direction of the thread that leads to Area E.

Clay Oil Lamps: All over the labyrinth there are small wells attached to the walls. There is a 50% chance that these lamps are filled with fresh oil and lit. If they are not lit, there's a 75% chance that there's oil in them. Keeping the lanterns full is the responsibility of Icarus 6 and 7.

The Minotaur Hunts its Prey: Asterion the Minotaur is an ever-present threat. His amazing sense of smell detects the new meat that has wandered into his domain. He prefers to play with his food first, he believes terror makes the meat sweeter. Throughout the adventure he will gleefully carry out hit and run attacks, toying with the new intruders. Upon entering each new area, the Judge rolls 1d7. On a 1, the Minotaur strikes. Increase the target number by 1 each time he fails to arrive. He will come charging into the chamber and make one attack against a random hero with a gore attack (+4 melee, 1d8+2 damage). The judge should make a randomized chart of characters to determine who suffers the attack. If the character dies, the minotaur will escape with the

character's corpse and equipment, then flee back into the labyrinth. The equipment can be reclaimed in the Den of the Minotaur (area K pg 28).

Area B- The Marble Quarry: *The worked limestone cyclopean walls of the labyrinth give way to brilliant white marble of the richest quality. An army of pomegranate sized skittering golden ant-like insects are busy carving away at the stone and harvesting large stone blocks. They have not seemed to notice you yet.*

These large ants are masterfully crafted automatons, significantly more advanced than the rudimentary design of Glaucus.

The automaton ant's pincers are strong enough to shred stone, which means that they are strong enough to crush bones. When the ants attack, they will try to dismember their prey by slicing off limbs and crushing bones. In battle, the automaton ants can opt to forgo inflicting damage and instead remove a foot or hand. The PC must succeed on a Reflex saving throw (DC 12) or lose one of their limbs. To determine the limb attacked roll a 1d4. (1- left foot, 2- right foot, 3- left hand, 4- right hand.)

When an ant makes an attack and scores a critical hit, the automaton ant can opt to forgo inflicting damage and instead remove the target's head. The PC must succeed on a Reflex saving throw (DC 20) or they are beheaded.

There is a total of 20 insects. The ants will not stop their work if they can help it. If the overseer notices the heroes, it will send a handful to attack them. Heroes who attack or damage the insects will get one sent their way.

The overseer is larger than the others, it does not attack except to defend itself because it is busy controlling the other ants. If it is destroyed the other insects will become inert.

Treasure: The ant's shells are valuable. A damaged or destroyed ant shell is worth 50 sp, or a goat, in raw material alone. However, if the heroes were able to defeat the ants without smashing them, their shells are worth 2 gp each, the equivalent of a small herd of goats.

Automaton Ant: Init +0; Atk bite +2 melee (1d4+1); AC 12; HD 2d10; MV 40' or climb 40', Act 1d20; SV Fort +0, Ref +0, Will -3; AL N.

Automaton Ant Overseer: Init +2; Atk poisoned stinger +3 melee (dmg poison: DC 16 Fort save or temporary 2d4 Stamina); AC 13; HD 4d10; MV 40' or climb 40', Act 1d20; SV Fort +5, Ref +1, Will -3; AL N.

Secret Door: If a hero passes a DC 15 Intelligence check, or if they are looking, they discover there is a hidden door along the wall. It is cunningly made to appear like the cyclopean stone wall but opens easily by just pressing against the wall. It opens into a passageway that leads directly to Area H.

Area C- The Gallery: *Here in the solitude silence of the Labyrinth, Daedalus can focus on his many artistic pursuits like sculpture. This hall is filled with many stunningly lifelike and realistic sculptures. The most common theme seems to be sculptures of his son Icarus. There is a cloaked figure observing the statues.*

These statues are beautiful and expertly carved. They are so expertly crafted and painted that some of them even look as though they could spring to life.

The cloaked figure turns around and reveals a face that matches the one on the statues, except that tattooed into his forehead is the number 2 (in Greek). The figure is hunched, and his right arm is unnaturally large and thick stretching all the way down to the ground like a gorilla's.

Icarus 2 is not initially aggressive. He would love to discuss the sculptures with those who would listen. However, he is also tasked with taking any intruders to his brothers. So, he will try to capture a few and drag them away into the maze.

Icarus 2: Init +1; Atk slam +3 melee (1d4+2); AC 12; HD 3d6; MV 30'; Act 2d20; Special: grabs his target with his giant arm and throws them for an additional slam attack; SV Fort +6, Ref +1, Will +4; AL L.

Icarus 2 carries a gold signet ring with him. This gold ring, carved with Daedalus' unique and complex seal, can be used to disarm traps and unlock doors more easily. The ring is worth 2 gp, or 2 sheep.

Area D- Secret Closet: *There is a door here. It is meant to be disguised, but there is a cunningly camouflaged ring which serves as a door pull.*

The door is locked. There is a slot where one of the signet rings carried by the Icarus clones can be fitted in, which will unlock it immediately. A DC 17 Strength check will break the lock. Anyone who pulls on this door will be covered with an avalanche of black scorpions and automatically stung by several scorpions. They must pass a DC 16 Fortitude saving throw or take 2d4 (temporary) Stamina damage. The scorpions scuttle away in all directions squeezing through small cracks and escaping. The secret closet is filled with the corpses of Minoan

guards. They have between them 4 bronze helms, 2 shields, 4 linen cuirass, 2 swords and 2 spears.

Area E- Altar to Poseidon: *This chamber has a small stone table with three ornate amphoras and a silver cup. One jar is filled with wine, one is filled with sea water, and the final jar is filled with olive oil. A mosaic of Poseidon riding on a sea serpent covers the wall.*

This chamber is sealed with a rich olive wood door. This sacred altar is used by the Icarus clones to offer sacrifices honoring Poseidon, the god who created the Minotaur. A successful offering to the god makes a character effectively invisible to the Minotaur or any creature affected by the Curse of the Bull-Headed Beast's Blood like the Bull-dogs. This effect allows players to treat the monsters as surprised at the beginning of combat. The effect expires once they attack one of these creatures.

To properly offer a sacrifice Poseidon, a character must pour equal parts of wine, water, and oil into the silver cup (worth 50 gp or five heads of cattle), then pour some out on the floor for Poseidon. Anyone who drinks from the cup after this ceremony will be blessed by Poseidon. Anyone who has Poseidon as a patron deity will automatically know how to properly perform this ceremony.

Anyone who desecrates this altar by trying to steal the silver cup or take the jars will feel Poseidon's displeasure. The amphora full of sea water will spout water like a fire hydrant. The door swells lodging it in place. Within 2 minutes the entire room will be filled with sea water and any character who cannot breathe water will drown.

Anyone who drinks from the wine will grow gills and only be able to breath water for 5 minutes. If they do not submerge themselves in water, they will suffocate and die. The water will stop flowing if all three jars and the silver cup is put back on the altar.



Area F- Pack of Bull-dogs: *The sound of mooing and snarling comes forth from the shadows. A pack of bulky hounds step into the torch light from the shadows. To your horror, their heads are twisted mutations. Instead of the head of dogs they have giant bull horns jutting forth from their skulls. Their fangs are still sharp though and spit foams at their mouths as they charge you.*

There are 1d7 mutant creatures cursed by the blood of the Minotaur (see Curse of the Bull-Headed Beast's Blood). Now they are ravenous and driven mad by the need to feast on human flesh.

Bull-dog: Init +2; Atk bite +4 melee (2d6+2) or gore (2d6+2); AC 14; HD 3d8; MV 40'; Act 1d20; Special: If a bull-dog charges a target it can make a bite and gore attack, death throes; SV Fort +4, Ref +3, Will +1; AL N.

Death throes: Curse of the Bull-Headed Beast's Blood. When the Bull-dog dies it showers its killer in a spray of infected blood. A victim of this magical disease slowly turns into a minotaur mutant over the course of several days. They must succeed a DC 15 Fortitude saving throw to avoid infection. This disease is spread by the blood of the Minotaur or anyone who is infected with this magical disease.

If a character failed the initial saving throw, they are infected, each day after the first they must roll a DC 15 Fort save. Failure causes their body to change:

1. Body grows thick fur, immune to cold damage.
2. Bullhorns sprout from your head. Attacks with them deal 1d8 damage.
3. Brain devolves to become more bovine. Permanent loss of 1d4 Intelligence.
4. Develop incredible strength. Permanent gain of 1d4 Strength.
5. Face mutates into a bull's head. Lose the ability to speak any language other than "mooing" Transformation is complete.

The curse can be healed with a Lay on Hands check sufficient to do 3 HD or more of healing, but only a proper sacrifice to Poseidon can reverse the effects that have already taken place.

The One that Got Away: In area F there is a locked door that leads to a series of corridors where someone has clearly been living. There are piles of cow-mutant bones and signs of habitation. This is the home of Stephanos, the One-that-Got-Away. He is a haunted looking man in his 60s with white hair and sunken eyes filled with paranoia. He speaks only in whispers. Years ago, he was brought to the Labyrinth to feed the

Minotaur alongside Theseus. Theseus slayed the beast but left him behind. Stephanos survives by trapping bulldogs and other minotaur offspring and eating them. He has completely lost track of time.

Stephanos can join the party if someone needs a character. He has no clue about his surroundings since he never traveled far from this safe spot. Roll the character like any other 0-level character except that he has a shard of pottery he uses as a dagger and a ring that unlocks doors and disables traps.

Area G- Icarus 1: *Resting against the corner is an amphora with a lid on it. There is nothing spectacular about this clay vessel.*

Lifting the lid off the top of the vase will awaken Icarus I who is sleeping inside. He will pounce forth out of the amphora and attack whoever woke him up. Icarus I was the first of Daedalus's string of failed Icarus clones. While he does physically resemble the youth, he also does not have any bones. He is essentially a human octopus.

Icarus 1: Init -1; Atk bite +2 melee (1d4) or floppy arm +2 (1d3 +1); AC 12; HD 3d6; MV 20'; Act 1d24; Special: Icarus 1 can crush an opponent, dealing additional 1d6 damage; SV Fort +3, Ref +1, Will +3; AL C.

Icarus I can squeeze through any space 1" wide. He often likes to squeeze through cracks in the Labyrinth walls to surprise his brothers. If Icarus drops to half his health, he will escape through a crack in the wall and return in **Area J** with his brother Icarus 3.

Treasure: At the bottom of the amphora lies a magnificent Lapis Lazuli bracelet with a golden bull's head shaped out of gold. It may have belonged to Queen Pasiphae. It is worth 50 gp, or five cows.

Area H- Shades of the Restless Dead: *The air feels 15 degrees colder here, sending a shiver down your spine. Your breath comes out of your mouth in a cloud. The silence is shattered by the baleful groan of someone suffering. A group of specters loom ahead of you. They are desperately searching for a way out of the maze. One shade scream "Why can't this suffering end? Why can't I go where I belong? Why hasn't Hermes brought me to the Underworld? Please, do you have 2 coins to pay Charon?"*

There are 5 restless souls fluttering aimlessly and tragically. If any PCs have died in the Labyrinth, then they make up those 5 souls, otherwise they are the souls of tributes who have died in the past. They are clawing at the walls frantically searching for an escape from this maze. Their pitiful groaning and flailing is due to their endless suffering

here in the Labyrinth. Their souls long to make the journey to the Underworld but Hermes refuses to come to this place to escort the dead out.

They lash out in panic. They are not attacking because they are hungry, they are not attacking because they are aggressive, they are lashing out like someone who is drowning. They are desperate. If they are reduced to 0 hp they are obliterated forever.

Restless Soul: Init +0; withering soul +3 melee (dmg on a successful hit, a living creature loses 1d3 points of Stamina. If brought to 0 Stamina, the creature dies, rising next round as a Restless Soul and will immediately attack the closest living creature); AC 10; HD 1d12; MV 30' levitate, Act 1d20; SV Fort +2, Ref +1, Will +2; AL N. Special: Incorporeal.

Secret Door: If a hero passes a DC 15 Intelligence check, or if they are looking, they discover there is a hidden door along the wall. It is cunningly made to appear like the cyclopean stone wall but opens easily by just pressing against the wall. It opens into a passageway that leads directly to Area B.

Area I- The Well: *The atmosphere in this area feels less stale and fetid. A gentle breeze touches your face bringing with it the smell of fresh air. A small hole has been dug out of the ceiling and sunlight is shining through it. There are two shattered corpses lying beneath the shaft.*

This is a secondary entrance into the Labyrinth. A few weeks ago, these two farmers were digging a well on their new property. The bottom of their shaft gave out and they both fell thirty feet to the hard-stone floor and died. Inspecting their bodies reveals nothing of real value. They are both wearing simple tunics, no shoes, and have two shovels.

The well shaft is 20 feet in the air, but it is possible to climb up. There is a rope hanging down (used by the two workers to climb back out of the well). The rope is attached to a frame and dangles 10 feet in the air. To reach it, a character can leap or stand on someone's shoulders. It requires a DC 15 Agility check to reach the rope and a DC 10 Strength check to climb out of the well.

Area J- Icarus 3: *In this chamber there is a floating figure with a massive sized head. Several brooms and sponges seem to dance about the room mopping up blood and gore. When he spots you, he seems slightly startled and angry? All the brooms fall with a clatter as he yells something unintelligible at you.*

The floating person is Icarus 3, so noted because he has the Mycenaean number for 3 tattooed on his forehead. His body is shrunken and undeveloped, he has the body of a shriveled small child. However, his head is massive, easily four times the size it should be. This has granted Icarus 3 impressive psionic abilities. He will immediately begin melting intruder brains with psychic blasts.

Icarus 3: Init +2; Atk psychic blast (DC 15 Will saving throw suffer 1d4 Int damage); AC 12; HD 5d6; MV 30' Levitate; Act 2d20; Special: Icarus 3 can throw people across the room (DC 15 Fortitude saving throw to resist); SV Fort +6, Ref +2, Will +4; AL C.

Area K- Den of the Minotaur: *The unmistakable stench of rotten corpses fills this room. The sound of teeth grinding on bones echoes in the chamber. The Asterion the Minotaur, the greatest curse Poseidon ever unleashed on mankind turns to face you. It is a hulking mass of muscle and fur with glistening drool cascading down its chin. Its massive horns are jet black, and a bronze sword juts out of its forehead, lodged into its skull.*

Asterion is a brutal and vicious fighter. He does not strategize well and instead relies on his brute strength to cause as much mayhem as he can. He will turn from hero to hero attacking them rather than focus his attention on one target.

Asterion the Minotaur: Init -3; Atk Stone Pillar +7 Melee (2d6+4) or Gore +7 Melee (1d8+2); AC 10; HD 5d8+5; MV 30' Act 2d24; AL C; Special: When Asterion makes a charge, he deals an extra 2d6 damage in addition to the normal benefits and hazards of a charge; SV Fort +2, Ref +2, Will +4

Death Throes: Anyone who damages the Minotaur with a slashing or piercing type weapon might get splashed with its blood. Keep track of those who successfully wounded the minotaur. After this encounter is over, they must make a DC 15 Fortitude saving throw to resist the Curse of the Bull-Headed Beast (See Area D pg 24 for more information).

The Sword of Theseus: The sword of Theseus can be drawn from the creature's skull, doing so will deal 2d8 damage to Asterion. Doing so requires a DC 15 Strength check. The sword is expertly crafted, as befitting a prince. It deals 1d8 damage and scores a critical hit on a 19-20.

Ending the Adventure

Hidden beneath the bones in Area K, there is a hidden door in the floor. As Judge, it is up to you to determine how easy or difficult it is to find. If you and the heroes wish to leave the Labyrinth and explore the rest of ancient Greece, then they need not go any farther. However, if they wish to continue exploring the Labyrinth then the secret door can be easily found. The secret door leads deeper into the lair of Daedalus and explores his perverse experiments as he seeks to find a cure to bring his son Icarus back from the dead.

Deeper in the maze heroes will face more mutated Icarus clones, cunning puzzles, deadly traps, and rescue an imprisoned Egyptian god.

Appendix L: Languages

All characters begin the game how to speak and understand Mycenaean Greek. This is the protoversion of the Ancient Greek spoken by Homer before the Dorian invasion introduced new words to the region. Knowing how to write is treated as knowing a separate language.

You may wonder why your character from Greece would know these languages? Perhaps they spent some time as a slave in another country or owned a slave from another country. Maybe they spent time with fishermen or merchants from this country and learned their language.

For each point of Intelligence modifier, the character knows how to speak and understand another language. Knowing how to read and write counts as knowing another language. Roll a 1d5 to determine languages understood. Wizard PCs roll 1d14 when determining their languages.

Egyptian- The language spoken in Egypt. The writing is called hieroglyphs and written on papyrus, clay tablets, or stone walls.

Eteocypriot- Spoken on the island of Cyprus. A pre-Greek language written on clay tablets.

Hittite- The Hittites come from the Anatolian peninsula, beyond the city of Troy. They write in cuneiform on clay tablets.

Ionic- A language spoken by people who live on the southern portion of the Anatolian peninsula.

Luvian- A language spoken on the Anatolian peninsula alongside Hittite. They write in cuneiform. This is also the language of the Trojans.

Minoan- The language of the people on the island of Crete.

Phoenician- The Phoenicians are sailors who travel and trade throughout the Mediterranean Sea.

d14	Known Languages
1-2	Egyptian
3-4	Eteocypriot
5-6	Hittite
7-8	Ionic
9-10	Luvian
11-12	Minoan
13-14	Phoenician

Appendix N: Inspirational Reading

The more you read and familiarize yourself with ancient Greece, the more effective you will be at running a campaign set during the time. This bibliography includes the books and films I consumed to help me write this project. Hopefully, it will inspire you to create your own bronze age adventures.

I recommend beginning with *The Iliad* and *The Odyssey*. I highly recommend listening to the audio book performance by Dan Stevens because the subject matter is meant to be performed by an orator to an audience, not read from a book. There are a lot of great books that analyze those texts and provide valuable background information.

Some of these are textbooks purchased at secondhand stores. You never know what interesting or valuable tidbit you can pull from those. Even the pictures can be enough to spark creativity.

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- , *The Odyssey of Homer*. The Great Courses, 2013.
- , *The Aeneid of Virgil*. The Great Courses, 2013.

Inspirational Viewing

I will be the first person to tell you that movies and shows about Greek mythology can be real hit or miss. In my opinion there has yet to be a genuinely great movie about mythology, but a few have come very close. If you wish to enjoy the older Steve Reeves movies, I highly recommend watching the Mystery Science Theater 3000 versions.

- Clash of the Titans* (1981)
- Clash of the Titans* (2010)
- Hercules* (1957), Mystery Science Theater 3000 (502, 1993)
- Hercules Unchained* (1959), MST3K (408, 1992)
- Immortals* (2011)
- Jason and The Argonauts* (1963)
- Troy* (2004)
- Troy: Fall of a City* (2018)
- Wrath of the Titans* (2012)