

Designed for use with the **Basic Fantasy** Role-Playing Game

TEMPLE OF THE HARPIES



AN ADVENTURE FOR
ODYSSEYS & OVERLORDS



SUITABLE FOR 4-6 CHARACTERS OF 2ND - 3RD LEVEL

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ODYSSEYS & OVERLORDS

In the ancient times, the Gods watched over humankind. This was a golden age of learning and peace. Humans revered the Gods, living in harmony with the divine and the companion beasts. Magic flowed freely allowing the learned and the faithful to alter their forms, prevent aging, and preserve health. The wild folk were born of this time as humans and companion beasts united in love. While most of the Gods rejoiced at this development, Ragnar, the God of Conquest was jealous and appalled by the humans choosing the animal companions as mates instead of the Gods. This caused a divine war during which the Gods who agreed with Ragnar tried to kill the other Gods. The first casualty of this war was Ember, the Goddess of knowledge. When Ember died, her scholar-priests, the Keepers of the Arcane were caught in a magical backlash creating the spellscorched. This war of Gods, called the Schism, raged for 1000 years, during which time the followers of Ragnar courted the worship and love of as many humans as they could. From these unions, the Abyss-kissed were born. After a long and bloody conflict, Ragnar and his followers were defeated. The Gods who fought them dragged Ragnar's followers into the Abyss where they are believed to still be fighting to this day. Only Ragnar and Chandra, the Goddess of the moon and nature remained among mortals. Declaring a cease fire, Ragnar retreated with a small retinue of cultists to the Tower of Wretched Wroth. Chandra and her highest clerics went to the Crystal Library on the surface of the northern Moon. Mortals were left to determine their own fates. The magic that had bound the souls of humans and the companion beasts shattered, though wild folk were already numerous enough to persevere. The spellscorched taught the ways of arcane magic sparingly, protecting the art nearly to extinction. Clerics of Chandra and Ragnar spoke of worship, but most mortal kingdoms rejected all gods and magic, relying on steel and blood to determine righteousness and rulership.

Now, the mortal lands are divided. A dozen kingdoms lie scattered across the world, separated by dangerous wilds filled with bandits and monsters. The bravest mortals act as adventurers, guiding travelers between the kingdoms, killing monsters to thin their numbers, and plundering ruins in search of the lost treasures of the golden age. This is the world of **Odysseys & Overlords!**



INTRODUCTION

Temple of the Harpies is a low-level adventure that sends the adventurers to an ancient ruin inhabited by harpies, kobolds, and a cursed past. A small child has been stolen from their parents, and the adventurers must find their way to the temple not just to gain riches and uncover secrets of the past, but also to save the child. During the exploration of the ruin, the characters may unleash an army of undead, whom they must contend with.

There are three different hooks to draw the adventurers to the ruin which can be used independently of each other or combined.

BACKGROUND

During the conquests of Ragnar, many a temple was destroyed. Among his favored targets were temples dedicated to an aspect of the goddess of healing, who were honored by a cult of midwives; Priests and priestesses who assisted women in labor. Among those who received the ministrations of these midwives were those women carrying wild folk. These temples were targeted by the followers of Ragnar, who sought not just to conquer the temples, but to destroy them and to disperse the priesthood. The name of the goddess is now lost, and her name is cursed to slip off the tongue of anyone trying to utter it.

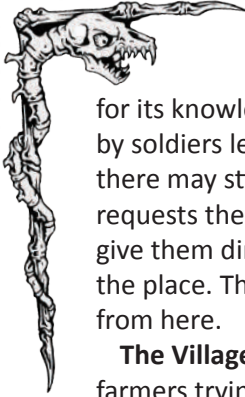
One band of Ragnar's Reavers came to the temple that is the locus of this adventure. The soldiers stormed the place, killing priests and acolytes, destroying relics and altars. The final battle was fought at the foot of the tower, and here blood ran deep as every priest, acolyte and nurse seized weapons to stop the intruders. The high priestess attempted to flee up the tower with the temple's relics, but she was caught. Ragnar's evil priest cursed her by transforming her into a monstrous version of a wild folk. The high priestess became the first harpy, forever driven by a desire to create more of her kind, but unable to bring children into the world herself. From then on, she stole babies and transformed them into new harpies, who would leave their nest to bring misery to the world.

Now the temple is a mere ruin. Harpies still live in the tower continuing the tradition of stealing babies, while kobolds and rats reside in the lower level. A curse lingers over the place waiting to bring suffering should anyone ever release the ruin of its harpies.

HOOKS

Use one or more of the hooks below to entice the adventurers to seek out The Temple of the Harpies.

Writ of Salvage: The characters are either summoned to their local church or seek it out for a new mission (or their first mission) in Chandra's Haven. The devout scholar Peritates has discovered an ancient tome telling stories about a temple of a nameless goddess, where healers and midwives helped people in need. The place was renowned



for its knowledge of healing, and though it was plundered by soldiers led by the cleric Ashgul of Ragnar long ago, there may still be treasures worth salvaging. Peritates requests the adventurers to explore the area, and he will give them directions to the ruin, if they agree to explore the place. The ruined temple lies four days of travel on foot from here.

The Village of Basilke: Basilke is a small village of scrappy farmers trying to win back land in the savage Untamed Gauntlet. Outside their palisades are fields year after year being cleared of stones and old tree roots, and sometimes the ground reveals remnants of lost past. The village lies a half day's walk from the ruin. The villagers are familiar with the ruins, as they lie visible on a tall precipice in the distance, though they never go there, as they consider the place cursed. They warn that the place is home to a flesh-eating harpy that steals small babies.

- **The distressed parents:** As the characters visit Basilke, either on a salvage mission or just passing through, they hear loud wails and curses. The tear-streaked parents, Tasalos and Meilke, have lost their baby. Just this morning the evil harpy from the ruin broke through the roof of their farm and stole their baby, Ansgar. They implore the adventurers to seek out the ruin and either save their child or forever stop the harpy.
- Tasalos and Meilke can offer the adventurers a jar with Basilkan Beeswax, that can be used to plug the ears against the harpy's evil song (there are enough for 6 people to plug their ears; if a natural '1' is rolled in combat while wearing the beeswax, the plug falls out of the ear).

The Plundered Caravan: When traveling through the wilderness or coming from the church and/or Basilke the characters come upon an overturned wagon, dead horses, and soldiers killed by sling stones. Everywhere are tracks from kobolds. Following the tracks leads to the ruin.

- **The distressed Parents:** Not everyone was killed during the kobold raid. The traders, Hentor and Aspaleia, survived, but after the kobolds had left, a harpy attacked them and stole their child, Miesz. They implore the adventurers to rescue their child. They saw, that the harpy carried off their child to an old ruin on top of a steep cliff visible from here.
- Hentor and Aspaleia can offer the adventurers a jar from the their remaining trade goods with Basilkan Beeswax, that can be used to plug the ears against the harpy's evil song (there are enough for 6 persons to plug their ears; if a natural '1' is rolled in combat while wearing the beeswax, the plug falls out of the ear).

TRAVELING TO THE TEMPLE

The ruined temple was built on top of a steep mountainside with a magnificent view of the land – the ruins are visible, once travelers know what to look for.

A long and winding path leads up to the ruin, bringing the adventurers to the entrance.

The journey to the temple takes the adventurers through the wilderness, and perhaps through the village of Basilke or past the plundered caravan. You can either use the travel rules to add random encounters in the journey through the wilderness to ruin, or you can assume that nothing important happens during the journey traveling from Chandra's Haven or the village to the ruin.

THE TEMPLE AS SEEN FROM THE OUTSIDE

Resting on a precipice with a view of the lands around it the ruin is not much to look at. A stone-building constructed by heavy grey stones, and a single tower heavily damaged missing its roof and its empty inners exposed by gaping openings. Once the building was built to withstand a siege, but it has suffered greatly, perhaps by time, perhaps by siege engines. In the center of the building is the entrance. No doors are left. Next to the entrance is a large opening in the wall, where parts have collapsed.

As the characters approach from the south they can see the ruin resting on the precipice. There are no signs of life. The two most obvious modes of entering are the entrance (area #1) and the hole (area #3) next to it. Alternatively, the characters might scale the tower and enter half way up (area #11) or climb to the top (area #12).

If the characters spend time spying the temple, they will see a band of kobolds bringing home a deer they killed, or they will see a band leaving for a hunt. They might also catch a glimpse of a harpy briefly hovering over the tower.

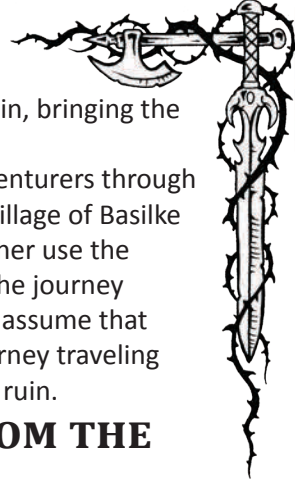
1. THE GREAT HALL

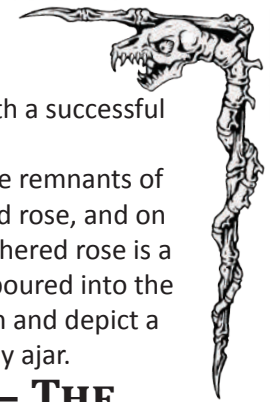
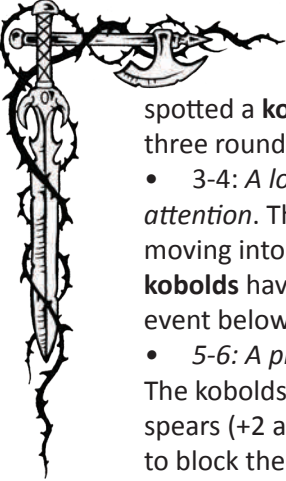
You enter a large, dark hall lit vaguely by pale daylight. A cold wind flows through the hall, moaning and playing with your torches and clothes. Partially shrouded in darkness halfway down stands a statue against the east wall. The floor formed from large rectangular tiles is uneven, and last year's leaves are caught in nooks and crannies.

The hallway is slowly crumbling. Now and then a loose stone falls to the ground echoing throughout the hall. A cold draft is ever present, causing flames to flicker. The walls are battered and torn, as the murals covering them have been destroyed leaving only indecipherable remnants.

Attracting Attention: If the characters are noisy or carry light, they will attract the attention of the kobolds (area #7) after five minutes. Use the table below, rolling 1d6 to determine the means by which the kobolds approach. If anyone is specifically keeping a watch looking towards the North, simply use the first event on the table.

- 1-2: *Suddenly a low noise is heard.* As they turn to look the group notices a fleeting glimpse of something or someone small disappearing out of sight. The group





spotted a **kobold scout** as it ran to warn the rest. In three rounds the event below occurs.

- 3-4: *A low clatter and whisper catches your attention.* The group hears the kobolds, as they are moving into position to ambush the characters. **5 kobolds** have entered the room. In two rounds, the event below occurs.
- 5-6: *A piercing war cry echoes through the hall.* The kobolds attack. **Three kobolds** have set their spears (+2 attack bonus against a charging foe) in order to block the entrance while having partial cover (+1 AC bonus), while **four kobolds** using both shadows and partial cover (+2 AC bonus) attack with their slings. If the kobolds were unnoticed, they may surprise the PCs.

7 Kobolds: AC 13 (11), HD 1d4, # At 1 weapon, Dam 1d4 or by weapon, Mv 20' Unarmored 30', Sv. NF, MI 6, XP 10

HP

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The Crying Statue of the Nameless Goddess: On a small dais stands a white marble statue of a stately woman covering her face with her hands, as if she is crying. Tears can be seen running down her cheeks. She wears a cloak that hides the most of her body except her bare feet. Though ages have passed, the statue is strangely untouched by time and evokes a strange aura of peace.

- Any cleric, wizard or bard automatically recognizes the statue as being a depiction of a goddess, but they cannot recall the name of the goddess, as the name keeps slipping off the tongue, though they sense the goodness associated with the statue.
- Any cleric of Chandra touching the statue will instantly be healed for 1d6 damage, and they will be infused with healing power enabling them to perform a healing touch three times. Each touch heals 1d6 damage. This effect can only be gained once a year. Clerics of Ragnar instead suffers 1d4 damage if they touch the statue.
- Whenever a child is born within 10 miles of the temple, the statue regenerates damage done to it.

The Secret Door: Opposite the statue is a secret door. Originally it was disguised among the decorations covering the walls in hall, but as the raiders defaced the walls, they also unknowingly damaged the décor hiding the door. Anyone studying the area near the statue, notices an outline on the wall, that has the shape of a large door.

The secret door is kept closed and locked with a hidden device. A thief can determine that the opening mechanism

is hidden and that there is no lock to pick with a successful remove traps check.

On both sides of the outline of the door are remnants of the wall decorations: On the left is a withered rose, and on the right is a flowering rose. Beneath the withered rose is a small tube-shaped opening. If holy water is poured into the tube, the tile with the withered rose will turn and depict a flowering rose, and the door will open slightly ajar.

2. THE SECRET CHAMBER – THE HIDDEN GRAVEYARD

Through cracks in the ceiling pale daylight illuminates a misty chamber with tall, solid stone walls. At first the place seems empty as mists covers the ground, but through the mist you notice not the heavy stone tiles, that elsewhere forms the floor, but dark and moist soil without any vegetation. Scattered and vaguely visible are ancient grave stones. A stench of wet dirt hangs in the air, and damp misty air seeps through your clothing.

Originally a sanctuary and graveyard for the mothers and children, who came here, but too late to leave as well as for the worshipers and the priesthood. The domed hall was hidden from visitors and only visited by the cult of the midwives paying their respect to the dead. Though undisturbed for centuries, rain has seeped in through cracks in the roof and flooded a central part of the chamber.

The floor in here is dark, wet dirt, and the heavy soil hides the many graves that have been undisturbed for ages. If the calm of the chamber is disturbed, then **1d4 skeletons** will rise from the ground each round, until those responsible for the disturbance have been driven away.

Half buried in the flooded part of the room is a *small stone statuette depicting a baby* (this statuette can be used in area #12 as an exchange for the stolen baby).

Skeletons: AC 13 (special), HD 1, # At 1 weapon, Dam 1d6 or by weapon, Mv 40', Sv. F1, MI 12, XP 25

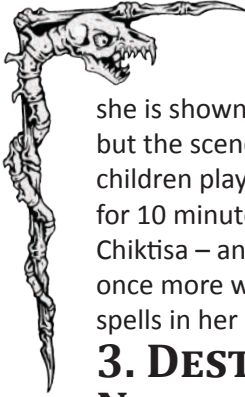
Note: Skeletons take 1/2 damage from bladed weapons and only 1 hp of damage from arrows, bolts or sling stones (plus any magic bonuses). 8 Skeletons are provided.

Recycle these as needed.

HP

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The Murals: The walls are decorated with fading murals depicting the worshipers and the goddess. The goddess is depicted as a gigantic nurturing figure reaching to the clouds when standing up. She is often depicted walking behind mountains shaping streams, pushing clouds or creating winds to assist her worshipers. In other situations,



she is shown among her followers still as a titanic figure, but the scenes are restful and show men, women and children playing around her. Anyone studying the murals for 10 minutes or more gains the ability to utter her name: Chiktisa – and if the GM allows it, this allows people to once more worship her and allow clerics to act and cast spells in her name.

3. DESTROYED ANTECHAMBER – NEST OF THE EAGLE-KIN

The stone walls are bare and covered with scratches, as if somebody long ago tried to claw the surface off. Among rubbles and debris in a puddle on the ground lies several skeletons wearing rust-red armor and broken weapons. None of the skeletons have any skulls.

Time and siege engines have destroyed the southern wall and given rain and wind access to the room destroying furniture and décor. A group of eagle-like creatures, **the Eagle-Kin**, believed by some to be the monstrous children of the harpies reside under the ceiling. The Eagle-Kin killed the adventurers whose corpses litter the floor. Their skulls are in room #5.

The Items on the Floor: The armored skeletons on the floor are remains of adventurers. There are six skeletons wearing rusting chain mail and rotting leather armors. The bones are damaged from pecking and the skulls are missing. Clothes, backpacks, and sacks are rotting away, torn by mice and rats. Searching the corpses creates noise as the bones clatter and reveals a pouch with 15 gold pieces, a sack with 233 silver pieces, a single pearl (15gp) and a *Potion of Healing* (2 doses).

The Nests: Under the ceiling are two large nests resting on beams. In each nest are **two Eagle-Kin**. Unless the ceiling is investigated the two nests and their inhabitants remain unnoticed. The Eagle-Kin are hungry, and they will use their surprise to snatch anything that looks like food. They can be bribed with offerings of food and will return stolen items and cease their attacks. In one nest is a glass bottle with a sparkling red liquid (*Potion of Growth*).

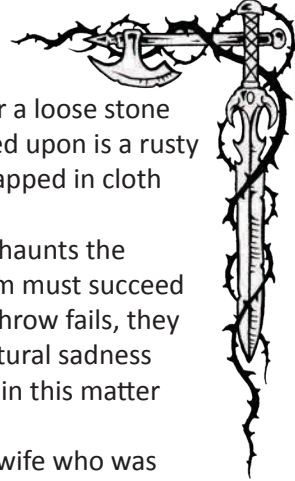
4 Eagle-Kin: AC 12, HD 1, # At 2 Claws, 1 Bite, Dam 1d2/1d2/1d3, Mv 15', Flying 60', Sv. F1, MI 8, XP 25

HP 3:
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4. WARD OF THE MIDWIVES

Among the rubble lies a single skeleton on the ground. Its chest is pierced with the remains of a rusted sword. As you look around you feel a great sadness weighing more and more heavily on your shoulders. You sense a translucent figure beginning to form in the air above the skeleton.

The room is haunted by **the ghost of Nidallir**, a midwife and priestess of the forgotten goddess. The kobolds (area



#7) dare not enter the room. Hidden under a loose stone tile that wobbles suspiciously when stepped upon is a rusty metal box containing to yellow garnets wrapped in cloth (20 gold each).

Aura of Sacred Tears: As long as Nidallir haunts the room, any living creature entering the room must succeed a saving throw versus spells. If the saving throw fails, they can feel tears welling up from the supernatural sadness permeating the room. The tears produced in this matter count as *holy water*.

The Ghost of Nidallir: Nidallir was a midwife who was slain by Ragnar's Reavers. She grieves the many lives lost when Ragnar's forces destroyed the temple. She is forced to haunt the ruin until the curse of the harpies is ended, or the worship of the goddess is restored to the ruin. If she slain, she will reform at dawn.

If the doors in area #6 are opened, she succumbs to excruciating pain and is rendered unable to communicate clearly, but on the verge of attacking in pain-induced rage. In combat there is a 50% each round that she will be unable to act due to pain. She will furiously yell for the doors to be closed and the demon banished.

Nidallir can briefly tell the history of the temple, but as a ghost she has no sense of time passing. For her, the assault happened hours ago. She is unable to utter the goddess' name. She can tell the adventurers that the door hidden in the wall (area #1) can be opened using holy water.

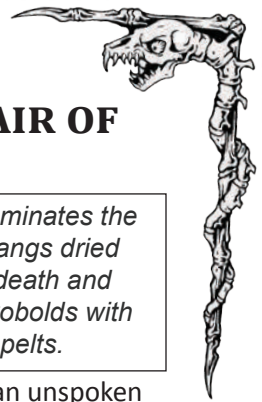
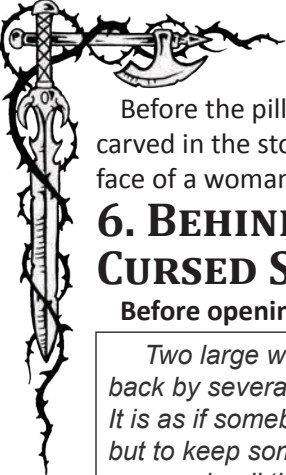
1 Ghost*: AC 20 $\frac{1}{2}$, HD 10*(+9), # At 1 touch/1 gaze, Dam 1d8 + special, Mv 30', Sv. F10, MI 10, XP 1390

HP 51:

5. ROOM OF THE PILLAR

Cobwebs heavy with dust hang from the ceiling, wafting back and forth in the cold draft that causes your light to flutter. In the center of the room is a badly damaged pillar that was once decorated with carvings, but now is defaced. On the ground lay broken pieces from the pillar, and the ground is dark with patches of water.

Once the pillar collected water in bowls through an ingenious system of hidden pipes leading rain water from the roof to openings in the pillar. From these pipes the water flowed into the bowls. This water was sanctified and used in rituals. At the feet of the pillar are the broken bowls. Looking at the dark patches on the ground reveals that water flows from several small openings in the pillar that may have once been shaped as flowers. The water flowing from the pillar is still blessed and can be used as *holy water*. One potion's worth can be gathered daily.



Before the pillar was defaced it was covered with flowers carved in the stone. Hidden between the flowers was the face of a woman.

6. BEHIND DOUBLE DOORS – THE CURSED SHRINE

Before opening the doors:

Two large wooden doors with iron bands are held back by several rusting iron bars and wooden beams. It is as if somebody wants not just to keep them closed, but to keep something trapped behind the doors. As you approach, all the small hairs on your arms stand up and a cold shiver runs down your spine.

Heavy but rusting iron bars and wooden beams are positioned against the two iron-framed wooden doors (they can easily be removed). Touching the doors releases a sense of foreboding and evil, and a low whisper can be heard from behind the doors. The first to touch the doors must succeed a saving throw vs wands or suffer an infusion of pent up evil resulting in disturbing nightmares of grinning demons for 1d3 nights. The nightmares disturb sleep, preventing the afflicted from regaining spells, bard songs, and the like.

Behind the double doors:

A dark chamber awaits you behind the doors. The shadows are heavy and only reluctantly disperse for your light. The inside of the room is dark, as if the shadows were an oily darkness rolling down the walls. The air around you is suddenly cold, and you can see your breath forming clouds.

Then you see it! For a moment it looks like a demon, all black and with glowing, yellow eyes. Then you see it is just a large black painting on the wall. It depicts a shadowy figure stretching from floor to ceiling with long arms ending in clawed hands. Black horns protrude from the head, and a pair of yellow eyes painted on the wall stare at you.

The lifelike painting of the demonic conqueror aspect of Ragnar fills most of the wall, and anyone looking at the depiction, can hear demonic whispers. When looking at the painting, it is as if its yellow eyes keep following onlookers, trying to lock on to their gaze.

- When the doors are open and the painting is intact, the powers of the crying statue (area #1) are nullified and the ghost of Nidallir (area #4) is in excruciating pain.
- Destroying the painting requires dealing it 30 points of damage, but each time the painting is damaged the attacker suffers 1d4 damage as evil black and purple energy courses out from the painting. The painting heals damage whenever a living being is wounded inside the ruin by something else than the painting (it repairs one point for each hit point lost).

The room was created as a shrine for Ragnar to unhallow the temple's blessing.

7. HALL OF MIDWIVES – LAIR OF KOBOLDS

A large fire pit with smoldering embers dominates the center of the room. All around on the walls hangs dried meat and bloody pelts. The smell of fur and death and dried meat is intense. Around the room are kobolds with sharp knives carving up meat and preparing pelts.

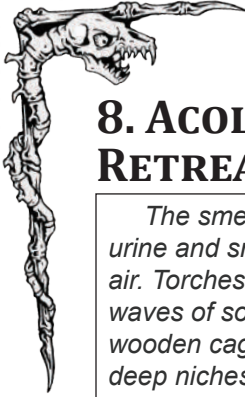
A group of kobolds reside here. They have an unspoken arrangement with the harpies. The kobolds come to this area to hunt and then later bring their gains home to their tribe. The lair is only in use for a few weeks at time. Most of the time only **10 kobolds** are in the lair, and the remaining 20 are out hunting. In two weeks' time the kobolds will travel back to their tribe with their spoils, and then return in six weeks' time. The kobolds spend their time here and they sleep in area #8. If the kobolds attacked the characters in area #1, the remainder of the 10 kobolds are in here, preparing either to support their friends or to retreat into area #8.

Hanging to dry are several animals – rabbits, hares, deer – that the kobolds have captured and killed. The smoldering fire pit in the center of the room is used to smoke the meat. There is food equivalent to 30 rations. Several knives and other tools used to cure the meat and tan the hides can be found in this area as well.

What the kobolds know: This place belongs to the harpies, who have resided here since war of the gods. The kobolds bartered a deal with the harpies several generations ago that allows them to use the uninhabited areas. The kobolds are aware that some parts are haunted and they stay away from these (area #4 and area #6). The harpies reside in the tower and the children of the harpies have their nests under the roofs. Otherwise, only rats live here.

10 Kobolds: AC 13 (11), HD 1d4, # At 1 weapon, Dam 1d4 or by weapon, Mv 20' Unarmored 30', Sv. NF, MI 6, XP 10

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8. ACOLYTES' CELLARS – KOBOLDS' RETREAT

The smell in here is heavy from the stench of rats, urine and smoke, and a grey haze of smog hangs in the air. Torches mounted on the walls flicker and release waves of soot-black smoke. From stacks of simple wooden cages multitudes of rats stare at you. Several deep niches line the room and pale daylight emerges from them.

Once the order's acolytes lived here in their small cells, but now the kobolds keep 30+ small wooden cages filled with their pet rats here. In the remaining space the kobolds keep their beds made of filthy straws and worn cloth. At the end of each cell is a small opening designed to bring light to the room, but now it functions as an emergency exit for the kobolds. When the kobolds are resting, and when most of the tribe is home, the kobolds sleep in large groups in the niches (1d4+4 kobolds in each niche). In each niche hidden among the beds are worthless trinkets treasured by the kobolds: pieces broken from statues, bits of rusted armor, colorful pebbles, nice feathers, 1d6 silver pieces – and a single pearl (15gp).

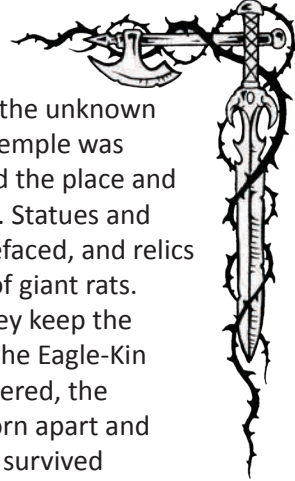
The Wooden Cages: The cages are stacked on top of each other in several piles around the room. Each contains 1d8 pet rats (if a character wants a pet rat, they can easily find one that suits their temper). If combat breaks out in the room, then any attack roll that fails to hit by four or more accidentally damages a cage releasing the rats inside.

Event – If the kobolds retreat: The kobolds will retreat here. Next to the door is a huge stack of rubble kept up by frail ropes. Any kobold passing the area can cut the rope, causing the rubble to fall. Anyone chasing the kobolds must then succeed a saving throw against death ray to avoid the falling rubble. If successful, the player chooses whether the character jumped forward or back while avoiding the rubble. If the save is failed, the character suffers 1d6 damage, and there is 50% chance that they either jumped forward or back. Crossing the rubble requires a Dexterity Ability roll. If the check fails, the character is delayed one round while crossing.

The kobolds will continue their retreat after having spent one round picking up their most prized belongings or pet rats, fleeing by squeezing through the small openings and climbing down ropes.

9. THE DESTROYED SHRINE – LAIR OF THE GIANT RATS

The large holes in the walls are like gaping wounds letting daylight seep through. A stench of smoke and blood hangs in the air, though the dust, cobwebs, and rubble tell you, that the place was destroyed long ago. Among the rubble are broken statues, and large pieces of marble, which seem to be the remnants of an altar.



Originally this was a shrine dedicated to the unknown goddess of the midwives' cult, but as the temple was invaded by Ragnar's Ravagers, they trashed the place and destroyed anything related to the goddess. Statues and altars were broken apart, wall-paintings defaced, and relics burned. Now the place is home to a pack of giant rats.

5 Giant Rats reside in the niche. Here they keep the remains of an adventurer they stole from the Eagle-Kin (room #3): The bones lie gnawed and scattered, the voluminous robes and the spellbook are torn apart and used as a nest. However, three dirty pages survived containing one spell (treat as *scroll with Shield spell*), a tarnished silver dagger with a dolphin-shaped handle with aquamarine-eyes (35gp) and gold necklace with a single pearl left (65gp; four pearls are missing – if complete the value increases from 125gp to 175gp).

5 Giant Rats: AC 13, HD 1d4, # At 1 Bite, Dam 1d4 + disease, Mv 40' Swim 20', Sv. F1, MI 8, XP 10

HP 1:
3:
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10. STAIRS UP – THE HAUNT

The walls are defaced and dark stains on them reminds you of blood. Rubble lies everywhere. A broad set of stairs leads upward and you can feel a bit of draft. It makes your torch flicker. Then you sense the strange cold in the area and you can see that your breath begins to form clouds of vapor. As you continue on, you can hear a distant echo in here.

Rubble fills the area. The air is supernaturally cold. At the foot of the stairs lie two pearls (15gp each).

This area is *haunted*. Living creatures instinctively sense that something is wrong here. If the characters stop and investigate the area, the haunting begins to manifest: At the first, the party can hear distant echoes of blades striking blades. Soon thereafter yells, screams of pain and soldiers bellowing commands can be heard. Shadows form on the walls, depicting people fighting and falling. Then shapes begin to take form: translucent figures engaged in combat. The attackers are savage warriors dressed in black armor with skull-faced helmets, and the defenders are men and women, mostly civilians, desperate to hold the stairs. Further up the stairs stands a woman carrying a small casket. She looks down the stairs upon the battle, tears running down her face, then she turns to run. Then the mirage fades.

The whole event lasts about a minute. The apparitions do not respond to the presence of the characters. It can be triggered twice per day.

11. MID-TOWER

When entering from downstairs:

Cold wind blows in from a large opening in the tower's side. A section of the wall has collapsed long ago along with some of the ceiling leaving an opening revealing the beautiful sight of the lands below. Forests, hills and streams shapes the land. In the distance you can see the village of Basilke.

The area is empty. The stairs leading up are used as the dump for the harpies. The stench is foul and intense, akin to rotten eggs. The steps are slippery and covered in whitish-yellow leavings.

Listening for creatures: If the character's stop and listen, they can hear the crude voices of the harpies trying to sound soothing. Two voices can be heard and a vague whimpering sound.

12. TOWER-TOP – LAIR OF THE HARPIES

From coming up the stairs:

The wind whips around you, howling through cracks in the ancient stonework. A vast and wide vista of rolling hills, glittering streams, and dark forests are visible in all directions. A passage leads from the stairs around the tower along the battlements. Twigs and broken branches litter the passage. A bit ahead of you, where the passage turns, you see a larger pile that resembles a nest.

Two **harpies** lair under an open sky. Only when the weather is at its worst do they seek refuge downstairs. Simple nests made of twigs, pieces of cloth, and fur about three feet in diameter are placed regularly along the battlement. Hidden among the twigs are the bones of kidnapped babies that the harpies failed to keep alive. In the areas that were formerly a guard room are the harpies and the kidnapped baby. The harpies are trying to sooth the child, and they keep trying to offer the child dead mice.

Standing on a small stone is a white wooden casket lined with red cloth (30gp; 150gp to anyone who recognize it as a relic of the forgotten goddess). Inside lies the kidnapped child of Tasalos and Meilke (and/or of Hentor and Aspaleia). The harpies have begun the slow process of transforming the child into a harpy. Often, the process fails.

The two harpies are Jordemor and her son Fodselhjalp. Jordemor is the oldest and the leader, and right now Fodselhjalp the only child she has left in her nest. The other harpies have long since taken off, and one day Fodselhjalp will do likewise. If the characters saw the mirage in area #10, they recognize the face of the woman running up the stairs, as Jordemor has the same face – though Jordemor cannot remember more than a few decades back, and it is not known if she is the same woman or one of her harpy-daughters.

Jordemor and Fodselhjalp are torn between wanting to transform the baby into a harpy and wanting to keep the child alive. They will listen to reasoned arguments and even allow the characters to bring the child home, if they can argue, that the child must be brought home in order to live. They will not allow anyone to take the casket and they are willing to die for it.

If Jordemor is killed, then the curse on the Goddess' cult is lifted, as the original line back to the cult is destroyed. This triggers a new curse: The revenge of Ragnar's Reavers.

Behind a loose rock in this area lies a hidden cavity. Inside is a sack with 636 silver pieces and 367 gold pieces along with a broken holy symbol plated with gold and silver and decorated with blue and red gem stones (700 gold pieces). These items are wrapped an ancient dress that falls apart when touched.

2 Harpies: AC 13, HD 2*, # At 2 claws/1 weapon + special, **Dam** 1d4/1d4/1d6 or by weapon + special, **Mv** 20' Fly 50' (10)', **Sv.** F2, **MI** 7, **XP** 100

HP 6:
12:

THE REVENGE OF RAGNAR'S REAVERS

If Jordemor is slain, the temple begins to shake. The tower is struck by violent tremors and it begins to collapse. The characters have three rounds to exit the tower. Thereafter anyone in area #10, #11 and #12 takes 1d6 damage and the damage increases by one die for each round, until the tower collapses after 10 rounds.

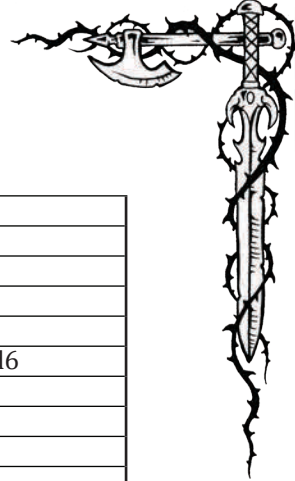
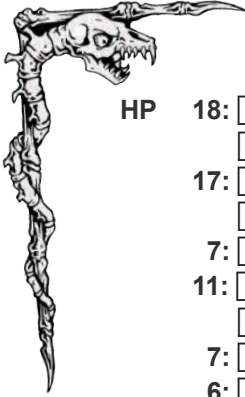
While the dust settles, tremors are still felt throughout the temple. The center of the tremors is the hallway (area #1), where the large stone tiles in the floor are being pushed aside, as the rotting, animated corpses of **Ragnar's Reavers** come crawling out. They still wear their black armor and skull-faced helmets (as seen in the mirage in area #10). These 30 undead emerge from their hidden graves under the tiles and then they begin taking control of the ruin. They will not enter the sun voluntarily.

Until the undead warriors are all slain, they will each night sally forth from the temple to kidnap people from the nearby villages and bring them back to the temple, where the Ragnar High Priest, now a **wraith**, transforms the villagers into new undead warriors.

1 Wraith*: AC 15‡, HD 4**, # At 1 touch, **Dam** 1d6 + energy drain (1 level), **Mv** Fly 80', **Sv.** F4, **MI** 12, **XP** 320

22:

30 Ragnar Reavers: AC 14, HD 3*, # At 2 claws or 1 weapon+1, **Dam** 1d4/1d4 or weapon+1, **Mv** 30', **Sv.** F3, **MI** 9, **XP** 175



NEW MONSTERS

Eagle-Kin

Armor Class:	12
Hit Dice:	1
No. of Attacks:	2 Claws, 1 Bite
Damage:	1d2/1d2/1d3
Movement:	15', Flying 60'
No. Appearing:	1d4, Wild 1d6, Lair 1d6
Save As:	Fighter: 1
Morale:	8
Treasure Type:	B
XP:	25

Eagle-Kin are large eagle-like creatures with vague humanoid features and a rudimentary intelligence – and they can speak simple sentences. Some believe them to be children of harpies, others that they are cursed wild folk, whom Ragnar tried to turn into animals. Eagle-Kin carry a mean streak and taste for human flesh, that often make people believe them to be evil creatures, yet they choose their path themselves.

Undead Ragnar Reaver

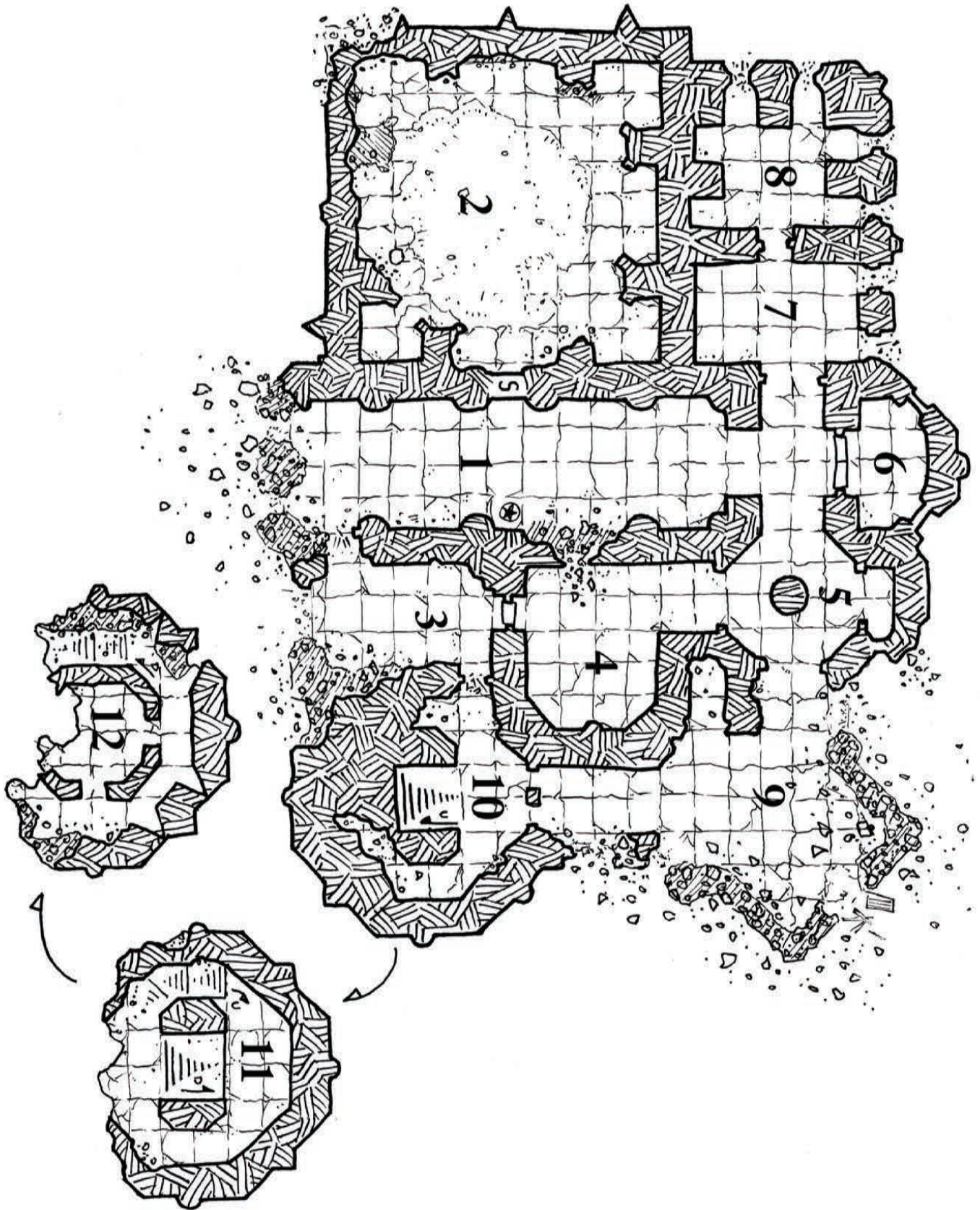
Armor Class:	14
Hit Dice:	3*
No. of Attacks:	2 claws or 1 weapon+1
Damage:	1d4/1d4 or weapon+1
Movement:	30'
No. Appearing:	1d4, Wild 1d6, Lair 1d6
Save As:	Fighter: 3
Morale:	9
Treasure Type:	B
XP:	175

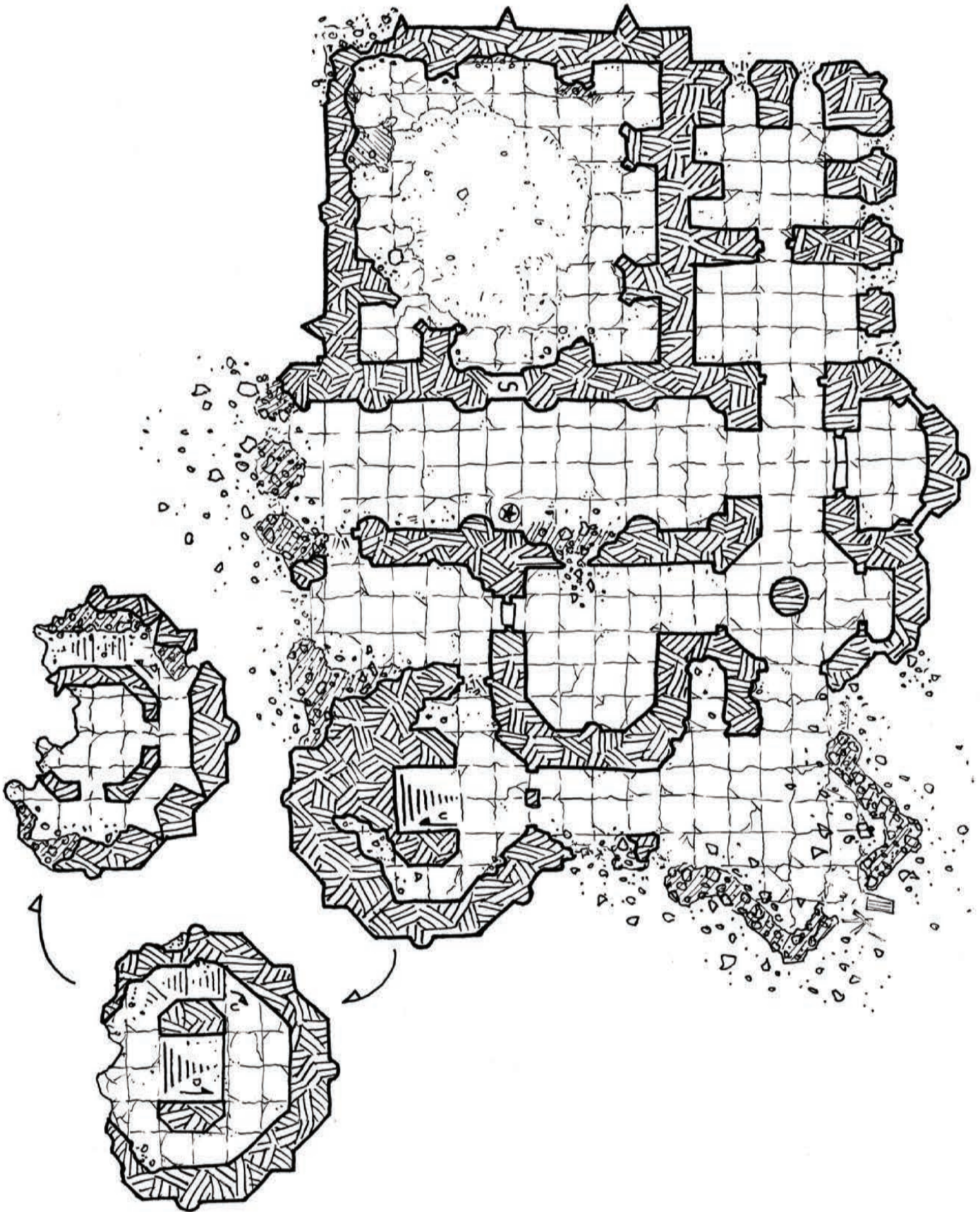
Undead Ragnar Reavers are rotting corpses wearing the weapons and armor of Ragnar, and still serving their god of conquest even in death. Under their skull-faced masks a hideous grin is carved into their skulls, and in their forehead is embedded a dark crystal emanating evil dreams of conquest.

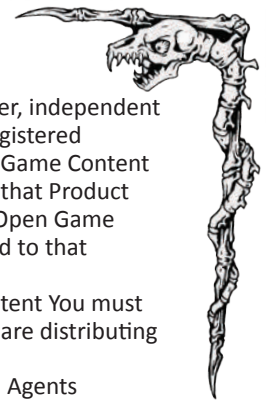
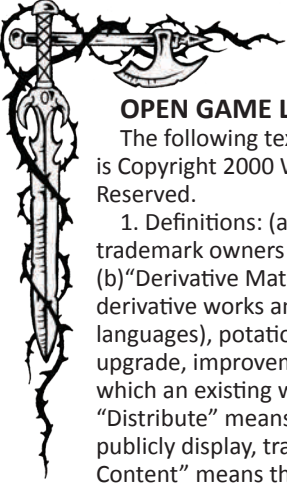
In darkness Undead Ragnar Reavers take half damage from normal weapons and normal from silver and magic. In sunlight. The Reavers suffer double damage from attacks, when exposed to sunlight.

Turned as wights. Immune to **sleep**, **charm** and **hold** magics.

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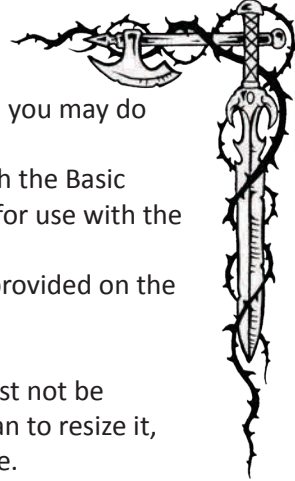
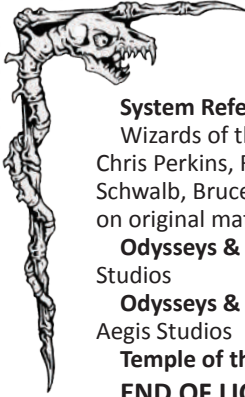
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