

Suitable for mature audiences

The Convent of The Weeping Moon

A scenario for character parties, Level 4+
Intended for 5e compatible Fantasy Role-Playing systems



Black Arts



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Introduction

Game System

The Convent of the Weeping Moon, is intended for [the fifth edition of] The World's Most Popular Role-playing Game, and all other 5e compatible, fantasy role-playing systems.

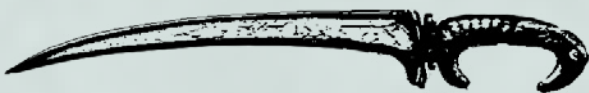
Scenario Level

For parties of 4+ PCs of approximately 4th+ level.

It is a small scenario that could be inserted in a current campaign as a side-mission, or run as a short, stand-alone adventure.

Scenario Difficulty

The lower levels of the convent: The Catacombs could be deadly, if the PCs are few/low level or don't prevent the occupants from calling to each other for reinforcements. The scenario is set up, so an intelligent party could prevent this, get the drop on enemies and so on. Stealth and reconnaissance will be key, and it will help having a cleric to turn undead. Blundering in, without regard to the consequences, may lead to party-death. Retreat should always be an option.



Treasure and XP levels

If the treasure levels are not to your liking: i.e. too low or high, please feel free to change them. That also goes for any other element in the scenario, there will probably be some alterations needed to make this fit in with your campaign, if something needs altering, change it.

There is no XP given for finishing the scenario, or goal completion; this is intentional, change it if you wish. If the PCs defeat monsters via either violent, or non-violent means, it is intended that they should get equivalent XP.

Party alignment

It is assumed that the PCs are generally of non-evil tendencies/alignment. If they are, the intro-hook may need to be tweaked, but the rest of the scenario should run the same.

The Plot

It begins in the nondescript village of Stoneleigh, in Mirnshire Valley, which can be placed along any minor trade route out of the way of larger towns.

The plot comes in two parts: the plot outline as told to the PCs, and the actual situation, which they will only discover later.

The Plot (players)

While travelling, the PCs come upon a small village: Stoneleigh, in the early evening and gravitate to the Inn, where they are told the following:

Two days ago, the innkeeper's daughter, and her fiancé wandered up to the ruins of an old convent nearby, and have not returned. The Innkeeper, and some inn regulars went up to the ruins to look for them the next day, but could find no trace of the missing couple!

The inn regulars are now refusing to help the innkeeper any further, because:

they now believe the couple has just run off, and some villagers drunkenly claim to have seen mysterious lights up there at night, and no-one goes up there at night, since at night it's a spooky old place, and if there really is something up there, they want nothing to do with it anyway.

The innkeeper, is too old for adventuring now, and turns to the PCs for help!

The Real Story (DM)

The once-abandoned Convent of the Weeping Moon has been re-occupied by a Witch Cult of evil Moon-Worshippers, who are in league with the innkeeper and the few inn regulars.

The Inn regulars send travellers up to the Convent ruins, using whatever story they can concoct, that they think the victims will fall for.

If the victims are just ordinary travellers, they are sent up to the Convent, and when on the way, the innkeeper rings a bell in the old tower on the top of the Inn. This can magically be heard in the Catacombs Chapel (Rm. 19/20) and warns the Witches of the Convent that victims are on the way, and they should capture them for sacrifice.

If the victims are adventurers, they are sent up to the Convent, without ringing the bell; confident the defences of the Convent will kill them off.

In return for regularly providing regular sacrifices, food and supplies, the Witches provide the Inn-folk with a share of the loot from the victims, which they keep as payment and money for supplies.

The previous two victims sent up there were a brother and sister, travelling to the nearest town to attend a wedding, and not in any way the innkeeper's daughter, or her fiancé.

Discovering the Truth

The brother is now dead, the sister is going to be sacrificed, and the PCs must rescue her, and then talk to her. They will then discover they have been tricked, when she reveals that she's not the innkeeper's daughter, and she desperately asks them "have you found my brother?"

Aftermath

With the Witches destroyed, and sacrifices saved, the PCs may want to get some revenge on the double-dealing villagers.

If the DM wishes, a bell rings when the Convent falls, warning the guilty villagers. The PC's return to find the culprits fled, and the Inn abandoned apart from Jeb, the Inn-boy.

Alternatively, and more morally messily, the DM can let the PCs decide catch the culprits and then choose what to do to a group of cunning, but largely defenceless village-folks.

The Convent as it is now

Even though the upper part of the Convent is just a few ruined walls and tiled floors, the cellars, and lower chambers remain intact, and now house the moon-worshipping Witch-cult, and their undead thralls.

By daylight, the convent is just ruins, but by moonlight, the Convent building appears intact, as it once was, silhouetted against the night sky, a light in one window. As you approach, the path dips and when the convent comes back into view, only the ruins remain.



Convent History

For a hundred years or more, the Convent of the Weeping Moon was a place of pilgrimage, curing travellers, accepting offerings and so on. Travellers stayed at the Moonshadow Inn (now the Longshadow Inn), in the village of Stoneleigh, visiting the convent that lay just over a mile away.

About 40 years ago, however, just as the moon itself shifts from light to dark, the character of the Convent slowly changed.

A new Mother Superior, Alensia was appointed, at this time. She was far more inclined to the darker side of her faith, and her influence for evil turned some convent members to her cause, drove others away, and eventually the last opposition met a unknown, and likely grisly end. The occupants turned from a convent of Healers to a sacrificial Witch-cult.

The change in the character of the Convent did not go unnoticed, and after several years, the local lord: Teremon, decided that enough was enough. This place had clearly become evil, travellers were disappearing the final straw was when a delegation from a neighbouring Lord vanished. Teremon needed to act. To save face, loot any artefacts and treasure from what was once a prosperous Convent, and to remove a nest of evil from his lands.

Teremon set out with a retinue of troops, assaulted the Convent, and defeated the Witches and their minions. In the aftermath of the battle, the full horror of the atrocities that were being carried out there was discovered. Teremon ordered the place sacked, burned to the ground and cursed, never to be reoccupied. The catacombs below the convent escaped intact.

Thirty five years later, as magic decays, and curses slowly lose their power, the ruins of the Convent were reoccupied by the Cult.

The Witches offered the innkeeper a bargain: send travellers up to the Convent, and in return get money and protection, and return the Inn to the fortune it enjoyed, when pilgrims flocked to the Convent for healing.

The bargain was struck, and the situation has been the same for the last five years.

The Moon Cult of Umara

Use the cult as listed here, or insert any appropriate moon god/goddess that you wish, or make Umara the counterpart of your regular moon deity.

The Moon Cult worship Umara: the Moon goddess, twin-sister to the Sun, soothing worshippers with healing sleep. However, there is another ancient and darker side to this celestial coin. A heretical offshoot once worshipped Umara, as **Umara in Darkness**.

Outsiders know almost nothing of this stain on Umara's name, the Umaran hierarchy regard it as a minor, long-forgotten heresy. The evil cult survives however, remaining hidden, in the darker corners of the world.

Even if mainstream Umara worshippers would deny it, Umara has two opposed faces, as does the moon. Just as there is no shadow without light, there is eternally Umara, in Light and Umara in Darkness. The sickle reaps the bountiful harvest, and the sickle-claw slashes throats at midnight.

Mainstream Umaran shrines, offer healing and rest for the night, while a secretive witch-cult of Umara, might inflict the local lord with mind-destroying nightmares.

Umaran clerics have spells and powers related to healing, light, prophesy, and rest.

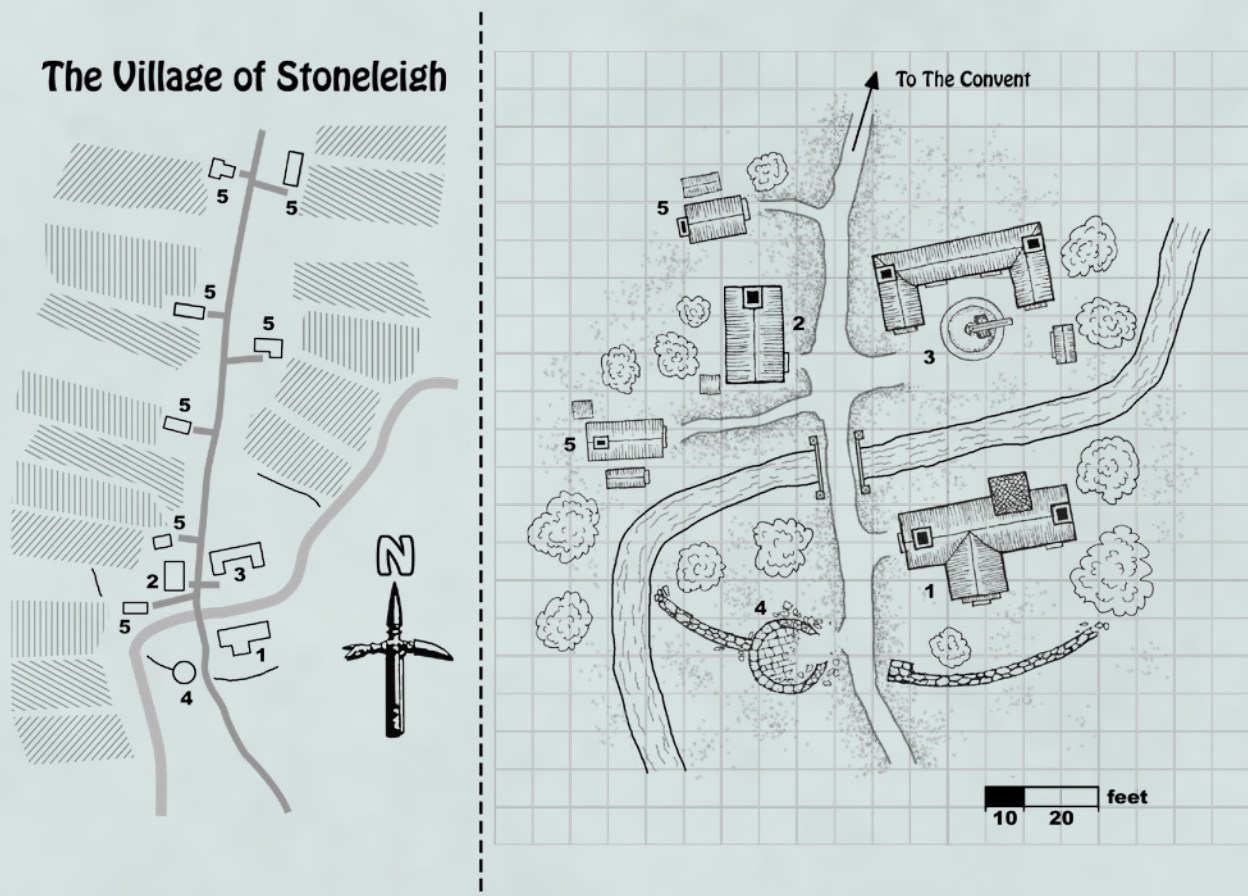
Clerics of Umara In Darkness have spells and powers of chaos, darkness, nightmares, seduction and betrayal.

The DM can decide whether the Evil Umaran cult is known to the population, and therefore how difficult any Religion DC roll needs to be, to get any knowledge about it, or its followers.

Needless to say, the present inhabitants of the Convent of The Weeping Moon, are sharpening their claws, and spitting other peoples' blood into the Sacrificial Bowl of Umara In Darkness.



The Village of Stoneleigh



The village of Stoneleigh is sleepy and nondescript. Lying in the Mirnshire Valley off the major trade routes, only a few travellers come through it. There are few notable buildings in the village, all the rest is outlying farms, woods ... and of course the ruins of a Convent.

The village

The village consists of the Longshadow Inn, a donkey-powered mill, a small general store, a disused watchtower, and is surrounded by the remains of a long-lost defensive wall, and the run-down shacks of the farmers who tend the strips of fields either side of the only, rather dismal street.

The farmers hereabouts keep to themselves, keep their heads down and don't go to the Inn as a rule. They will not talk to the PCs under any circumstances, apart from a mumbled "I don't know nothin'", and hurrying inside.

They know there's something going on, and that terrible things happened to the last farmer who caused trouble for the Inn-crowd. He was slashed to pieces by invisible creatures in the middle of the street in broad daylight, and the same may very well happen to them, if they don't keep their gap-toothed mouths shut.

The owners of the village's main buildings are the Inn's permanent customers and the de-facto rulers of the village.

Buildings

1. The Longshadow Inn

A slightly dilapidated 2-storey structure of stone and timber, topped with the remains of an old bell-tower. A sign hung outside proclaims "The Longshadow Inn" together with a peeling rendition of a stylised sun, of no artistic merit.

(The inn was once the Moonshadow Inn, trading on the Convent's reputation, but was renamed some 40 years ago, and the old sign painted-over.)

The main room

The main room is cosy enough, the smell of this evening's dish floating out of some back room. A few tables are occupied by patrons who look like they have grown into their regular seats.

The Innkeeper introduces himself "Bran Fording: barman and Owner - what can I do for you gentlemen - a room for the night? ... Some ale, I'm sure." He immediately starts pulling pints, the patrons eye the adventures with the usual mixture of annoyance, trepidation and envy.

The Inn's regular patrons

The Inn's regular patrons are all in on the arrangement with the Convent, and have cooked-up a story to use on passing adventures, based on their last customers.

Bran Fording: Barman/Innkeeper, widower and ex-adventurer. 50s, steely-haired, steely-eyed, sturdy build, now with a pronounced gut, rosy cheeks and a limp (goblin scimitar wound).

Jed Hengeforth: Storekeeper, 60s, tall but stooped, long inquisitive nose. Saw lights up at the ruins a few weeks back, he's sure something is amiss.

Edmund Hengeforth 25, storekeeper's son, tall brown hair. Thinks they ran off - and that she was probably already expecting.

Kell Hengeforth: 28, storekeeper's son, tall, brown hair, boxers nose. Thinks they ran off, but it is a bit strange nonetheless.

Merin Kelsoe: Miller. 50s, Squat broad fellow, bald, in a well-worn beige leather apron. Married, thinks the couple just ran off.

Jeb Skivey: dark haired, sullen 16 yr old orphan and Innkeeper's helper/cook/cleaner. Claims to know nothing, plans to somehow get in on the scheme, and/or inherit the Inn one day.

The Setup

The patrons have to convince the PCs to look for the couple as soon as possible, and they should go (at

some point) AFTER DARK.

Bran, the Barman will implore the adventures to go as soon as possible, offering them free room and board and ale and 'all the money he has' (78g to be precise)

Also the patrons must make sure the PCs know the following:

- The couple are missing, they went to the ruins.
- They looked for the couple, during the daytime, but found nothing.
- It used to be the Convent of the Weeping Moon but fell into disrepair, after a fire, 50+ years ago.
- There's definitely something slightly spooky about the old ruins.
- At one time it was wealthy and pilgrims use to go up there.
- **Emmy Fording**, barman's daughter. Slim, blonde, was wearing her new green dress.
- **Col Hazelman:** farmer, no family. Tall, sandy brown hair, was wearing a plain linen shirt & some fashionable, and fancy red trousers he got last month in the nearest town. The general opinion of which, is that they are fairly ridiculous.

For example the conversation might start something like this: at some point, one of the regulars will ask the barman:

Jed: "You gonna tell 'em then?"

Bran: "Well I ... er ... Might you fine folks be able to help me out with a little matter? It's my daughter you see, her and her fiancé have disappeared. They went off two days ago and haven't been seen since. We went looking yesterday but there was no sign of them at all, and I'm worried to death now something's happened."

Bran the barman explains that his daughter Emmy and her fiancé Col (a farmer) were going out to some local ruins for a picnic, never returned ...

Merin: "We went up there yesterday, found nuthin' - I reckon they ran off, is all"

Jed: "I seen some strange lights up there, of a night, I swear I did."

Merin: "Yeah and how many d'you have before you saw them lights then eh, Jed? I reckon you was well-pissed!"

Jed: "You wouldn't know nothing about it, all you Hengeforth's are all the same, an I still ain't going up there after dark"

Once the PCs agree, the patrons will give them directions to the old ruins, and send them on their way, with any supplies they need & a well concealed, evil chuckle:

"It's about a mile up the road, north out of the village, just follow the road until you see a 6-foot standing stone on the right. There's a moon carved on it.

Turn off there, then follow the path about another half mile, through the woods and up into the hills. There's another three stones along the way. You come out the trees, you can see it on top of the hill - some low ruins. We was up there, just yesterday."

2. Hengeforth's General Store

A low, but well-kept building, Hengeforth's general store stocks all the provisions necessary for the surrounding farms. Ploughing equipment, barrels, tools etc.

The owner **Jed Hengeforth** can be found at the Inn, jovial and probably drunk.

The PCs can buy anything here, that could be feasibly useful to a village of farmers, and **Jed** will bring them over here, from the Inn, if they need anything before heading off.

Weapons stocked: arrows, crossbow bolts, short-bows, spears, daggers, staves. Also one nice set of (looted) chain, helmet and shield. He will sell this to PCs, claiming they caught some goblins with it, five months ago.

His two sons: **Edmund** and **Kell Hengeforth**, often take their donkey cart to the nearest town, trading looted armor, weapons and so-on, and bringing back supplies for the store, and the Convent.

3. Kelsoe's Mill

Merin Kelsoe's mill grinds the grain for the village, for a small fee. **Merin** is to be found at the inn, he has a son and daughter, who left a few years ago for the nearest large town, unable to stomach the

goings-on in the village.

4. The ruined Watchtower

A round ruin, some 20' across, the remains of a thick wall, and a doorway, mark the spot where Stoneleigh's only watchtower once stood

The watchtower and its occupants: sheriff, and constable were disposed of by the witches, when they took over, 5 years ago, the ruins have been gutted.

5. The surrounding farms

A smattering of peasant shacks are dotted along the village road, strips of fields spread out behind them, along with some animal and grain sheds. Nothing of note for the PCs, unless they are interested in slightly off turnips and lice.



The Villagers

The villagers do not generally wear armour, unless they are expecting trouble, or the storekeeper's sons are on a trip for supplies. They will be armed though, just in case.

Innkeeper [1] (Bran Fording)

Human, Neutral Evil, Ftr 2nd

Armor Class 16 (chain shirt & shield + F. Style)

Hit Points 15 (2d10 + 2)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
12(+1)	12(+1)	15(+3)	15(+3)	14(+2)	15(+3)

Skills Perception +4, Intimidation +4

Senses passive Perception 14

Languages Common

Challenge 1/2 (100 XP)

Fighting Style: Defence +1 to AC

Second Wind (1d10+2), **Action Surge** (one use)

Actions

Longsword. Melee Weapon Attack: +3 to hit, reach 5 ft. one target. Hit: 4 (1d6 +1) slashing damage.

Shortbow. Ranged Weapon Attack: +2 to hit, range 80/320. one target. Hit: 3 (1d6) piercing damage.

Stats Black Arts

Storekeeper [1] (Jed Hengeforth)

Human, Neutral Evil

Armor Class 13 (hide vest)

Hit Points 12, (2d8 + 2)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
12(+2)	12(+1)	12(+2)	13(0)	10(0)	10(0)

Skills Perception +2

Senses passive Perception 12

Languages Common

Challenge 1/8 (25 XP)

Actions

Hand-axe. Melee Weapon Attack: +3 to hit, reach 5 ft. one target. Hit: 3 (1d6) slashing damage.

Stats Black Arts

Storekeeper's sons [2] (Edmund & Kell)

Human, Neutral Evil

Armor Class 14 (chain shirt + Dex)

Hit Points 13, 15 (2d8 + 2)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
15(+2)	12(+1)	15(+2)	11(0)	10(0)	10(0)

Skills Perception +2

Senses passive Perception 12

Languages Common

Challenge 1/8 (25 XP)

Actions

Spear. Melee or Ranged Weapon Attack: +3 to hit, reach 5 ft. or range 20/60 ft., one target. Hit: 5 (1d8 + 1) piercing damage, used with two hands.

Hand-axe. Melee Weapon Attack: +3 to hit, reach 5 ft. one target. Hit: 3 (1d6) slashing damage.

Stats Black Arts

Miller [1] (Merin Kelsoe)

Human, Neutral Evil

Armor Class 14 (leather armor + Dex)

Hit Points 12, (2d8 + 2)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
12(+1)	16(+3)	10(0)	12(+1)	13(+1)	9(-1)

Skills Perception +2

Senses passive Perception 12

Languages Common

Challenge 1/8 (25 XP)

Actions

Mace. Melee Weapon Attack: +2 to hit, reach 5 ft. one target. Hit: 3 (1d6) bludgeoning damage.

Stats Black Arts

The Inn-boy [1] (Jeb Skivey)

Human, Neutral

Armor Class 10 (scruffy clothes)

Hit Points 6 (d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
12(+1)	12(+1)	10(0)	13(+1)	12(+1)	9(-1)

Skills Perception +2

Senses passive Perception 11

Language Common

Challenge 1/8 (25 XP)

Actions

Club. Melee Weapon Attack: +2 to hit, reach 5 ft. one target, Hit: 2 (1d4) bludgeoning damage.

Stats OGL

The trip to the Convent

The PCs will have an easy and uneventful trip to the Convent hill; the directions to the Convent are accurate.

By Night

Their journey is by bright moonlight. There **will** be a moon, its phase will be important later, and if this doesn't match with the lunar cycle of the campaign, that's just the effect of the Convent's weird pale shadow.

As the PCs come out of the woods:

The woods clear, and you see a large building some way up ahead, silhouetted against the moonlit sky. It has a bell-tower with a moon-symbol atop the highest point. From one tall long widow, a

flickering unearthly, blue-white light can be seen.

The path dips down again in front of you into a small bushy glen, past a last standing stone.

As you make your way up out of the glen, you cannot see the building, but in the place you thought it was, some low ruins crown a small hilltop. A few tendrils of ground-mist weaving in and out of the blasted stones, now well-lit by the pale moonlight...

By Day

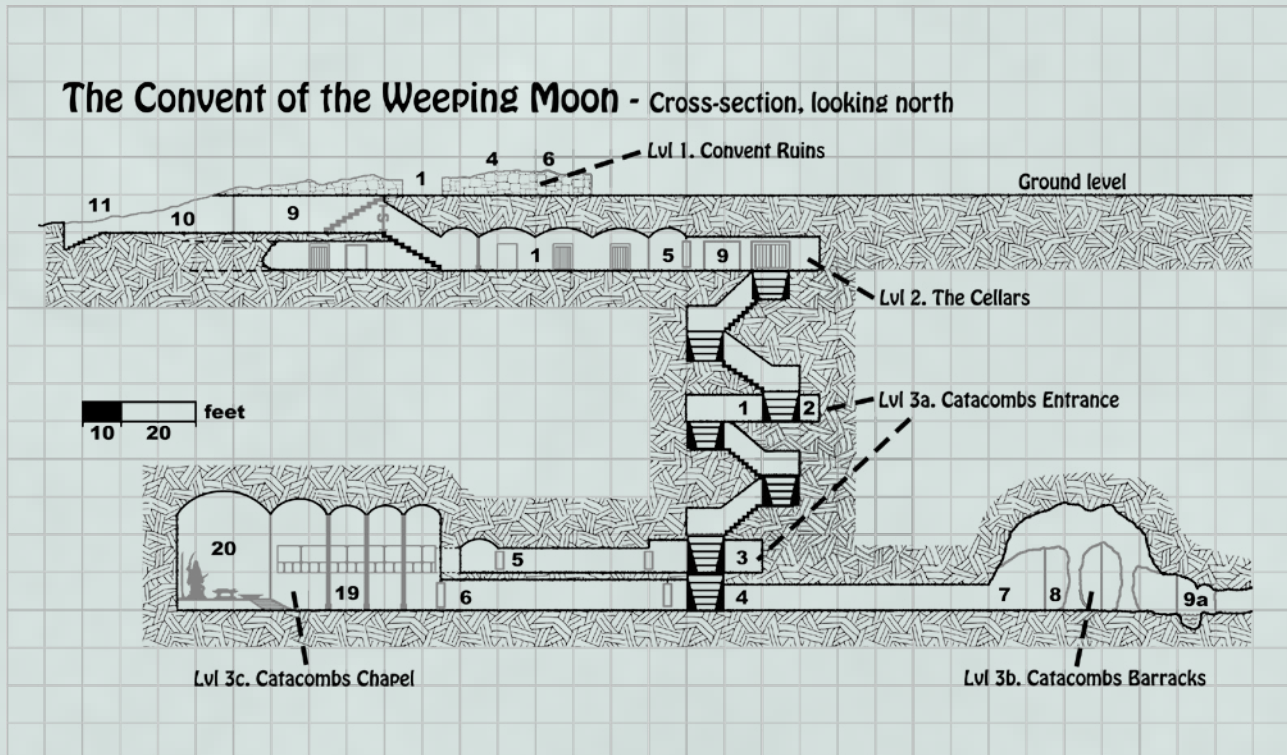
If the PCs insist on going there in daytime.

The description is as above, except there is no illusion of an intact building:

The path dips down again in front of you into a small bushy glen, past a last standing stone As you make your way up out of the glen, you see some low ruins crown a small hilltop. A few last tendrils of ground-mist weaving in and out of the stones, in the watery sunshine.



The Convent of The Weeping Moon



Level 1. The Ruins

On the top of the hill stands the remains of the convent, the walls have been reduced to no more than head-height, and some are simply lines of rubble on the ground. No walls are high enough to reach the bottom of any windows there might have once been. Tendrils of mist, thread in and out of the lichen covered walls. Everything is utterly silent. Waiting.

The convent floors are all mostly intact, and PCs can easily make out the plan of the building.

Undead guards

The undead guards in the cellars, and ruins, are checked on every few days, and repairs & replacements made if possible.

1. Doorway

Where the main door used to be.

The path still leads up to The Convent entrance, all that remains of which is two stone door-posts,

and some walls at knee height.

2. Entrance

The walls are at knee-height, plain grey flagstones cover the floor area. The remains of a large door lie in the SE corner of the room.

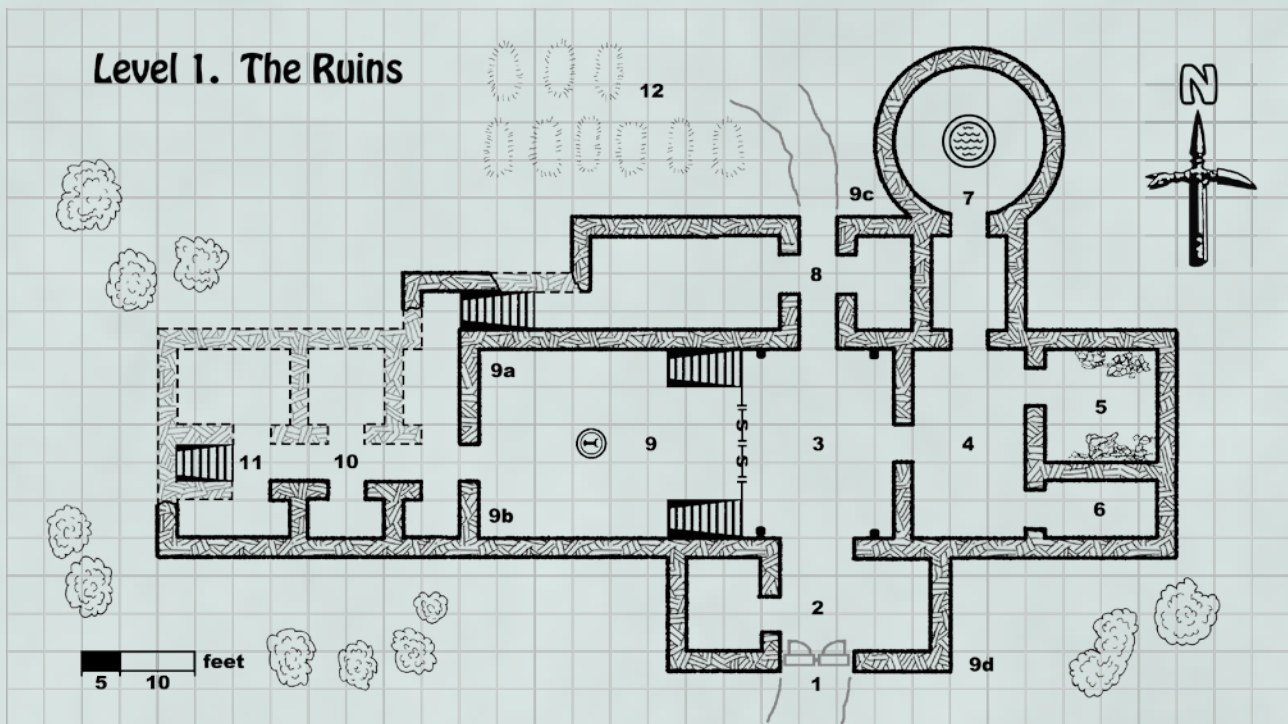
The door is ancient & bronze-covered. Its shredded remains are blackened by fire and covered by symbols embossed in the bronze plating.

Examining the symbols: Roll Religion DC 17 to recognise the symbols as those of the (normal) moon cult of Umara.

3. Main Hall

The walls are at chest height here, the floor is a chequerboard of patterned tiles, alternately moon and star symbols.

The remains of large painted columns in the corners of the room indicate this must have been a tall, and impressive hall at one point. The room has no western wall, but there is a smashed balustrade,



between two staircases leading down to a lower floor.

4. Eating hall

Chest-high walls show friezes of figures eating at long tables. Blown leaves are the only furnishings on the well-worn, flagstone floor.

5. Bell tower

Ruins that once held a large wooden staircase.

The walls are low and the floor plain. There is a lot of rubble. There are the charred remains of some old and very heavy wooden beams, and some boards seem to indicate this room once housed a large wooden staircase.

Perception DC 10, reveals a bronze-coloured metal object under the pile of beams. A DC 15 Str check clears them, revealing the Convent bell.

A large, dented bronze bell lies under the beams, carved with scenes of moons and worship, portions of these have been hacked-at and obliterated. The whole thing, blue-green with verdigris.

When the convent turned to evil, the scenes of the good Umara were destroyed by the Convent members.

6. Mother Superior's Office

A once-ornate office.

This room has an ornate black-and white tiled floor, rubble and smashed wood cover the east end.

Investigating the floor/rubble: Perception DC 17 discovers that one tile has a small cut-out and seems to be removable.

This conceals a small compartment, containing several long rotted bundles of parchment, a small mummified hand, either from child or young woman, and a small bronze figure. The figure is of a robed woman, in the middle of a whirling dance, holding sickle-shaped swords, a small pile of heads lie at her feet.

7. Moon-pool

Contains a hypnotic gazing pool still retaining some of its magical power.

The walls are knee high, and the floor has the remains of a swirling pattern of painted greenish tiles, around a low stone-lipped pool, 10' across. The pool is full of water. A large moon is carved in the bottom of the pool, partially obscured by black ooze. The water surface swirls lazily.

Gazing in the pool

If PCs gaze into the pool by moonlight, it results in the gazer becoming hypnotised by the lurking presences there, Wis DC 10 to break free, and if they don't, they can be shaken or slapped out of it, or dragged away automatically by others. If left alone they will remain trapped for 10 minutes, having visions as follows:

You are pulled down into the pool by myriad pallid hands, caressing you with their cold fingers. The grey-robed figures swirl around you, dragging you further down into a dark place, lit by thin silver blades of moonlight and trickles of blood on pale stone, running black in the twilight.

You see snatches of unconnected images, perhaps long ago, fleeting visions of the destruction of somewhere ... the Convent? Some of subterranean halls where bodies writhe in either torment or ecstasy, or both. You see fire, screaming, torture, and sharp pale claws drawn over trembling flesh, on ash-grey stone plinths far below the earth.

8. Dormitories

Just the bare outlines of walls, and plain flagstones remain here. There are some charred scraps of furniture, and cloth, perhaps rough bedlinen.



9. Hall of Worship

By moonlight: As soon as the PCs descend the staircase, an encounter is triggered. See Encounter/Skeletons, below. Hides the main secret entrance to the Convent Cellars, that only opens, also by moonlight.

The walls here are barely knee height, but the floor is sunken 10' below ground level. Two stone staircases run down to the sunken floor, the once fine balustrades are now just stumps.

The floor is of cracked, colourful tiles showing stars and the moon in various phases, although they are presently covered with a cold mixture of rotted brown leaves & detritus. In the east end, are piles of wood, scraps of cloth, maybe some

weapons, and rusty metal.

Perception DC 17 notices there are bones, armor, and weapons in the piles. [Skeletons]

Around the walls, there is a frieze of moon carvings and other mystical symbols, at head height.

Examining the frieze: Religion DC 17 discovers the symbols are those of the normal cult of Umara.

There is a sundial-like pedestal in the centre of the room, partially covered with thin wiry, sharp-thorned vines.

The pedestal

The top of the pedestal is covered with a ring of carvings of the moon in various phases, with sturdy, but finely engraved bronze gnomon (sundial pointer) in the centre. The engravings are an intricate tracery of swirling lines that trap the eye.

Dex DC 13 to avoid some nasty vine scratches, to bare hands: no real damage, just throbbing later, as if they might be infected.

An Int DC 10 check reveals that the gnomon rotates, and is attached to a mechanism within the pedestal. Or if they say they try to move it, the PCs find out anyway. The pedestal also detects as magic.

If the PCs rotate the gnomon to the current phase of the moon, if the moon is in the sky, and leave it for a few seconds:

The carving you selected starts to glow with an eerie blue-white light, there is a loud 'click' from east of you, and two large hidden doors between the staircases, swing quietly outwards.

NOTE: The adventure only continues if the PCs figure this out, so ... if they are somehow having trouble guessing this, or are particularly hung-over, you might have mercy on them, and let them have Int DC 12 checks.

Secret door

In the middle of the east wall there are 10' wide secret double-doors, opening outwards. Normal Perception check to spot. This section of wall also detects as magic. A successful Dex check to try and open it, reveals there is in fact no obvious way of opening it, and the doors are very heavy and not

breakable, due to magical reinforcement.

There is a lever on the wall on the inside to open and close the doors, this works all hours of the day and night, irrespective of the moon.

Encounter (by moonlight only)

As you descend the stairs, there is movement in the piles of trash at the far eastern end of the room, as skeletons lever themselves up and start to advance, grimy weapons in hand.

Outside the Convent walls you hear other similar noises, clacking of bones & rattling of armor.

12 Skeletons in total, 4 in the room, 4 from the north, and 4 from the south. Marked 9a, b, c, d. The skeletons from outside are hidden in shallow graves, and so will take one round extra to arrive.

All are armed with hand-weapons and armor from previous victims, and if examined, have been re-wired together, and patched-up many times.

Skeletons [12]

Medium undead, lawful evil

Armor Class 13 (armor scraps)

Hit Points 13 (all of them) (2d8 + 4)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10(+0)	14(+2)	15(+2)	6(-2)	8(-1)	5(-3)

Damage Vulnerabilities bludgeoning

Damage Immunities poison

Condition Immunities Exhaustion, Poisoned

Senses darkvision 60 ft., passive Perception 9

Languages understands common, but can't speak

Challenge 1/4 (50 XP)

Actions

Shortsword/Mace: Melee Weapon Attack: +4 to hit, reach 5 ft., one target. Hit: 5 (1d6 + 2) piercing/bludgeoning damage.

Stats: OGL

10. Kitchen

The walls are barely outlines, the flooring



flagstones, remains of ovens and storage jars remain.

11. Stairs down (blocked)

To the west, a stone stairway leads down some 15' to a collapsed & blocked tangle of stone blocks, rubble and debris.

Int DC 10 discovers that this is thoroughly blocked and digging is likely to result in more collapsing masonry.

If they start digging

Dex DC 13 to avoid d8 bludgeoning damage, from falling masonry. The staircase would have lead down to the cellars.



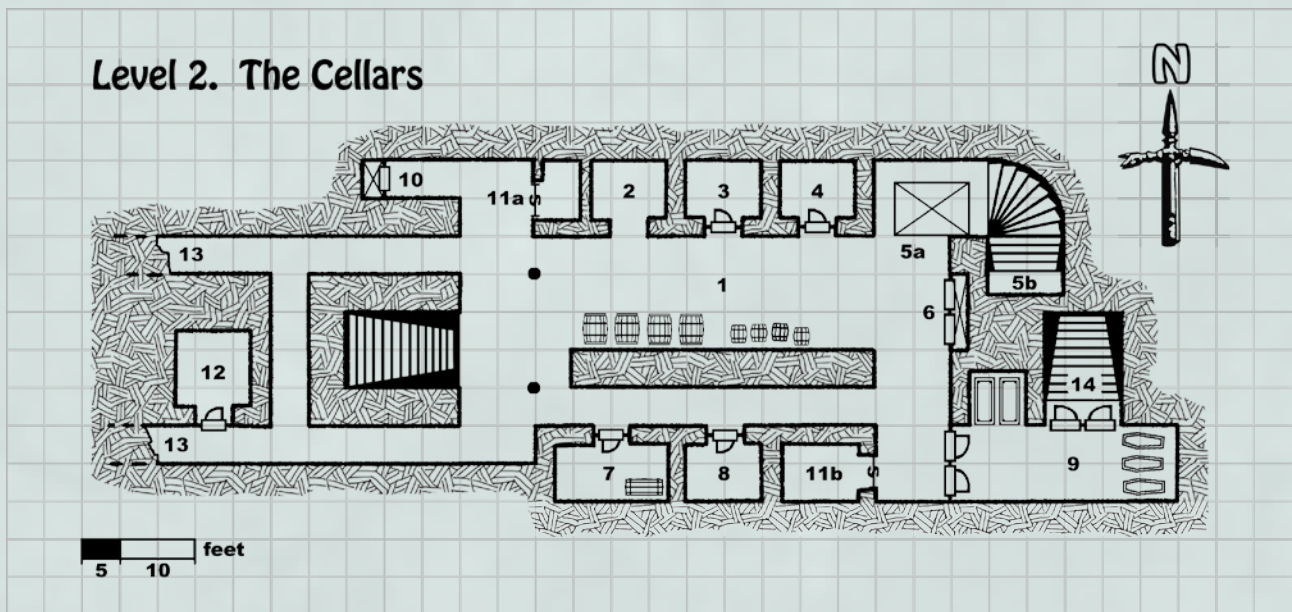
12. Graves

Graves long ago looted of valuables, and the skeletons they once contained are re-uses as undead guards.

North of the Convent ruins are the weed-covered mounds of graves making up the old graveyard.

Examining further

The mounds have depressions in them, now overgrown as though they had been dug up long ago. There are a few fragments of smashed ash-coloured stone grave markers, worn and scratched.



Level 2. The Cellars

1. Cellar main room

Occupied by two motionless zombies at the far eastern end. If the PCs advance within 30' of the end, the Zombies will rise up and attack.

The stairs lead down to a dank-looking and smelling, vaulted, unlit, cellar room. Two carved stone column sit opposite the stairs. They are carved with moons and intertwining, thorny vines.

Against the south wall lies the remains of a row of large barrels, now ruined, to the north a row of doorways some with stout wooden doors. The room continues onto the darkness eastwards. There is a smell of dankness and decay, mixed with a smell of old wine, turned to vinegar in the air. A second wooden rack of smaller wooden barrels follows the first. One of the small barrels seems intact.

Investigating the barrels:

The small barrel has a tap, which is intact as well. The barrel is almost full of old, and now very good red wine. It would fetch a tidy sum, in a large city.

This cask may be destroyed if PCs set off any high-impact pyrotechnics nearby, worth 80g.

As the east wall comes into view, you can see there is a pair of large double doors in it, and two corpses propped up against them, in a sitting

position. They are wearing normal clothes, they look somewhat decayed, but don't seem to smell.

Zombies, Normal [2]

Medium undead, neutral evil

Armor Class 8

Hit Points 18, 24 (3d8 + 9)

Speed 20 ft.

STR	DEX	CON	INT	WIS	CHA
13(+1)	6(-2)	16(+3)	3(-4)	6(-2)	5(-3)

Saving Throws Wis +0

Damage Immunities poison

Condition Immunities Poisoned

Senses darkvision 60 ft., passive Perception 8

Languages understands common but can't speak

Challenge 1/4 (50 XP)

Undead Fortitude: If damage reduces the zombie to 0 hit points, it must make a Constitution saving throw with a DC of 5 + the damage taken, unless the damage is radiant or from a critical hit. On a success, the zombie drops to 1 hit point instead.

Actions

Slam: Melee Weapon Attack: +3 to hit, reach 5 ft., one target. Hit: 4 (1d6 + 1) bludgeoning damage.

Stats: OGL

2. Storage, general

Unoccupied storage room.

This plain, unlit box-room has no door. Piles of

timber flooring planks and some long metal rods are stacked against the back wall, along with an open barrel that has a couple of shovels in it.

3. Storage, animal sacrifices

Unoccupied. Was used as storage for small animals to be used as sacrifices, when the Convent initially turned to evil.

The door is slightly open leading to an unlit, box-room. Shelves line the walls, on which lie small wooden and metal cages. Everything smells dusty and long unused.

About half of the cages contain the remains of animals, dogs, rodents, birds, (no cats) all are long dead, and dried to husks. A pair of long-handled tongs lie on a shelf, still trapping the neck of the desiccated remains of a crow.

4. Storage, grain

Unoccupied, an unused grain storage room.

The door is slightly ajar, but completely rusted stuck. Plain unlit box-room, smelling slightly of grain.

Str DC 12 to force the door open.

Inside there are the remains of some sacks, and food jars, in the NW corner. Smashed and empty.

5. Passage, stairs and trap

Hidden controls for the levels secret doors, traps etc. Unoccupied.

5a. Passage

In this alcove, an eastern passage soon turns to stairs going down, spiralling clockwise round the corner.

Spiked Pit trap

Perception: Passive DC 20, active DC 12, noticing:

Footprints pass around the back walls of this alcove only, and off round the corner. The middle of the floor seems to be some sort of camouflaged cover, leaving a 2' walkway around the outside.

When triggered: The thin stone-covered

floor-section falls open, hinged on the western edge, dumping the victim into a 15' deep pit with crude metal spikes at the bottom. Luckily not poisoned.

Dex DC 20 to jump off, grab the edge when the trap is sprung.

Spiking it shut, or similar: Dex DC 12 with thieves tools.

Dam: falling d8, +2d10 impaling. The pit will remain open until reset via the levers at 5b.

5b. Stairs and control levers

The stairs continue round the corner, and down to a 5' landing. On the back wall is a grey metal panel with 4 bronze levers in vertical slots.

Above each lever there is a small bronze plaque, each with a symbol engraved on it.

Levers will be up, if traps are set, and doors shut, down if traps are triggered, or doors open.

The Levers, from left to right:

Lever 1. Symbol: a square with half-moon in bottom right corner.

Opens and closes the 11a secret door.

Lever 2. Symbol: a square with half-moon in the middle of top side.

Opens and closes the 11b secret door.

Lever 3. Symbol: a square with 3 crescent moons pointing upwards at the bottom.

Opens, closes and resets the spiked pit trap at 5a.

Lever 4. Symbol: a square with full-moon in top left corner.

Opens and closes the 9 to 14 iron door leading to the lower Catacombs.



6. Large doors (trapped)

Triggers the opening of Rm. 11a/11b, and release of zombies there.

Two ornate wooden double doors, with large handles, banded in bronze, with bronze friezes, across the middle depicting dancing figurers,

mostly female, and the moon in all its phases above them.

Examining the doors:

They show no sign of being locked, it is dark behind them.

There is about 1' of space behind the door, and then a black curtain, absorbing all light.

If the PCs investigate: Perception DC 17:

It is pitch-black behind the doors, even shining a lantern under them does nothing. But there are a series of rods attached to the back of the doors, and the handles. You cannot see what they do.

Trying the door

When/if the PCs attempt to open this door, rotate/pull the handles, secret doors to 11a/11b both open, and the Zombies inside are released, to attack. The door itself cannot actually be opened more than an inch or so.

The handles turn, and there is a series of clicks, as a mechanism operates, behind the door, also there are some other mechanical noises from the NW & SE of the room. The door does not open, more than a crack however.

7. Storage, repair supplies

Unoccupied. Used for storing supplies for repairing skeletons, armor, general upkeep, etc. The swords are 1d6 dam. DC 12 to pick the locked door.

This stout door is locked.

Small room with plain vaulted ceiling. Inside there is a long wooden chest in the SE corner, and a small anvil next to it. Some brooms and 3 leather buckets, are in the SW corner. There are 2 unlit lanterns suspended from the E & W walls.

The chest is unlocked. Inside are: 2 sickle-shaped swords, both a bit rusty but sharp, handles however are very loose. Also spools of tough wire, leather strips, a roll of canvas, nails, hammers, whetstone and other carpentry and metalworking tools.

8. Storage, robes

Storage for robes that are new ... and in use. Door is

unlocked.

The door is shut, but opens easily.

The vaulted room has wooden peg-racks attached to the walls, with several(3) long purplish-grey, hooded robes hanging on them. The robes have belts made of loops of white rope around the waist. They are reasonably clean, not dusty, and in good condition.

9. Ossuary

Where the Umarans used to store the bones of their most venerated dead Superiors. Unoccupied.

Two old bronze-bound doors, have engraved lead sheets attached to them. Images on the sheets are of what looks like a graveyard, skeletons are climbing out of open graves, under a large moon, that seems to be dripping. The doors do not seem to be locked, but are slick with condensation.

The doors open easily and quietly.

The room inside has a vaulted ceiling. In the north wall there is an alcove containing two old stone sarcophagi, then a large pair of iron doors. At the end of the room, lying on the floor, are three, lead-coloured coffins. Behind the coffins, four skeletons are propped up, seemingly attached to the wall. They are dressed in tattered, damp-looking, grey robes, arms outstretched.

The skeletons are now just there for morbid decoration, they are the remains of leaders of the convent from the time when it was a place of good.

The skeletons are held up by iron spikes in the wall, and their outstretched arms are clearly held in place by rods and wire.

A normal perception roll reveals:

The central part of the room, up to the iron door seems to be definitely in regular use.

Stone sarcophagi in the N alcove:

One is partially open, one closed, the pale stone is carved with moon symbols.

Str DC 13 to remove the heavy stone lid.

Both are empty. Carved in the bottom of each,

on the inside, is a figure of a woman, face in the darkness of a cowled robe, holding twin sickle-shaped swords.

Lead Coffins at the back of the room:

Two of three are shut, the lids have iron handles, they are made of thick heavy dark wood, with lead sheets nailed to the surface. The nails make swirling moon patterns.

The open coffin:

This has its lid slid half-off. There are some small dusty, leather bags inside. These are Empty.

The two closed coffins:

Poisoned spikes on lid-handles

Perception DC 16 passive, or automatic if the handles are carefully examined.

The two closed coffins have had small, sharp, iron spikes attached to the insides of the handles. There is some clear, slightly glittery, liquid substance on the spikes.

Grabbing the handles is a +4 attack vs. the inside of the PCs hand, i.e. skin AC10 or leather gloves AC11, no Dex bonus.

Dam: 1pt + Con DC 12 poison.

A sharp object pierces your hand, and as you pull your hand away, both the wound, and then your vision begins to pulsate strangely.

Poison: Lesser Tears of the Moon. DC 12 (Injury) See [Notes](#) section for details.

Exhaustion level 2: disadvantage on ability checks, speed halved. 1 hour.

Iron Doors to 14

They can only be opened from the lever in 5b, or from another lever inside.

A pair of solid iron double-doors, well-fitted into the stone of the wall. They seem built for defence, but have swirling pattern carved into a wide band running at waist height across their width.

Perception, DC 12 reveals that:

The doors are locked somehow, and open from

elsewhere, with rods and some kind of mechanism behind them.

It would take some considerable effort to break them, it would probably be easier to destroy the stone frame, which would take hours, and some decent tools.

10. Door (trapped)

Triggers the opening of 11a/11b, and release of zombies there.

A stout wooden door, banded in bronze, dripping with condensation, and green algae. It doesn't look like it's been opened for a long time. It is dark beyond the door,

Perception DC 17 active only: Trapped. There is about 1' of space behind the door, and then a black curtain, absorbing all light.

There are a series of rods attached to the back of the doors, and the handles. You cannot see what they do.

Trying the door

When the PCs attempt to open this door the secret doors to 11a/11b both open, and the Zombies inside are released, and attack.

11a, 11b Secret rooms

Note

Have the PCs find the secret doors if they haven't accidentally opened them, it's important that 'the fiancé' is found.

Zombie occupied 2/room. When the PCs attempt to open doors 10, or 6, the secret doors to these rooms open, and the Zombies inside are released. **One of them is what remains of Col Seremel: "the fiancé"**.

Searching the rooms, afterwards:

The rooms are small bare cells with nothing but shuffling footprints in the dust, and a few fragments of old cloth.

These rooms each contain 2 zombies (4 total), that have been upgraded by the Witches, by adding better armour; and some heavy maces, acquired by the villagers.

Zombies, Armored [4]

Medium undead, neutral evil

Armor Class 14 (ragged chain, scraps of banded mail)

Hit Points 22, 22, 20, 23 (3d8 + 9)

Speed 20 ft.

STR	DEX	CON	INT	WIS	CHA
13(+1)	6(-2)	16(+3)	3(-4)	6(-2)	5(-3)

Saving Throws Wis +0

Damage Immunities poison

Condition Immunities Poisoned

Senses darkvision 60 ft., passive Perception 8

Languages understands common, but can't speak

Challenge 1 (200 XP)

Undead Fortitude: If damage reduces the zombie to 0 hit points, it must make a Constitution saving throw with a DC of 5 + the damage taken, unless the damage is radiant or from a critical hit. On a success, the zombie drops to 1 hit point instead.

Actions

Heavy Mace: Melee Weapon Attack: +3 to hit, reach 5 ft., one target. Hit: 5 (1d8 + 1) bludgeoning damage.

Slam: Melee Weapon Attack: +3 to hit, reach 5 ft., one target. Hit: 4 (1d6 + 1) bludgeoning damage.

Stats: OGL

The PCs then notice:

One of the armored zombies seems to be a lot fresher than the others, very recently dead, and bearing a noticeably gaudy, and overly-fashionable pair of red-velvet trousers.

All of the zombies have long scraps of something, nailed to their heads. It turns out to be skin. The strips of skin have some kind of lettering, scrawled on them in what looks like blood. (it is)

Not magic, as such, but part of the zombification ritual. The writing is snatches/paraphrases from the Catechism of Umara in Darkness (see Notes) for example:

"I am the thing that crawls in lust"

"My claws burn with their aching for blood"

"I taste my blood burning in moonlight" etc.

"The Fiancé" Col Seremel

This is all that remains of "the fiancé of the Innkeeper's daughter", aka "Col Hazelman":

He is ... or was, tall, with sandy brown hair, wearing a plain, linen shirt, now tattered and drenched with dried blood.

Covering his chest are a multitude of short, sharp slashing wounds, through which he probably bled to death. His mouth is still open in an ever-silent scream.

12. Ablutions

A small unlit box-chamber, with holes in the floor leading down into natural-looking fissures, and holed wooden seats above them.

Feel free to try to get your PCs to stick their arms down there, if you wish.

13. Collapsed tunnels

The passage leads to a dead end, blocked by rubble from the collapsed ceiling.

Int DC 12: This is in no danger of collapsing but the tunnels are thoroughly blocked, and excavation is pointless.

14. Stairs down

The stairs spiral down until they get to 3a. The Catacombs Entrance (see next section)

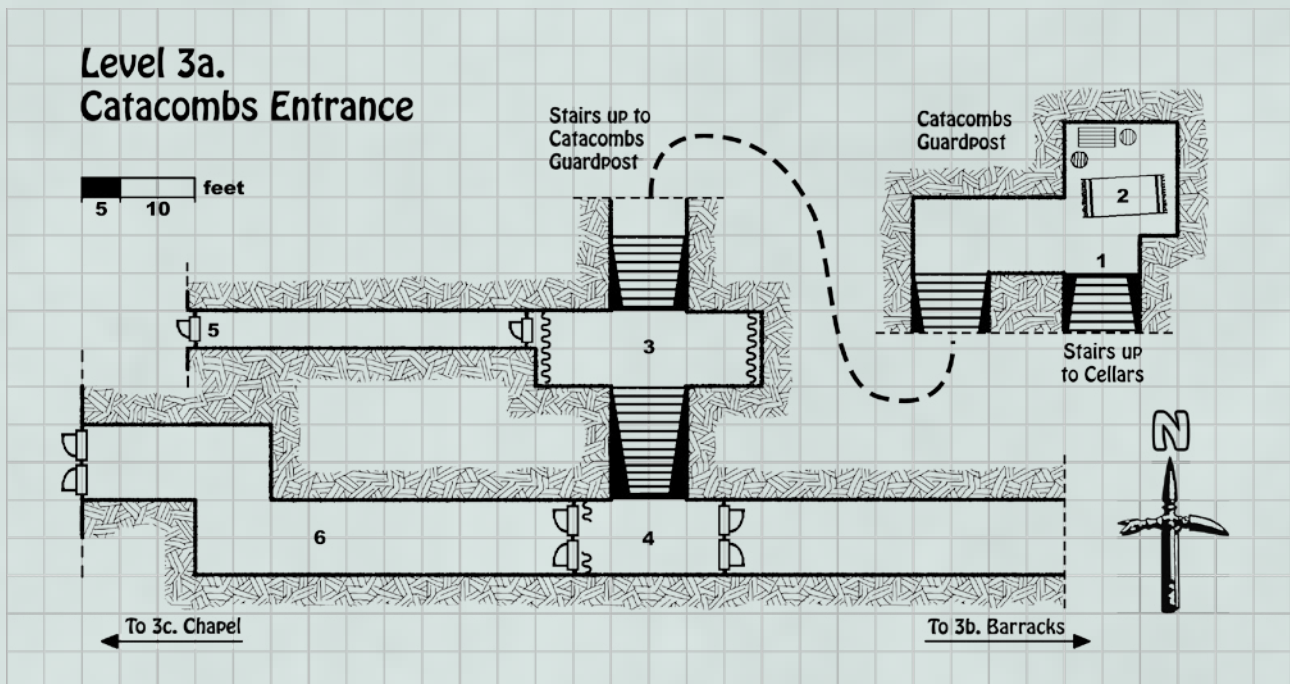
The stairs lead down, unlit into darkness, and round in a spiral of alternating stairs and square landings.

There is an iron lever in a slot on the west wall, at chest height. It is down.

Raising it closes the iron door, the mechanism sounds well-oiled, and functions smoothly. Lowering it opens the door again.

The stairway and heavy doors mean that the Witches aren't disturbed by the noise of unwelcome guests being disembowelled upstairs.





Level 3. The Catacombs

The rooms and corridors of the Catacombs are slightly damp, and remain at the same, somewhat acceptable temperature all year. The walls are of ash-grey stone, and unlit unless noted in the description.

Tactics

The inhabitants of the Catacombs are fairly fanatical, and only a few of them will even consider running. None will surrender, except maybe as a ruse. If the PCs try to negotiate, surrender, or otherwise talk their way out of it, the inhabitants will only go along with it, if they can use it as a pretext for gaining an advantage, turning a losing fight, or capturing the PCs for later sacrifice.

Captives will be searched, stripped, gagged, and manacled in the cells north of the chapel. They will be especially thorough with anyone who looks like a spellcaster.

If the PCs take more than one try at attacking the Catacombs, the Convent will be in emergency mode. All Sacrifices will be put on hold until they believe the crisis is over, ensuring that Emmy remains alive, for the plot Pay-off.

Otherwise, the remaining inhabitants will be ready for the PCs when they come back, as follows:

The door at Rm. 3 will be locked, with guards behind, and when the PCs get to Rm. 4, they will

be ambushed from both sides and the rear, with everything the Witches have got.

The PCs can only risk resting in a few places in the Catacombs, when everyone is still alive: The Escape Passage (Rm. 17) or maybe the passage (Rm. 5) the cellars are a much better option.

There is a sacrifice scheduled for just-before dawn, so all the Witches will be rounded up for this. Any bodies or bloodshed, i.e. dead/missing sentries, will therefore be discovered eventually. The entire place will then be searched from top to bottom, by large parties of the remaining Witches. If the PCs are suffering, the DM may let them have a long rest after say, killing everyone in the Barracks.

Sacrificing Captives or the PCs

If the PCs are captured or surrender, the exact details of the Sacrificial Service, and them being sacrificed, possibly one per night, is left up to the DM. It should probably include chanting, the PC dying a slow and agonising death, bleeding on the sacrificial framework, & participants writhing in an orgy of blood and cult-ecstasy.

3a. Catacombs Entrance

1. Stairs Down from the Cellars

The stairs from the Cellars spiral down to here.

The stairs spiral down for about 40', the walls

are dripping with condensation running through green algae. You can see some traces of light filtering up the stairs from further down.

Perception:

You hear human-sounding speech: chanting.

2. Guard post

Occupied by 2 Acolytes chanting, and 2 Skeletons as backup guards.

If the PCs take one of them alive, they might be tortured to reveal there is the chapel to the west and the living quarters to the east, confident in the ability of the occupants to defeat the PCs.

The stairs spiral downwards, to Rm. 3 Upper Landing.

The stairs come out in an open landing area.

The speech seems to be 2 people, one male, one female chanting something, you hear snatches about “the moon in darkness drinking the fountain lines of your blood ... black in moonlight”, and similar.

The guard post is lit by a lantern, on a rough table, with 2 chairs. There are two grey-robed acolytes, kneeling on a thin blue rug, opposite each other, chanting, over and over, deep in concentration. Two armored but battered skeletons stand motionless against the N wall.

If the PCs sneak down, the chanting acolytes will not notice them, while any noises will cause them to look up. When the PCs are detected, the acolytes will attack without mercy, Screaming “Umara”.

They repeatedly cast charm person, to take out anyone in armor, bane, and then inflict wounds on Spellcasters. Their AC is already 14 (Cloak of Umara). The skeletons will lurch to the attack, as soon as the battle starts.



Acolytes of Umara [2] (Samaal & Selia)

Human, male/female, chaotic evil

Armor Class 14 (spell + dex + robes)

Hit Points 16, 14 (2d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11(+0)	13(+1)	12(+1)	11(+0)	14(+2)	10(+0)

Skills Deception +2, Religion +2

Senses passive Perception 12

Language Common

Challenge 1 (200 XP)

Divine Domain Feature: Umara (1/short rest).

Cloak of Umara (equivalent of Mage Armor).

Spellcasting. 2nd-level spellcasters.

(Spell save DC 12, +4 to hit with spell attacks).

The following cleric spells are prepared:

Cantrips (at will): Sacred flame(d8), spare the dying, thaumaturgy.

1st level (3 slots): inflict wounds, cure wounds, bane, charm person.

Actions

Sickle-sword: Melee Weapon Attack, finesse: +3 to hit, reach 5 ft., one creature. Hit: 4 (1d6 + 1) slashing damage.

Stats: Black Arts

Skeletons [2]

Medium undead, lawful evil

Armor Class 13 (armor scraps)

Hit Points 12, 14 (2d8 + 4)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10(+0)	14(+2)	15(+2)	6(-2)	8(-1)	5(-3)

Damage Vulnerabilities bludgeoning

Damage Immunities poison

Condition Immunities Exhaustion, Poisoned

Senses darkvision 60 ft., passive Perception 9

Languages understands common, but can't speak

Challenge 1/4 (50 XP)

Actions

Shortsword: Melee Weapon Attack: +4 to hit, reach 5 ft., one target. Hit: 5 (1d6 + 2) piercing damage.

Stats: OGL

The table has nothing but the lamp. The acolytes have robes tied with belts of loops of black rope, clothes underneath, soft boots, crescent-shaped

swords, and tattoos of the moon on the back of their hands.

3. Upper landing

Unoccupied. There is an stout door behind the west tapestry. Unlocked.

The stairs continue down to a vaulted-landing with a pair of 10' alcoves, cut into the grey stone, on either side. More stairs continue south & down.

There is a glowing curved moon carving on the ceiling, illuminating the room with a pale light.

The backs walls of the alcoves are both covered by large tapestries. The tapestries are thick and musty, depicting dark abstract swirling patterns of white, grey, purple, and black.

4. Lower landing

This vault-ceilinged area has large ornate doors to the west, partially covered by more thick tapestries. The tapestries are hooked aside on iron hooks set into the walls. The room is lit by another moon carving in the ceiling,

A plain set of wide-open double doors is to the east. A corridor stretches off into the darkness beyond them.

The west doors have with a bronze panel across the centre. The panels depict a huge bowl with people floating above it, dripping blood or something similar, down into the bowl.

East/doors, if anyone looks or Perception:

There is a large, bronze key in a lock on the back of the open doors. The keyhole is only accessible from the back.

There seems to be the smell of food (maybe meat stew?) faintly coming from the east passage.

5. Balcony corridor

Unoccupied. Sounds from The Chapel (Rm. 19) cannot be heard from down this corridor, in the Upper Landing (Rm. 3), and vice versa. End door

unlocked.

A long empty, unlit, corridor stretches straight into darkness. There is an ordinary door at the other end.

6. Lower corridor

Unoccupied. Long ceremonial corridor.

A long, wide corridor stretches the west. It is lit by glowing moon carvings every 15' in the ceiling, the walls are decorated with a band of carvings at head height.

The carvings are of processions of robe-dressed people, moons, struggling captives, all heading westwards.

Around a corner the corridor ends in two large wooden doors, surfaces covered with bronze. The bronze panels are both engraved with a female figure in hooded robes, she is engaged in some kind of swirling dance and holds a sickle-like sword in either hand. She dances on a river, that looks like it has arms reaching out from below the surface. The door has no lock.

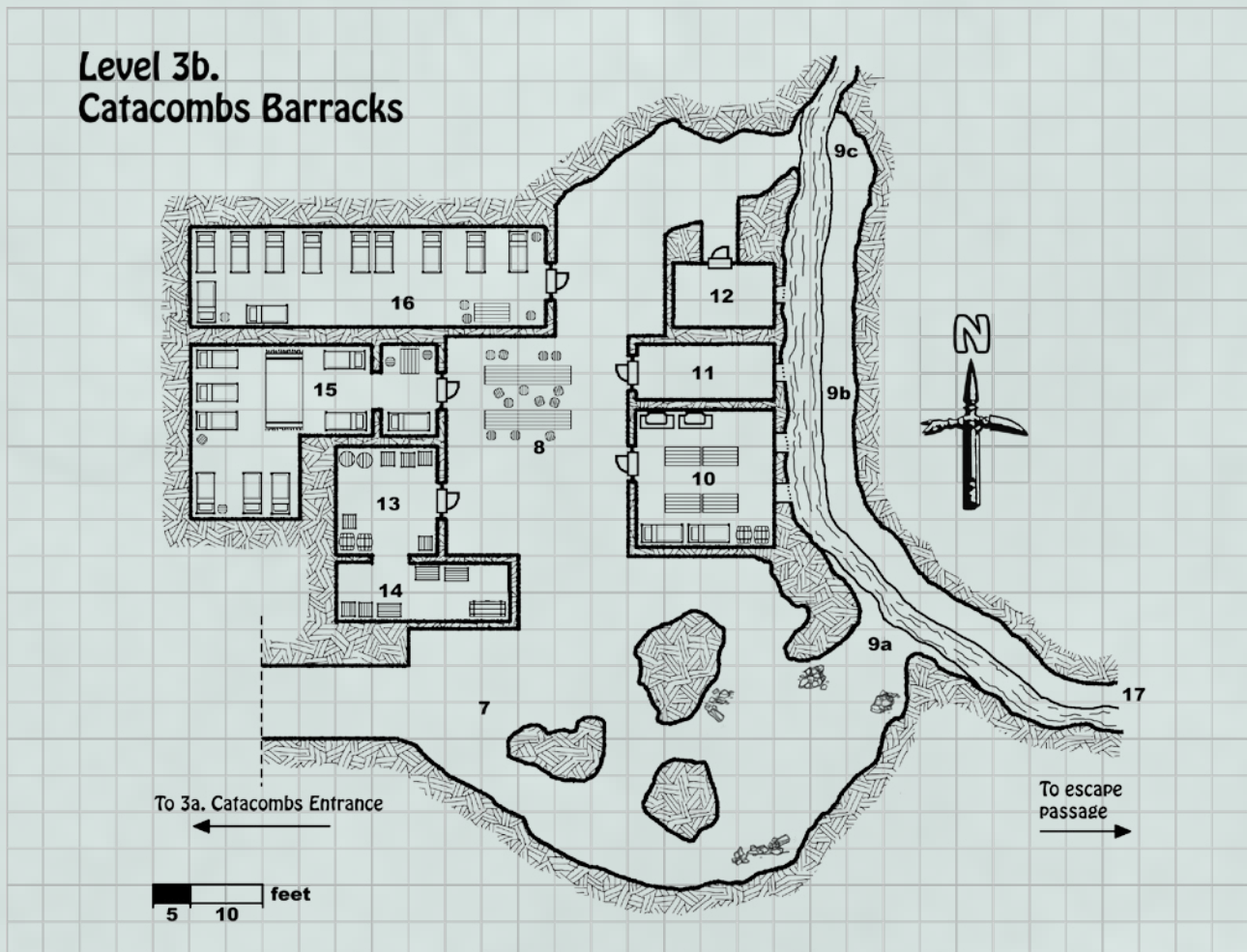
The doors are heavy, very solid, and Perception DC 12 reveals an occasional, faint, human voice, talking, and:

You can feel some sort of presence, evil, dream-like, and powerful, almost pulsing through the door.

If the PCs try the door, it is not barred.



Level 3b. Catacombs Barracks



3b. The Barracks

The Umaran Acolytes/Cultists are presently getting ready for the Sacrificial Ceremony later tonight. They are preparing dinner, cleaning, doing religious devotions, and are not expecting any attacks.

Tactics

It is usually quiet in the Barracks, and unless the PCs are very quiet in combat, e.g. a silence spell, all the Acolytes will become alerted, come to see what's happening. The PCs will end up being attacked by everyone in the Barracks at once.

The Acolytes will also attempt to get down the corridor to the Chapel, and alert their Superiors. The PCs can try and cut them off from the Caves Rm. 7, and/or lock the door at Rm. 4.

NOTE: Possible Total Party Kill

If the Acolytes are NOT prevented from alerting the Chapel Superiors, **EVERYONE in the complex will**

end up in the fight, with potentially party-killing results.

Also if some of the PCs surrender, or are captured, they will end up in the cells awaiting a long, excruciatingly painful trip to see Umara personally, via the sacrificial scaffold. (Rm. 20)

If the combat starts to go very badly for the Umarans here, a couple of the Cultists may attempt to flee, via the escape passage at 11. The more fanatical Acolytes will fight to the death, or pretend to surrender, and then re-attack the PCs using spells. (Inflict Wounds for example)

7. Caves

Unoccupied, natural cavern area - generally unused.

The passage opens out into a cave-roofed area, the room has been enlarged, by regular cut-stone sections. The room is faintly lit by from the north, There is a natural cave area to the east with large rock pillars reaching from floor to ceiling.

The floor of the east area is more uneven.

The pillars will allow the PCs to sneak around the back of this area unobserved, if they are quiet and hug the back wall.

8. Meeting area

This area serves as the main eating, and gathering, area for the complex. Unoccupied except for residents occasionally going back and forth to the latrine.

The ceiling is high and vaulted and cut from the natural rock, there are lit candelabras dotted around the room. Two long tables with stools are to the north. Doors lead off to either side, the smell of food is stronger, and you can hear sounds of activity from the east doors.

There is a bronze bell attached to an iron frame high on the west wall, its clapper is attached to a black rope, the rope disappears into the wall.

Perception: cooking is being done in the first room on the east (the kitchen), and you can hear several voices chanting, coming from the north somewhere

9. Stream-passage

This unoccupied passage can be used to get more information on the rooms on the east of the complex, by peering in through the water-related openings. The stream masks the noise of any normal movement here.

This natural, unlit, rock passage has been enlarged and a man-made path runs along the side of an underground stream, running south to north.

The stream has several openings of various sizes, to other chambers along the west wall, with light beyond.

9a. Stream exit

Jumping the stream: DC 10 Dex (Acrobatics) check to land on your feet, on the slippery rocks. Otherwise, you fall over on landing. Or just wade.

There is a crossing place, you need to jump the 5' stream, to a path cut into the rock on the other side. The floor looks slippery.

9b. The drain openings

If the PCs get down into the 3' deep stream, and peer into the openings, they can see through assorted drain holes/bucket-openings into **Rooms: 10, 11 & 12**. As long as they don't deliberately alert the occupants, they will not be noticed.

The furthest south opening you smell food, the second not much, and the third smells like the outflow of a latrine. You cannot quite see into the chambers from up on the path, but you can definitely see light from the openings.

9c. Jumping spot

Jumping the stream: DC 10 Dex (Acrobatics) check to land on your feet, on the slippery rocks. Otherwise, you fall over on landing.

There is a crossing place, you need to jump the 5' stream. The passage ends, but the stream heads out northwards, and dives impassably down into a rock fissure.



10. Kitchen

Evening meal is being prepared, by Nirgala the cook and her helper, Gretchen.

This vault-ceilinged room is lit by lanterns and cooking fires. There are ovens on the north wall, a large tables in the centre, and a big cauldron of some stew bubbling in the NE corner. There are basins and water trough, against the east wall. Smoke exits through vents in the room ceiling.

A voluptuous, raven-haired woman, stirs a large pan of something on one of the stoves, lost in rapt concentration. A rather scrawny urchin-like girl assistant, jumps at her command, fetching and stirring as required.

There are a couple of beds against the south wall. Unlocked chests under them, contain a variety of robes, clothes, and kitchen wear.

Acolyte of Umara [1] (Nirgala The Cook)

Human, female, chaotic evil

Armor Class 14 (spell + dex + cooking apron)

Hit Points 13 (2d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11(+0)	12(+1)	12(+1)	14(+2)	14(+2)	17(+3)

Skills Deception +2, Religion +2

Senses passive Perception 12

Language Common

Challenge 1 (200 XP)

Divine Domain Feature: Umara (1/short rest).

Cloak of Umara (equivalent of Mage Armor).

Spellcasting. 2nd-level spellcaster.

(Spell save DC 12, +4 to hit with spell attacks).

The following cleric spells are prepared:

Cantrips (at will): Sacred flame(d8), spare the dying, resistance.

1st level (3 slots): inflict wounds, cure wounds, bless, purify food and drink.

Actions

Kitchen cleaver: Melee Weapon Attack, +3 to hit, reach 5 ft., one creature. Hit: 3 (1d6) slashing damage.

Stats: Black Arts

Umaran Cultist [1] (Gretchen, kitchen helper)

Human female, chaotic evil.

Armor Class 10 (robes & cooking apron)

Hit Points 8 (2d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11(+0)	12(+1)	10(+0)	10(+0)	11(+0)	10(+0)

Skills Deception +2, Religion +2

Senses passive Perception 10

Languages Common

Challenge 1/8 (25 XP)

Dark Devotion The cultist has advantage on saving throws against being charmed or frightened.

Actions

Kitchen knife. Melee Weapon Attack: +3 to hit, reach 5 ft., one creature. Hit: 2 (1d4) slashing damage.

Stats: OGL

Searching the kitchen:

Amongst the cooking equipment, herbs and spices, the only thing of note is a large brass bottle, marked with a moon-symbol. Contains a glimmering, red liquid.

Contains 4 doses of Potion of Healing (2d4+2) each.

Note

The DM may wish to increase this, if the PCs are particularly injured/low level, or if the DM is feeling uncharacteristically merciful.

11. Wash-room

This is where the Acolytes keep themselves pure, in terms of cleanliness anyway. Unoccupied.

Vaulted ceiling, the room is lit by a single candle on a shelf, and is unoccupied. There are low basins around the room, together with ropes and leather buckets to pull water up from the stream.

There are some small wooden stools, scrubbing brushes, rags and rough soap. The basins flow out back into the stream again. There are several buckets and large scrubbing brushes in the SW corner,

12. Latrine

Presently one (female) occupant. Possibly the only resident the PCs could easily kill, without alerting everyone, especially if they quietly shut the door first.

A plain box-room, lit by a couple of candles in wall brackets, either side of the door. Curtains hang on wooden rails from the ceiling, wooden seats around the walls, sit over holes in the floor.

One of the curtains is pulled around, and there is female humming coming from within.

Booted feet can be seen under the curtain.

Umaran Cultist [1] (Cynthia)

Human female, chaotic evil.

Armor Class 10 (robes)

Hit Points 9 (2d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11(+0)	12(+1)	10(+0)	10(+0)	11(+0)	10(+0)

Skills Deception +2, Religion +2

Senses passive Perception 10

Languages Common

Challenge 1/8 (25 XP)

Dark Devotion The cultist has advantage on saving throws against being charmed or frightened.

Actions

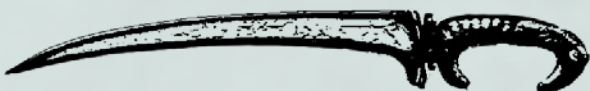
Curved dagger. Melee Weapon Attack: +3 to hit, reach 5 ft., one creature. Hit: 2 (1d4) slashing damage.

Stats: OGL

13. Food stores

Unoccupied. Storage for the barracks supplies of food and beer, all supplied from the villagers.

An unlit, vaulted room, a lantern hangs next to the door. There are boxes and crates and barrels around the walls, dried meats hang from hooks on the north wall. The crates contain food supplies: sacks of grains, vegetables; the barrels, ale of varying quality, and some salted fish.



14. Other stores

Unoccupied. This room houses all the other supplies needed to keep the Convent running, together with some of the spoils from sacrificing random travellers. The other loot having been delivered to the villagers, and sold for supplies.

The room is vaulted and unlit, another lantern sits inside the entrance, on a shelf with a flint and steel. Boxes and crates line the walls, there is a long wooden chest in the SE corner.

The boxes contain raw materials: cloth, leather, wood boards, stone and woodworking tools, 200' of rope. There are also large boxes of hundreds of candles, some barrels of lamp oil, and 3 spare tinderboxes. Some boxes contain a large variety of random clothing: boots, shoes, dresses, travelling

cloaks and so on. Two of the finer robes might fetch 30-40g each. They clearly came from someone with money.

The chest is unlocked, it contains 2 sets of chainmail, 2 medium shields, 2 shortbows, 1 heavy crossbow, about 30 arrows. Also there are assorted swordbelts, 3 common helmets and a couple of uniform tabards, worn over armor.

Roll DC 12 History, or DC 17 Int to realise:

These are from guards, employed in the service of the earldom immediately to the north.

15. Dormitory, Acolytes

This room is the living quarters of the Acolytes of Umara. Occupied by 3 of them (female & human), engaged in reading religious texts.

This vaulted room is lit by candles, the first area has tables and some quite comfortable looking chairs. It smells of incense. There is a tinderbox on the table.

The rear section of the room, has beds against the walls, some small tables, and a few wall hangings of swirling white grey and purple patterns, around moon-symbols. There are a few wooden cups and a jug of water on a stool.

If the occupants have not been killed they will be sitting on their beds, heads down in books, chanting to themselves.

There are several (6) books on three of the beds. One bed has some intricate woven straw moons placed on the bed-head.

The books describe human sacrifices, detailed descriptions of drug-fuelled debaucheries committed by cultists, torture methods, heretical chants and so on. The books are from some kind Moon-worshipping sect, venerating Umara The Moon in Darkness.

Collectors of esoteric and erotic manuscripts, and not to mention religious authorities, would definitely like to get their hands on these. Six books, each worth 20g. Although the authorities would just confiscate them without paying, and the PCs would do well not to get caught with them.

Acolytes of Umara [3] (Barvia, Shara, Keris)

Human, females, chaotic evil

Armor Class 14 (spell + dex + robes)

Hit Points 16, 14, 14 (2d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11(+0)	13(+1)	12(+1)	11(+0)	14(+2)	11(+0)

Skills Deception +2, Religion +2

Senses passive Perception 12

Language Common

Challenge 1 (200 XP)

Divine Domain Feature: Umara (1/short rest).

Cloak of Umara (equivalent of mage armor).

Spellcasting. 2nd-level spellcasters.

(Spell save DC 12, +4 to hit with spell attacks).

They have the following spells prepared:

Cantrips (at will): Sacred flame(d8), spare the dying, thaumaturgy.

Barvia & Shara:

1st level (3 slots): inflict wounds, cure wounds, bane, guiding bolt.

Keris:

1st level (3 slots): inflict wounds, cure wounds, bless, charm person.

Actions

(Barvia & Shara) Sickle-sword: Melee Weapon Attack, finesse: +3 to hit, reach 5 ft., one creature. Hit: 4 (1d6 + 1) slashing damage.

(Keris) Poisoned Claws: Melee Weapon Attack, finesse: +3 to hit, reach 3 ft., one creature. Hit: 2 (1d4) slashing damage + poison Con DC 12.

Poison: Lesser Tears of the Moon. DC 12 (Injury)

See [Notes](#) for details.

Exhaustion level 2: disadvantage on ability checks, speed halved, 1 hour.

Stats: Black Arts

The Acolytes have almost no possessions but robes clothes, and weapons, having devoted themselves body and soul to Umara.

Barvia is 23, tall, rangy, with medium length mousy-brown hair,, and an owlish nose.

Shara is 35, short, stocky with long straight black hair, and a determined expression.

Keris is 28, of medium height and build, with short bleached-white hair, and a long scar down the inside of her right fore-arm, now embellished with a long, bleeding-moon tattoo. She has a small green bottle in a robe pocket (1 dose of **Poison: Lesser Tears of the Moon**, see [Notes](#)).

16. Dormitory, cultists

This room is the living quarters of the lowly cultists of Umara. Occupied by 4 of them.

This low, vaulted room, has rows of beds along the north wall, it is lit by candles on shelves on the south. There are pens, ink and parchment and a tinderbox on the shelves.

Under the candles are stools, prayer rugs, low tables and pair of manacles, fixed firmly in the stone of the wall.

If the occupants have not been killed they will be sitting on their beds, reciting catechism, throwing things at each other, squabbling and groping each other when no-one's looking, and sometimes when they are.

Four young human women in grey robes occupy the room, and look up as you enter. They have several loops of white rope made into belts, and moon-tattoos on the backs of their hands, they snatch up long curving swords, and advance menacingly.

Umaran Cultists [4] (Mina, Carmella, Kari, Savara)

Human females, chaotic evil.

Armor Class 10 (robes)

Hit Points 10, 8, 10, 12 (2d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11(+0)	12(+1)	10(+0)	10(+0)	11(+0)	10(+0)

Skills Deception +2, Religion +2

Senses passive Perception 10

Languages Common

Challenge 1/8 (25 XP)

Dark Devotion The cultist has advantage on saving throws against being charmed or frightened.

Actions

Sickle-sword: Melee Weapon Attack, finesse: +3 to

hit, reach 5 ft., one creature. Hit: 4 (1d6 + 1) slashing damage.

Stats: OGL

Mina is 27, medium height, mousy-brown hair, pale-skinned, wears heavy black eye-liner. Also has black moon-tattoos on the backs of her hands.

Carmella is 30, tall, athletic, brown-skinned, with short-cropped dark hair. She has a white moon-tattoo on the back of her left hand.

Kari is 28, medium height and build, long curly red hair, looks mischievous.

Savara is 23, medium height and build, medium straight red hair, long thin nose.

Kari and Savara appear to perhaps be sisters at first glance, are having an on-off affair, and will stick together, and defend each other to the death. They will make a run for the escape tunnel, if things go badly.

Searching the beds turns up: 32cp 16sp 2gp, a ring of twisted electrum wires(2gp), some home-sketched drawings of winged demons torturing, and molesting male & female cultists tied to assorted wooden frames.

17. Escape passage

Unoccupied. Natural rock fissure, enlarged to provide escape to the surface.

The cavern narrows to a small passage that runs unlit, eastwards, next to the underground stream.

Perception: the air is fresher here.

The passage continues, upwards and eastwards, separates from the stream, and then after some 200' comes to a small mouldy looking, but very stout door.

There is a mechanism and lever, on the back of the door to open it rather than a conventional lock.

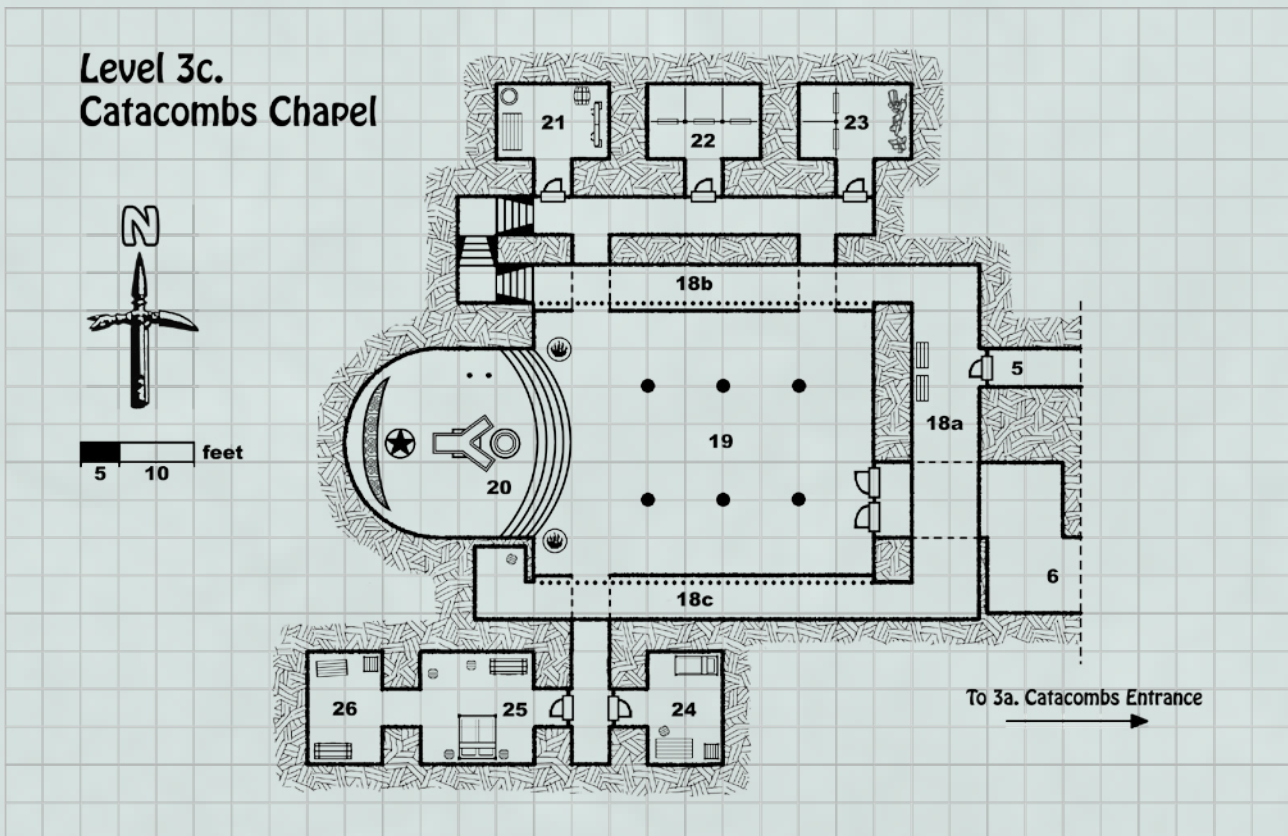
The door is very heavy but opens smoothly. It exits to the outside world, behind a rock in some

bushes. You find yourself outside, to the east of the Convent ruins, lower down the hill, in dense undergrowth.

The outside of the door is stone covered, and has massive but well-oiled hinges.

You can see from the mechanism, there is a hidden catch in the base of the door to open it from the outside.





3c. The Chapel

18. Chapel Balcony

Unoccupied. Overlooking the main Chapel room.

18a. Entrance corridor

The door opens onto a long unlit, north-south passageway, there is light coming from round corners at both ends.

Carvings of moons, & clouds stretch along the corridor in a band at head height, there are a couple of wooden benches opposite the door, and an unlit lantern hangs from a wall-chain between them.

Perception DC 15 reveals an occasional, faint, human voice, talking sternly. You smell incense.

18b. North balcony

A long, unlit gallery, with a carved stone balustrade, overlooking a large columned temple-like room. (See The Chapel Nave Rm. 19) At the far end, the corridor turns to stairs spiralling down, to the north.

18c. South balcony

A long, unlit gallery, with a carved stone balustrade, overlooking a large columned temple-like room. (See The Chapel Nave Rm. 19)

The balcony continues round the far corner to a dead end with a single wooden stool in it.

19. The Chapel Nave

NOTE: Possible Total Party Kill

If the Superiors get to ring the bell (Rm.20) alerting everyone in the Barracks if alive, **EVERYONE in the complex will end up in the fight, with potentially party-killing results.**

The Superior of the Convent is dispensing discipline to an Acolyte guilty of some minor, possibly imaginary, rule infraction.

Read all descriptions including Rm.20

A large room, with 6 columns holding up its vaulted ceiling. At the back of the room, some curved steps lead up, through a huge arch, to a raised area. Two lit braziers stand either side of the steps, leaving a trail of lazily moving smoke heavy with the swell of dark incences, and oils.

The room is dimly lit by a pale purplish glow, from the back (Altar Rm. 20), and bronze lanterns in the shape of human heads, one side of which are skulls, the other a beautiful female face, hanging from the columns. The columns are painted grey and purple as well as inlaid with brass as if they were being wrapped in sinuous vines, that seem to writhe slightly. The room is misty with incense, and small glinting motes circulate in the air, the whole room seems as if it is in a fevered moonlit night.

In the centre of the room are two female figures, one in purple-belted grey robes, standing over another on her hands and knees, wearing only undergarments, who is scrubbing determinedly at the floor with a scrubbing brush, and a bucket.

The standing figure has greying black hair, scraped back in a severe pony-tail, and has a short whip in her right hand, and a curved sword at her waist. The kneeling figure has cropped black hair, some whip marks on her exposed flesh, and is chanting something quietly.

Every so often the standing figure barks an order at the kneeling one, as if she had forgotten something, or not scrubbed properly, and lets fly with her whip. The kneeling figure yelps, and scrubs more frantically.

Perception DC 12: they both seem to be enjoying this a lot more than one would normally expect.

If the PCs come back later, **Greta** will be either inventing new, onerous things for **Justienne** to do: scrubbing the statue of Umara with a very small brush, licking the sacrificial bowl clean, etc. Eventually **Justienne** will be dragged off into **Greta's** room for the rest of the night.

Greta is the guiding light, head and steel spine of the Convent. She will be obeyed unquestioning by everyone here, ruling with a soft spoken word, a gentle caress, and any more painful methods she deems necessary, or enjoyable.

Convent Superior [1] (Greta Xetria)

Human, female, chaotic evil

Armor Class 14 (spell + dex + robes)

Hit Points 41

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10(+0)	12(+1)	12(+1)	17(+3)	17(+3)	16(+3)

Skills Deception +6, Religion +6, Persuasion +6

Senses passive Perception 13,

Language Common

Challenge 3 (700 XP)

(Prof bonus +3)

Divine Domain Feature: Umara (1/short rest).

Cloak of Umara (equivalent of Mage Armor).

Divine Domain Feature: Umara (1/Wis+ /long rest).

Bleed for me (d10 then d6/rd dam, see Notes)

Channel Divinity 2/rest

Spellcasting. 6nd-level spellcaster. Spells 9 total (Spell save DC 14, +6 to hit with spell attacks). The following cleric spells are prepared:

Cantrips (at will): Sacred flame(d8), spare the dying, resistance, thaumaturgy.

1st level (4 slots): guiding bolt(4d6), inflict wounds(3d10), cure wounds, bless.

2nd level (3 slots): silence, augury, hold person

3rd level (3 slots): Spirit guardians, animate dead

Actions

Sickle-sword: Melee Weapon Attack, finesse: +4 to hit, reach 5 ft., one creature. Hit: 4 (1d6 + 1) slashing damage.

Stats: Black Arts

Greta carries her sword, whip, a bunch of keys for all the doors in the Convent, she has 2 platinum moonstone rings: 30gp total for the pair.

Acolyte of Umara [1] (Justienne Morat)

Human, female, chaotic evil

Armor Class 14 (spell, when cast + dex + underwear)

Hit Points 14

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11(+0)	12(+1)	12(+1)	10(+0)	14(+2)	10(+0)

Skills Deception +2, Religion +2

Senses passive Perception 12

Language Common

Challenge 1 (200 XP)

Divine Domain Feature: Umara (1/short rest).

Cloak of Umara (equivalent of Mage Armor).

Spellcasting. 2nd-level spellcaster.
(Spell save DC 12, +4 to hit with spell attacks).
The following cleric spells are prepared:

Cantrips (at will): Sacred flame(d8), spare the dying, thaumaturgy.

1st level (3 slots): guiding bolt, cure wounds, bane, charm person.

Actions

(In **Greta's** quarters:) **Sickle-sword:** Melee Weapon Attack, finesse: +3 to hit, reach 5 ft., one creature. Hit: 4 (1d6 + 1) slashing damage.

Otherwise unarmed & spells only.

Stats: Black Arts

Tactics

Greta will die defending the Convent, and will fight intelligently: a mixture of hold-person on fighter types, and silence on spellcasters, Spirit Guardians on herself, and attack physically.

If fighting starts, **Greta** will scream at **Justienne** to “ring the bell”; assuming they think the rest of the convents inhabitants are still alive. **Justienne** will try to do just that: pull the bell-rope (Altar Rm. 20) that rings the bell in the barracks, and then attack.

The ogre skeleton will lurch to the attack as soon as **Greta** starts fighting. **Tisane** (Rm. 24) will come out of her room immediately there's any noise, and join the attack. None of the inhabitants of the Chapel will give or expect any mercy, except as a prelude to capture and sacrifice.

Fighters will be charmed/disabled, wizards damaged and blinded, they know they can physically kill spellcasters after their fighters are removed.



20. The Chapel Altar

Where sacrifices take place, and the focal point of the chapel: the statue of Umara in Darkness. The altar-statue amplifies the Superior's control over undead, allowing them to maintain a large number, within the Convent area. The statue and sacrificial bowl, detect as evil and magic. The “Innkeeper's

daughter” is strapped unconscious to the sacrificial frame under a thick tapestry. An Ogre Skeleton guards the area. A bell-rope alerts the barracks if rung.

The curved steps lead up, through a huge arch, to a raised area with a domed roof and a curved rear wall. At the front of the raised area is a huge low bronze bowl, on a grey marble pedestal.

Behind the bowl is some kind of dark wooden, horizontal framework in the shape of an upside-down Y, with a heavy tapestry draped over it.

At the back of the altar area is a huge bronze statue of a figure, in front of a large crescent moon, points upwards. The statue is of a cowed female figure, in a swirling dance, robes whirling about her, as are her two long, curved, swords.

In the north of the area, there are two long, coloured, braided ropes, one black; one white; that stretch from waist height up and into the ceiling. They look like they might be bell-ropes.

Note:

Noticing the bell-ropes could be critical for party survival!

The black rope rings the bell in the barracks. The white rope rings a spectral bell, in the ruins of the convent above ground, that can be heard all the way to the village of Stoneleigh. If the Chapel falls, this bell will toll automatically.

Against the south buttress of the archway, stands a large motionless armored skeleton, possibly of an ogre or similar sized humanoid.

You can see that its skeleton has been reinforced with a series of metal plates, and rods, which would definitely provide extra protection against breaking its bones. Its bones are massively thick, the thing has a black-iron helmet on its head, a few scraps of assorted human-sized armor attached to it, a long, spiked iron mace in its hands, and two small, but bright points of blue-white light, in its eye-sockets.

Ogre Skeleton [1]

Large undead, lawful evil

Armor Class 13 (armor scraps, metal reinforcement)

Hit Points 59 (7d10 + 21)

Speed 40 ft.

STR	DEX	CON	INT	WIS	CHA
19(+4)	8(-1)	16(+3)	6(-2)	8(-1)	5(-3)

Damage Vulnerabilities none: reinforced structure.

Damage Immunities poison

Condition Immunities Exhaustion, Poisoned

Senses darkvision 60 ft., passive Perception 9

Languages understands giant, common, but can't speak.

Challenge 3 (700 XP)

Actions

Spiked 2h Mace. Melee Weapon Attack: +6 to hit, reach 9 ft., one target. Hit: 13 (2d8 + 4) bludgeoning damage.

Stats: Black Arts

Investigating the area further:

The heavy bronze bowl is 5' across and carved with intricate swirling designs. Inside and out.

The framework look like it could be raised up on a pivot at the front until it would hang over the bronze bowl. The tapestry is also covered in swirling patterns in white black grey and purple, shot through with veins or red. You notice there is a female hand dangling out from under the tapestry.

Removing the tapestry, there is a pale unconscious woman, blonde hair, clamped to the heavy dark-stained wood, wearing a fine emerald-green dress.

"Innkeeper's Daughter" Emmy Seremel

The object of the PCs search. Not in reality named Emmy Fording. She is due to be sacrificed later this evening, in an orgy of blood and cultist-ecstasy. She has been drugged, but is now only very heavily asleep, and must be shaken, or slapped out of it.

Emmy Seremel [1]

Human, neutral good

Armor Class 10

Hit Points 5 (1d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
8(-1)	13(+1)	10(+0)	12(+2)	12(+2)	15(+2)

Senses passive Perception 12

Languages Common

Challenge 0 (10 XP)

Actions

Unarmed, but if provided with a weapon:

Dagger. Melee Weapon Attack: +2 to hit, reach 5 ft., one target. Hit: 2 (1d4) puncture damage.

Stats: OGL

The Plot Pay-off

Emmy is physically unharmed, and if woken she will ask what the PCs are doing, & when she sees she's being rescued she will frantically ask:

"Where ... where's my brother? ... Have you seen my brother Col?"

She is a normal citizen, and was on the way to a cousin's wedding in the next large town to the north, when they stopped for the day in Stoneleigh, and were directed to go look at "the romantic and spectacular sunset from the old convent ruins".

21. Torture chamber

Unoccupied. Where captives are interrogated if necessary, and just tortured if not, with an efficient mixture of pain and pleasure.

This plain box-room is unlit, and smells of fresh scrubbing, masking some nastier terror-sweat smell. There is a large X-shaped, wooden framework against the east wall, attached to it are various leather straps, and manacles.

There is a table against the west wall with a neatly arranged selection of torture tools, and a tinderbox. There is a small, unlit, brazier full of coals, and branding irons in the NW corner. The frame has traces of blood, and other stains on it. The floor slopes inwards to a central drain.

There are 4 unlit, bronze lanterns hanging from chains in the ceiling, And a barrel of water in the NE corner.

22. Cells

Unoccupied (although may have prisoners if the DM is using another scenario hook). A room for the temporary storage of prisoners and sacrifices. If the PCs are looking for anyone else than the Innkeeper's daughter, they will be found manacled

here, repeatedly tortured until only a couple of HP remain. The keys to the cells are in **Tisane's** quarters (Rm. 24)

A plain unlit box-room, there are 3, lockable iron cell-cages attached to the north wall, each one has a set of iron manacles at the back.

There are 2 unlit, bronze lanterns hanging from chains in south wall. There is a couple of buckets and a mop in the SE corner. There are 3 sets of iron 'gloves' with chains between them, hung over a peg on the south wall.

These can be strapped over the hands of spellcasters to prevent them casting spell that have Somatic components.

23. Cells

More cells, occupied by one of the material components for the Umarans' zombification rituals. A tortured hireling guard.

An unlit box-room, with 2 iron cell-cages attached to the west wall, there is a heap of rubble against the east, and some picks and shovels propped in the SE corner. The room smells of blood and urine. The south cell has a male occupant manacled to the back wall. He seems to be unconscious.

He is dressed in what are now shredded rags, and were once a militia uniform. His legs are bare, and it is obvious that a multitude of strips of skin have been removed from his legs, one after the other. His chest is covered in healed and healing slash marks.

He is basically delirious and will start screaming as soon as anyone interferes with him.

If freed, he is only be able to stumble around unless helped, and will assume the foetal position if threatened or in combat, whilst whimpering.

He is a hire-guard captured several months ago, from a small group of wine-merchants, directed up to the Ruins in search of fine local produce. He has been declining mentally by the day. After an hour or so he may start to try to communicate, basic desires such as "food", "take home".

He could be used as a scenario hook, his

ex-employers would probably pay for information about what happened to one of their caravans.

Captured Guard [1] Talbot Minch

Male Human, Neutral

Armor Class 11 (rags)

Hit Points 11 (now 5) (2d8 + 2)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
13(+1)	12(+1)	12(+1)	10(0)	11(0)	10(0)

Skills Perception +2

Senses passive Perception 12

Languages Common

Challenge 1/8 (25 XP)

Actions (theoretically)

Spear. Melee or Ranged Weapon Attack: +3 to hit, reach 5 ft. or range 20/60 ft., one target. Hit: 4 (1d6 + 1) piercing damage, or 5 (1d8 + 1) piercing damage if used with two hands to make a melee attack.

Stats: OGL

24. 2nd Superior's quarters

Quarters of the 2nd in command of the Convent: **Tisane Serefin**. Occupied by her. Door unlocked.

She has sinuous, vine-like tattoos down her arms and crescent moons tattooed on her palms. Tall with flowing dark, fiery-red hair, and an air of command.



Tactics

Tisane will make her escape at all costs, and has NO INTENTION of dying for the cause. She may well seek convoluted vengeance on the PCs, at a later time of the DMs convenience.

She will fight cunningly, and if things go badly wrong: she will cast Meld Into Stone, and fall backwards with her arms crossed, into the floor and vanish.

If she's surprised in her office, she will be checking the ledger of Convent supplies. The room:

The room is lit by an oil lamp on a desk in the SW corner, there is a bed on the north wall, and a small chest in the south-east. Everything is neat and tidy. There is a painted moon-symbol, on the wall opposite the foot of the bed.

The desk has an open book on it, inkwell, pens, jug of water, a large bunch of keys, tinderbox, and a comfortable chair next to it. There is a pile of books on the desk. Accounts, ledgers and an expensively-bound Umaram prayer book (15g)

The chest is locked. Dex DC 12 to open

The chest contains robes, clothes, boots, belts, etc. all of normal quality, a fine chain shirt, a small bronze bottle and a 3 leather coin bags.

The bottle is a potion of water-breathing, and the bags contain 250cp, 70sp, 120gp.

Convent 2nd Superior [1] (Tisane Serefin)

Human, female, chaotic evil

Armor Class 14 (spell + dex + robes)

Hit Points 31

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
12(+1)	12(+1)	12(+1)	15(+2)	17(+3)	14(+2)

Skills Deception +5, Religion +5, Persuasion +5

Senses passive Perception 13,

Language Common

Challenge 3 (600 XP)

(Prof bonus +3)

Divine Domain Feature: Umara (1/short rest).

Cloak of Umara (equivalent of Mage Armor).

Channel Divinity 2/rest

Spellcasting. 5nd-level spellcaster. Spells 8 total (Spell save DC 14, +6 to hit with spell attacks).

The following cleric spells are prepared:

Cantrips (at will): Sacred flame(d8), spare the dying, resistance, thaumaturgy.

1st level (4 slots): guiding bolt(4d6), inflict wounds(3d10), cure wounds, bless.

2nd level (3 slots): blindness, hold person

3rd level (2 slots): meld into stone, Step in Shadow*

*New spell.

(See 'Clerics of Umara in Darkness' in [Notes](#))

Actions

Glaive: Melee Weapon Attack, +4 to hit, reach 10 ft., one creature. Hit: 5 (1d10) slashing damage.

Curved dagger: Melee Weapon Attack: +4 to hit, reach 5 ft., one creature. Hit: 2 (1d4) slashing damage.

Stats: Black Arts

She has robes, a purple rope belt, comfortable clothes underneath, a bunch of keys to all normal doors and chests in the place, and the single key to the chest in her room.

25. Superior's quarters

Quarters of the Convent Superior **Greta Xetria** (in Rm. 19). Unoccupied. Door locked. Dex DC 12 to open. **Greta** has the key.

This vault-ceilinged room is candle-lit, there is large double-bed against the south wall, the walls are lined with deep red tapestries. The room smells of expensive incense and heady perfumes. Incense is lit in small stone dishes, on 2 small tables either side of the bed, as are two large candles.

*At the foot of the bed: a recurved sword in a scabbard lies atop a neatly folded pile of robes, boots and outer-clothes (Belonging to **Justienne**, Rm 19).*

There is a table in the NW corner, with 2 chairs, a wine-filled crystal decanter, a jug of water, two crystal goblets. (15g total), a pewter plate with a half-eaten meal & some silver cutlery (5g) and two brass lanterns.

*There is a large chest in the NE corner. (**Unlocked**), containing ordinary, neatly folded clothes, grey robes and bed-linen.*

26. Treasure storage

Where **Greta** keeps the Convent's very-ill-gotten gains. Chests are locked and trapped. Keys hidden beneath a loose floor slab under the lamp.

This box-room is unlit, although there is an oil lamp on the floor, by the door. There are 2 chests in the room, a large one to the SW and a small sturdy iron one to the NE. There is a table in the north

with a pile of books and manuscripts on it. These are Umaran religious texts, and illustrations.

Religious texts worth 120gp total to the right collector, but best not to get caught by the authorities with them.

Both chests are locked, there are no keys.

Perception DC 15:

There is a loose floor slab beneath the oil lamp. A small hollow underneath contains 2 keys.

Small iron chest, trapped magically

Dex DC 15 to unlock without the key. Anyone opening the chest without praising Umara in Darkness in some way verbally, suffers the Umaran Divine Domain power: **Bleed for Me** (see Notes) d10 dam immediately, and d6/round until healed or dead. Unlike the Power, this has a save: Con DC 17. Counts as a 3rd lvl spell, so Dispel magic will also remove it.

*The small iron chest contains:
2 green glass bottles (potions of healing). 1 red glass bottle (potion of fire resistance), a large black flask (10 doses, essence of Green Lotus, used to drug Emmy, see [Notes](#))*

Three leather bags of coins: 3513 cp, 1755 sp, 136 gp

A pair of Engraved Ivory Earrings (25 gp). Carved alabaster Statue of Umara (30 gp). Thin Gold necklace (20 gp), a silver covered mask with moonstone inlay (20g). 3 crystal bottles of perfume (20, 25, 45 gp)

Large wood chest, trapped poison spores

A large sturdy, iron-bound wooden chest. (Locked)

To unlock without the key: Dex DC 12

Opening the lid reveals the shapes of some long objects beneath an expensive-looking velvet dust-covering.

Perception DC 15: the velvet cover is attached to

wires at the front, if it is moved so the wires are pulled (i.e. not slid to the front), poison spores are puffed out of the lid, filling 5' in front of the chest.

Poison: Breath of the Black Maggot

Con save or suffer 3d6 damage from inhaling the fungal toxins and suffering severe bleeding of the lungs. The chest holds 1 'charge' of poison spores (see [Notes](#) for full poison details)

It contains: several expensively embroidered robes, dresses, and boots (120g total). A selection of manacles. A long leather spiked whip. Two sickle-swords, leather belt and scabbards, a chain shirt, and a steel helmet. Two curved daggers and a small black glass bottle.

The bottle contains two doses of the Poison: **Lesser Tears of the Moon** (see [Notes](#))



Notes

Clerics of Umara in Darkness

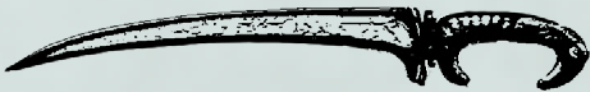
Clerics of the Domain of Umara in Darkness have spells and powers of chaos, darkness, nightmares, seduction and betrayal.

They revel in blood, in the moonlight, bad dreams, and madness, and torture, pain, joy and despair.

They usually wear little or no armor, just robes, relying on spells for protection (The Cloak of Umara: the clerical equivalent of mage armor).

Their preferred weapons are anything of moon-related shape. Curved daggers, sickles, sickle-swords (d6+1 dam, slashing, finesse) similar to a scimitar but with a crescent-shaped, inward-curving blade; even up to scythe, glaive or bardiche.

Missile weapons are thrown daggers, or chakram (d4).



Robes & Rank

They wear pale grey robes, with belts made out of several loops of rope. The colour of their rope-belts show their position in the Umaran hierarchy. White, black, or purple, depending on whether they are a new Convert, full Acolyte, or a Superior.

All Umarans wear clothes, usually a shirt and trousers under their robes, and supple, quiet, leather boots.

Holy Symbol

The Umarans' holy symbol is perhaps unsurprisingly the moon, when in slimly-crescent form. They can also use any suitably crescent-bladed weapon they may have on them, as long as it's been consecrated correctly, in the (menstrual) blood of an unbeliever.

Channel Divinity: Turn / Re-turn Undead

As an action, you present your holy symbol and speak a prayer exhorting Umara's power over the undead. You can use this power to turn undead in the conventional way, or if the undead has been raised by an Umaran cleric you can bend it to your will.

This means taking control of temple undead, or re-controlling undead turned by enemy clerics.

e.g. Each Umaran undead that can see or hear you within 30 feet of you must make a Wisdom saving throw. If the creature fails its saving throw, it is bent to your will, and becomes under your control.

Divine Domain Feature: Cloak of Umara

Starting at 2nd level, you can use your Channel Divinity to cast the Umaran equivalent of Mage Armor (AC13) once per short rest. The Cleric's robes swirl around them as they fight, magically slowing & deflecting blades.

Divine Domain Feature: Bleed for Me

Starting at 6th level you can beseech Umara, to make one target Bleed for you.

You can use this feature a number of times equal to your Wisdom modifier (minimum of once). You regain all expended uses when you finish a long rest.

You point your claws at the victim, who is surrounded by pale flying talons, whirling about them. There is no save vs. this expression of Umara's divine pleasure.

The target immediately takes d10 slashing damage irrespective of armor, & starts bleeding for 1d6/round thereafter, until cured or dead, from a mass of slash-wounds that appear randomly over the body. 'Cured' in this case, includes any healing spell, or stabilizing/Spare the Dying whilst unconscious. You cannot inflict Bleed for Me more than once, on the same target, at the same time.

Note: Damage while Unconscious

If you suffer damage, whilst already at 0 hp, (i.e. are suffering from Bleed for Me) every time you suffer damage, you will **automatically fail one of your Death Saving Throws**. This means that if no-one helps you, you WILL very likely die in 3 rounds or less.

Divine Domain Feature: Claws in Blood

Starting at 8th level, you can make one target feel Umarā's Sickle-Claws. You can use this feature a number of times equal to your Wisdom modifier (minimum of once). You regain all expended uses when you finish a long rest.

As an action, in one interpretation of the power, the Cleric can break an egg, and stir the yolk with a metal claw, all the while chanting from the Catechism of Umarā in Darkness,

Save Con vs. Caster's Wis

The Victim is crippled, screaming with agony, as if a giant sickle-claw is raking through their guts. They are at Disadvantage for everything, attack rolls included, whilst the caster chants, max. one minute.

The Cleric must use at least one hand throughout, & cannot do anything that requires both hands or voice. When you reach 14th level, there is no save against this.

Bonus Proficiency

When you choose this domain at 1st level, you automatically gain an extra proficiency in Persuasion (mainly used for seduction).

Then choose two more from History, Insight, Medicine, Deception, and Religion

Umarā in Darkness Domain Spells

Cleric Level Spells

1st charm person, disguise self

3rd darkness, darkvision

5th fear, **Step in Shadow***

7th confusion, **Umarā's Nightmare***

9th dominate person, legend lore

* New spells, see below

New Spells

Step in Shadow

3th-level transmutation

Casting Time: 1 action

Range: Self

Components: V, S, M (a scrap of a 'killed' undead Shadow, in a black glass jar.)

Duration: Concentration, up to 10 minutes

You transform yourself, along with everything you are wearing and carrying, into the form of a shadow for the duration. The spell ends if the you drop to 0 hit points, or your concentration is disturbed.

While in this form, you can enter and occupy the space of another creature. Your stats remain the same, abilities become as follows:

Umaran Shadow

Armor Class 12

Speed 40 ft.

Skills Stealth +4 (+6 in dim light or darkness)

Damage Vulnerabilities. radiant

Damage Resistances acid, cold, fire, lightning, thunder; bludgeoning, piercing, and slashing from non-magical attacks

Damage Immunities necrotic, poison

Condition Immunities exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

Senses darkvision 60 ft., passive Perception 10

Amorphous. You can move through a space as narrow as 1 inch wide without squeezing. Under doors, through bars.

Shadow Stealth. While in dim light or darkness, you can take the Hide action as a bonus action.

Sunlight Weakness. While in sunlight, you have disadvantage on attack rolls, ability checks, and saving throws.

You cannot physically attack, or interact with physical objects more than perhaps blowing out a candle, but you can whisper and cast spells as long as they do not interrupt the concentration of this spell.

Stats OGL

Umarā's Nightmare

4th-level illusion

Casting Time: ritual only.

Range: Special

Components: V, S, M (object owned by target, bodily fluids/clippings, worn clothing etc.)

Duration: 8 hours

As Dream (5th lvl), except:

The caster must have something of the target in order to cast the spell, but the target is not at a disadvantage vs. saves because of it.

The dream-messenger can only be the caster.

The nightmare cannot cause actual damage (the 3d6 on waking of the original spell), but can prevent recuperative rest.

The Catechism of Umara in Darkness

Repeated over and over, by Acolytes, and during the various sacrificial rituals.

"I am the thing that crawls in lust in the moonlight, licking the trail of burning blood.

I feast in the blood, I am the sickle-clawed whore of blood, I devour the shining trail of blood.

Blood turned black in the moonlight, black as hate, black as despair.

Despair black, against my claws, burning sharp and white.

My claws burn with their aching for blood scoring rivulets of searing blood, drowning the darkened face of the moon.

The moon in darkness drinks the fountain lines of my blood, black in the moonlight, like burning wires of lust piercing my soul as I die.

I die the death of ecstasy, the black wires piercing me, burning with hate and love and lust and pain.

Pain as I lick down the black crescent razors edge, and taste my blood burning in moonlight."



Poisons and Drugs

Poison: Lesser Tears of the Moon. (Injury)

Slightly glittering clear liquid, effect starts after 3 minutes, lasts 1 hour.

Victim's sight progressively fades to black and white, they feel very weak, seeing small grey clawed

things crawling at the edge of their vision hissing and whispering to each other, and can only taste a powerful metallic tang.

Exhaustion level 2: disadvantage on ability checks, speed halved.

Poison: Tears of the Moon. (Injury)

Slightly glittering blue-clear liquid.

Effect starts after 3 rounds, lasts 10 minutes.

Victim's sight fades immediately to black and white, they feel incredibly weak, they see small claws in the edges of their vision, scratching towards their eyes, making them twitch, and dodge to avoid them. They taste and smell nothing but acrid burning brass.

Exhaustion level 3: disadvantage on ability checks, attack rolls and saving throws. Speed halved.

Poison: Breath of the Black Maggot (Inhaled)

Fine, black-brown powder.

This poison is concocted from the spores of the small but deadly puff-ball: The Black Maggot, and various arcane incantations.

Con save or suffer 3d6 damage from inhaling the fungal toxins in the next round. These airborne spores cause severe bleeding of the lungs, when inhaled in significant quantities, and cause the victim to scream, puffing out small quantities of the spores in the 'Black Breath'.

The effects are fortunately short-lived, a cloud of the spores typically filling a 5' square area. They can be blown at an adversary from a specially constructed tube, or projected by trap mechanism as a gas-trap.

Drug: Essence of Green Lotus (Ingested)

The drinker must save Con DC 20 or be incapacitated for 4 hours per dose, slipping in and out of consciousness, while experiencing interesting hallucinations. Afterwards the imbibor falls into a very deep sleep for a few hours, which they have to be physically shaken or slapped out of.

Alternate scenario hooks

Some other possible methods of getting the PCs involved could be as follows.

Chasing a messenger

The PCs can be following a messenger, or any person or small group with something the PCs are after. The villagers tell the messenger that there is a good spot to camp, up at the ruins. He was in too much of a hurry, and/or wanted some secrecy, rather than staying at the inn. The messenger and his stuff can be found dead in one of the cells in the Catacombs.

Following another party

The PCs can be following another group of adventurers, and the villagers can alter the story as follows. They told the first group of adventures the story of the Daughter and her Fiancé, and the other group went up to the Convent looking for them, and did not return. The other party can be found in the cells or as some of the Zombies in the Cellars. The treasure may have to be adjusted to account for a NPC adventurer party's equipment.

Sent by Umara

The PCs are hired to investigate rumours of a renegade Umara sect, by the main Cult of Umara. The Cult wants the whole thing kept quiet, and so is sending the PCs rather than giving the rumours any acknowledgement by going themselves.

Module Text Styles Key

There is text and paragraph formatting to help the overworked DM spot things of interest in the module, and hopefully make it clearer. For example:

This text is General Description Text (for the DM)

This text can be read out loud to the PCs, it is description text, and is usually split into sections, to be read as they investigate further. Or even pasted into a virtual tabletop chat-box.

“This is speech, usually by an NPC”



This is a Thing of Interest

For example “Pulling the iron lever”

This is a Dangerous Thing

For example something potentially damaging to the PCs like “100’ pit with poisoned spikes”

Monster Name [1]


















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the end of a stat-block

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Map Symbols

Symbols on maps used in this module, anything not listed is a top-down pictorial representation of the object, e.g. tables & misc. furniture.

Map Symbol Key			
	Door		Bed
	Double doors		Chest
	Secret door		Barrel
	Trapped area		Coffin
	Top		Curtain
	Bottom		Brazier
	Stairs		Column
	Pool		Rubble
			Statue

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Thanks To

Thanks to the following people, whose free resources I used, and/or was inspired by. The hobby needs you!

Tutorial: how to draw a fantasy village map.

by Niklas Wistedt

<https://blog.prototypr.io/tutorial-how-to-draw-a-fantasy-village-map-6d4a4efeaf81>

Dysonesque crosshatching

A First Hatching Pattern for Dyson Style Maps, by dagorym. March 15, 2016

<http://www.arcanegamelore.com/a-first-hatching-pattern-for-dyson-style-maps/>

“Feel free to use the pattern in your own drawings and be sure to share where you used it.”

Assorted rubble brushes

Rubble and Broken Wall Ruins PS Map Brush Pack, by MissTakArt

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<https://www.deviantart.com/misstakart/art/Rubble-and-Broken-Wall-Ruins-PS-Map-Brush-Pack-47765921>

“Hope they’re of use to you, and please credit and link me to anything you use them on”

Blood Ceremony

... and their albums: *Blood Ceremony*, *Living with the Ancients*, *The Eldritch Dark*, *Lord of Misrule*.

“Flute-tinged Witch Rock”!

https://www.amazon.com/s?k=blood+ceremony&i=digital-music&ref=nb_sb_noss

Make Good Art

by Neil Gaiman

<https://jamesclear.com/great-speeches/make-good-art-by-neil-gaiman>

- pretty good advice if you ask me. Art makes the world a better place.

And finally ...

I hope you enjoy the Convent, as much as I did making it,
and as much as the occupants would enjoy torturing you in it.

Be good, make art, and most of all ... Have fun!

Nick Smith / Black Arts

BlackArts@email.com

15.10.2019

Tisane Serefin will return in: “Black Claws by Moonlight”



