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SARINIYA'S CURSE

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A RUNEQUEST Adventure





RUNEQUEST



SARINIYA'S CURSE



This short scenario explores a remote temple to a Goddess of Meeros. Its main purpose is to introduce the RENEQUEST system rules in an evocative and exciting way. In the scenario the characters accompany an ageing merchant on a quest to lift an old curse from his family; but the island of Iaxos and the temple to Sariniya (pronounced SAR-in-EYE-uh) can easily be dropped into any campaign setting and the characters can simply encounter the temple while exploring.

If you have the RENEQUEST supplement *Monster Island*, then the temple can be located on one of the islands encircling Hina Bay. If you have the RENEQUEST supplement *Shores of Korantia*, then Iaxos can be one of the many islands found off the western Korantine coast – or even much further distant.

Note: You can find a guide to pronouncing the various character and place names on page 17.

USING THE SCENARIO

The scenario begins with some background about Sariniya and her worshippers; then it introduces the main non-player character, Trimostones; afterwards come the events of the scenario proper. Games Masters are encouraged to read the

scenario from start to finish perhaps making a few notes on how they will present the different encounters, and which rules from RENEQUEST (either the full rules or RENEQUEST Essentials) will apply or be needed.

All the game statistics for the non-player characters, creatures and monsters to be found throughout the adventure are at the end of the scenario, starting on page 14. We have also provided four pre-generated RENEQUEST characters for players to use so that they can quickly get into the game. Each pre-generated character has some information on the character's background, history and personality. We have used several characters appearing in the RENEQUEST rules examples: Anathaym, Kara, Mju and Zamothis, but you can easily change the names and genders if you wish.

Although there will be combat in this scenario, one of the foes is especially deadly and will require team-work and cunning to defeat. Some guidance on how this can be achieved is given but Games Masters should be prepared to help the players by making a few subtle suggestions or offering one or two clues. The aim is to introduce the players to RENEQUEST and not annihilate the party – but, if the players do not carefully look at their environment and use the options they have available, then death may come readily.

Above: Sariniya's rune, symbolising Truth and Vengeance

ABOUT SARINIYA

Sariniya is the Meerish Goddess of Vengeance and Retribution. She is a minor deity in the Meerish pantheon, worshipped directly by very few. Myths say that the Invader Gods came to heaven and defiled the peaceful lands where the Gods and Goddesses dwelled. The Invader Gods were driven out by Myceras, but the pain and destruction they caused left Sariniya, the daughter of Hephastane, the Goddess of Light, wanting revenge upon the Invader Gods and all those who worshipped them. She stole the secret of Sun-fire from her mother, a spear and shield from Myceras, and armoured herself with Truth. She then went into the realm of the Invader Gods, found them one by one, and killed them. Then she found those who enabled them, and killed them also. She then returned to heaven, rebuilt her home, and vowed to have nothing further to do with either killing or the mortal world ever again. She is now hermetic and contemplative, meditating and ruminating on the nature of All Things.

Sariniya therefore embodies the cold, simple nature of vengeance followed by a willingness to accept eternal peace once it is accomplished. Those who seek revenge against others look to Sariniya's example; some, though, ignore what she *became* and focus only on what she *did*. It is these small sects that have created temples to Sariniya and worship her, forgetting that, once she achieved her vengeance, she renounced *all* violence and materialism.

The cult of Sariniya is therefore outlawed in Meeros. It is not the goddess who is outlawed; indeed, her contemplative aspect forms the basis of several peaceful cults. Those who seek constant retribution, allowing themselves to be consumed by hatred, are the pariahs, because, over time, these worshippers have become assassins and murderers, ignoring the totality of Sariniya's nature and journey.

THE ISLE OF IAXOS

Iaxos is one of innumerable islands south of Meeros. Two hundred years ago, rebels who sought to destroy King Akretes were driven out of the city: they fled to Iaxos, successfully hiding on this small, mountainous island and planning revenge. The rebels were worshippers of Sariniya and built a temple to her in the natural caves of the island, where the cult's leaders planned and trained for the day when they would take revenge against Meeros once more.

HEY, HAVEN'T I SEEN THIS SOMEWHERE BEFORE...?

Observant Games Masters and players may notice some parallels with the classic fantasy film *The Golden Voyage of Sinbad* and will be correct in doing so. This wonderful movie is major inspiration and contains several terrific scenes inside a very similar temple... As great fans of the late Ray Harryhausen, The Design Mechanism couldn't resist this homage to his genius.

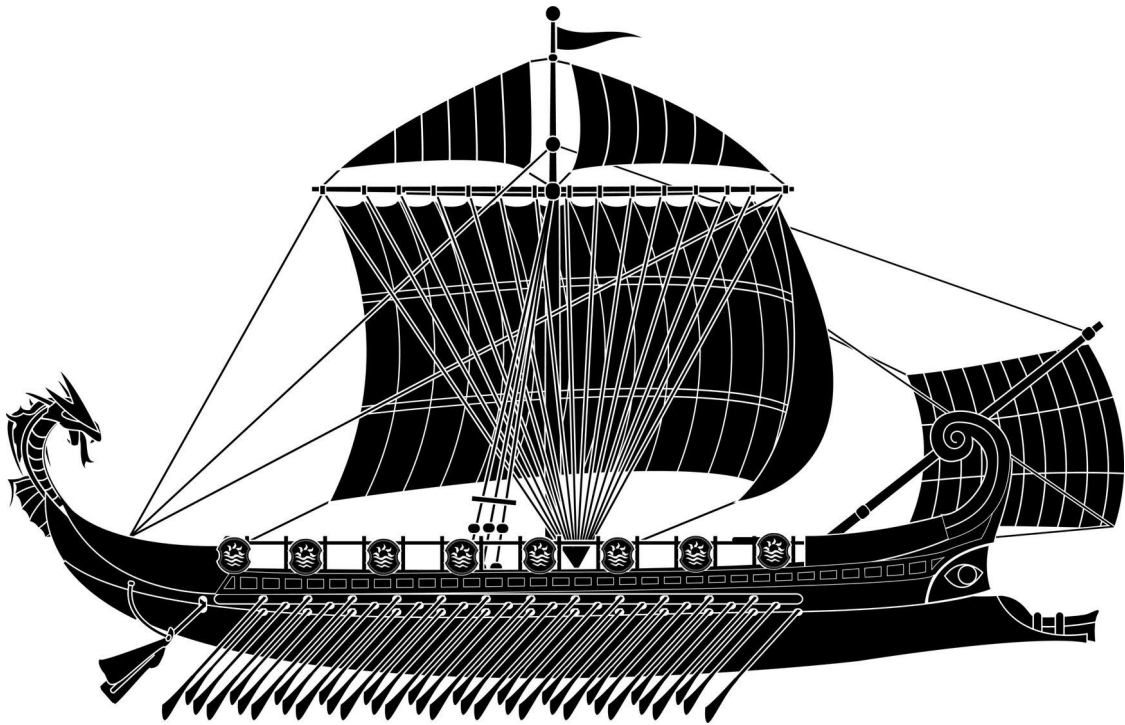
The rebels did not remain hidden for long. King Akretes paid highly for information about where the rebels had taken refuge and eventually learned of Iaxos. He sent the Scarlet Spears to root them out and destroy them. After bitter fighting, the leaders of the rebellion were dragged back to Meeros where Akretes had them publicly executed – stoned to death at the base of the stairs of the Temple of Myceras.

Yet the rebels had one, last ace to play. Knowing their days were numbered, the priests and priestesses of the Sariniya cult petitioned their goddess and were heard. King Akretes was cursed: soon after the rebel leaders were executed the corrupt and decadent king choked to death on a chicken bone and those nobles who had backed him died, one-by-one, in mysterious circumstances.

Over the centuries the cult has dwindled. The original founders are long dead, but some of their descendants still live on Iaxos and worship Sariniya. Cut-off from civilisation they have degenerated into primitive savagery with crude rites and barbarous practices. Iaxos is shunned and many are the tales of cannibals and monsters brought-back to Meeros from sea-farers and merchants.

TRIMOSTONES THE GOLD

Trimostones is the most successful merchant-venturer of Meeros. His ships have sailed the Eight Seas of the Known World and brought much wealth to his family and the city-state. The ageing merchant has retired now, and his trading empire is managed by his daughter, Hermostone, and eldest son, Eurastanos. What few know is that Trimostones is a relation of one of the nobles who sided with King Akretes and died as a result of the Sariniya Curse. Every male descendent has died at the age of 65



without exception. Trimostones is 64 and although he is not a superstitious man, he has felt his health beginning to fail in small, subtle ways. He is not ready to die yet: he does not want his son, Eurastonos, to share his fate. The Curse of Sariniya must be broken.

In the past couple of years Trimostones has researched the myths and rites of Sariniya. He has learned that if someone cursed by the cult goes to the temple where the curse was made, begs forgiveness, and is prepared to offer a sacrifice, the curse will be lifted. Trimostones intends to make this pilgrimage.

However, he does not want either Hermestone or Eurastonos to know. Therefore he is willing to hire a group of adventurers – the characters – to escort him to Iaxos, act as bodyguards, and then ensure his safe return to Meeros once the ritual to lift the curse is complete. Trimostones can pay handsomely: he is willing to pay each character 300 SP. In return, they must say nothing of their task.

Naturally Trimostones has transport at hand. He picks a small, competent crew, but does not tell them they are destined for Iaxos. He also does not reveal this to the characters until they are well under way: all they are told is that he is undertaking a personal trading mission and requires good, loyal bodyguards.

BEGINNING THE ADVENTURE

The adventure begins aboard the merchant galley *Axeneya*. The ship is named for a minor sea goddess which is the patron of Trimostones' family. She is a well crafted and elegant trader, with her figurehead carved into the form of Axeneya rising from the waves. The ship is a day out from Meeros, sailing due south. All the characters know is that they are on a trade mission of some kind: even the crew of 15 does not know the precise destination. The weather is good, the sea calm, the sun shining, and schools of dolphins run ahead of the *Axeneya* as she cuts through the waves. Trimostones calls the characters to the prow of the ship where he stands watching the sleek hull pursuing the dolphins.

"This is a good sign," he says. "Dolphins are the sons and daughters of the goddess Axeneya and this shows she is with us." He tells the characters they are bound for Iaxos. A successful Locale roll means the characters have heard the stories of this half-forgotten and savage isle, with its degenerate cannibals who worship a demoness. "The stories are partially true," Trimostones says. "The inhabitants of the island are the descendants of the rebellion against Mad King Akretes. They are savages now, but once they were civilised. For reasons important to myself and my family, I must travel to Iaxos and its temple to Sariniya, braving these savages. The crew may remain with the ship but you, my hired companions, will act as my escort."

MUTINY!

Trimostones reveals the destination to the crew. They are deeply troubled: Iaxos is considered a bad omen for all seafarers and a few of them make their displeasure known. The Games Master can make an Influence roll for Trimostones at this point, trying to calm the crew: if he fails, a group of three announce they are going to take over the ship and turn back to Meeros. If Trimostones fumbles, then the three attack Trimostones directly, such is their anger and fear.

The three mutineers are armed with clubs: their intention is not to kill anyone, but take control of the ship and turn it around. The characters have the chance to subdue the mutineers, prevent Trimostones from coming to harm, and secure the ship. The other crew members are wary but loyal to Trimostones: these three are the real trouble-makers.

The characters shouldn't have any problems in dealing with the mutineers – allow a couple of crew members to help them if things take a turn for the worse. The aim of this near mutiny is to give the characters an opportunity to get to grips with the RENEQUEST combat rules and assert their authority as Trimostones' bodyguards. The statistics for the crew members are on page 15: the mutineers are simply very angry crew members.

Once the mutiny is subdued, Trimostones orders the mutineers to be bound and held below decks until the ship returns to Meeros. He is angry at the treachery but also understands the men's fear and trepidation. No one is to talk to these mutineers for the remainder of the voyage and, he tells the rest of the crew, anyone else who tries to seize the ship will not see the same mercy. Although the mood is sullen for the next day or two, they comply.



APPROACHING IAXOS

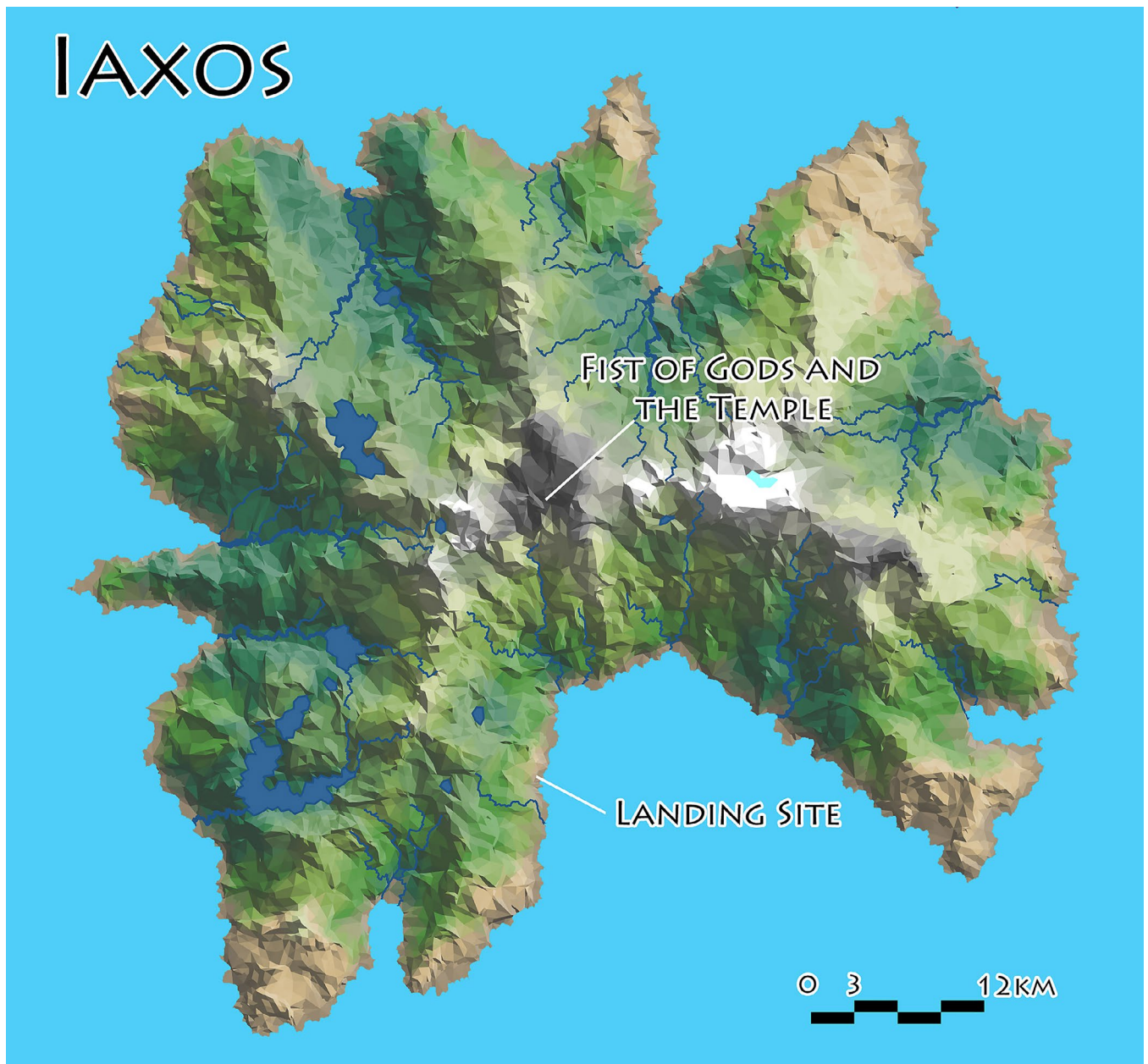
On the morning of the third day the look-out calls that land is sighted. In the distance the characters can see a high, rocky island pushing-up through the waves. Iaxos is typical of many of the islands in the Meerish archipelago: rocky and steep, but with very good, fertile soils in the lower reaches. Fruits and vegetables grow well, and Iaxos has olive groves, orchards, and a small amount of game on its slopes. Fish is abundant and the main (but not the *only*) source of protein for the islanders.

As the ship nears the island the crew becomes visibly more nervous. Trimostones is grim-faced too, but orders the ship to perform a circuit of the island looking for a convenient bay. There is one on the southern face of the island, but even so, Trimostones is good to his word and says that only the characters and he will go ashore in the ship's skiff. The *Axeneya* is taken a point about 500 metres away from the bay and anchor is weighed. The skiff is lowered from its position near the rails and the characters and Trimostones climb aboard. The characters have to do the rowing, and here it is worth every character making a Boating roll. Every failure means the voyage to the shore takes 5 minutes longer than the usual 15 minute row as the characters struggle with the strong coastal currents, and even struggle with maintaining an accurate rhythm. If there are two or more fumbled Boating rolls, then the skiff capsizes and the occupants have to swim for shore: each character must make a successful Swim roll. If the roll is failed, the character is swept half a kilometre down the coast from where the rest make shore, and must spend half an hour trekking through the undergrowth to reach the beach.

THE LANDING SITE

A broad, crescent beach is the best landing site on Iaxos. The white sands eventually give way to scrub and hardy, thorny plants as the land begins to rise towards the interior. It is very quiet: there is no birdsong although the constant chirruping of insects echoes across the island. Trimostones says that their destination is the Temple to Sariniya and is found at approximately the island's centre – a series of caves in a prominent rock formation. "Although I have never seen it, there are good accounts of the formation in the Meeros palace archives," Trimostones says. "We are looking for a promontory resembling a huge fist: the Fist of Gods."

The next part of the journey is to trek inland. The ground is steep, with loose rocks, small, thorny plants that scrape



at ankles and shins, and dense groves of stunted trees that create a natural maze around the island. The going is hard-work and tiring. Making their way into the interior requires the following.

- ⇒ Every character must succeed in an Endurance roll to avoid Fatigue. Failure gives the character one level of Fatigue while a Fumble gives two.
- ⇒ Characters must make either a Hard Athletics roll, or a Standard Survival roll, to avoid cuts, abrasions and injuries as they negotiate the treacherous steep and stony ground. Failure results in either the left or right leg (roll 1d4: odds, left; evens right) sustaining 1d3 points of damage (or 1d4+1 if the roll is fumbled).

Armour offers no protection, and the damage ranges from minor scratches, bites and nicks through to twisted and sprained ankles.

- ⇒ Perception or Insight rolls (whichever is higher) from each character. Successful rolls give the characters the feeling they are being watched...

The light is beginning to fade when the ground finally begins to level and there is enough space to make camp, eat, and recover from the day's exertions. The characters should form a watch rota, plus decide who will gather wood for a fire (quite plentiful), replenish water (there are streams nearby) and prepare a meal. Trimostones, despite being in reasonably good shape, is suffering. His ankles and

shins are bloody from cuts and scratches, and he is very tired from the climb: he simply cannot continue and badly needs sleep. A Hard First Aid or Standard Healing roll recognises that his fatigue is nothing to do with either the climb or his injuries (it is a symptom of the curse placed by the Cult of Sariniya) and he cannot be easily treated so far from civilisation. Tonight, the characters must watch over him as they have been paid to.

EYES IN THE NIGHT

The savages of Iaxos have been watching the characters ever since spotting the *Axeneya* approaching over the horizon. Fearful and superstitious, they rely on the magic of their priestess to deal with any intruders, but a group of four savages have been sent to watch the characters' progress into the heart of the island: it is they that have been trailing the party all day.

As night falls, this small group creeps nearer for a better look. They remain semi-hidden in the undergrowth and are alert for danger; what they want to do is get a better idea of numbers, weapons and, in particular, the old man who appears to be the leader. There is a prophecy among the savages that a man of advanced years will challenge Sariniya's magic, and so they are keen to see if this is the prophecy being fulfilled.

The savages creep to within a dozen metres of the characters' camp and observe, quietly. Spotting them requires a Formidable Perception roll, opposed by the savages' Stealth (35%) by whoever is keeping vigil. If the alarm is raised, move to Combat Rounds and roll for initiative. The savages flee, but do so after taking the opportunity to lob a spear at one (randomly chosen) character and a sling shot at another. The characters can attempt to fell the natives with missile weapons, or give chase. As it is dark, and the only light comes from the campfire, all skill rolls are at Hard. If they give chase, then the savages oppose the characters' Hard Athletics rolls with their own Athletics roll at no penalty – given that they know the area and are used to the dark.

If the savages win, then they get away. If a savage should be taken captive, he pleads for mercy in a broken, strangely accented version of Meerish. On closer inspection the savage is clearly a young male with long, filthy, dark hair, a

flattened nose, terrified, sunken eyes, and clothes made from animal skins. He stinks to high heaven and tearfully begs for his life punctuating his pleas with prayers to 'Good Oora. Good Saniyara.'

The captive understands Meerish well enough, even though the version he speaks is a bastardisation of the original language. He volunteers his name as *Urm* and he can, of course, be forced to lead the characters to the temple Trimostones is seeking.

If Games Masters wish, they can have the savages attempt an ambush in a bid to save Urm. This gives a further opportunity for a fight. If the characters have their captive, finding the temple takes half of the next day. If they simply drive-off the savages, then finding the temple requires the same set of rolls as for the previous day's travel, plus the characters must negotiate the Death Trap...

THE DEATH TRAP

As the sun reaches its zenith on the next day, the going has been every bit as hard as the day before. The undergrowth is thicker, the insects are more troublesome, and the air is heavy and humid.

The characters are getting close to the temple, and unless a successful Perception roll is made (taking into account Fatigue, don't forget), then the Death Trap, set by the savages, is sprung. The trap is a simple one: a pit dug into the path and then concealed with skins, dirt and local vegetation. The pit is 3 metres in length, 1 metre wide, 3 metres deep and lined with stakes at the bottom, ready to impale the unlucky. The pit also contains a Black Krate snake. Anyone surviving the fall onto the stakes must also evade the krates...

PIT TRAP

- ⇒ Purpose: Death
- ⇒ Trigger: Walking across the false surface
- ⇒ Difficulty: 64%
- ⇒ Resistance: Acrobatics, Athletics or Evade
- ⇒ Effect: 1d6+1 to 1d3 random locations for the spikes and the fall. Roll against the trap's Difficulty; if a success, one of the locations rolled for stake damage is impaled as though by a shortsword.

The krates has a burrow in the wall and emerges when it senses panic and movement. Highly territorial, it attacks anything it perceives to be a threat. Its statistics are as follows:

- ⇒ Action Points: 2
- ⇒ Damage Modifier: -1d2
- ⇒ Strike Rank: 16
- ⇒ Armour: 0
- ⇒ Move: 12m
- ⇒ Skills: Athletics 98%, Endurance 20%, Evade 95%, Willpower 90%
- ⇒ Combat Style: Coiled Horror 75%, Bite (Small, Touch) 1d3-1d2

It only has 3 Hit Points and a good strike will kill it, but remember how fast and agile it is. The krates only needs to inflict 1 point of damage to inject its venom:

BLACK KRATES VENOM

- ⇒ Injected
- ⇒ Potency: 65%
- ⇒ Resistance: Endurance
- ⇒ Onset Time: 10 Combat Rounds
- ⇒ Duration: See Below
- ⇒ Conditions: Unconscious – anyone failing the Resistance roll loses consciousness for 1d8 hours. When he or she comes round, they suffer a level of Fatigue.

THE FIST OF GODS

As the party climbs higher on this second day, and as afternoon turns to evening, the promontory Trimostones spoke of reveals itself. It is a massive plug of dark rock set against the sky: an immense boulder thrown by the gods so that it landed on a raised pillar of rock and remained there, dominating all. Known as the Fist of Gods by the historians (and the savages), this plug of granite overhangs the surrounding lands casting a long shadow. Even when the characters first see it, some distance away, it is obvious that something special nestles within its natural caves: a vast opening, inaccessible due to the way the promontory overhangs the surrounding geology, reveals massive steps and carvings clearly belonging to a temple.

The path the characters follow curves up towards the western side of Fist of Gods, turning from a track into steep, carved steps. At their summit is another natural

opening – a collapsed cave – and this is the easiest way into Sariniya's Temple. The map on page 8 shows the interior layout of the temple complex.

The temple can be accessed either via the western entrance (1) or the opening on the southern face (7). If the southern face is used, the characters will need to be very skilled in climbing: the overhang is such that it is impossible for any human to successfully climb using only handholds. Instead, a line with a grapnel must be thrown into the opening and, hopefully, find purchase enough to take the weight of the first climber. It is a 30 metre climb up to the opening and this can only be accomplished by first successfully making a Herculean success with Athletics to hurl a grapnel into the opening and find a secure anchor point.

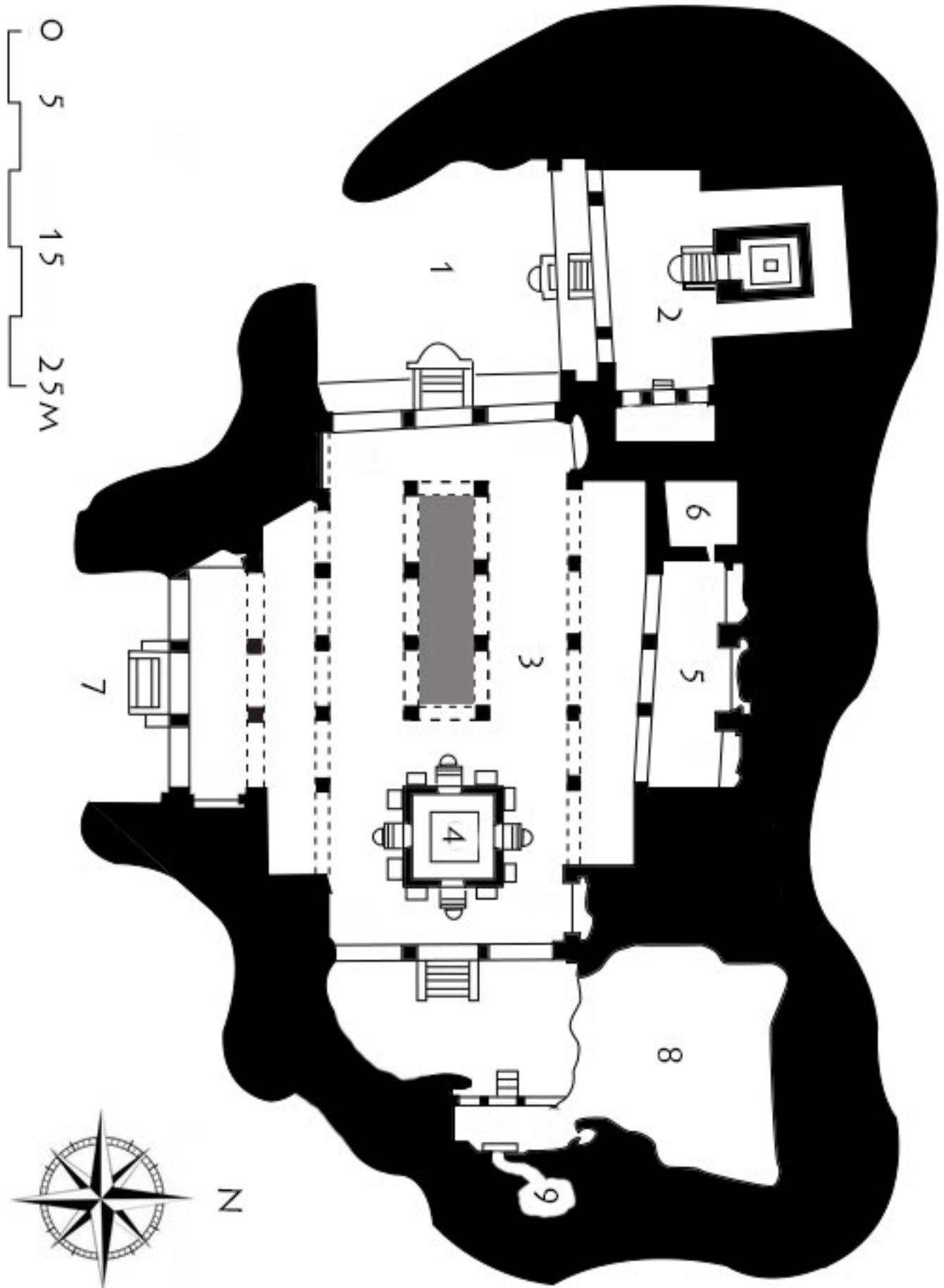
Games Master's Note: If you are playing this scenario with the pre-generated characters provided, and are using the full RQ6 rules, Mju's Adhesion Talent allows him to easily scuttle up this overhang without the need for any particular equipment.

So the main entrance (1) is the safest route. But let the characters use their ingenuity in deciding how to get into the temple.

WITHIN SARINIYA'S TEMPLE

The island is home to several hundred savages – all descendants of the rebels. However, they are scattered across the island and only the Chosen of the Priestess are allowed to live in an around the temple. In the temple itself are about 40 savages – a mixture of sexes and ages – commanded by Oora, the Priestess of Sariniya (or, as the savages call her, *Saniyara*). Oora is the most powerful person on the island because she communes directly with Sariniya and commands Her miracles.

One of the previous priestesses made a prophecy on her death-bed that, one day, an old man of Meeros would come to confirm Sariniya's power. The dying priestess had it wrong: the old man will come to *break* Sariniya's power – but as the dying priestess had been poisoned by her successor, it was a deliberate, vengeful, omission. Still, the current priestess, Oora, is wary and so has commanded her faithful to watch these strangers and judge their intent. The savages of Iaxos still recall stories of how soldiers from across the sea came and murdered the founders of the island and are therefore naturally wary of any intruders.



Oora watches the characters approaching and has her faithful prepare their weapons: stone-tipped spears and slings. Meanwhile, Oora prays to Sariniya and casts her Awaken miracle on the stone statue of the goddess located at the top of the shrine (4) in readiness for both the characters and the old man they are guarding. Oora commands 16 savages of warrior status: the remainder are too old, too young or too frail to fight and they remain in their own area of the temple (8).

The Priestess Oora does not care about the characters: they can die for all that it matters, and, since the savages of Iaxos are cannibals, they are a fresh source of food for the colony. The old man though, Trimostones, is not to be so readily murdered. If the prophecy is true, it may be that Sariniya intends him to become Oora's husband and mate, thereby ensuring her bloodline continues to rule the island. But she has to be *sure*, and so she wants Trimostones unharmed so that he can be brought before Sariniya and his suitability tested. If this old man is destined to prove Sariniya's power he will not care if his companions die – for they will be serving the goddess. If he is a false prophet, then they will all be sacrificed to the Goddess as punishment. When Oora learns that Trimostones has come to break the curse made by her ancestors – well, she sees it as her duty to have every last one of these invaders butchered and eaten.

KEY TO THE TEMPLE

All the areas marked on the diagram, with the exception of area 1, are enclosed within the immense plug of stone known as the Fist of Gods. Light comes from rush torches and crude, fish-oil lamps set into sconces and crevices. The walls of the caves are hewn from solid basalt. The roof of area 1 collapsed perhaps a thousand years ago and the debris has been used to build the structures within.

Originally, the temple complex was three separate caves, but the central and eastern caves were joined into a single area when the partitioning wall was removed. Also, this was not always a temple to Sariniya: the original (long-dead) inhabitants of Iaxos worshipped an elephant-headed god, and its temple still remains in area 2. Sariniya's temple came two centuries ago and was fashioned to deliberately supplant the temple to the Elephant God.

The savages of Iaxos worship Sariniya every evening at sundown. Led by Oora, they spend an hour or so in ritual prayers, make offerings of fish and, occasionally, fresh meat, concluding with frenetic dancing to pounding drums. On Sariniya's Holy Day, Oora casts Awaken upon the statue

and has it lead the dancing: this is an awe-inspiring sight for the savages, as their revered goddess comes among them and leads their devotional displays. Games Masters can easily have the characters' arrival coincide with Sariniya's Holy Day, or simply have it that Oora has readied her Awaken Miracle in a bid to impress and intimidate.

1. COURTYARD

Open to the sky, the Courtyard is reached by the broad, steep stairs that curve up to Fist of Gods from lower down the mountain. It is 15 metres wide and 17 metres long. Steps to the north lead into the temple of the Elephant God while the steps to the east lead into Sariniya's Temple.

Both entrances are framed by 3 metre-high basalt pillars carved to resemble stylised elephants. The pillars forming the entrance to Sariniya's Temple have been hacked and defaced, with attempts being made to restyle the elephants into (unsuccessful) representations of the goddess. Both entrances are reached by sets of broad, shallow stairs.

If the savages are, for any reason, acting aggressively or defensively, 1d3+1 of them use the pillars as cover and send sling-stones hurling into the courtyard from the entrance to area 3. If the characters manage to avoid or survive their attacks the savages retreat into the main temple area and join with Oora.

2. SHRINE OF THE ELEPHANT GOD

Set into its own, immense, dark recess, this shrine to an unnamed Elephant God has survived the Sariniya worshippers' best-efforts to destroy it. The shrine is a 3 metre-high, square plinth on which sits an elephant-headed god. Its tusks were made of ivory and were plundered long ago, but the statue itself – all 3.5 metres of it – is intact. The idol is carved of basalt and is in a kneeling position. The Elephant God's face is scowling and terrible to behold: its trunk curls around its neck like a noose, and the hands rest on the statue's knees. The whole thing has a SIZ of 60 and weighs in the region of 4,500 kilos. If it can be moved or toppled, then the plinth it sits on is hollow. Inside are the complete skeletons of three elephants which were brought here and sacrificed as part of the Consecration Ritual. The tusks of the elephants are worth 500 SP each to an ivory dealer.

The shrine is protected by a powerful Consecrate Miracle (see page 137 of RQ Essentials, or page 267 of the RQ rules) that has embedded an Earthquake Miracle into its foundations. If anyone attempts to damage, break-into, or defile the shrine, a localised earth tremor affects the whole of the Fist of Gods area which, if unresisted, causes large chunks of basalt to fall from the ceilings

(Evade rolls or 1d8+1 damage, rolling 1d10+10 for the Hit Location) and people to fall prone.

The area to the immediate east of the shrine, separated by more of the elephantine columns, is an empty ante-chamber.

The savages and Oora are scared of the Elephant God and will not enter any part of the shrine. Neither will they launch attacks from outside on anyone who takes shelter within it, for fear of activating the Earthquake Miracle.

3. SARINIYA TEMPLE

The temple to the Meerish Goddess of Revenge is 35 metres long, with a high, naturally domed ceiling. Pillars five metres apart divide the temple into its different sections. The pillars are in the old Meerish design of plain columns of stone carved with scenes of ritual and myth. Each pillar recounts a key myth of Sariniya, from how she came to be the goddess of revenge through to how she took that revenge on each of the Invader Gods. The carvings are detailed, intricate, and shocking in their graphic depictions of vengeance. There are beheadings, disembowelments, flayings, and someone having their vertebrae removed, one piece at a time. Below these depictions are pictorial illustrations of the rituals associated with each myth. These are dances, and the steps and movements of the dance are clearly shown, with a stylised figure of Sariniya used to demonstrate the requirements.

Between the entrance and the shrine (4) is a 15 metre-long pool sunk into the stone. The pool is 3 metres deep and was once filled with water, but is now dry. It is surrounded by more columns and, looking carefully at the walls and floor of the pool, it is clear that it is covered in blood stains. The pool was once used for cleansing rituals but is now used for ritual murders. The savages of Iaxos have descended into cannibalism to supplement their meagre diet of fish and local vegetables, feeding on the old, infirm and those who are deemed, by Oora, to have offended Sariniya. These victims are ritually slaughtered in this pool, before being taken to the storage area (9) to be hung. The pillar on the south west corner displays, quite clearly, the processes of ritual killing and preparation for eating. Anyone looking at this iconography should make a Hard Willpower roll: failure results in them being struck with utter terror, as though afflicted by the Terrifying creature ability (page 150 of RQ Essentials or page 316 of RQEST).

To the south, at area 7, the cave wall is completely open, flooding the temple with natural light in the mornings. To

the north is Oora's Sanctum and to the east is the Living Area for the temple savages.

4. THE SHRINE

An ornate stepped plinth, 6 metres by 6 metres by 6 metres dominates the eastern end of the main temple area. At the top of the plinth is an intricate and detailed statue of Sariniya herself. The goddess is depicted in her aspect of Avenging Mother: a six-armed she-demon with a face on each side of her head, ensuring that she sees all injustice and is equipped to deal with it. She has four breasts, and her powerful legs are wrapped in ankle bracelets of real silver (worth 150 SP each, if they can be hacked from the ankles). Each of the six hands carries a weapon: two carry shortspears; two carry short swords and two carry axes. The arms are arrayed in a defensive posture with the short swords crossed over Sariniya's lower body, the battle axes crossed over her head and the spears levelled. The statue is carved from granite brought from elsewhere on the island, and is highly polished so that every surface is smooth and gleaming. The eye sockets of each face are blank, with no pupils, lending the goddess a terrifying, merciless appearance. The statue is three metres tall, from head to toe.

During key rituals Oora activates her Awaken Miracle, causing the statue to come down from its plinth and lead the dances. The savages are in abject fear of the animated statue and obey Oora's commands to the word whenever the statue is brought to life. She uses it to reinforce her own power but can also direct the statue to attack and destroy her enemies. The Awoken statue obeys Oora's commands, channeling her intellect and skills, and is aware of its surroundings and enemies. If commanded to fight, it fights; if commanded to pursue, it pursues. With faces on both the front and back of its head it is capable of directing attacks and defences against foes in front and behind it, but therein lies a weakness – which either a Standard Lore (Strategy and Tactics), Hard Insight or Formidable Perception roll can spot: if engaged with foes in front and behind, the statue cannot move in either direction: it becomes rooted to the spot. Someone approaching from the side, and applying enough force (a successful Formidable Brawn roll, for instance; or two successful Standard Brawn rolls by two different people), could topple the statue over. Similarly, if the statue is forced to either Overextend (using the Overextend Special Effect), and the statue is very close to a precipice (the pit, for example), it can easily lose its balance. In this case the statue must make a successful Formidable Athletics roll (based on Oora's Athletics skill) or topple

over. Its bulk, coupled with the force of the fall, causes the Awaken Miracle to fail and the statue to smash. This is really the only effective way to defeat the statue. Oora can easily send savages to block all the exits from the temple, forcing the characters to fight it, and any weapons striking the statue may sustain damage, as per the rules for striking inanimate objects on page 74 of *RUNEQUEST Essentials*, or page 123 of *RUNEQUEST*.

The statue is far too powerful for a single combatant to take-on: it requires group tactics and cunning to defeat it. As well as the tactics mentioned on page 10, the following can also be used:

- ⇒ Attack Oora: if Oora is forced to break her concentration then the link with the statue is lost and the Awaken Miracle ceases abruptly.
- ⇒ Spells such as Befuddle, Calm, Demoralise, Glue and Slow all work against the statue directly and can be used to impede its combat abilities.

5. OORA'S ANTECHAMBER

To the north of the main temple area, and hidden by a mixture of pillars and crude drapes strung between them, is Oora's antechamber. Lit by fish oil candles, this wide chamber is where Oora spends most of her time, being attended by those savages chosen as her servants. There are ten servants: five are personal attendants who look after the priestess's food and grooming needs, and then five more who act as a bodyguard, armed with stone-tipped spears.

If the characters and/or Trimostones are captured, this is where they are brought first, so that Oora can question them, gloat over them and then decide what might be done with them. If she decides to hold them prisoner, they are thrown into the pit in area 3, and guarded by eight savages who use spears to ensure no one climbs out. Prisoners have to wait until Oora is ready before witnessing the savages' rituals and the Awakening of the statue.

The antechamber is littered with hides, crude cushions, wooden and bone utensils and dishes, scraps of food, fruit and so on. There are also a dozen large drums used to pound the frantic rhythms of the ritual dances. The antechamber stinks, is dirty, but Oora and her cohorts do not seem to notice. Oora spends her time reclined on a wooden platform lined with dried bracken, palm fronds, reeds and animal hides. She is a formidable presence: a large woman with long, lank, greying hair. On each side of her face are tattoos of smaller faces, resembling those of Sariniya's likeness on the statue. She wears many necklaces of bones,



teeth, shaped stones and the occasional precious gem. On her ankles and wrists are bangles of silver and jade, totaling 200 SP in value. Her eyes are accentuated with soot, daubed around the sockets and across her lids. She wears her breasts uncovered and they, like her cheeks, are tattooed but this time with many peculiar runes and sigils, revealed to her in dreams by the goddess.

No one dares to disobey Oora. She is confident, dangerous, and, most likely, insane. She is willing to indulge the characters and Trimostones while she communes with Sariniya. This takes a whole day, and through her communications she learns that Trimostones is a descendent of those who once hunted Sariniya's worshippers. She discovers that he is here to break the curse placed on his bloodline and this amuses Oora greatly. Trimostones has come to offer Sariniya a finger from each hand, a toe from each foot and one of his eyes in return for the lifting of the curse. Oora is quite willing to accept these offerings – and take

them herself – but she will *not* call upon the goddess to lift the curse. As soon as the time is right Oora will awaken Sariniya's statue and call upon her savages to butcher all the characters. This is the only way she can be certain that her own power will never be threatened and that the prophecy can be thwarted.

6. OORA'S BEDCHAMBER

This is where Oora sleeps. A dark, cave-like recess, it contains a bed made of rushes, leaves and more hides, plus the skulls of every priestess of Sariniya going all the way back to the first people who came back to Iaxos. The skulls are placed in niches around the walls and stare down, leering and grinning, as Oora sleeps.

In a wicker basket near to her bed are kept four of the deadly Black Krates (see page 7). If threatened Oora can run back into the bedroom and tear open the basket, either hurling the whole thing at her enemies or releasing the snakes into the chamber.

Hidden beneath the rancid bed is a hole carved into the rock. A small box, about 30cm long and 20cm wide, contains 300 SP and 5 Gold Pieces in coinage. There are also rings, necklaces and other jewels worth an extra 250 SP. This is the accumulated treasure of the Meerish rebels who fled to Iaxos and are the most precious of Oora's possessions. She guards them with her life and is prepared to battle anyone, hand to hand, who tries to steal the box away.

7. THE OUTER TEMPLE

When the island was more populous, this natural opening is where the priestess would appear, the crowds gathered outside Fist of Gods, with the rituals and dances being led in the open air. The Outer Temple is little more than a partition of columns, but it still forms an important part of the overall structure as it provides daylight, fresh air, and a handy way of dealing with those Oora doesn't like by casting them to their deaths onto the rocky slopes below.

The plinth at the far southern edge of the opening is an ornate balcony supported by a pair of columns with a waist-high altar set just before the edge of the drop. It can be used either as a means of getting into the temple from the lower slopes, or of escaping it. Note, though, that the drop to the lower slopes is 30 metres, so any attempt to use the Outer Temple needs to be accompanied by good, sturdy rope. The temple forms part of the Fist of Gods overhang, so climbing it without rope is incredibly difficult to do.

8. COMMUNAL HALL

This area is separated into two. The southern part is a large communal cooking and eating area, with open fire pits, storage areas made of lean-tos and so forth. Raised above it to the north, is the sleeping area; a natural ledge, two metres high, creates the separation. Handholds and crude steps have been chiselled into the limestone.

This is where the savages chosen by Oora to live within the temple spend most of their time. They eat, work and play together, repairing weapons, making snares, fashioning clothes and tools – a very primitive, domestic existence. The sleeping area is covered in hides, furs, rotting cloth, and woven mats of rush and bracken. About 30 or so individuals share this area, emerging into the main temple for the rituals or when Oora summons them for some other purpose. Most of the individuals are too old, frail or scared to fight, but 1d4+3 of the savages are prepared to take-up weapons against intruders if needs-be.

9. THE STORE

This cool, dark cave is reached via a narrow, twisting passage and is hidden from view by a hide curtain separating it from area 8. The stench is vile: a sweet, rotting smell that grows stronger as one moves further inside.

In the cave are half a dozen human bodies that have been strung-up and butchered by the savages. These were criminals or the very old who have recently died. The savages let the bodies cure after flaying them, rubbing salt across the exposed flesh. Despite the attempts at preservation, the stench of rotten flesh is overwhelming. The cave is unlit too, so the characters may not, at first, realise what is held in here. It requires a Formidable Endurance roll to remain in the cave without retching violently, sustaining the equivalent of a level of Fatigue in the process.

Any characters put to death face the same fate as these wretches: being flayed, hung and then steadily eaten over the course of several months...

EVENTS ON REACHING THE TEMPLE

The whole purpose of the scenario is to get Trimostones to the temple so that he can attempt to placate Sariniya, lift the curse from his bloodline, and prevent his own, untimely death. Oora's purpose is to continue to offer sacrifices to her goddess, take revenge on the dimly remembered

persecutors of her ancestors, and feed her tribe with the remains.

Trimostones is determined to do whatever he can to placate the goddess, but it may soon become apparent to both the ageing merchant and the characters that Oora has little intention of accepting what Trimostones offers and letting them go. She is barbaric and vengeful: she sees Trimostones as an old fool and all-too gullible sacrifice.

Trying to capture the characters gives Oora the opportunity to sacrifice them to Sariniya in the traditional ways and so reinforce her power in the eyes of the savages. The savages enjoy toying with captives and playing-out their old, murderous rituals. For the characters, this becomes a matter of escape and survival. If they use their wits, it should not be a massacre: the savages are easily awed and, if Oora is killed, they soon become compliant. Indeed, if the animated statue of Sariniya is destroyed then the savages may even begin to question Oora's power and turn on her, as easily as they can be made to capture the characters.

There should be lots of opportunities for secretive entrances, desperate captures, cunning escapes and, of course, the chilling sight of the statue descending its plinth to dance and then battle the characters. The characters should be given chances to bargain with Oora, impress the savages and, eventually, fight for their lives. If they escape the temple then the savages may give chase for a little way, but ultimately they do not stray too far from their home.

Killing Oora is the main way to lift the curse. However, if the pre-generated characters are used, then Kara can use Dismiss Magic, cast against the statue's plinth, to counteract Sariniya's curse. If the Dismiss Magic Miracle succeed, then the plinth collapses, the statue disintegrates and Oora's powers are broken.

Another way of ensuring there is no pursuit, when the characters escape, would be to trigger the Earthquake Miracle in the Elephant God's shrine: left to run, it will eventually collapse the whole of Fist of Gods onto Sariniya's temple.

CONCLUDING THE SCENARIO

The ideal conclusion is that Trimostones, aided by the characters, survives and manages, somehow, to break the curse. If he does so, Oora's power over the savages is also broken and all being well, the party returns to Meeros.

Trimostones rewards them with a further 100 SP each and allows them to keep any treasure they have found on Iaxos.

If Trimostones dies, or is mortally wounded, then the characters will have a great deal of explaining to do to his family when they return to Meeros. They will have to explain about the curse, the priestess and the island of savages. This may spur Hermestone, Trimostone's daughter, to launch a second expedition to Iaxos to avenge her father. She pays whatever the characters were promised by her father, but no more: she also holds the characters responsible for her father's death or injuries.

INVESTIGATING THE ISLAND

Characters may, of course, want to investigate the island. We haven't created a whole list of creature encounters in the interests of space, but there is no reason why Iaxos cannot live up to its reputation for being a dreadful place, and include some of the following (statistics for all these creatures can be found in RUNEQUEST - both the main rules and Essentials)...

THE CYCLOPS

In the north-eastern hills, perhaps 3 kilometres from the coast, is the cave home of Ghourroo the Cyclops. Ghourroo feeds on the local mountain goats, some of the savages when he can catch them, and large fish caught out in the sea. He is small by Cyclops standards, but no less vicious. In his caves are stacked a variety of treasures looted from wrecked ships and murdered sailors.

IAXAN MONITORS

These large, territorial lizards inhabit the south western coast. They bask on the rocks when the sun is at its highest and then retreat to the woodlands to hunt. They are dangerous carnivores when riled, and superstitious mariners have often confused them with baby dragons. Use the statistics for Giant Lizard.

GIANT SCORPION

Found all over the island, giant scorpions occupy hidden burrows and lurk under fallen trees, in small caves and the gaps created by rockfalls. They aim to sting their prey into submission before dragging the inert victim back into their lair for a ghastly, protracted, painful feast...



CHARACTERS

TRIMOSTONES THE GOLD

A thin, distinguished man of 64 years, with a full head of silver-grey hair, a well-trimmed beard (worn in waxed ringlets, an older style still found in people of his generation) and sad, brown eyes. Trimostones is very successful and very wealthy; he commands much respect throughout Meeros and is known for his shrewd mind, keen wit and an eye for a bargain. He is easy to talk to, likeable, and respectful of others. He looks older than his years: the result of the curse that has visited many ailments and constant fatigue in recent months. He moves slowly and must pause frequently to catch his breath, but he never lets this stop him from what he wants to get done. As an initiate of the Illustrious Guild of Merchant-Venturers, he knows a few Folk Magic spells which may be of use during this expedition.

Characteristics	Attributes	1d20	Location	AP/HP
STR: 10	Action Points: 2	1-3	Right Leg	0/5
CON: 12	Damage Modifier: +0	4-6	Left Leg	0/5
SIZ: 10	Magic Points: 12	7-9	Abdomen	0/6
DEX: 9	Movement: 4 metres	10-12	Chest	0/7
INT: 14	Strike Rank: 13	13-15	Right Arm	0/4
POW: 12	Armour: None	16-18	Left Arm	0/4
CHA: 14	Abilities: None	19-20	Head	0/5

Skills: Athletics 35%, Commerce 93%, Customs 85%, Deceit 40%, Endurance 35%, Evade 30% First Aid 46%, Influence 70%, Insight 54%, Language (Meerish) 100%, Navigate 82%, Oratory 54%, Perception 40%, Ride 55%, Seamanship 80%, Survival 73%, Unarmed 48%, Willpower 47%

Magic: Folk Magic 56%; Spells, Appraise, Calm, Find Tradable Goods

Combat Style: Meerish Merchant Venturer (Buckler, Dagger, Shortsword) 58%

Weapon	Size/Force	Reach	Damage	AP/HP
Shortsword	M	S	1d6	6/8
Buckler	M	S	1d3	6/9
Dagger	S	S	1d4+1	6/8

TYPICAL CREW MEMBER OF THE AXENEYA

Weather-beaten, over-worked, tough and with brine in their veins, these sailors are usually loyal to Trimstones but are superstitious, fearful, and easily awed by displays of magic and the supernatural. Like most sailors they are terrified by certain legends and the island of Iaxos and its cannibals features highly in things that terrify them. A few are prepared to mutiny in order to save everyone from the inevitable carnage that will befall anyone setting foot on Iaxos. The others are reluctant sailors who just want to get paid and go home.

If you need more player characters than the pre-generated examples provided later in this section, then you can use crew members who opt to accompany the party rather than remain on the ship. They have STR, CON, SIZ and POW of 9, and INT, DEX and CHA of 11. Skills that may be needed but not listed are at 40%.

Attributes	1d20	Location	AP/HP
Action Points: 2	1-3	Right Leg	0/4
Damage Modifier: None	4-6	Left Leg	0/4
Magic Points: 9	7-9	Abdomen	1/5
Movement: 6 metres	10-12	Chest	1/6
Strike Rank: 11	13-15	Right Arm	0/3
Armour: Leather Girdle and Tunic	16-18	Left Arm	0/3
Abilities: None	19-20	Head	0/4

Skills: Athletics 38%, Brawn 25%, Endurance 36%, Evade 28%, Locale 40%, Perception 41%, Seamanship 70%, Survival 31%, Unarmed 38%, Willpower 22%, Stealth 39%, Swim 50%

Combat Style: Meerish Sea Salt (Club, Dagger, Buckler) 50%

Weapon	Size/Force	Reach	Damage	AP/HP
Club	M	S	1d6	4/4
Buckler	M	S	1d3	6/9
Dagger	S	S	1d4+1	6/8

SAVAGES OF IAXOS

A range of sizes, the savages are hairy, thick-browed, hunched and dim-witted - a result of constant interbreeding over the past two centuries, and being kept that way by Oora who know that a dim savage is an obedient savage. They are not especially brave. Any savage suffering a Major Wound to any location must succeed in a Willpower roll to keep fighting; otherwise, he or she flees, howling, for safety.

Attributes	1d20	Location	AP/HP
Action Points: 3	1-3	Right Leg	0/5
Damage Modifier: +1d2	4-6	Left Leg	0/5
Magic Points: 11	7-9	Abdomen	1/6
Movement: 6 metres	10-12	Chest	1/7
Strike Rank: 11	13-15	Right Arm	0/4
Armour: Animal Furs and Hides	16-18	Left Arm	0/4
Abilities: None	19-20	Head	0/5

Skills: Athletics 40%, Brawn 40%, Evade 40%, Endurance 50%, Stealth 35%, Survival 40%, Swim 35%, Willpower 45%

Combat Style: Iaxos Savage 55% (Spear and Sling)

Weapon	Size/Force	Reach	Damage	AP/HP
Spear	M	L	1d8+1d2	4/5
Sling	L	-	1d8	1/2

OORA, PRIESTESS OF SARINIYA

Oora is a formidable presence: a large woman with long, lank, greying hair. On each side of her face are tattoos of smaller faces, resembling those of Sariniya's likeness on the statue. She wears many necklaces of bones, teeth, shaped stones and the occasional precious gem. On her ankles and wrists are bangles of silver and jade, totalling 200 SP in value. Her eyes are accentuated with soot, daubed around the sockets and across her lids. She wears her breasts uncovered and they, like her cheeks, are tattooed but this time with many peculiar runes and sigils, revealed to her in dreams by the goddess. She can use her Folk Magic spells of Befuddle and Coordination to attempt to control those who might attack her, while Fanaticism is used on one or two favoured savages to make them fight harder. Her most potent magics are her Miracles: Awaken, to bring the statue to life; and Harmonise to command others to do her bidding like puppets. If killed, all magic associated with Sariniya fails and withers.

Characteristics	Attributes	1d20	Location	AP/HP
STR: 10	Action Points: 3	1-3	Right Leg	0/5
CON: 9	Damage Modifier: +0	4-6	Left Leg	0/5
SIZ: 11	Magic Points: 16	7-9	Abdomen	0/6
DEX: 13	Movement: 6 metres	10-12	Chest	0/7
INT: 15	Strike Rank: +14	13-15	Right Arm	0/4
POW: 16	Armour: none	16-18	Left Arm	0/4
CHA: 14		19-20	Head	0/5

Skills: Athletics 44%, Customs 85%, Dance 90%, Deceit 55%, Endurance 40%, Evade 42%, Insight 75%, Influence 80%, Perception 49%, Willpower 65%

Magic:

Folk Magic 57%; Spells: Befuddle, Cleanse, Coordination, Fanaticism, Light,

Theism: Devotion (Sariniya) 86%, Evoke 76%; Devotional Pool 8. Miracles: Awaken, Consecrate, Harmonise, Propitiate

Combat Style: Mad Priestess (Dagger) 46%

Weapon	Size/Force	Reach	Damage	AP/HP
Stone Dagger	S	S	1d4+1	4/6

STATUE OF SARINIYA



The Goddess is depicted in her aspect of Avenging Mother: a six-armed she-demon with a face on each side of her head, ensuring that she sees all injustice and is equipped to deal with it. She has four breasts, and her powerful legs are wrapped in ankle bracelets of real silver (worth 150 SP each, if they can be hacked from the ankles). Each of the six hands carries a weapon: two carry shortspears; two carry shortswords and two carry battleaxes. The arms are arrayed in a defensive posture with the shortswords crossed over Sariniya's lower body, the battle axes crossed over her head and the spears levelled towards her enemies. The statue is carved from granite brought from elsewhere on the island, and is highly polished so that every surface is smooth and gleaming. The eye sockets of each face are blank, with no pupils, lending the goddess a terrifying, merciless appearance. The statue is three metres tall, from head to toe. When animated, it moves jerkily and the stone joints creak and grind. However it can be quite graceful and when made to dance, it does so at the same level of skill as Oora.

Characteristics	Attributes	1d20	Location	AP/HP
STR: 25	Action Points: 6	1-3	Right Leg	10/9
CON: -	Damage Modifier: +1d10	4-6	Left Leg	10/9
SIZ: 23	Magic Points: 0	7-9	Abdomen	10/10
DEX: 4	Movement: 4 metres	10-12	Chest	10/11
INT: 15* (<i>This is Oora's channelled INT</i>)	Strike Rank: 14	13	Right Arm 1	10/8
POW: -	Armour: Granite	14	Right Arm 2	10/8
CHA: -		15	Right Arm 3	10/8
Abilities: Intimidate, Multi-Limbed, Multi-Headed (provides additional Action Points)		16	Left Arm 1	10/8
		17	Left Arm 2	10/8
		18	Left Arm 3	10/8
		19-20	Head	10/9

Skills: Athletics 44%, Customs 85%, Dance 90%, Endurance 88%, Evade 28%, Perception 25%, Willpower 65%

Combat Style: Vengeful Goddess (*Spear, Axe, Sword*) 46%

Weapon	Size/Force	Reach	Damage	AP/HP
Shortsword (x2)	M	M	1d6+1d10	6/10
Axe (x2)	M	S	1d6+1d10	3/6
Spearspear (x2)	M	L	1d8+1+1d10	4/5

GUIDE TO PRONUNCIATION

The names used in this scenario are inspired by Greek names and places. The stress is usually on the first syllable, and *each* syllable is sounded. So Trimostones is pronounced *TRY-moss-tone-eez* and *not* Trymo-stones

- Akretes: *AK-ra-teez*
- Anathaym: *AN-uh-thaim*
- Axeneya: *AX-en-ee-ah*
- Eurastonos: *YOU-rast-oh-noss*
- Hephastane: *HEFF-as-tan-ee*
- Hermestone: *HER-mest-uh-nee*
- Iaxos: *EYE-ax-oss*
- Kara: *CAR-uh*
- Meeros: *MEER-oss*
- Mju: *Muh-Yoo*
- Myceras: *MY-seer-uss*
- Oora: *OO-ruh*
- Sariniya: *SAH-rin-AYE-uh*
- Trimostones: *TRY-moss-tone-eez*
- Zamothis: *Zam-OH-this*

PRE-GENERATED CHARACTERS

On the following pages are four pre-generated characters, complete with character sheets, descriptions and equipment.

If you use these characters, give the players some time to read through them and become familiar with the skills, abilities and spells. Especially where Kara and Mju are concerned, explain what each magical talent does, perhaps showing the player the appropriate descriptions from the rules.

If you wish, you may also give each player 100 Skill Points that can be used to customise their character. This gives the players a little more investment in the character they are playing, but there are some limits to how these Skill Points can be spent.

- ⇒ Only Standard and Professional skills can be raised. Combat Styles and magical skills are excluded
- ⇒ No skill can be raised by more than 20%
- ⇒ No skill can be raised above 70%

ANATHAYM, WARRIOR, MEMBER OF THE SCARLET SPEARS

The daughter of a famed general of Myceras, Anathaym is following in her father's sandals as a member of the elite Scarlet Spears – one of the royal household companies of Meeros. Anathaym is quick-witted, quick-tempered, and prone to acting before thinking sometimes, but is loyal, brave, kind-hearted and a passionate champion of her home.

Her sister is Kara, the priestess of Myceras, and Anathaym has recently been initiated into the cult of War God of Meeros. She is keen to show her devotion to her god, her love for the city, and to protect those who request and require her help. Trimostones is an old family friend and so it is natural for Anathaym to want to travel to Iaxos with him as a bodyguard: she does not care about the rumours and legends of cannibals: she is eager to prove her spear and sword against any who wish to try their luck.

Her good friend and mentor is Master Zamothis, the warrior who trained her and taught her everything she knows. She loves her sister dearly, but she loves and admires Master Zamothis as much as she loves and admires her father. Indeed, she listens to Zamothis more than she listens to *either* her father or Kara.

Anathaym knows two Folk Magic spells: Bladesharp and Coordination. She usually casts Bladesharp on her both her weapons if she has time before entering a battle. If time is short, her favoured weapon is her spear and so she tries to cast Bladesharp on that, first.



EQUIPMENT

Armour

Weapons (Spear, shield, sword, sling, plus a pouch containing 50 sling stones)

Satchel (worn on the shoulder)

Waterskin

Rations for 7 days

Spare tunic

Bedroll

Fish hooks

Flint and Tinder

Game Snares

Rope (30m)

Cooking pot (for travel)

First Aid kit

Lodestone

Mirror (hand glass)

KARA, PRIESTESS OF MYCERAS

The daughter of a famed general of Myceras, and sister of Anthaym, Kara is, like her mother and grandmother before her, blessed by the gods. The oracle of Meeros decreed that Kara would one day be the greatest priestess of the cult of Myceras, and even though she is only young, Kara is on her way to fulfilling that prophecy.

Lithe, graceful and thoughtful, Kara is, nevertheless, easy company and has a mischievous sense of humour. She abhors suffering of any kind, but does not shirk from protecting those she loves.

These include her older sister, Anthaym; Zamothis, who taught her how to use a dagger; and Mju, the young barbarian thief that she hopes to rehabilitate. She has known Trimostones all her life and would do anything in her power to help him. Kara suspects that Trimostones is afflicted by Sariniya's Curse after reading the history of the rebels in the archives of the Myceras temple. She has therefore prayed to her god and been blessed with the following Miracles which should help in this quest:

Backlash
Dismiss Magic
Heal Wound
Steadfast

Kara has a Devotional Pool of 4 points.



EQUIPMENT

Armour
 Weapons (daggers x2)
 Satchel (worn on the shoulder)
 Waterskin
 Rations for 7 days
 Spare tunic
 Bedroll
 Healing kit
 First Aid kit
 Mirror (hand glass)
 Various herbs to help with first aid
 Oil flask
 Flint and Tinder
 Rope (15m)

MJU, THIEF OF MEEROS

Hailing from the nomad lands north of Meeros, Mju went to find fame and fortune in the big city and soon found it easier to cheat and steal than gain honest work. The civilised people of Meeros frown on the simpler nomads of the north and Mju, despite being clever and charming, found it tough to make his way honestly. He *did* find that he had a talent for sneaking around, watching and listening, and, most of all, *not getting caught*.

It was all going so well until the night he decided to rob the great Temple of Myceras. Spotted and chased by the vigilant Scarlet Spears, he hid in a small room which just happened to be the private chamber of Kara, priestess of the cult he was trying to burgle. He was struck by her beauty, and Kara, struck by his cheek and charm, promised not to tell the guards if he promised to try to leave crime behind him. She gave him money for food and, although Mju has not yet managed to lead an entirely crime-free life, he is doing his best, and Kara helps him with tasks and errands for the temple now and again.

He has now been asked (or, rather, told) to help an old friend of Kara's – a wealthy merchant called Trimostones. He cannot refuse: and besides, he is curious to see more of the worlds beyond Meeros. This is an opportunity to repay Kara's kindness and visit places that, until now, have been only stories...



If you are using the full RUNEQUEST rules, Mju has the following Mysticism Talents:

Meditation 60%, Mysticism 48%

Path of Shadows: Augment Perception, Augment Stealth, Invoke Adhesion, Invoke Dark Sight.

EQUIPMENT

Armour

Weapons (daggers x3, chain, bow, plus a quiver of 20 arrows)

Satchel (worn on the shoulder)

Waterskin

Rations for 7 days

Spare tunic

Bedroll

Fish hooks

Flint and Tinder

Game Snares

Lockpicks

Grapnel

Rope (30m)

Door jams (x4)

Tacks (50) - can be scattered to slow-down pursuers, like caltrops

Player: _____ Character: Zamothis

Age: 51 Gender: M Handedness: R **LUCK POINTS**

Frame: L Height: 186 Weight: 75 **1**

Culture: Barbarian Homeland: Mountains Cult: _____

Career: Warrior Social Class: Freeman

RUNEQUEST

CHARACTER NOTES

Gruff face and manner, balding, slight limp, but rugged, smart, and good company. Talks only when he has something to say.

CHARACTERISTICS & ATTRIBUTES

STR **11**

CON **8**

SIZ **15**

DEX **11**

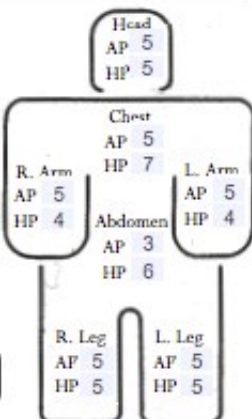
INT **16**

POW **5**

CHA **13**

HIT LOCATIONS

1d20	Armour Worn	ENC
1-3 Right Leg	<u>Hoplite Plate</u>	<u>4</u>
4-6 Left Leg	<u>Hoplite Plate</u>	<u>4</u>
7-9 Abdomen	<u>Laminate Kilt</u>	<u>2</u>
10-12 Chest	<u>Hoplite Plate</u>	<u>4</u>
13-15 Right Arm	<u>Hoplite Plate</u>	<u>4</u>
16-18 Left Arm	<u>Hoplite Plate</u>	<u>4</u>
19-20 Head	<u>Hoplite Plate</u>	<u>4</u>



Strike Rank Penalty

-6

Shield

(Type & Locations Covered)

Hoplite

Action Points	Damage Modifier	Exp. Modifier	Healing Rate	Movement Rate	Strike Rank
3	+1d2	+1	2	6m	14

COMBAT STYLES (STR+DEX)

Style Name	%	Weapons Included
<u>Wolf Hunter</u>	<u>96</u>	<u>Longspear, Bow, Sling</u>
<u>Bronze Mercenary</u>	<u>112</u>	<u>Axe, Sword, Shield</u>
		<u>(Shield Wall Trait)</u>

Weapon	Damage	Size	Reach	AP / HP	Effects	ENC	Range	Load
<u>Longspear (2H)</u>	<u>1d10+1d2</u>	<u>L</u>	<u>VL</u>	<u>4/10</u>	<u>Impale</u>	<u>2</u>	<u>-</u>	<u>-</u>
<u>Shortsword</u>	<u>1d6+1d2</u>	<u>M</u>	<u>S</u>	<u>6/8</u>	<u>Bleed, Impale</u>	<u>1</u>	<u>-</u>	<u>-</u>
<u>Hoplite Shield</u>	<u>1d4+1d2</u>	<u>H</u>	<u>S</u>	<u>6/15</u>	<u>Stun</u>	<u>1</u>	<u>Block 4 locs</u>	<u>-</u>
<u>Short Bow</u>	<u>1d6+1d2</u>	<u>-</u>	<u>L</u>	<u>4/4</u>	<u>Impale</u>	<u>1</u>	<u>15/100/200</u>	<u>2</u>

STANDARD SKILLS

Skill	Characteristics	%
Athletics	STR+DEX	<u>57</u>
Boating	STR+CON	<u>22</u>
Brawn	STR+SIZ	<u>51</u>
Conceal	DEX+POW	<u>27</u>
Customs	INT x2	<u>79</u>
Dance	DEX+CHA	<u>29</u>
Deceit	INT+CHA	<u>29</u>
Drive	DEX+POW	<u>25</u>
Endurance	CON x2	<u>66</u>
Evade	DEX x2	<u>39</u>
First Aid	INT+DEX	<u>79</u>
Influence	CHA x2	<u>59</u>
Insight	INT+POW	<u>49</u>
Locale	INT x2	<u>68</u>
Perception	INT+POW	<u>76</u>
Ride	DEX+POW	<u>33</u>
Sing	POW+CHA	<u>28</u>
Stealth	INT+DEX	<u>63</u>
Swim	STR+CON	<u>19</u>
Unarmed	STR+DEX	<u>57</u>
Willpower	POW x2	<u>31</u>

PROFESSIONAL SKILLS

Skill	Characteristics	%
<u>Craft - Skinning</u>		<u>31</u>
<u>Musicianship - Wind</u>		<u>64</u>
<u>Survival</u>		<u>77</u>
<u>Track</u>		<u>75</u>
		<u>---</u>
		<u>---</u>
		<u>---</u>
		<u>---</u>
		<u>---</u>
		<u>---</u>
Languages (INT+CHA)		%
<u>Native Tongue</u>		<u>68</u>
		<u>---</u>
		<u>---</u>

MAGIC POINTS

0 1 2 3 4 5 6 7 8 9 10 11
12 13 14 15 16 17 18 19 20 21 22 23

MAGICAL SKILLS

Skill	Characteristics	%

PASSIONS (POW+CHA)

Passion	%

FATIGUE

Current Level	
Skills	
Move	
Strike Rank	
Action Points	

ZAMOTHIS, WEAPONS MASTER

A grizzled old warrior, long-retired from service in Meeros's army, Zamothis is now a weapons trainer and arms master. He has taught the very best of Meeros's warriors how to fight and his reputation as a hard – but fair – task master is legendary.

Zamothis trained Anthaym and she is one of his best pupils. She still spars with him regularly and he continues to point-out her mistakes and reward her with cuts and bruises when she fails to pay attention. Nevertheless he sees in her something special and is schooling her towards becoming one of the greatest champions Meeros has seen.

Zamothis has known Trimostones for a long time: the wily old merchant was able to get hold of certain supplies Zamothis needed that weren't available (or legal) in Meeros. He therefore owes Trimostones a debt of gratitude and, although he is wary of the rumours surrounding Iaxos, Zamothis relishes a challenge and this will be an opportunity to potentially fight alongside his favourite pupil (and see just how well she has been listening during their training sessions).



EQUIPMENT

Armour

Weapons (shortsword, shield, long spear, bow, plus a quiver of 30 arrows)

Satchel (worn on the shoulder)

Waterskin

Rations for 7 days

Cloth for binding and bandaging wounds

Spare tunic

Bedroll

Fish hooks

Flint and Tinder

Game Snares

Knife (not suitable for combat)

Wax block



CREDITS

Written by Lawrence Whitaker

Editing: Alexandra James

Artwork: Sarah Evans, Lee Smith and RF123

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