SARINIYA'S CURSE
A RuneQuest Adventure
This short scenario explores a remote temple to a Goddess of Meeros. Its main purpose is to introduce the RuneQuest 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 RuneQuest supplement Monster Island, then the temple can be located on one of the islands encircling Hina Bay. If you have the RuneQuest 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 RuneQuest (either the full rules or RuneQuest 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 RuneQuest 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 RuneQuest rules examples: Anathyam, 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 RuneQuest 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
**ABO...
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 RuneQuest 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 hori-
zon. 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’ prog-
ress 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 bet-
ter 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 char-
acters’ 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 sav-
ages flee, but do so after taking the opportunity 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 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 sav-
age 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 orig-
inal 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 under-
growth 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 krake...

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 suc-
  cess, one of the locations rolled for stake damage is
  impaled as though by a shortsword.
The krate 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. It’s 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 krate only needs to inflict 1 point of damage to inject its venom:

**Black Krate 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.

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**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.

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**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 and 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 old man used to build the structures within.

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 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 RuneQuest 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 resisted, 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 RuneQuest).

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 shortswords and two carry axes. 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. 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 they 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, leer-
ing 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, con-
tains 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 posses-
sions. She guards them with her life and is prepared to bat-
tle anyone, hand to hand, who tries to steal the box away.

7. THE OUTER TEMPLE

When the island was more populous, this natural open-
ing is where the priestess would appear, the crowds gath-
ered 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 cast-
ing 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 climb-
ing 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
rudimentary 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, fashion-
ing clothes and tools – a very primitive, domestic exis-
tence. 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 separat-
ing 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 sav-
ages let the bodies cure after flaying them, rubbing salt
across the exposed flesh. Despite the attempts at preserva-
tion, 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 succeeds, 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 Ghouroo the Cyclops. Ghouroo 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 layer 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.

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

**Skills:** Athletics 35%, Commerce 93%, Caution 85%, Deceit 40%, Endurance 35%, Erasure 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%

<table>
<thead>
<tr>
<th>Weapon</th>
<th>Size/Force</th>
<th>Reach</th>
<th>Damage</th>
<th>AP/HP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shortsword</td>
<td>M</td>
<td>S</td>
<td>1d6</td>
<td>6/8</td>
</tr>
<tr>
<td>Buckler</td>
<td>M</td>
<td>S</td>
<td>1d3</td>
<td>6/9</td>
</tr>
<tr>
<td>Dagger</td>
<td>S</td>
<td>S</td>
<td>1d4+1</td>
<td>6/8</td>
</tr>
</tbody>
</table>
**Typical Crew Member of the Axeneya**

Weather-beaten, over-worked, tough and with brine in their veins, these sailors are usually loyal to Trimostones 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 bit not listed are at 40%.*

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

**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%

<table>
<thead>
<tr>
<th>Weapon</th>
<th>Size/Force</th>
<th>Reach</th>
<th>Damage</th>
<th>AP/HP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Club</td>
<td>M</td>
<td>S</td>
<td>1d6</td>
<td>4/4</td>
</tr>
<tr>
<td>Buckler</td>
<td>M</td>
<td>S</td>
<td>1d3</td>
<td>6/9</td>
</tr>
<tr>
<td>Dagger</td>
<td>S</td>
<td>S</td>
<td>1d4+1</td>
<td>6/8</td>
</tr>
</tbody>
</table>

**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.

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

**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)

<table>
<thead>
<tr>
<th>Weapon</th>
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<th>Damage</th>
<th>AP/HP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spear</td>
<td>M</td>
<td>L</td>
<td>1d8+1d2</td>
<td>4/5</td>
</tr>
<tr>
<td>Sling</td>
<td>L</td>
<td>-</td>
<td>1d8</td>
<td>1/2</td>
</tr>
</tbody>
</table>
RuneQuest: Characters

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.

<table>
<thead>
<tr>
<th>Characteristics</th>
<th>Attributes</th>
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<td>Action Points: 3</td>
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<tr>
<td>CON: 9</td>
<td>Damage Modifier: +0</td>
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<td>Left Leg</td>
<td>0/5</td>
</tr>
<tr>
<td>SIZ: 11</td>
<td>Magic Points: 16</td>
<td>7–9</td>
<td>Abdomen</td>
<td>0/6</td>
</tr>
<tr>
<td>DEX: 13</td>
<td>Movement: 6 metres</td>
<td>10–12</td>
<td>Chest</td>
<td>0/7</td>
</tr>
<tr>
<td>INT: 15</td>
<td>Strike Rank: +14</td>
<td>13–15</td>
<td>Right Arm</td>
<td>0/4</td>
</tr>
<tr>
<td>POW: 16</td>
<td>Armour: none</td>
<td>16–18</td>
<td>Left Arm</td>
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</tr>
<tr>
<td>CHA: 14</td>
<td></td>
<td>19–20</td>
<td>Head</td>
<td>0/5</td>
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</table>

Skills: Athletics 44%, Calmness 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%

<table>
<thead>
<tr>
<th>Weapon</th>
<th>Size/Force</th>
<th>Reach</th>
<th>Damage</th>
<th>AP/HP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stone Dagger</td>
<td>S</td>
<td>S</td>
<td>1d4+1</td>
<td>4/6</td>
</tr>
</tbody>
</table>

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 shortsspears; 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 crosses 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.
### RuneQuest: Characters

<table>
<thead>
<tr>
<th>Characteristics</th>
<th>Attributes</th>
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<th>AP/HP</th>
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<td>Right Leg</td>
<td>10/9</td>
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<tr>
<td>CON: -</td>
<td>Damage Modifier: +1d10</td>
<td>4–6</td>
<td>Left Leg</td>
<td>10/9</td>
</tr>
<tr>
<td>SIZ: 23</td>
<td>Magic Points: 0</td>
<td>7–9</td>
<td>Abdomen</td>
<td>10/10</td>
</tr>
<tr>
<td>DEX: 4</td>
<td>Movement: 4 metres</td>
<td>10–12</td>
<td>Chest</td>
<td>10/11</td>
</tr>
<tr>
<td>INT: 15*</td>
<td>Strike Rank: 14</td>
<td>13</td>
<td>Right Arm 1</td>
<td>10/8</td>
</tr>
<tr>
<td>POW: -</td>
<td>Armour: Granite</td>
<td>14</td>
<td>Right Arm 2</td>
<td>10/8</td>
</tr>
<tr>
<td>CHA: -</td>
<td></td>
<td>15</td>
<td>Right Arm 3</td>
<td>10/8</td>
</tr>
</tbody>
</table>

Abilities: Intimidate, Multi-Limbed, Multi-Headed (provides additional Action Points)

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

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

<table>
<thead>
<tr>
<th>Weapon</th>
<th>Size/Force</th>
<th>Reach</th>
<th>Damage</th>
<th>AP/HP</th>
</tr>
</thead>
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<tr>
<td>Shortsword (x2)</td>
<td>M</td>
<td>M</td>
<td>1d6+1d10</td>
<td>6/10</td>
</tr>
<tr>
<td>Axe (x2)</td>
<td>M</td>
<td>S</td>
<td>1d6+1d10</td>
<td>3/6</td>
</tr>
<tr>
<td>Shortspear (x2)</td>
<td>M</td>
<td>L</td>
<td>1d8+1d10</td>
<td>4/5</td>
</tr>
</tbody>
</table>

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**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-rahst-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**

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**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%
**Character Notes**
Long dark hair, member of the Scarlet Spears, quick temper, but good hearted. Initiate of Myceras.
Anathaym, Warrior, Member of the Scarlet Spears

The daughter of a famed general of Myceras, Anthaym is following in her father’s sandals as a member of the elite Scarlet Spears – one of the royal household companies of Meeros. Anthaym 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 Anthaym 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 Anthaym 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 puch 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)
**RuneQuest: Character**

**Player:** | **Character:** Kara
---|---
Age: 22 | Gender: F
Frame: L | Handness: R
Height: 160 | Weight: 44
Culture: Civilised | Homeland: Meeros
Career: Priestess | Social Class: Noble

---

**Character Notes**
Blond hair, graceful, warm, blue eyes, but a commanding and confident air. Sister to Anathaym.

---

**Characteristics & Attributes**

<table>
<thead>
<tr>
<th>STR</th>
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</thead>
<tbody>
<tr>
<td>CON</td>
<td>9</td>
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<tr>
<td>SIZ</td>
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<tr>
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<tr>
<td>POW</td>
<td>16</td>
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<tr>
<td>CHA</td>
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**Hit Locations**

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<td>Padded Kit</td>
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<td>Abdomen</td>
<td>Padded Tunic</td>
</tr>
<tr>
<td>Chest</td>
<td></td>
</tr>
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<td>Right Arm</td>
<td></td>
</tr>
<tr>
<td>Left Arm</td>
<td></td>
</tr>
<tr>
<td>Head</td>
<td></td>
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**Combat Styles (STR+DEX)**

<table>
<thead>
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<th>%</th>
<th>Weapons Included</th>
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</thead>
<tbody>
<tr>
<td>Priestess</td>
<td>40%</td>
<td>Dagger, Staff</td>
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**Weapon**

- **Dagger**: 1d4+1-1d2
- **Staff**: 1d8-1d2

**Size**

<table>
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<th>AP / HP</th>
<th>Effects</th>
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<td>S</td>
<td>S</td>
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<tr>
<td>M</td>
<td>L</td>
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**Standard Skills**

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<tr>
<td>Boating</td>
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<tr>
<td>Brawn</td>
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<tr>
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<td>First Aid</td>
<td>INT+DEX</td>
<td>58</td>
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<tr>
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<td>65</td>
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<tr>
<td>Insight</td>
<td>INT+POW</td>
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<tr>
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<tr>
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<td>INT+POW</td>
<td>44</td>
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<tr>
<td>Ride</td>
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<tr>
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<td>52</td>
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<tr>
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**Professional Skills**

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<table>
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**Passions (POW+CHA)**

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**Magic Points**

| Rank | 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**

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<tr>
<td>Heal</td>
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<td>Devotion (Myceras)</td>
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**See Description for Miracles**

**Fatigue**

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<th>Skills</th>
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<th>Action Points</th>
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<tbody>
<tr>
<td></td>
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</table>
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)
CHARACTER NOTES
Dark hair, nimble, quick and cunning, Mju enjoys danger, loves riches and is curious about the world.

PLAYER: [Name]  CHARACTER: Mju

AGE: 18  GENDER: M  HANDLEDNESS: R  LUCK POINTS: 3
FRAME: M  HEIGHT: 170  WEIGHT: 71
CULTURE: Nomad  HOMELAND: Steppes  CULT: -
CAREER: Thief  SOCIAL CLASS: Freeman

CHARACTERISTICS & ATTRIBUTES

STR 11  CON 13  SIZ 11  DEX 17  INT 9  POW 9  CHA 12

COMBAT STYLES (STR+DEX)

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<td>Dagger, Chain</td>
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STANDARD SKILLS

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<tr>
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<tr>
<td>Swim</td>
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PROFESSIONAL SKILLS

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<td>Sleight</td>
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<tr>
<td>Streetwise</td>
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<td>48</td>
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</table>

LANGUAGES (INT+CHA)

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<tr>
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PASSIONS (POW+CHA)

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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

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<tr>
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<tr>
<td>Coordination</td>
<td></td>
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<tr>
<td>Glue</td>
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</tbody>
</table>

FATIGUE

Current Level:  
Skills:  
Move:  
Strike Rank:  
Action Points:  
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
**Character: Zamothis**

- **Age:** 51
- **Gender:** M
- **Handedness:** R
- **Height:** 186
- **Weight:** 75
- **Culture:** Barbarian
- **Homeland:** Mountains
- **Cult:** -
- **Career:** Warrior
- **Social Class:** Freeman

### Characteristics & Attributes

**STR** 11  
**CON** 8  
**SIZ** 15  
**DEX** 11  
**INT** 16  
**POW** 5  
**CHA** 13

**Hit Locations**

<table>
<thead>
<tr>
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<th>ENC</th>
<th>Head</th>
<th>AP</th>
<th>HP</th>
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<td></td>
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<tr>
<td>Left Leg</td>
<td>4</td>
<td>5</td>
<td>5</td>
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<tr>
<td>Abdomen</td>
<td>2</td>
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<tr>
<td>Chest</td>
<td>4</td>
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<td>5</td>
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<tr>
<td>Right Arm</td>
<td>4</td>
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<tr>
<td>Head</td>
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**School Rank Penalty:** -6

**Weapon:** Hoplite

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<td>Hoplite Shield</td>
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<td>4/4</td>
<td>Impale</td>
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**Combat Styles (STR+DEX):**

- **Wolf Hunter:** 96
- **Bronze Mercenary:** 112
- **Axe, Sword, Shield:** (Shield Wall Trait)

### Standard Skills

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

### Professional Skills

- **Craft - Skinning:** 31
- **Musicanship - Wind:** 64
- **Survival:** 77
- **Track:** 75

### Standard Language: Native Tongue

- **%:** 68

### 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:**

### 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, longspear, 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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