

TOUCH OF DEATH

An Official RAVENLOFT® Adventure
For 4-6 Players, Levels 3-5

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INTRODUCTION



Welcome again to Ravenloft, the demiplane of dread. Far off in the burning wasteland of Har'Akir an ancient evil is awakening. Another of the Hex Signs of Hyskosa is unfolding to wrap your players inside its dry, dusty shroud.

This adventure is for 4 to 6 players of 3rd to 5th level. At least one priest able to turn undead is necessary for the party. Magical weapons are not necessary, but are recommended. The party must have some capacity to *cure disease*. If the priest or cleric of the party cannot cast the spell, have them find a scroll with three *cure disease* spells on it.

Be sure to read this entire module before starting play. After all, the best game masters are prepared game masters. Warn the players in advance that this is an adventure for thinkers—not hack and slashers. Sometimes running is the best answer for the situation presented. The Dungeon Master is given many tools which can kill party members if they are not willing to flee in the face of overwhelming danger.

At several points in this adventure the PCs are required to make fear or horror checks. Any player who has his character act in a frightened or horrified manner does not need to make the check. Give that player double the normal amount of experience points for the encounter.

This adventure takes place in the domain of Har'Akir (see Chapter Four: Clusters and Pockets in *Domains of Dread*). The theme and mood are Egyptian in style. If you have the AD&D 2nd Edition *Legends & Lore* book, read the "Egyptian Mythology" chapter for background material. Some of the details presented here differ from that book. For example, there are deities in this adventure not mentioned in *Legends & Lore*.

STORY BACKGROUND

Many years ago, Isu Rehkotep, a priestess in the service of Osiris, discovered an ancient scroll describing a ceremony used to control one of the children of Anhktepote, a greater mummy. Osiris was not an evil god and Isu was not an evil woman. After reading this scroll, Isu attempted to burn it, but the parchment refused to ignite. Unable to destroy the scroll, she returned it to its secret hiding place.

The knowledge of the scroll and the power it conferred ate at Isu's mind for years. She began to

read and study the works of darker gods. Slowly, she convinced herself that it was her right to wield such terrible power.

Thirteen years later, Isu unearthed the scroll. Now a worshipper of the evil god Set, she set about to enslave a greater mummy. Entering the Valley of the Dead, Isu braved the tomb of Anhktepote. There she found one of his so-called children—a mummified priest from a time long past.

The scroll crumbled to dust as she performed the foul ceremony inscribed upon it. Senmet, child of Anhktepote, rose to walk the land of Har'Akir at Isu's bidding. In his ancient sarcophagus Anhktepote stirred, but did not awaken.

Unfortunately for Isu, Senmet is not enslaved to her will like a golem. He is like a shackled beast that knows it can break its chains at any time. Though Isu is unaware of it, she can control Senmet for only a few minutes at a time.

Senmet desires to usurp Anhktepote's power and rule. To accomplish this goal, he must increase his power a hundredfold. This must be done slowly and delicately without awakening the ancient lord and incurring his terrible wrath. Senmet has channeled all of his spell casting power toward this effort. Because of this, he cannot cast spells for some time. Through this massive effort of will, Senmet has taken the power to open and close the fiery borders of Har'Akir (known as the Walls of Ra to the natives) from Anhktepote. Senmet has also been silently calling people into Har'Akir. When they walk into the mists leading to Ravenloft, they end up in Har'Akir. Newcomers (the people Senmet has drawn into Har'Akir) to Muhar are made into desert zombies if they don't show a willingness to adopt the religion and blend into the population. Senmet can now create undead of his own.

The last stage of Senmet's plot requires that the population of Muhar worship him. This must be done carefully so as not to draw the attention of Anhktepote. With a small army of undead, and a majority of the people of Muhar worshipping him, Senmet hopes to have the power to depose Anhktepote as lord of Har'Akir. As high priestess of the cult of Anhktepote, Isu is critical to Senmet's plan to divert the worship of the villagers.

The Vistani and PCs are newcomers to Har'Akir. They clearly have no chance to blend into the society of Muhar and are unlikely to adopt its religion. Therefore, they must be eliminated, but subtly, so that Anhktepote is not aroused.

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STARTING THE ADVENTURE

The PCs may be inside or outside of Ravenloft at the beginning of the adventure. Below are the ways to get the PCs into the story depending on where they are in your campaign.

Inside Ravenloft

Regardless of which Ravenloft domain the PCs start in, they run into a Vistani band. The gypsies are on the side of the road, their wagon tipped over, and one wheel broken. Five Vistani men are staring at the wagon. It is doubtful that they can lift it alone.

If the PCs offer to help, read the following aloud:

The men stare at you in stony silence. Their hostile gazes make a sharp contrast to their festive clothes. A beautiful young girl appears from behind the wagon. Her long, dark hair is captured in a red silk bandanna. Garish jewelry adorns her neck and fingers.

"My name is Dulcimae," she says. "We would be grateful for your help."

Her face is innocent and trusting. One of the men spits, mutters, and turns away. Sparing him a quick frightened glance, she looks back at you and says, "Please! Don't mind my brothers. They distrust outsiders and worry that you would try to steal me from them. We cannot lift this wagon by ourselves. I will reward you fairly for your help."

"You have no right to promise them anything of ours!" hisses one of the men.

"I have the right since mother died. I lead this family now. I will grant them a boon if they help us," Dulcimae says.

Turning back to you she continues, "Will you help lift our wagon?"

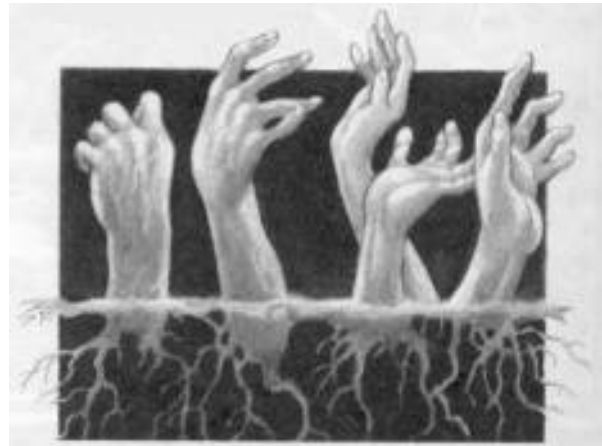
If the PCs are going to pass by and not offer assistance:

A beautiful young girl walks out from behind the wagon.

"Dulcimae! Get out of sight," says one of the men sharply.

"No! They can help us. Would you have us stranded here until brigands come by?" she asks.

"Please, kind sirs, help us right our wagon. We can reward you fairly," she pleads. Her face is innocent and trusting. Glancing desperately at the



men she is with she rushes on, "Don't mind my brothers. They distrust outsiders and worry that you would try to steal me from them. As you can see, we cannot lift this wagon by ourselves."

"You have no right to promise them anything of ours!" hisses one of the men.

"I have the right since mother died. I lead this family now. I will grant them a boon if they will help us," Dulcimae says.

Turning toward you she continues, "Will you help us lift our wagon?"

It is assumed that the PCs help Dulcimae. Her promise to help the PCs is sincere. Her brothers, (Sergei, Marius, Antonio, Enrico, and Dominic) are very distrusting and will continue to be so even after the PCs help them. The wagon can be righted easily with the help of the PCs. Once the wagon is repaired, Dulcimae offers to lead the PCs out of Ravenloft. She tells them that a few gifted Vistani are able to leave the living land of dread for the sunny realms of other worlds. Her mother, Madame Bodoni, had the gift. The old woman died a few weeks ago. Among the Vistani, leadership is frequently the right of the women because they are the ones who usually have the power of second sight and the ability to travel the mists. A Vistani's ability to control his destination when traveling the mists is never guaranteed.

Dulcimae continues to treat the PCs kindly while her brothers will give them the cold shoulder. The PCs are told to follow close to the wagon as the Vistani travel to the edge of the domain where the following occurs:

The mists loom ahead of you. The wagon you are following lurches from side to side, bells and trinkets jangling softly the noise oddly muted by the gathering mists. Suddenly, you are surrounded by the dank, swirling fog. The mist is so thick you can barely see the wagon anymore.

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As you wander through the mists, your sense of direction is lost. All you see and feel is the dank miasma surrounding you. Faintly, you can still hear the sound of the gypsies' wagon ahead of you. After a few minutes, you notice the air is warming up. Then it is hot. The mists are burning off from the heat. The dull red orb of the sun can be seen overhead through the evaporating fog.

As the last tendrils of the mists blow away in the hot, dry breeze, you see sand under your feet. The heat is suffocating and you find it difficult to breathe. A quick glance around reveals trackless desert on three sides and a barren cliff to your right. Ahead is a small village surrounding a few palm trees. The road leads toward it.

Dulcimae's brothers are shouting at each other and at Dulcimae in a strange tongue. They are clearly upset, as is she, by this strange new land.

heading turns out to be the direction the Vistani are traveling.

A small desert village can be seen in the distance. It seems to shimmer in the heat as if under water. A wave of heat passes over you as the image of the village becomes solid and real. The desert looks no different, except for a line of cliffs on your right. You don't recall those being there a moment ago. The road before you leads directly into the village.

Dulcimae's brothers are shouting at each other and at Dulcimae in a strange tongue. They are clearly upset, as is she, by these cliffs that have appeared out of nowhere.

Outside of Ravenloft

The PCs must be in a desert area or be led near one. How you accomplished this will depend on the current status of your campaign.

In the early morning far from civilization, the PCs encounter a gypsy wagon tipped over with one wheel broken. It is Dulcimae and her brothers as described above. Use the above boxed text for the same situations.

Dulcimae says that she has the power to tell men's fortunes and the future. She wants to do this for the PCs as part of their reward for helping her. Dulcimae says she must cast the fortunes when the stars are out for the best results. Therefore, the PCs must follow along until nightfall if they want their fortunes read. Whatever direction the PCs are

First Reactions

The PCs might try to return to where they came from. The borders of Har'Akir are an impenetrable wall of heat preventing anybody from venturing too far into the desert. The Vistani are more than willing to try and help the PCs through the heat, but it is of no avail.

The PCs may accuse Dulcimae of duplicity. She will tearfully defend herself claiming this was not where she tried to take them. Her brothers' angry reaction would tend to support this. They are furious with Dulcimae. They accuse her of having false sight and of being a mixed breed. These accusations devastate the poor girl.

Once these first reactions are out of the way, there is only one course of action. The PCs must go to the village. Dulcimae and her brothers go there, regardless of the PCs' actions.



HAR'AKIR



map of Har'Akir can be found below. The domain is a very simple place. There are two roads, a village with a spring, a canyon-ridden cliff, and a lot of sun and sand.

Desert Survival

It is likely that the PCs are not used to survival in the desert. Any PC wearing armor in the sun is a candidate for heatstroke. If the PC is wearing metal armor, he must make a constitution check every turn (10 rounds). PCs wearing leather armor don't start checking until a half hour has elapsed. Clothing other than the white robes of the natives requires a constitution check every turn (10 minutes) after an hour in the sun. If the PCs remain in the sun after the first check, each successive check is at a -1 penalty.

Wearing native garb forestalls the check until after two hours in the sun. A failed check means that the PC faints. The PC cannot be revived except by cooling his body. It takes a full night's sleep to shake off the effects of heatstroke.

As you might guess, the population of Har'Akir stays indoors during most of the daylight hours. In fact, most of the natives sleep from mid-morning until mid-afternoon. They are awake until midnight, and then sleep again from midnight until dawn.

PCs must have water each day they are in Har'Akir. The dry air and extreme heat robs humans of moisture very quickly. After six hours without water, the PC is dehydrated and makes all savings throws at -2. This penalty becomes -4 after 12 hours and the PC can only move at half speed. The PC's Strength, Dexterity, and Constitution are halved (rounded up). After 24 hours, the PC can't move and saves at -6. All physical attributes drop to 3. After 48 hours without water, the PC falls into a coma and must make a saving throw vs. death each turn.

There is very little to eat in Har'Akir. The trees provide some dates and some of the residents tend small gardens near the spring. However, the land provides for its own. The water of the spring in Muhar can sustain a man without food for an indefinite period of time. Most of the inhabitants still eat small meals once a day or so simply because they enjoy doing so.

Desert Encounters

The animals of the desert are not very numerous. However, they tend to congregate around any form of food they can find. Anytime the PCs venture out into the desert, roll for a random encounter. If they stay out more than a few hours, roll once for every eight hour period (morning, afternoon, etc.). It is assumed that the PCs have blundered into a situation where the creature feels it must defend itself.

2d10	Encounter
2	Sandling (1)
3	Spotted lion (2d4)
4	Newcomers (1d6)
5	Jackalweres (1d4)
6	Ant lion, giant (1)
7	Snake, spitting (1d4)
8	Desert zombies (1d4)
9	Scorpions, large (1d6)
10	Half buried dead villager (1)
11	Jackals (1d6)
12-20	No Encounter

Newcomers are people who have just entered Har'Akir. They are the people Senmet has "called" into Har'Akir to be his worshippers. The odds are that they are dressed inappropriately for the climate and are probably in need of water. They are usually from other strange lands in Ravenloft which the PCs may or may not have visited. Their dress and manner may be from any of the different lands listed in *Domains of Dread*. They will not attack the PCs, but will ask for help. They are incapable or unwilling to help the PCs.

Entering Muhar

To the side of the road, still far from the village, one of the PCs notices a brown, weathered hand sticking out of the sand. If the PCs investigate, they will unearth a human body. All that remains of the body is brown, shriveled flesh clinging tightly to the skeleton—as though every drop of water has been drained from it. These are the remains of one of Senmet's victims, a hapless villager from Muhar who was in the wrong place at the wrong time.

As the colorful Vistani wagon rolls into the village, the people of Muhar come out of their houses

to stare. The villagers line the streets dressed in their long, flowing white robes. Their pinched brown faces peer steadfastly at the strangers. None of the villagers will speak, but they step aside to clear a path for the wagon.

If the PCs have the body they exhumed in the desert with them, and it is in plain view, a woman pushes through the crowd, wailing and shrieking with grief. From her actions, it is apparent that this is the body of her husband. She attempts to drag it away with her. After a round, several somber villagers come to her assistance and take the body away into the town. If the PCs resist letting them take the body, they will not fight, but the woman follows the PCs to the center of Muhar, wailing all the way.

Eventually, the PCs and the Vistani arrive at the small spring in the center of the village. Standing at the edge of the palm tree lined spring is a woman in white flowing robes trimmed with gold. A gold band circles her head. From the center of the band rears a snake. She wears a gold medallion around her neck and gold jewelry adorns her wrists and fingers. She carries a staff with a golden cobra's head on top of it.

This is Isu Rehkotep. If the body of the dead villager is still with the PCs, she immediately moves to examine it. She will try to get the body from the PCs, not through force, but by appealing to their sense of honor and decency. After all, this was one of her worshippers and she does have a duty to give him a decent burial. Isu will go out of her way to present herself as a decent, sympathetic priestess who is only interested in the welfare of her worshippers.

After the issue of the dead villager has been taken care of, Isu welcomes the Vistani and PCs to Muhar. She invites them to make camp at the edge of the spring. They may drink freely of the water, but are not allowed to fill their canteens or take any water away from it. Any attempt to take water from the spring is considered a serious crime. The PCs will be attacked by the villagers if they try to steal water from the spring.

The PCs will most likely have questions they want to ask Isu. She invites them into the temple to get out of the midday sun while she answers their questions. They are welcome to refuse her invitation and will have free run of the town and surrounding desert. However, they are not likely to get their questions fully answered without going to Isu.

What the Villagers Know

At some point the PCs are likely question the villagers. The folk of Muhar are small, brown-skinned people. Their faces are weathered and lined by the desert climate and other, more sinister influences. They wear loose, white robes and

burnooses to keep the heat at bay. The burnoose can be drawn across the face when wind stirs the sand. They are wary of strangers, but are not overtly hostile.

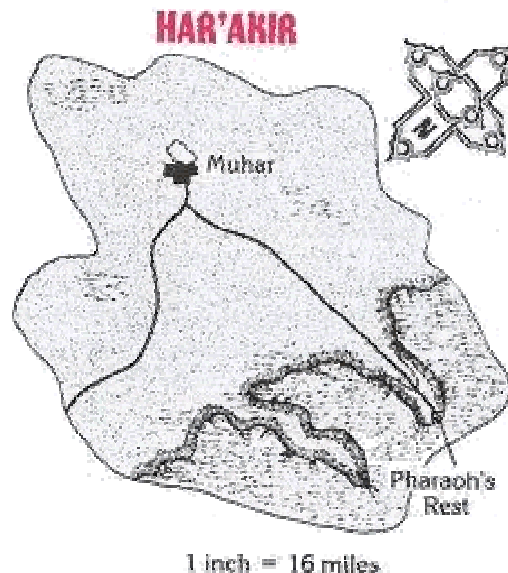
If the PCs inquire about the dead man they found in the desert, any of the villagers will know about a series of murders that have been taking place in the village. Though they will not bring up the topic of the killings, they will not shy away from it if asked. If the PCs approach a group of villagers, there is a 10% chance that they will hear a snatch of conversation containing the word "murders."

All of the villagers are aware of the increased influx of outsiders. Many of these people seem to be from cultures similar to that of Muhar. Those who are not fall prey to the dangers of the desert and the mysterious killer.

Any of the villagers will tell the PCs the story of Anhktep (which is recounted later in this section). Many of them believe that he is murdering the villagers or else somehow directing the killings. This is not the case, but due to the legends and belief systems of the people of Muhar, it is understandable that they would assume this.

Half of the people in Muhar want the PCs to try and stop the killings. They will assist the PCs by giving them clothing and gear if asked, but not water. There is nothing more these impoverished folk can give the PCs.

The other half of the people want the PCs sacrificed to the gods. They believe the murders are a punishment handed down upon Muhar by Osiris, the god of the dead. They believe that an offering will appease Osiris and stop the killings. These villagers refuse to talk to the PCs at all. It is considered ill luck to converse with the dead.



HAR'AKIR

NPCs from Muhar

If the PCs spend any significant amount of time among the villagers, they will acquire a tag-along boy. A street urchin named Abu Ratep will follow them wherever they go. He'll carry their belongings, shine their boots, fetch things, and perform virtually any menial task asked of him. If the PCs try to shoo him away, he keeps coming back.

Abu is 12 years old and hopes to become the squire or apprentice to one of the PCs, thereby escaping from Muhar and the misery of his existence there. He's orphaned and has no family or anyone to care for him. Though he lives on the street, Abu is able to read the common writings of Muhar, although not hieroglyphics. He will follow the PCs anywhere, even into the tomb of Anhktepote.

Another important NPC is Hassan Basras. Hassan is willing to act as a guide and interpreter for the PCs. His price is five gold pieces per day and a trip out of Har' Akir should the PCs manage to leave. He is willing to enter the tomb of Anhktepote for 100 gold pieces, but only if the PCs promise to protect him at all costs. Hassan is a former acolyte of the temple in Muhar. He was kicked out for drunkenness. Isu will not allow Hassan to enter the temple and refuses to speak directly to him.

Please note that the only way for the PCs to discover where Anhktepote is buried and the location of his temple is from the information in the story of Anhktepote that the villagers tell them. Be sure they notice that everyone gives them the same story and that there is something significant about Anhktepote's temple.

As the PCs investigate Muhar they will be talking to many of the villagers. Listed below are some sample names to help give an authentic flavor to your adventure.

Sample Names

Thutmose	Menkaure	Haremhab
Hatshepsut	Snefru	Hyksos
Akhenaton	Dahshur	Merneptah
Menes	Tekhen	Achoris
Ahmose	Mentuhotep	Bahri

The Murders

Every few nights, someone from the village is kidnapped and taken into the desert. Nobody has ever seen what manner of man or beast is responsible. Some believe it is the god Osiris walking the land in human form, others believe that it is the dead pharaoh Anhktepote. When a scream is heard in the middle of

the night, the villagers hide away in their homes until daylight.

If a body is found, and many are not, it is a dried-out husk, as if all the water had been sucked out of it. There are no visible wounds, but the face of the corpse is locked in an expression of horror. The corpses are found half-buried in the sand. There is no particular place where most of the corpses are found. Corpses which have been located are given a proper burial according to the customs of Muhar.

Story of Anhktepote

The villagers know that Anhktepote was an evil pharaoh many ages ago. According to legends, he is buried in the Valley of the Pharaoh and sometimes walks the land of Har' Akir. The villagers might know one of the following: that Anhktepote killed his wife, that he slew all the priests of Ra, or that he was cursed by the gods. For the villagers, Anhktepote is the ultimate bogeyman used to frighten children and to explain all things that are evil in the world.

Isu knows the full story of Anhktepote and will gladly tell it to the PCs, but only if asked. Read the passage below if she is called upon to tell his tale:

The pharaoh Anhktepote ruled centuries ago in the land of Har' Akir. This nation encompassed the entire Abal river valley in the great Akir desert. According to our beliefs, the pharaoh is the link between man and the gods. The pharaoh is himself a god of this land. The pharaohs ruled by the divine grace of Ra, the sun god.

Anhktepote greatly feared death. It was known that when a pharaoh dies, he becomes a servant of Ra in the underworld, exalted above all other servants. For some unknown reason, Anhktepote did not want to die. Maybe he feared the wrath of Ra should the sun god discover that Anhktepote had been a false pharaoh. Anhktepote commanded his priests to find a way for him to cheat death. Many slaves and prisoners died horribly as subjects in Anhktepote's gruesome experiments in immortality.

Frustrated by his lack of success, the pharaoh had several temples burned and razed. He stalked into the Kharn temple, greatest in all of Har' Akir, and cursed the gods for not granting him his heart's desire. Ra answered Anhktepote. He told the pharaoh that when he died, he would live, though he might wish otherwise. However, for cursing the gods, Anhktepote would suffer eternally. Ra did not say how this curse would be manifest.

Anhktepote left the temple elated but confused. He still did not know how to cheat death. That night, when he touched Nephthys, his wife, she died instantly.

Everyone he touched that night died. His wife, several of his servants, and his eldest child all died by his hand. According to our customs, they were mummified and entombed in great buildings in the desert. The funerals took over a week.

Anhktepót soon understood that after the sun left the sky, his touch was death. So long as Ra shone upon him, he was safe. But once he was no longer under the sun's watchful eye, whomever he touched died horribly.

Shortly after the final ceremony of his wife's funeral, he was visited in the night. A mummy wrapped in funeral linens entered his chambers. By the vestments he knew it was Nephyr. Unable to speak, the mummy tried to embrace Anhktepót. Horrified, he screamed for her to leave him forever, which she did. Nephyr walked into the desert and was never seen again. Her tomb has remained open and empty through all these years.

Anhktepót was also visited by the mummified bodies of those he had killed. He came to understand that he controlled them utterly. They did his every bidding. He used their power and his own deadly touch to tighten the reigns of his evil power over Har'Akir.

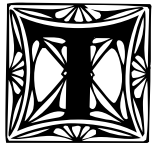
He killed many priests, making them into his undead slaves. Occasionally he would find one of his mummies destroyed, burned from the inside out. Some scholars believe Nephyr was responsible for the destruction of Anhktepót's mummies, but no one knows the true answer.

One day, the priests rebelled against Anhktepót and murdered him in his sleep. He was still the pharaoh—a god and blessed of the gods. The priests gave him a funeral befitting his station. Shortly after the funeral, the Walls of Ra appeared, cutting us off from the rest of Har'Akir.

All that remains of the life we once knew is Muhar and the tomb of Anhktepót which lies a short way through the desert. All of this happened many generations ago.

Occasionally the villagers say they have seen the mummified body of Anhktepót staggering across the sand dunes. They blame most of their ill luck on him and use his name to frighten small children. I don't know what has happened to Har'Akir or if Anhktepót truly does walk the land as one of the living dead.

EVENTS



his module is partially event driven which means that certain events take place regardless of where the PCs are or what they are doing. As soon as they step into Har' Akir, Senmet and Isu begin plotting how to best get rid of the PCs while forwarding their own evil designs.

First Talk with Isu

Isu invites the PCs to talk with her as soon as they arrive at the temple in Muhar. If the PCs decide to investigate the village and the surrounding desert, Isu isn't troubled. She believes there is little they can discover that will interfere with her plans. Isu is patient. Eventually she knows the PCs will come to her—dead or alive.

Once the PCs decide to seek an audience with Isu, the first night she takes them on a tour of the temple, explaining details of the religious beliefs of her people. She doesn't take them into the room behind the altar (the Vault of Anubis) or in the basement because those are sacred places. After the tour, she invites them into her outer chamber (room 9). Bashet (her cat) is there and greets Isu warmly. Pick a PC at random for Bashet to hate. The cat refuses to go anywhere near that PC and will attack if the PC picks it up.

Isu willingly answers any of the PCs' questions, except those related to Senmet or the desert zombies. On those topics she pleads ignorance or speaks vaguely of nameless abominations cursed by the gods. The odds are that the PCs will not be asking Isu the right questions at this time because they are not well informed. Isu will tell them about the murders, mentioning that the villagers believe the pharaoh Anhktepote is responsible. If asked to elaborate, she relates the story of Anhktepote.

At any time in this adventure, up until when her true nature is discovered, Isu will heal the PCs at their request. She will cast *cure disease* spells if the disease was not caused by Senmet or Anhktepote. In those cases, Isu goes through the motions, but claims the spell didn't work. She will cast any *bleed* spells or other protective magic at her disposal. Isu knows that these spells are useless in the long run. Assume that she has memorized the desired spells, so long as they are within her spheres. She will not give the PCs magic items and will not join them on forays outside the temple. Isu claims she has no stomach for

fighting and that she is better suited to tending to the needs of the villagers. She is lying, of course.

If Isu is attacked at any time before the events of the third night, the statue of Set in the basement (room 12) rises up as a stone golem and defends her. The PCs will have no evidence of her true nature until this encounter. By the time the third night arrives, Senmet has decided that Isu has outlived her usefulness. He blocks the ability of the golem to defend Isu when the PCs attack.

First Night

Senmet senses that Dulcime is the only one of the party who has any power over the mists, although her ability is quite weak. Therefore, she is his first target. At some point in the night, she is attacked by desert zombies. They want to take her alive and will do nothing that might kill her.

The Vistani have set up camp just outside the village. If the PCs are with the Vistani at any time during the night, then the attack happens while they are still there. The first thing they see is Senmet in the distance standing on a sand dune. It is likely that he will be mistaken for Anhktepote.

On a sand dune in the distance you see a lone figure illuminated by the moonlight. It is a person wrapped in rotted strips of linen funeral wrappings. Stray ends of the cloth flutter in the breeze. The creature moves a step or two toward you. Its movements are stiff legged and awkward. The smell of death and sickness mingled with the sickly sweet scent of spices drifts across the sands to you.

Each PC must make a fear check upon seeing Senmet with a +2 bonus because he is so far away. Roll separately for each of Dulcime's brothers. Dulcime automatically fails her check and flees into the wagon bolting the door behind her. Those PCs who succeeded at their fear checks have one round to act before the zombies attack. Twelve of the zombies attack from the opposite side of the camp from Senmet.

Whether or not the PCs are present during the attack, the desert zombies do not succeed in kidnapping Dulcime. They will take as many of her brothers as they can to be turned into desert zombies by Senmet. At least one brother must be kidnapped. He is screaming as he is carried away into the desert.



If the PCs are not present during the attack, Marius and Antonio are kidnapped. Senmet calls upon extra zombies if necessary to accomplish his goal of kidnapping one of the gypsies.

Senmet never leaves the sand dune to participate in the battle. Any PC trying to take the fight to him will most likely be killed. If PCs try to follow him when he leaves, they are restrained by endless hordes of desert zombies until they stop following.

Desert Zombies (12): AC 7; MV 9, Br 6; HD 2; hp 10 each; THAC0 19; #AT 1; Dmg 1d8; SA Surprise grab; SD as undead; SZ M; ML Special; AL N; XP 120 each.

If the PCs discuss the attack by the zombies with Isu, she acts greatly distressed. She ordered Senmet to attack the PCs and assumed he would succeed in killing them. If she hasn't already relayed the story of Anhktepote, she will tell the PCs about it now, trying to convince them that Anhktepote is the mummy they saw on the sand dune.

Second Day

After the loss of some of her brothers, Dulcimae is quite distraught. She asks the PCs to participate in a fortune telling when the sun is at its peak. Dulcimae is hoping that cards will tell her how to escape from this land of horror.

Before the game, take a regular deck of cards and remove all the cards except the aces, face cards, threes, fours, fives, and sixes. As the fortune telling begins, let the players shuffle the cards and cut them. Each PC is asked to touch the cards.

Dulcimae lays out the cards one at a time in rows of six (the hex) until each passage has been read once. As each card is laid down, read from the text below. If a face card, ace, or six comes up a second time, say that its aspect is strengthened. For example, a second (or third) drawing of a king might cause you to say, "The King is strong. His power is greater than the cards first revealed." If a card is drawn four times say, "This card will reach its full power soon."

If the three, four, or five are drawn more than once, declare them to be false cards. The first of these revealed is the only true card. You can embellish the reading by attaching significance to the suits as they are drawn. Only the suit of the first card is relevant. Say that the suits of the other cards are false signs.

King: "Ahhh! The king of the desert. It is he that you must seek for the final answer."

Queen: "This card is the traitor queen. She who should serve has betrayed her lord."

Jack (or Knave): "This card represents evil personified. He attempts to overthrow the king. The queen now serves this knave."

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Six: “Ahhh! The card of the hex. A sign of mystery and events to come. Look for the sign of six. The king understands the hex as the knave does not.”

Three, four, five: “The sun shall set this many times before the king can be sought. This time is called the Night of Thoth. There may be other cards showing false times.”

Ace: “A singular presence. A symbol of those who do not belong. They have a terrible task ahead of them.”

Clubs: “This is the symbol of physical power. This card holds the power to destroy.”

Diamonds: “This is the symbol of wealth. Beware, for stolen wealth stains the mortal spirit.”

Hearts: “This is the symbol of loyalty betrayed.” (If the ace of hearts is drawn say, “Beware of betrayal by someone you trust.”)

Spades: “This is the symbol of the power of the earth—evil power not given to mortal men.”

The king represents Anhktepót, the queen is Isu, and the jack (or knave) is Senmet. The six represents Hyskosa’s six signs and the symbol engraved on the back of the statue of Ra’s head. The ace stands for the PCs.

The most critical cards are the three, four, or five. The first of these cards drawn is the number of days before the entrance to the tomb of Anhktepót can be opened. If the PCs never get this reading, the tomb will automatically open in five days. The time when the tomb opens is called the Night of Thoth.

Second Night

After the fortune telling, Dulcimae asks the PCs if they will stay and participate in the wake for her missing, and presumed dead, brother(s). She makes no fuss if they choose not to come. It is completely up to them. During the wake, Dulcimae is attacked again.

If the PCs are with the Vistani, they can try to defend Dulcimae. In either case, she is kidnapped this time. Senmet will call upon as many desert zombies as necessary to complete the task. He has been ordered by Isu to kill Dulcimae at all costs. He could ignore the command, but he is unwilling to reveal that he is not under her control.

A whispery voice, like sand in the wind, rolls across the desert. “Dulcimae,” it says. The whisper sounds like the speaker is standing next to you. You glance around and see the haunting figure on the sand dune again. The silhouette of the figure is black and the moon behind it is almost full. The moon casts pale, blue light across the dunes making the shadows darker and more sinister.

Suddenly the ground beneath your feet erupts. Clawed hands twist and grab at your legs. The entire campsite seems to be growing limbs like some madman’s garden. It seems that there is nowhere to go to escape them. They grab and try to pull you under the sand.

This attack is intended to capture Dulcimae, not to kill the PCs. Each PC must make a fear and horror check. All of Dulcimae’s remaining brothers are pulled under the sand automatically. The zombies must roll to hit the PCs normally. The PCs get regular ability checks to break free from the grasp of the zombies.

Some of the zombies surface to grab Dulcimae. She faints from fear. One of the PCs (you pick) gets a good look at the zombies who are trying to carry Dulcimae off. They are the dead brothers from last night’s gruesome attack. Another horror check is necessary, although the PC gets a +2 bonus.

The PCs are constantly being grabbed from underneath the sand, one grab for every inch of movement if they are free. The desert zombie Vistani carry Dulcimae away to Senmet. He picks her up as if she were a rag doll and carries her off into the desert.

The encounter for the third day is greatly enhanced if a piece of clothing, like a pant leg or some other article, is missing from a PC. During the fight with the zombies, describe the claws from under the desert sands as “ripping and tearing at the cloth of your pants and cloaks.” Don’t make any other obvious reference to the torn or missing cloths.

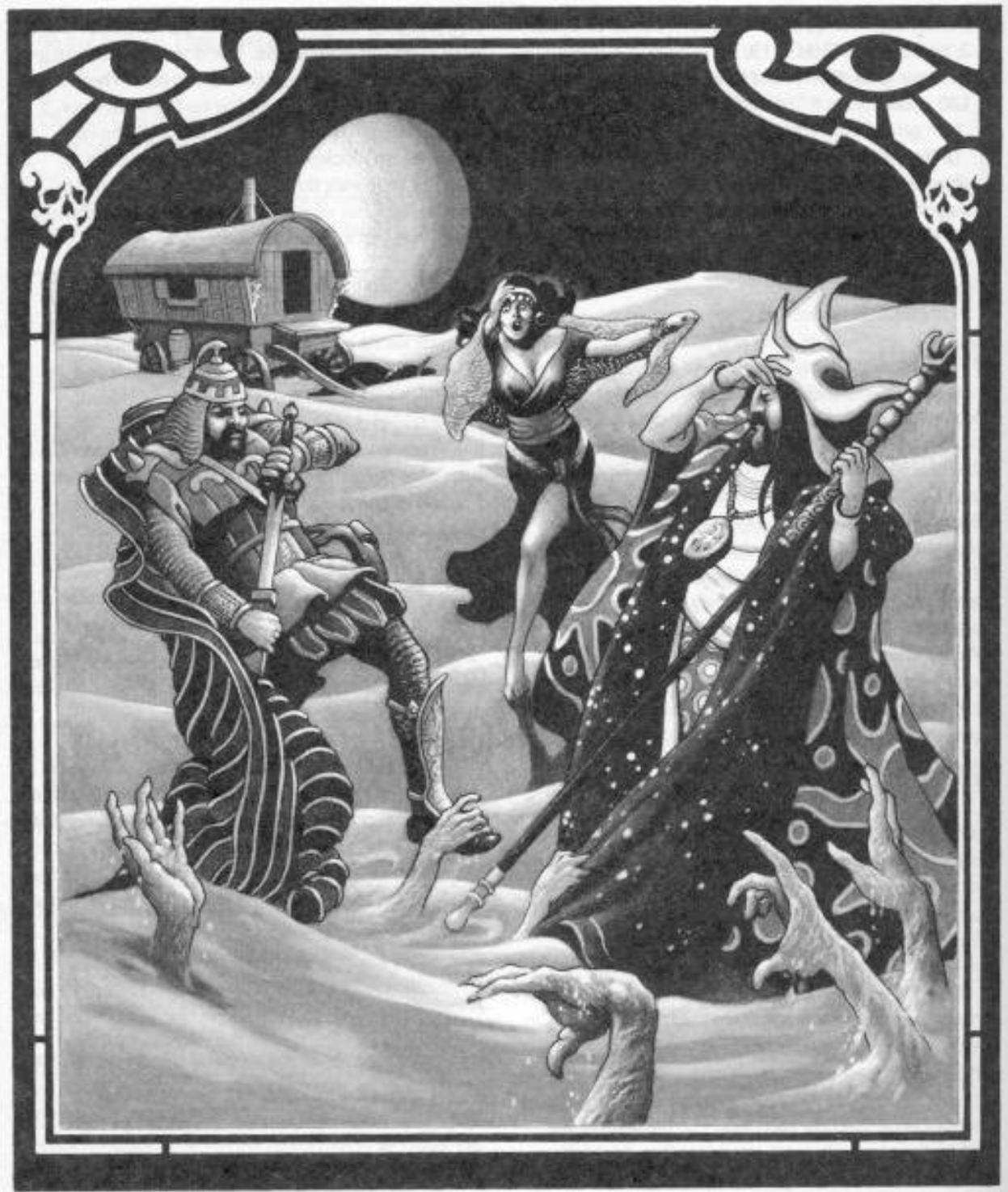
Desert Zombies (20): AC 7; MV 9, Br 6; HD 2; hp 10 each; THAC0 19; #AT 1; Dmg 1d8; SA Surprise grab; SD as undead; SZ M; ML Special; AL N; XP 120 each.

If the PCs are not with the Vistani, they hear screams in the distance from where the Vistani wagon has been camped. When they arrive, all of the Vistani—including Dulcimae—are gone. The PCs see obvious signs of a struggle, but no trail or tracks to follow.

Third Day

A dead villager is found in the desert sands, murdered like the previous victims. Some identifiable object or piece of clothing belonging to the PCs is grasped in his hands. This is a plant by Senmet. A piece of cloth, probably a pant leg, was taken from

the PCs during the fight with the zombies. The villagers are enraged at the thought of the PCs participating in the murders. They refuse to speak to or help the PCs in any way. If the PCs weren't with the Vistani when Dulcimae was carried off, the body is found, but there is no link to the PCs and no change in the villagers attitude toward them.



EVENTS

Third Night

When the moon is near full, the PCs see a phantom of Dulcimae from a distance. The details of this sighting are left up to the game master, since the PCs can be anywhere in Har'Akir. The phantom looks just like the real Dulcimae. It is not transparent or colorless like a ghost.

The phantom leads the PCs on a merry chase. Never speaking, she draws them toward the temple with hand signals and by running toward it. When the PCs can see the temple clearly, she walks right through the wall. At this point, have all the PCs make a horror check but only a 20 fails. The theatrics of the roll for the players is more important than its results.

When the PCs get right next to the temple, they can hear chanting from inside. The doors to the temple aren't unusually locked, but they are now. There is no answer to any calls or banging on the front door. If the PCs are persistent, they will find that the rear entrance isn't locked. Isu's cat, Bashet, hisses at them as they walk through the room. The roof is another obvious entrance since it is open to the sky. Once they get in, read the following:

Isu is kneeling before the altar. She isn't wearing her usual headdress. In its place is a strange crown with a cobra and vulture prominently carved into the face. She is swaying back and forth with her head thrown back, eyes closed, chanting in a strange songlike tongue.

There is a hot, coppery smell in the temple. On the altar before Isu is a grisly pile of fresh human remains. You realize that her hands and face are bathed in blood. A bright red bandanna is wound around her left wrist. A thin haze rises from an incense jar and coils around her.

Each PC must make an intelligence check with a +2 bonus to recognize the bandanna. It belonged to Dulcimae. Each PC must now make a horror check. Any PC who recognized the bandanna has a -2 penalty.

After all the checks have been made, Isu comes out of her trance and sees the PCs. She realizes this isn't a situation she can talk her way out of. She has a *staff of the cobra* on the floor next to her. She can grasp it and stand in one round. Below is a list of her spells which are ready at the moment the PCs burst in on her. She has already cast *scorpion sentinel*, and *magical vestment* as a part of the ceremony. Read these spell descriptions before playing this encounter.

The *scorpion sentinel* is a desert version of *wyvern watch*. It has the identical effects except that the haze vaguely resembles a scorpion rather than a

wyvern, and the casting priest is not attacked by the spell. The spell has been cast upon the altar. Do not roll for the chance to detect it, since it is described in the boxed text above. All of the PCs see the haze, but they have to figure out what it is on their own.

Isu's Spells

Cure light wounds (2), *invisibility to undead*, *endure heat*, *silence 15' radius* (2), *spiritual hammer* (2), *feign death*, *dispel magic* (2), *bestow curse*, *animal summoning I* (2)

Isu will fight by keeping the *scorpion sentinel* between her and the PCs. She is hoping one of them will enter the haze and be affected. She casts a *silence* spell on the most dangerous spell caster in the group during the first round.

If her hit points fall below 10 and she appears to have been defeated, she thrusts the snake head of her staff into her neck. Since she is immune to its poison (see granted powers) this will have little effect, although it does do its normal melee damage. She then casts *feign death* and falls to the ground—apparently lifeless. When it is safe, she will break the spell and flee into the desert.

If Isu is killed, she remains conscious one round after her hit points fall below zero and casts *bestow curse* as her last action. Nothing can stop this from happening short of the total destruction of her body.

If the PCs explore the temple, they will find Dulcimae's clothing and personal belongings in Anubis' Chamber (room 11). Dulcimae has recently been mummified and animated as a mummy to serve Senmet. She is gone, having left before the PCs arrived at the temple.

Fourth Day

A band of villagers has decided to try and make the PCs a sacrifice to the gods. They hope to stop the killings by destroying the PCs. The death (or apparent death) of Isu was the last straw for these simple people. A noisy band of villagers storms the place where the PCs are holed up. While they attack, the villagers scream insults and curses at the PCs. The attack continues until at least three villagers are killed by the PCs. The villagers are armed with knives and makeshift clubs, but wear no armor. This attack occurs every day until the PCs leave Har'Akir. If the PCs were implicated in the murder, then a greater number of villagers participate in the attack.

Men - Villagers (15 or 25): AC 9; MV 12; HD 1; hp 4 each; THACO 20; #AT 1; Dmg 1d4; SZ M; ML 8; AL N; XP 15 each.

Fourth Night

Since the zombies are not being very effective, Senmet sends Dulcimae after the PCs. Wherever the PCs may be, they are attacked by her mummy and several desert zombies.

If they venture outside at all, the zombies attack them from under the sand. Any who do not grab a PC pop up to fight above the surface. Dulcimae herself rises up out of the sand. She was not burrowed into the sand like the zombies, but laying under a thin layer of the desert. If the PCs stay indoors all night, Dulcimae's mummy breaks down the front door. Desert zombies enter through all of the windows and other doors. Either scene is cause for a horror check when the PCs see Dulcimae as a mummy. Any PC who sees Dulcimae's mummy up close (20' or less) automatically recognizes her.

Dulcimae and the zombies concentrate their attacks on the PCs. However, if they get a chance to kidnap Abu or some other NPC, the zombies will do so. When the attack ends, the zombies burrow back into the sand. If no NPC is available for kidnapping, the attack continues until Dulcimae is destroyed or over half the zombies are destroyed.

If the PCs try to follow Dulcimae into the desert, she gestures that she will snap the neck of her victim. This may not stop the PCs. If PCs continue to follow her, Dulcimae will kill the captured NPC and then defend herself. After three rounds of combat, Senmet arrives on a distant dune to direct a huge wave of desert zombies to protect Dulcimae. If the PCs can kill her in three rounds, she is destroyed and does not appear again in the adventure.

Dulcimae (Mummy): AC 3; MV 6; HD 6+3; hp 30; THAC0 13; #AT 1; Dmg 1d12; SA fear, disease; SD Special; SZ M; ML 15; AL LE; XP 3,000.

Fifth Night

By now, Senmet is getting bored with toying with the PCs. He wants a quick, crushing end to their meager lives. He will attack the PCs with a horde of desert zombies. Abu and any missing Vistani (including Dulcimae) who have not been destroyed before now, lead the attack. Abu and the Vistani brothers are now desert zombies, drained of life and will. The sight of one is reason enough for a horror check.

Senmet will amuse himself with the PCs for a while. He might stand for a round and let them strike him. Then he will grab a PC and fling him into a wall. He may have his zombies restrain one PC while attacking another. Don't have Senmet kill any of the

PCs (unless they do something really stupid), but have him seriously injure many of them. Keep throwing just enough zombies at the PCs to instill a little panic without completely overwhelming them. Start off with eight.

If the PCs attempt to flee, let them escape, but just barely. Since they can move faster than Senmet and his zombies, the PCs should be able to outrun them. Senmet and his zombies give chase. Zombie claws burst through the sand to hold the PCs, but fail to find a grip. Once the PCs have clearly escaped Senmet, he gives up the chase. Senmet is patient—he has time on his side.

If the PCs are foolish enough to stick around and try to fight Senmet, a strange event occurs. Abruptly, he ceases his attack. All of his zombies freeze in place for one round. Then they all leave, with the zombies forming a rearguard against any attacks by the PCs.

Either during the pause, or after the retreat, one of the PCs notices a figure in the distance. It is a mummy, but clearly not Senmet or Dulcimae. Senmet and his ghastly crew are moving directly away from this figure. As the PCs watch, the lone mummy moves out of sight behind a dune. This is Nephyr, the vanished wife of Anhktepote. She has followed Senmet and is trying to discover his intentions. The PCs are likely to assume that she is Anhktepote.

Desert Zombies (12): AC 7; MV 9, Br 6; HD 2; hp 10 each; THAC0 19; #AT 1; Dmg 1d8; SA Surprise grab; SD as undead; SZ M; ML Special; AL N; XP 120 each.

Greater Mummy (1): AC 2; MV 9; HD 8+3; hp 45; THAC0 11; #AT 1; Dmg 3d6; SA fear, disease; SD Special; SZ M; ML 16; AL LE; XP 8,000.

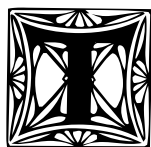
Sixth Day

The PCs are attacked by 30 villagers (40 if the PCs were implicated in the murders), which is more than the last attack. The villagers do not break off the attack until at least eight of them are dead.

Sixth Night

This is the last possible evening for the Night of Thoth. There is no attack or other event on this night. The PCs should be heading into the Valley of the Pharaoh's Rest tonight.

TEMPLE OF MUHAR



he priestess Isu lives in the largest building in Muhar—the temple. It is made of large sandstone bricks. The exterior is washed in white. This temple serves all the gods, but most of the population worships Osiris, god of the dead.

The front of the temple has two large statues on the corners facing the rising sun. As you face the temple, the statue on the right is of the god Ra. Ra is portrayed as a powerful male figure with the head of a hawk. His arms are at his sides, the left arm holds the sun and the right arm holds an ankh.

To the left is a statue of the last pharaoh of Har'Akir—Anhktepót. In life he represented the link between the people and the gods. His death transformed him into an evil mummy. Anhktepót is the lord of this domain. Even though he is dead and his image corrupted, he is still the chosen one of the gods and stands with Ra facing the rising sun each morning.

1) Rooftop:

The roof of the temple is used as an observatory. In the center of the roof is a circle engraved and painted with the symbols and names of the sun, moon, and stars. Lines of various lengths and patterns extend from the circle in seemingly random order. In the center of the circle is a hole used to place a measuring staff. Superimposed over all this is a picture of the goddess Nut.

Scattered across the rooftop are small pyramids of various heights and sizes. Each pyramid is engraved with a symbol for the star, planet, or event it is used to locate. Each pyramid has a hole in the top where measuring sticks can be placed. By sighting from the staff in the center of the circle to a pyramid, Isu can mark the positions of the planets and stars. The heads of Ra and Anhktepót mark the summer and winter solstices.

The back of the head of the statue of Ra is engraved with six stars. This marks a secret compartment that holds a copy of some of Hyskosa's Six Signs. Hyskosa was a famous Vistani seer who lived hundreds of years before the time of this adventure. At the peak of his power he had a vision of a time of terror. He wrote cryptic verses describing the six signs that would foretell the coming of the cataclysm. Throughout the rest of his life, he left copies of this verse in the domains he visited. Many were destroyed, but a few still survive. Men of power

throughout Ravenloft have sought to unravel his verses over the years.

These signs were foreseen by Hyskosa, a Vistani most gifted with The Sight. Spread word of these wherever you travel. Only the true hearted can stop the fall of the night of evil.

The night of evil shall descend on the land
when these hex of signs are near at hand.

In the house of Daegon the sorcerer born
though life, unlife, unliving shall scorn,

The lifeless child of stern mother found
heralds a time, a night of evil unbound,

Seventh time the son of suns cloth rise
to send the knave to an eternity of cries,

The light of the sky shining over the dead
shall gutter and fail, turning all to red.

The first paragraph is written in a different style than the following verses. The verses end abruptly where the paper has been torn away. The remaining verses are a mystery for the rest of this adventure. Of the signs described, the "house of Daegon" refers to the crown of souls found in the first RAVENLOFT™ adventure, *Feast of Goblins*. Daegon's living, then undead, then dead great granddaughter, Radaga, has kept him a harmless prisoner for many generations.

Charlotte Stern is a child ghost in *Ship of Horror*, the second RAVENLOFT™ adventure. Her mother's name is also Stern. In that adventure, the PCs must find Charlotte's body and give it a proper burial.

The third sign refers to the seventh rising of Anhktepót. All the pharaohs were considered to be the direct sons of Ra, god of the sun. The knave is Senmet, who will not prevail in this adventure, but will suffer the consequences of challenging Anhktepót.

The fourth sign is unraveled in the RAVENLOFT™ module, *Night of the Walking Dead*. The remaining two signs are revealed in the adventures *From the Shadows* and *Roots of Evil*, which detail the completion of Hyskosa's Hexad.

2) Ladder:

The only easy way up to the roof is to climb this ladder. It is lashed to the wall to prevent it from blowing away.

3) Entrance:

The two massive doors are plated in bronze. They are decorated with relief sculptures of a rising sun over a funeral barge.

4) Main Hall:

The center of this area is open to the sky and surrounded by massive columns. Reed mats are scattered on the floor for worshippers to kneel upon. There is no other furniture here.

Each of the columns is five feet thick and carved into a statue of one of the gods. Each god faces both into and out of the courtyard, so the backs of the gods are never depicted. There is no place inside this room that is not under the watchful eyes of the gods. Below is a list of the deities, their spheres of influence, notes on their appearance, and notable items they are holding or wearing. Female deities are marked with an (f).

- a Geb, god of the earth, crown and staff
- b Shu, god of air and the atmosphere
- c Tefnut (f), goddess of moisture and rain, lion head
- d Horus, god of righteous vengeance, falcon head
- e Osiris, god of nature and rebirth, holding crook and flail
- f Isis (f), goddess of motherhood and children, ank and raised hand
- g Set, god of jealousy
- h Nephthys (f), goddess of women
- i Anubis, god of mummification
- j Nut (f), goddess of the sky and stars

Ra is the god of the rising sun, lord and creator of the universe, according to the religion of Har' Akir. Geb is both brother and husband of Nut. Tefnut is the wife and sister of Shu. Osiris is the husband of Isis and the father of Horus. Set was once married to Nephthys. Set murdered Osiris, but Isis and Nephthys restored him to life. Horus fought Set to avenge his father's death, but did not defeat him.

The inside walls are covered with carved and painted hieroglyphics depicting famous acts of the gods. Included are Hathor, the horned goddess of happiness; Thoth, the crane headed god of wisdom; Ptah, god of artisans; Sobek the crocodile headed god of water; Bast, the cat headed goddess of pleasure; and Anhur, the four armed god of war.

5) Altar:

This large flat stone is engraved and painted on the four sides with hieroglyphics of pharaohs and priests presenting gifts to the gods. The various symbols of all the gods line its sides. Gifts to the temple are placed on this stone altar.

6) Vault of Anubis:

Corpses "lie in state" here after mummification. Their sarcophagus is placed against the back wall for one day while friends and relatives celebrate the deceased's journey to the underworld. Currently, there is a dead villager lying in state here.

7) Ceremonial Chamber:

Most of the religious trappings are kept here. The walls are lined with cabinets and shelves. The sticks used in the rooftop observatory are kept here also. Each stick is engraved with a symbol that matches an engraving on one of the pyramids. The staff for the circle in the rooftop observatory is capped by a golden sun with a diamond in its center. Isu keeps her *staff of the serpent* here when it is not with her.

Priestly robes and headgear are here in quantity, a different one for each of the deities. There are staves, crooks, flails, and ankhs all made of wood layered with painted gold. The total value of the treasure in this room is 50,000 gold pieces. Despite this wealth, the doors are never locked. Anyone removing these items from the temple will be cursed. After a day, they begin to form a donkey's head (like that of Set). The head takes a full day to form, but the process begins immediately. If the items are returned, the thief's head returns to normal, although this also takes a full day to complete. No spell or magic short of a *wish* will remove this curse.

8) High Priestess' Quarters:

Isu sleeps and eats in this chamber. It is a lavishly decorated room. The wooden bed is covered with silk hangings. The posts around the bed are plated in silver and dyed with bright colors. Her bath is made of glazed brick dyed in wondrous colors. The walls are covered in hieroglyphics glorifying Set's murder of Osiris, the ultimate act of evil for the gods. If this room were completely looted, it would have a value of 4,000 gold pieces. Much of the treasure would be jewelry and odd items of precious metals.

9) High Priestess' Antechamber:

This is Isu's public room. A curtain hangs in the doorway to her quarters. This room is richly decorated with gold and fine works of art. The total value in this room is 7,000 gold pieces. These kinds of trappings are expected of the priests and

TEMPLE OF MUHAR

priestesses of this religion. There are several chairs and divans and a few small tables scattered about the room. The walls are carved and painted with scenes of the pharaohs and gods. One wall depicts the story of Anhktepot.

10) Store Rooms:

These rooms serve many purposes. Originally, they were built as chambers for the priests and temple workers. It has been centuries since there were more than one or two priests in this temple. For most of the history of Har'Akir, these have been storerooms for everything from food to mummified bodies.

Recently, they have been used to house the influx of visitors to Har'Akir. Isu will offer rooms 10c and 10d to the PCs if they want them. She has listening tubes that connect from these rooms into her quarters (room 8), which allows her to hear any normal conversation in those rooms. Each room has three straw pallets and a single clay pot. The other rooms hold urns of spices, jugs of oil, and other things used in the temple.

11) Anubis' Chamber:

This is the room where Isu mummifies the villagers who die in Har'Akir. There is a large stone platform where bodies lie while being prepared. Large vats and urns line the walls and are filled with the materials necessary to consecrate the body. Knives, scoops, hammers, and other tools rest on a nearby table. If the PCs go to this room after the fight with Isu, they find Dulcimae's clothing and personal belongings.

Under the stairwell is a secret door. Behind it is a small 5'x5' room filled with ancient texts and small treasures left by pharaohs of ancient times. There are 112 scrolls and 37 pieces of jewelry and statuettes. The value of the treasure (not the texts) is 15,000 gold pieces. There is no curse attached to taking any of these treasures. One scroll is clerical and contains *cure disease*, *cure disease*, and *legend lore* spells. The other is for wizards and has *hold undead*, *flame arrow*, and *stoneskin* spells.

If the PCs search the scrolls and texts for more than two hours, they find Isu's eight journals and the magical scrolls. The journals are written in the local language, but are foreign to the PCs. There are villagers in Muhar who can translate the text. If the PCs have Abu with them, he can translate.

The eight scrolls cover Isu's early life. In the second scroll she describes her discovery of the magical scroll that can control greater mummies. The eighth scroll is the most recent. It tells of her final conversion to the god Set and of her journey into the tomb of Anhktepot to find Senmet.

From Scroll II

I have discovered a mysterious scroll fragment secreted away in a compartment in the observatory. I first read its ancient text with great excitement, but when I saw what it contained, I was horrified. It was part of a foul ritual to raise one of the children of Anhktepot and enslave the monster. I tried to burn it, but the flames refused to touch the parchment. Osiris forgive me, but I cannot not destroy it. . . .

. . . I cannot help myself. The thought of the scroll burns in my mind. I have tried everything to destroy it. Maybe it was not meant to be destroyed.

From Scroll VI

Could it be that the gods want me to use this scroll? I have prayed to Osiris for weeks, but received no answer. Surely they would not have placed such temptation before me if I were not supposed to use it. No, I cannot think that. The scroll is the evil work of Set and must not be used by anyone.

From Scroll VIII

I see now that Osiris is a weak god. How could I have thought him to be worthy of my worship? Set, the mysterious, not only killed Osiris, but was able to withstand the vengeance of Horus. Surely Set is the most powerful of the deities. I now pledge my life and will to serving the dark secrets of my lord Set.

I have decided to use the scroll to enslave one of Anhktepot's children. They lie mummified and enshrined in the tomb of Anhktepot. After consulting the stars, I have learned when his tomb can be opened. Soon I shall be a master of the living dead! First I must complete the spell. Only the first part is recorded on the scroll. My lord Set shall guide my hand . . .

. . . I have done it! I walked through the tomb of the gods and have woken the living dead. Senmet, priest of Anhktepot, serves Lord Set through me. Together we shall leave this cursed land to conquer all that lies beyond the Walls of Ra.

Included with these scrolls is a piece of paper inscribed with instructions for using the rooftop observatory. With these, any PC with appropriate skills can identify the Night of Thoth. The exact night

TEMPLE OF MUHAR

was determined by the draw of the cards as described in the second night event (see above). With this paper and the rooftop observatory, the PCs can determine when the Night of Thoth will occur.

12) Temple of Set:

A heavy curtain hangs in the doorway leading to this room. Inside is the secret temple of Set where Isu worships. Until a few years ago, this room stored many of the urns and vats which now fill the outer room. Read the following text when the PCs first enter this room:

As you pull back the curtain, a hot, dry breeze washes over your face. It raises gooseflesh despite its warmth. A fetid, sickly, sweet smell drifts out of the dark. You can see a reed mat on the floor, but everything farther than five feet is obscured in shadow. Two dull-red points of light flare up in this well of darkness. You hear the sound of slow, in-drawn breath.

All PCs must make a mild fear check with a +2 bonus to save. The statue of Set on the far wall is rigged to roll two red-stained mirrors into its eyes when the curtain is moved. A small bellows in its belly blows air through its throat at the same time.

This place is a small sinkhole of evil. No light can penetrate the doorway more than five feet. Once the PCs go inside, the room can be lit normally by whatever illumination the PCs have. Isu gets a +2 bonus on all her savings throws here. Anyone saving against her spells cast from this room saves with a -2 penalty. Senmet and his undead get a +2 bonus against being turned in this room, although it is unlikely that they will ever be here.

As mentioned above, there is a seated statue of Set against the far wall. Three golden cobras are coiled at his feet. Low tables line both sides of the room. The remnants of vile ceremonies and sacrifices stain the stone surfaces. Anybody examining these tables closely must make a mild horror check with a +2 bonus.

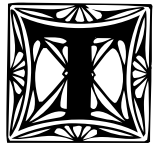
Pick one PC from the group. Preferably one that failed a fear or horror check recently. Tell that PC several times that he is certain he saw the snakes or the statue move, blink, lick its lips, etc. This isn't really happening; the PC's imagination is playing tricks on him.

If Isu is attacked unjustly before the event of the third night, the statue of Set rises up to defend her as a stone golem. This of course reveals her true nature. Isu flees into the desert to seek sanctuary with Senmet.

Golem - Stone (1): AC 5; MV 6; hp 60; THAC0 7; #AT 1; Dmg 3d8; SA Special; SD Special; SZ L; ML 19; AL N; XP 10,000.



VALLEY OF THE PHARAOH'S REST



he other road in Har'Akir leads to this small canyon. Most of the canyon is raised above the level of the desert. The road from the village slopes upwards as it approaches the entrance of the canyon. There is little loose sand here, only smooth, flat rocks litter the landscape. The canyon walls are a mere 500 yards to either side of the road.

The cliffs, while climbable, are certainly formidable. Any PC attempting to climb one must check four times against his climb walls ability before reaching the top. The cliffs rise 700' above the desert floor and 500' above the canyon floor. Vultures begin to circle as soon as the PCs enter the valley.

The top of the cliff is a rocky, barren wasteland. It is possible for the PCs to lower themselves down onto the shrine from here. Under no circumstances can they discover the secret entrance to the tomb. It is too well disguised in too large an area.

A large pack of death dogs attack any living

thing entering the valley, except on the Night of Thoth (see the Second Day event, above). The dogs will not leave the canyon to chase the PCs while Anhktepote sleeps. His magic keeps them alive in this lifeless valley. On the Night of Thoth, the death dogs sleep in small caves in the cliffs.

After the PCs have gone about 500 yards into the valley, they begin to hear a strange chorus of barking dogs. On the next round, they can see several dozen small shapes running toward them from the tomb. It takes the first dogs three more rounds to reach the PCs. Each round, 2d6 dogs arrive and attack the PCs. If the PCs make it to the shrine, the death dogs will not enter that building or climb the stairs leading up to it.

Death dogs (50): AC 7; MV 12; HD 2+1; hp 10 each; THAC0 19; #AT 2; Dmg 1d10/1d10; SA disease; SZ M; ML 11; AL NE; XP 120 each.



VALLEY OF THE PHARAOH'S REST

TOMB OF ANHKTEPOT

At the end of the valley is an imposing structure. It is visible from the mouth of the canyon, although no details can be discerned from that distance. The tomb is a low, flat building with stone columns running the length of its face. There is a broad staircase rising up through the center of the columns. Past the top of the stairs is a flat expanse of rooftop. The far edge of the roof butts with the cliff wall, which has several statue filled alcoves.

1) Shrine

This low, flat building is a monument and shrine to the life and works of Anhktepote. Tightly spaced columns fill the wide expanse of the building. Each column is decorated with carved and painted pictures depicting the events in the life of Anhktepote. There are over 200 columns in the shrine. Many of the deeds depicted are exaggerated or outright false.

A broad, shallow stair leads to the roof of the shrine. Standing at the top of the stairs, the gigantic statues dwarf the viewers. Each of the six statues are set into a shallow alcove. Hieroglyphics are carved into the rock on the outer edges of the alcove and above each statue.

Centered in the far wall is a smaller alcove. On any normal night, it is a featureless socket in the rock. The entire 60' long corridor behind the alcove is solid stone.

On the Night of Thoth, however, when the moon is full and the stars and planets are in the right positions, the doorway and corridor leading into the tomb appear. This happens at sunset, and the entrance vanishes again at sunrise.

The statues on the left side of the doorway, as you face it, are of various deities. Ra is closest to the door, followed by Osiris, and Isis. On the right are Anhktepote, his wife, Nephry, and his vizier, Anhkamon. Nephry's head has been defaced to the point where her features are not discernible. This is obviously the work of some deranged creature, so hideously is Nephry's beautiful face marred.

2) Temple of Ra

The still air smells faintly of the dust kicked up by your feet. The coolness of this room is a sharp contrast to the heat of the desert. The slightest sound seems to echo off of the distant walls.

The roof of this room soars dozens of feet overhead. Its depths are lost in the shadows. The walls are gloom enshrouded, partially masking the painted and carved figures of an age and culture long dead.

A small building squats before you—a collection of columns supporting a flat stone roof. Man-sized stone falcons wearing crowns are perched on each corner of the rooftop. Each column is carved in the shape of a man, many with the heads of beasts. Their implacable gaze judges you unworthy of their attention.

The tombs of the pharaohs frequently doubled as temples. In ancient Egyptian culture, the pharaohs were considered to be gods themselves, thus worshipping at the tombs of pharaohs was a natural extension of the beliefs of Har'Akir. The small building is such a temple, serving all the gods. Each column is carved in the shape of one of the deities of Har'Akir. The ceiling of the building is only seven feet high.

On top of the roof is a low altar, not visible from the ground. The stone falcons are symbols of Horus, god of vengeance. Behind the altar, a black doorway leads out of the temple room into the next chamber. The priests used this entrance to reach the altar.

Should the PCs try to climb up onto the roof from this room, the falcons will animate and attack. This is cause for a fear check. The falcons do not attack if the PCs get to the roof from the temple of Anhktepote (room 4). These monsters have the same combat characteristics as hippogriffs.

Giant falcons (2): AC 5; MV 3, F1 36 (C); HD 3+3; hp 18 each; THAC0 16; #AT 3; Dmg 1d6/1d6/1d10; SZ M; ML Special; AL N; XP 175 each.

3) Purification Room

This small room has a low, seven-foot ceiling. There are several ceramic jugs, vases, pitches, and large urns here. These once held the waters and fluids used to purify important visitors to the temple. Now they are empty or filled with dust. The passageway leading to this room is only three feet wide and four feet high.

4) Temple of Anhktepote

The enormous stone statue of a man dominates the view before you. Your head barely reaches to its ankles. The statue is seated on a block, hands flat on its lap. The powerful physique of the man being depicted is readily apparent since he wears only a crown and ceremonial loincloth. To either side of his legs and between them are statues of other figures merely twice your height.

VALLEY OF THE PHARAOH'S REST

The statue is Anhktepote from his days as pharaoh. The figures around the base of his seat are portrayals of his five wives. The statue between his feet is a depiction of his wife, Nephthys.

The walls are covered in painted hieroglyphics. If deciphered, they tell the story of Anhktepote. Since the walls extend to a roof high enough to contain the statue, it would be an incredible feat to read it all.

On either side of the huge monolith are clay figures of warriors. There are several dozen on each side. The figures are painted to represent warriors of the time. Each has a bronze short sword and a bronze tipped spear. The edges and tips have been blunted. If used as a weapon, they do 1d3 damage.

In the back of the room behind the figures is a secret door. It opens with the sound of heavy stone grating upon stone. The passageway behind it is three feet wide and four feet tall.

5) Crypt of Minor Officials

The walls are lined with standing sarcophagi. There are over a dozen of them. These are the coffins of the minor palace officials. Anhktepote ordered that upon his death they also be killed and buried with him to serve him in the underworld. The hieroglyphics on the walls tell this tale. There is nothing of value in this chamber.

6) Secret Door

In the rear of the Crypt of Minor Officials (room 5) is a secret door leading to a steep, narrow staircase. The secret door is twice as difficult as normal to detect. The stairs are only three feet wide and there is only four feet of head room.

The stairs are heavily trapped to prevent anyone from gaining access to the temple from above (see room 6). A particular, pressure sensitive step activates each trap, and another deactivates it. The activating step is always above the trap and the deactivating step is always below the trap. This makes it safe to walk up the stairs, but deadly to walk down them. The priests of the temple knew which steps to avoid to safely walk down the stairs.

6a) Two steps silently tilt to form a short slide. At the same time, an illusion of normal stairs is cast upon them. Prodding the stairs with a stick or staff reveals the illusion. Anyone stepping on the stairs must make a dexterity check. Failure means they fall to the bottom of the flight of stairs and take 2d6 points of damage from the fall. Success means that the PC braced himself against the walls and did not fall.

6b) This small platform is a trap door opening onto a pit of flesh-eating scarab beetles. The force of one PC falling, or two treading normally, makes the floor

collapse. If the PCs cross this floor one at a time, nothing happens.

6c) This step opens a trap door in the ceiling. Russet Mold grows in the hidden compartment. The cloud of spores can affect any PC under the stair or within three feet of that position.

Russet Mold (1): AC 9; MV 0; HD –; THAC0 –; #AT special; Dmg special; SA spores; SD immune to weapons and most spells; SZ S; ML –; AL N; XP –.

7) Overseer's Crypt

In the center of this room is a sarcophagus. Its surface has been chiseled and scraped clean of any marking. Once layered in gold, it has been vandalized by thieves. Inside rests the body of the overseer in charge of building this tomb and temple. The walls of the room are covered in hieroglyphics that tell the story of the building of the temple.

This small room rests under a flat stone on the top of the cliff. A secret mechanism silently lowers the stone into the room, allowing anyone in the room to climb out onto the cliff. After a full round, the stone automatically rises back up into place.

8) Crypts of the Children

The wide stairway leading to these rooms is quite steep. The walls on either side show scenes of Anhktepote's marriages and the births of his many children. It tells of a powerful curse laid upon anyone who plunders from the tombs of the children.

Each room is filled with a dozen or so sarcophagi, some standing, some prone. Valuable offerings rest nearby. Small tables hold precious things made of gold. Each room is dedicated to the children of one of Anhktepote's wives. In some cases, their spouses or children (Anhktepote's grandchildren) are here as well.

Many of these coffins are empty, since Anhktepote died before some of his wives and grandchildren. If Anhktepote's tomb had not been transported to Ravenloft, they would have been buried here upon their deaths. Now the sarcophagi await bodies that will never fill them.

Each room (except 8e) contains a small treasure of gold items. To determine the value of the treasure, roll 3d6 times 1000 gold pieces. If a room is plundered of more than half its treasure, the PCs doing the plundering will be cursed until it is returned. They can take up to half of each room's treasures safely.

The curse laid upon the robber is to age one year for every passing day. The curse's victim will still live the full span of their normal lives, but after 100

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days or so, their bodies are physically over 100 years old. They cannot walk or feed themselves. They lose their memories and ramble on for hours saying nothing. They might live on 50 years or more in this condition.

The corridors connecting the five chambers are three feet wide and four feet tall. They are plain stone, unadorned with the hieroglyphics common elsewhere in the tomb.

8a) Anhktepót's oldest son, Thutepót, rests in this chamber. He died by his father's hand when the curse of Ra was placed upon Anhktepót. His spirit refused to leave his body upon death. Thutepót is still awake as an undead mummy in this chamber. Strangely, he does not blame Anhktepót for his death, but rather the god Ra. Since it is practically impossible to get vengeance upon a god, Thutepót is doomed to an undead existence until he is destroyed. Thutepót will attack any living creature entering this chamber.

Mummy (1): AC 3; MV 6; HD 6+3; hp 35; THACO 13; #AT 1; Dmg 1d12; SA fear, disease; SD special; SZ M; ML 15; AL LE; XP 3,000.

8c) In here is a secret door that reveals a hole barely three feet wide and two feet high. If the PCs search for secret doors, they will find it. Any PC who worms his way through the 40' long tunnels finds he is faced with a stone wall with a small hole in it. If there are light sources in the temple of Anhktepót (room 4), the PC can see that he is looking out of the left eye of the giant statue.

In either case, the PC hears a sliding, scraping step of something in the room beyond. This is the sound of Senmet returning to his sarcophagus. The mummy is not within the line of sight of the PC if there is a light source in the room. The sound alone is enough to force the listening PC to make a fear check. Since the PC is trapped in a narrow stone tunnel and must back his way out, apply a -4 penalty.

In this hole is a scroll, just lying on the stone floor. It is at the very end of the tunnel. It is a magical scroll for wizards containing *comprehend languages*, *comprehend languages*, and *detect evil*.

8e) This room is the burial place of Nephyr, Anhktepót's youngest wife. Her sarcophagus is empty, its lid lies broken and shattered on the floor. Inside is a piece of an ankh. A *detect magic* spell shows protective magic on the ankh fragment. There are no other sarcophagi in this room since she had no children. The hieroglyphics on the walls do not specify how she died. Nor do they mention her return as one of the living dead.

9) Priest's Quarters

When the temple was an active part of the life of Har' Akir, there were several priests who served in it. Nobody lived inside the temple, but these rooms served as offices for the priests who worked there.

The furniture and texts that once filled these rooms have been reduced to kindling and dust. Anhktepót raged against his priests when he first awoke. Since he could not find any of them living, he took out his futile anger upon their offices.

10) Antechamber:

There are two upright sarcophagi here. Each contains a mummy (normal variety). In life they were lesser priests who volunteered their lives to protect the pharaoh and high priests on their journey to the underworld. They will not allow anyone past them without a fight.

In one sarcophagus is half of an ankh, the match to the half found in Nephyr's sarcophagus. A *detect magic* spell reveals protective magic on the fragment. If the two halves are joined, they immediately fuse together. The complete ankh is a holy symbol that turns any undead in this land as if the cleric were one level higher.

Mummy (2): AC 3; MV 6; HD 6+3; hp 30 each; THACO 13; #AT 1; Dmg 1d12; SA fear, disease; SD special; SZ M; ML 15; AL LE; XP 3,000 each.

11) Crypt of the High Priests

This is the room where the priests of the temple were buried. Many of them were killed by Anhktepót before his own death. This is where Isu came and woke Senmet to walk in the lands of the living. If the PCs venture down into the crypt, they find it has over a dozen sarcophagi. All hold greater mummies, one of whom is Senmet. Fortunately for the PCs, the greater mummies are under the control of the sleeping Anhktepót. If a sarcophagus is opened, the greater mummy will look right at the PCs and threaten them verbally. However, it cannot move to defend itself without orders from Anhktepót.

If Isu has fled the village of Muhar, then she is found in this room. If the PCs were not careful about the noise of their approach, she is hiding behind one of the sarcophagi near the entrance. She will cast spells or attempt to backstab the PC with her staff or dagger. She gets all of the benefits of the sinkhole of evil (see below).

If the PCs try to destroy one of the greater mummies, Senmet rises up and attacks them. He does not want Anhktepót woken yet. He cannot call any desert zombies to him in this room, but this place is a sinkhole of evil for him. All savings throws, attempts

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to turn, fear and horror check have a -3 penalty. His savings throws get a +3 bonus. If the PCs flee this room, he will pursue.

12) Anhktepof's Funereal Barge

The people of Har'Akir envision the trip to the underworld as taking place on a river. Therefore, the priests and pharaohs had full-scale boats built for their posthumous journey to the underworld. This room holds the funereal barge for Anhktepof. It is 70' long and 20' wide. There is a single-room cabin in the center of the barge. The masthead is a carving of a mummified head, while the tail of the boat is a feathered array much like a spread peacock's tail.

Inside the cabin is a gong with an image of Osiris engraved on it. According to legend, a magical ankh is needed to cause the gong to sound. Any attempt by the PCs results in silence unless they have the magical ankh. The legend is described in hieroglyphics on the inside of the boat cabin.

When the gong is struck (providing the PCs have the magical ankh), it vibrates with an unearthly tone. The sound is enough to cause all PCs to make a fear *and* horror check. The magical ankh is shattered. If the PCs do not flee from this dreadful noise, they will witness the seventh rising of Anhktepof. To stand more than one round in Anhktepof's presence is death for the PCs.

At the far end of the room is a staircase leading down. Flanking the opening are two stone golems. Describe them as statues, but don't try to hard to disguise what they really are. The golems are there to prevent the PCs from going down into the lower

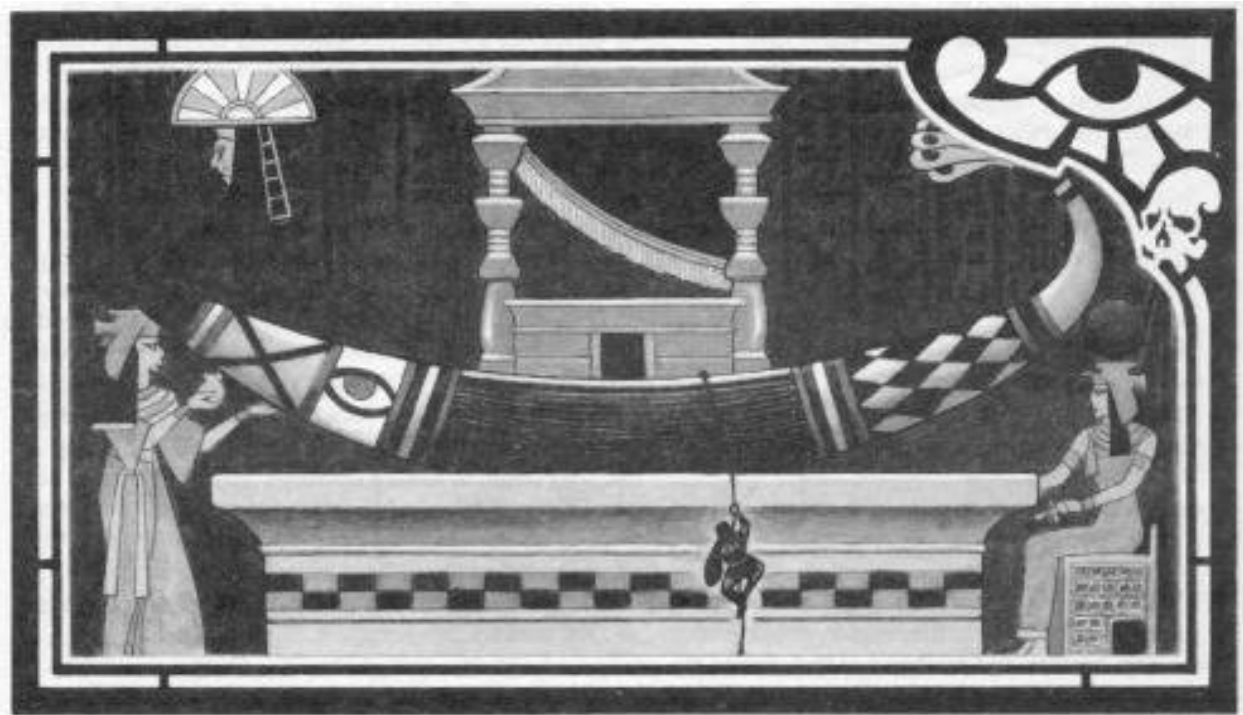
tomb of Anhktepof. They don't hurt the PCs unless necessary.

When the gong is sounded, Senmet immediately makes his way to the funeral barge room. If the PCs flee from this room immediately after sounding the gong, they see Senmet just as he reaches the top of the stairs from his crypt. He swats away any PC in his path. No physical or magical barrier can slow him down. He will not stay to fight the PCs.

The fight between Anhktepof and Senmet shakes the tomb, causing dust and rock to fall from the ceiling. The Walls of Ra which surround Har'Akir are now down. The PCs can escape from Har'Akir as long as they do so before sunrise. Outside the tomb, a sand storm is brewing.

CONCLUDING THE ADVENTURE

When the PCs reach the edge of Har'Akir, the Walls of Ra are not present. A shimmering haze, like that of a mirage is the only indication of the usual borders of the domain. If the PCs leave Har'Akir, you can place them anywhere you desire. The general rule of Ravenloft would place them in some other domain of evil. However, if you want them to leave the demiplane of dread, the phantom of Dulcimae appears once again to guide them from Har'Akir. She exerts her power to control the mists of Ravenloft to send the PCs back to their native world. With that, her phantom goes to its final rest.



NON-PLAYER CHARACTERS

ISU REHKOTEP

8th Level Priest of Set, Lawful Evil

Armor Class	9 (4 w/spell)	Str	12
Movement	12	Dex	15
Level/Hit Dice	8	Con	13
Hit Points	35	Int	12
THAC0	16 (15 w/staff)	Wis	17
No. of Attacks	1	Cha	14
Damage/Attack	2d2+1		
Special Attacks	Spells		
Special Defenses	Spells		
Magic Resistance	Nil		

Saves:

Death, paralyzation	7
Rod, staff, or wand	11
Petrify. or polymorph	10
Breath weapon	13
Spells	12
vs. mind-affecting spells	9

Granted Powers: Backstab as thief for x3 damage, immune to all poisons.

Major Spheres: All, astral, combat, guardian, necromantic, summoning

Minor Spheres: Healing, protection

Spells/Level: 5, 5, 4, 2 (1st–4th)

Isu was once a lawful good priestess of her faith, devoted to Osiris, in particular. She became corrupt when she found a magical scroll describing how one could take control of a greater mummy. It took many years of denying the temptation of personal power before she succumbed. She is now a lawful evil priestess of Set.

Isu has kept her conversion to the evil god Set a secret from the villagers of Muhar. She is slowly changing the rituals and texts of the village's religion to those of Set. In particular, the young are being taught the creed of Set so that when they become adults they will worship him.

Isu is a cunning, devious woman. She is a masterful actress, making it very difficult to catch her in a lie. She enjoys working in treachery and deceit.

The image she presents to the outside world is one of stern piety. She commands the obedience and loyalty of many of the villagers.

Isu has a cat named Basset. This is one of the many alternate names of the goddess Bast, queen of the cats. It has Siamese-style markings; its body is a pale tan color while its legs, tail, face, and ears are dark brown. The brown blends smoothly into the tan coloring. The cat is just a cat, but Isu treats it with special reverence. She talks to it and pretends that it answers her back like many pet owners do. Don't carry this trait too far when role-playing her. It is possible that the characters will be suspicious of the cat.

Combat

Isu uses the *staff of the serpent* (adder version) found in the Vault of Anubis as her primary melee weapon. If possible, she will use her backstab ability with a dagger. Otherwise she depends almost exclusively on her spell casting. In particular, she casts *magical vestment* and *spiritual hammer* spells.



NON-PLAYER CHARACTERS

SENMET

Child of Anhktepót, Lawful Evil

Armor Class	2	Str	15
Movement	9	Dex	8
Level/Hit Dice	8+3	Con	19
Hit Points	45	Int	14
THAC0	11	Wis	18
No. of Attacks	1	Cha	1
Damage/Attack	2d6		
Special Attacks	See Below		
Special Defenses	See Below		
Magic Resistance	Nil		

Senmet is a greater mummy raised by Isu. A full description of greater mummies can be found in the *RAVENLOFT™ Monstrous Compendium Appendix Volume I & II*. This is an abbreviated description sufficient to play this adventure.

Senmet looks like a normal mummy. He is covered in funeral wraps and staggers as he walks. Some of the wraps are missing, revealing emaciated, dried-brown flesh barely covering a skeletal frame. A faint odor of dry spices can be detected wherever he goes.

Like all greater mummies, he is keenly intelligent (genius, 17–18) and speaks in a dry, raspy voice. He can telepathically communicate with other mummies or his own desert zombies.

Combat

Anyone struck by the mummy's attack becomes infected with a horrible rotting disease that kills in 1d12 days. On the day after the infection, the character loses 1 point of Strength and Constitution. Their skin begins to wither and flake like old parchment. They get shakes and convulsions making it impossible to cast spells. The only hope is a series of *cure disease* spells, all cast on the same day, one for each day that the disease has progressed.

Normally the person affected crumbles into dust when they die. However, Senmet has the ability to make the dead body retain its dried out shape and can transform the hapless victim into a desert zombie. He does this by strangling an infected character. Within 8 hours, the dead body withers and reanimates as a desert zombie. Infected characters that are mummified alive (a gruesome process), become mummies under the control of Senmet.

Senmet radiates an aura of fear that causes all creatures who see him to make a fear check. He can be turned as a vampire (9 hit die, undead). He is immune to holy water, but takes 1d6 points of damage from a non-evil holy symbol. Contact with an ankh *restores* 1d6 hit points.

Greater mummies are also high-level priests with spell casting abilities. Senmet has traded that power temporarily for the ability to make desert zombies, control large numbers of them, and to exert some control over the domain of Har'Akir.

Senmet can only be harmed by magic and magical weapons. Spells that inflict cold damage are useless against him, while those based on fire do normal damage. He is immune to non-magical fire. He wears an ankh around his neck, allowing him to regenerate 1d6 hit points a round.

Personality

Once a powerful priest in the service of Anhktepót, Senmet schemed to overthrow the pharaoh and rule the nation of Har'Akir (not in Ravenloft at that time). Anhktepót learned of this and had Senmet killed and buried with full honors.

Centuries later, Isu read from a magical scroll a fragment of the ceremony used by Anhktepót to create greater mummies. Senmet returned to control his undead body. Unfortunately for Isu, reading an incomplete ritual meant she doesn't control Senmet as absolutely as she believes she does. She can force him to do her bidding for only 2d4 rounds once a day.

Senmet is vengeful power monger. He seeks to rule Har'Akir, and eventually other domains, with blood and terror. He seeks vengeance upon Anhktepót for having him slain all those centuries ago.



NON-PLAYER CHARACTERS

ZOMBIE, DESERT

CLIMATE/TERRAIN:	Any desert
FREQUENCY:	Very rare
ACTIVITY CYCLE:	Night
DIET:	Nil
INTELLIGENCE:	Non (0)
TREASURE:	Nil
ALIGNMENT:	Neutral
NO. APPEARING:	3–18 (3d6)
ARMOR CLASS:	7
MOVEMENT:	9, Br 6
HIT DICE:	2
THAC0:	19
NO. OF ATTACKS:	1
DAMAGE/ATTACK:	1d8
SPECIAL ATTACKS:	Surprise Grab
SPECIAL DEFENSES:	See below
MAGIC RESISTANCE:	Nil
SIZE:	M (5 ½')
MORALE:	Special
XP VALUE:	120

Desert zombies are animated corpses controlled by their creator, the evil mummy Senmet.

A desert zombie looks like a dried out human corpse. Unlike common zombies, the desiccated flesh is usually intact and does not deteriorate over time. They have brown, withered skin that clings to their bones. There is very little odor associated with desert zombies. They wear the tattered remains of whatever clothing they had on when they died. Because the clothing is subject to the ravages of time, older desert zombies may not have any garments remaining intact.

Like the common zombie, they still bear whatever wounds they had in life, as well as any wounds from battles since they became zombies. Any weapons or equipment is retained, but obviously no attempt is made to maintain it. If the zombie died holding a sword, it carries it thereafter until the weapon falls apart or rusts away.

Combat

Desert zombies move with the same halting steps as the common variety. However, they are not as slow and do not suffer the initiative penalties of common zombies. Desert zombies roll for initiative normally. They always do the same amount of damage (1d8) regardless of what weapon they hold, or even if they are unarmed. They can be directed to use magical weapons and get any of the benefits that are constantly active.

Like most undead, desert zombies are immune to *sleep*, *charm*, *hold*, death magic, poisons, cold (including spells), and heat (but not fire). The sight of a desert zombie is enough to cause a character to make a horror check. Like most situations that call for horror checks in Ravenloft, constant exposure to them makes the characters less susceptible to the horror of their existence.

Desert zombies can “swim” through sand. If they are close to the surface, only a few feet under, they leave



furrows, like the wake of a boat on water. It can be a terrifying experience to be all alone in the desert and surrounded by unknown creatures swimming under the desert sands.

A desert zombie can reach up through the sand and grab the legs of a victim. They roll a normal attack for the grab. The character must defend as Armor Class 10, but does get to add in his Dexterity bonuses. Once held, the character has –2 penalties to his THAC0 and Armor Class. It takes three rounds for the zombie to drag the character under the sand. Each round, the character can make a Strength check to break the hold. Once under the sand, the character can survive for one round, but suffocates at the end of the second round.

Senmet directs all of the activities of the desert zombies. He can see and hear through them and control them all each round without impeding his own ability to move or attack during the round. He cannot make the zombies talk, nor are they able to pick up and use weapons or other items.

There are two basic strategies Senmet uses with his zombies. He has them bury themselves just under the surface of the desert where they can't be detected. When the intended victims walk over them, the zombies grab their feet and legs. Those not immediately under a character spring up out of the sand and surround them.

Habitat & Society

These unnatural creatures have no society. They are only an extension of Senmet's power. They must always be within 8 miles of Senmet. When he doesn't need them for awhile, Senmet has the zombies scatter throughout the desert and bury themselves in at least a dozen feet of sand. There they remain until they are needed once again.

Ecology

The greater mummy, Senmet, created the first desert zombies. He sacrificed all of his spell casting power to be able to create and control an army of these zombies, as well as take limited control over the domain of Har' Akir.

Any character who dies from the disease transmitted by the touch of the greater mummy becomes a desert zombie. It takes a full day after the death to animate the corpse. If the body is destroyed during that time, then it cannot be animated as a desert zombie.

ERRATA

This electronic version of *Touch of Death* differs from the original text in a number of small ways, in order to correct any errors or gaps in continuity with later products. Except for minor spelling and grammatical fixes, the items below document those changes.

- ❖ Hyskosa's Hexad has been altered to conform to the order of verses used in later products.
- ❖ The section in the Introduction detailing which Ravenloft products resolve each of the hexad stanzas has been corrected and slightly expanded upon to include the correct list of products.
- ❖ The original version of *Touch of Death* erroneously referred to the town in Har' Akir as

"Mudar", instead of "Muhar." All references and maps have been altered to reflect the correct name.

- ❖ A notable discrepancy between this product and *Domains of Dread* relates to when Hyskosa foresaw the hexad. This product says that Hyskosa lived "hundreds of years" ago. *Domains of Dread* states that Hyskosa foresaw the hexad in the year 735. To resolve this apparent contradiction, we recommend that Hyskosa's tribe be considered part of the Manusa tasque (most likely Canjar) as detailed in *Van Richten's Guide to the Vistani*. As this tasque has the ability to time travel, both versions of events can coexist.