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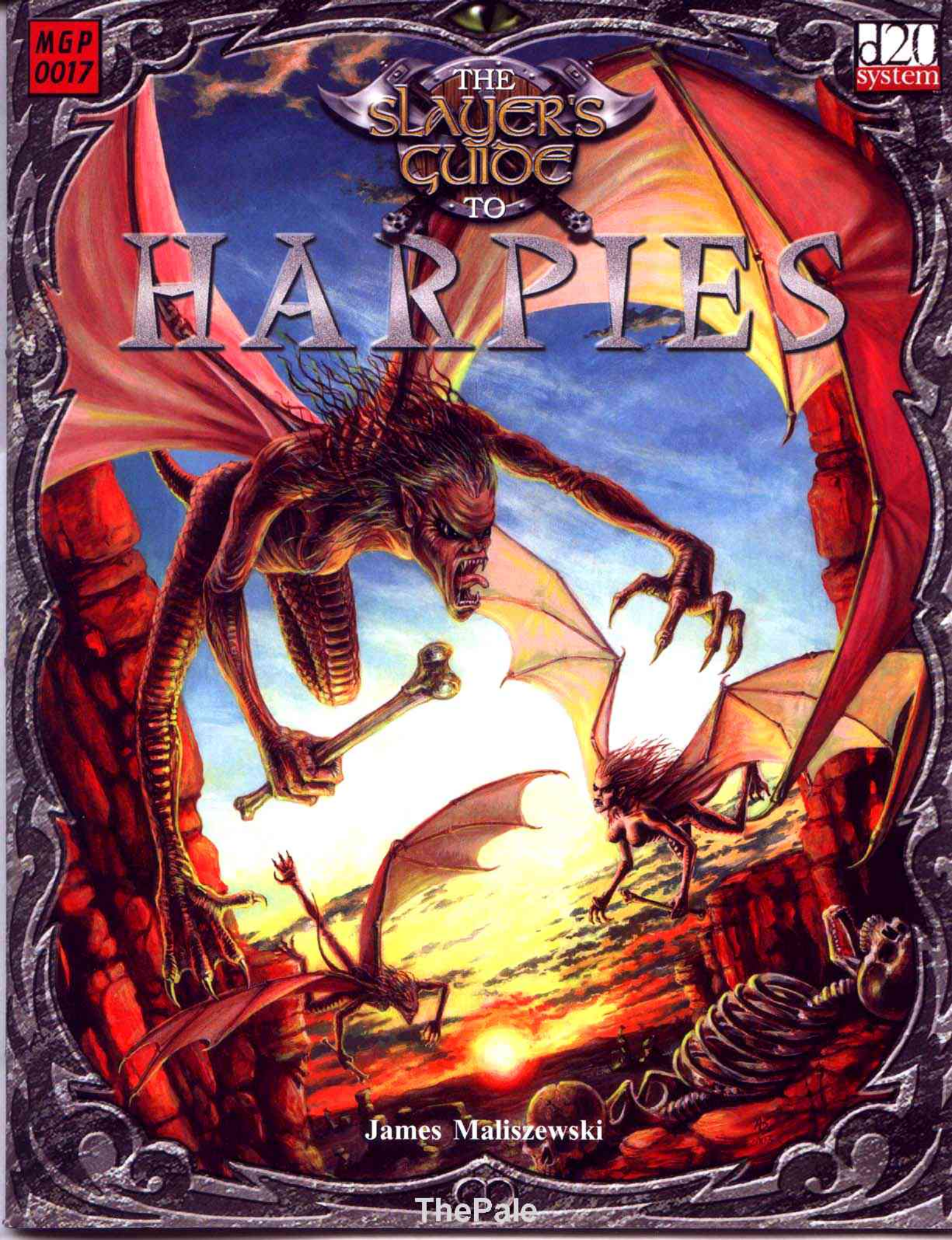
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THE
SLAYER'S
GUIDE
TO

HARPIES

James Maliszewski

ThePale



Eyes of
pure evil

The sadistic
HARRY



The Slayer's Guide To Harpies

James Maliszewski

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MONGOOSE PUBLISHING

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INTRODUCTION

Harpies are cruel and vicious monsters that delight in the suffering of others. They also elevate selfishness and narcissism to new heights in their constant drive to establish their superiority over 'lesser' species, such as humans, dwarves and elves. Yet many Games Masters probably consider harpies no better than animals, unthinking brutes that can be used to challenge low to mid-level adventurers once creatures such as orcs and hobgoblins cease to pose a threat to them. Unfortunately, this fails to take into account the unique strengths and abilities of the harpy which, when used properly, allow them to be used as opponents for even high-level characters. *The Slayer's Guide to Harpies* is designed to provide the Games Master with ideas on how to do just that.

Harpies appear to be mere monsters rather than a race of intelligent beings, their hideous appearance and malicious cruelty certainly making it seem as if this were the case. However, harpies are more than just winged terrors with which to frighten earthbound characters. They are living embodiments of the divine wrath of Shala, goddess of storms and mistress of thunder. Looked at in this light, they acquire additional levels of interest, making them a suitable subject for not merely a single encounter or even adventure but perhaps an entire series of scenarios. Harpies have the potential to become an example of how deities interact with their devotees and enemies in a fantasy campaign, which is why they are far more than a collection of attacks and special abilities.

The information presented in these pages is written as if scholars and sages of a fantasy setting had collected it. In many cases, this information is fragmentary or conjectural. This is done so as to leave some elements mysterious and open to the choice of the Games Master, preventing players who read this book from knowing all the answers in advance. Game-related material is presented in boxed texts throughout this book and is intended to add spice to harpy encounters. While many players are prepared to deal with the captivating song of the harpy, how many would know what to do when faced with a harpy bard whose song can overcome measures set against it? These and similar rules expansions and additions make the harpy a beast no adventurer will soon forget – if he lives to tell the tale.

THE SLAYER'S GUIDES

This series of supplements, designed for use in all fantasy-based D20 games, takes an exhaustive look at specific monster races, detailing their beliefs, society and methods of warfare. Typically, these will be races all but ignored by Games Masters and players alike who often consider them as little more than obstacles in their path to glory.

This outlook just has to be wrong. An entire race does not suddenly materialise in the campaign world and there are very few that exist solely to wage war. What are they doing when the characters are not around?

HARPIES – SCOURGES OF THE STORM

Each *Slayer's Guide* features a single race, in this case the harpy. You will find within these pages a large amount of information on harpy physiology, habitat and society, giving you a level of understanding of how this race exists and interacts with the rest of the world. Players can learn the sort of combat tactics harpies are likely to use against them while Games Masters are presented with guidelines on how to introduce this race into their existing campaign settings and how to effectively portray harpies to the players. There are also extensive rules expansions and additions that provide further lustre to harpy encounters. Rounding out the book is a complete lair, intended to be used as an extended encounter, the basis for a complete set of scenarios, or even just as an example of what harpies are capable of.

After reading *The Slayer's Guide to Harpies*, you may never view this monster race in quite the same way again.

'You can't be serious, Phiador. That's impossible.' Arkhian laughed as he pulled himself up to the next ledge.

'I thought I explained this already,' came the reply. *'It is exactly as I have said and I expect that you'll leave the thinking to me from now on. I hired you for your strength, not your acumen as a philosopher of nature.'*

Arkhian laughed again. He looked down at the diminutive scholar with whom he was travelling and tried to determine if he was serious or displaying that wry sense of humour for which he was known. Phiador had a reputation as both a wit and a troublesome patron. He rarely undertook simple expeditions and this one was no different: climbing to the top of Mount Pantas to find the nest of a harpy, something Phiador assured Arkhian would be a simple matter.

'But if what you're saying is true,' the brawny climber continued, hefting the tiny sage up onto the ledge with him. *'then how do they... you know, get these eggs in the first place. I thought you said they were birds.'*

A frown marred the bearded face of Phiador. *'They're not birds. They share many characteristics with them but harpies are wholly magical creatures. Indeed, they are not truly of this world, being creations of Shala, and among her favoured servants.'*

Now it was Arkhian's turn to frown. The mere mention of Shala was enough to make him shudder – he had been caught in far too many terrible storms to think well of the mistress of thunder, nevermind her chosen minions.

'You still haven't answered the question, my friend. How do these eggs come about if there aren't any males among them? Magical or no, that's quite a trick.' Arkhian climbed the next ledge as he spoke. He could almost see the nest from his new vantagepoint. It would not be far now, thank the gods.

Phiador's sigh was loud enough that it could be heard above the intensifying wind. Mount Pantas was well known for its high winds and it was certainly living up to its reputation. Arkhian found himself wishing that today were one of those rare days when the wind was calm. He did not relish the thought of climbing so high when the wind was this fierce, no matter how much the scholar had paid him.

Phiador crested the next ledge with the climber's help and shook his head. *'Your vision is too narrow, my friend,'* he said, poking fun at Arkhian's own familiarity. *'Not every creature in the world reproduces in the same way as we. If I'm correct, there are no male harpies because, strictly speaking, there are no female harpies either. Though their outer forms bear some semblance to that of human women, they are actually hermaphroditic in nature.'*

'Hermaphro-what?'

'Hermaphroditic,' Phiador repeated as he joined Arkhian in climbing another ledge, creeping closer to their goal just yards above them. *'It means there is only one gender or, rather, that each creature possesses characteristics of both genders. There is thus no need for a male harpy, since each harpy has the ability to reproduce on its own, without having a mate. All it really needs is blood to nourish its eggs, nothing more.'*

'Is that supposed to make me feel better?'

Phiador cracked a crooked smile across his wizened face. *'Probably not,'* he conceded. *'I wouldn't worry too much though. I believe harpies go through phases during which they favour one gender over another. When they lay eggs, as this one has, it favours its female nature, which means it is less dangerous. There is nothing to fear. We are more than adequately prepared.'*

Arkhian touched the sword at his side to assure himself it was still there, hoping he would not need it. He then assisted Phiador up to the next – and final – ledge, as they prepared to examine the nest of what the loremaster was certain was a harpy.

The nest looked almost exactly as the old man had predicted it would but for one thing: there were too many eggs. *'Oh well,'* Phiador admitted. *'I can't be right all the time.'* He turned to his burly companion and hoped he would see a smile there, but he did not. Instead, Arkhian grimaced.

'What's wrong?' the sage asked.

'We have to get out of here,' Arkhian answered quickly.

'But why? We've reached our goal. We did so safely, just as I said we would. The mother harpy is away from the nest, seeking out blood for its eggs. We have time enough to take one back to Seliand for proper examination. Why should we flee?'

Arkhian pointed. *'That.'* On a nearby outcropping of rock sat the unpleasant form of a harpy perched atop a thorny shrub, its human-like face twisted into a mask of pure malice. Its eyes burned with hate and its wings spread open malevolently – it was preparing to fly!

'Oh dear,' was all Phiador could say as the beast took to the air and descended upon them. It was only then that the scholar realised he had made a grave error. There may be no male harpies but it still takes two to produce eggs.

HARPY PHYSIOLOGY

Harpies are among the most unpleasant and disgusting creatures to be found in the world. The mere sight of these winged monstrosities is enough to cause equal measures of terror and nausea among those not experienced in dealing with them. This suits the harpies just fine and makes it easier for them to spread terror and destruction throughout the world. To those who have become accustomed to their unique appearance, harpy physiology is not a cause for horror but for fascination, for there can be no doubt they are fine example of creatures well adapted to their ecological niche.

From a distance, harpies look very much like birds, or at least bird-women. Their heads are the most humanoid element of the physiognomy, possessing the faces of evil old women complete with scowls and down-turned eyebrows. Harpies possess ebon eyes with vertical pupils that reveal a malignant intelligence.



Harpy faces also have a wide mouth filled with rows of razor-sharp teeth. Interestingly, harpies do not bite when attacking, preferring to use their claws instead. Thus, despite its frightful appearance, the mouth serves a purely utilitarian purpose – eating. At the same time, the mouth, like the eyes, sometimes reveals the creature’s emotional state, which can be disconcerting to those unaccustomed to this fact. Seeing a harpy smile or furrow its brow in concentration has caused more than one adventurer to flee the area rather than face the monster. Such behaviour has also led some scholars to postulate a connection between harpies and humans.

The body of the harpy is broadly humanoid, in the sense that it possesses a torso, two arms and two legs. The harpy’s head rests upon a long and bird-like neck that the beast can crane around to get a better look at its surroundings, which undoubtedly contributes to its remarkable spotting abilities. Its arms are likewise long and spindly, terminating in large, clawed hands. These hands are quite capable of manipulating objects, such as weapons, but they are used primarily to rend prey or other opponents.

In sharp contrast to the arms are the harpy’s powerful legs. These heavily-muscled limbs end in large, splayed feet, complete with claws. The harpy uses its feet to secure perches on treetops and mountainsides. These claws are also quite useful in attacking opponents during flyby attacks, although they do not appear to be any more lethal than the hand talons, despite their size. In a few rare instances of encounters with larger varieties of harpy, the feet have been used to snatch prey from the ground and carry them back to the creature’s lair or drop them from a great height.

The entirety of the harpy’s body is covered with small brownish or greenish scales, which suggests an affinity with reptiles rather than birds, as is commonly assumed. These scales afford the harpy a small amount of natural protection but, for the most part, these creatures rely on their flight and superior dexterity to avoid the blows of their enemies. The harpy’s body terminates in a short tail that seems to serve no purpose other than maintaining balance while perched atop a precarious position.

The nature of the harpy’s large wings puts further distance between them and true birds. Unlike birds, a harpy’s wings are leathery and bat-like, suggesting once again an affinity with reptilian or even fiendish

creatures. The wings have an impressive span (between eight and twelve feet, depending on the specimen) and are physically separate from the harpy's arms. This allows these creatures to make attacks freely while flying, without fear of throwing themselves unduly off course.

HARPY SENSES

The senses of most harpies are no better than those of a human, with two exceptions – vision and hearing. Harpy's possess darkvision to a 60-foot range and mildly telescopic vision, allowing these monsters to recognise potential prey at a good distance, perhaps as far away as half-a-mile under ideal weather conditions.

Harpy hearing is also excellent. Indeed, it is surmised that their hearing ability actually surpasses their eyesight in some respects. Even though they possess keen vision and darkvision, harpies rely on their hearing to supplement these abilities while hunting. This is partially a function of harpy paranoia about enemies that cannot be seen, and partially one of how these creatures hunt. Harpies love to drive their prey into enclosed, and often obstructed, areas where visual detection is not always possible. Consequently, harpies frequently rely on their hearing to tell them what their eyes cannot.

Occasionally, a particular harpy will possess an additional sense, although this is certainly rare. This additional sense, called 'storm sense' by sages, is the result of a harpy's unique attunement to its environment. Such harpies can feel changes in air pressure and wind direction and predict the arrival of storms and other atmospheric disturbances. The harpies believe Shala has specially blessed those who

New Feat: Storm Sense (General)

You are so finely attuned to changes in temperature, wind and air pressure you can reliably predict the onset of storms and other forms of precipitation.

Benefit: By taking just a few moments to study your surroundings, you can tell if a storm of any sort will affect your current location within the next three hours. For the purposes of this feat, 'storm' includes rain showers, thunderstorms, hurricanes and any other weather phenomenon that is accompanied by high winds or precipitation (rain, snow or sleet, for example).

possess this sense and they often become her clerics and stormwardens.

ORIGINS OF THE HARPY

The true origins of this vicious beast are lost in the mists of antiquity. For as long as there have been chronicles, there have been tales of the harpy and its cruel attacks upon humanoid creatures.

Nevertheless, there is a handful of compelling evidence that points to either a divine or magical origin for the creature. The first and most uncontested fact is the relationship between harpies and the cult of the storm goddess, Shala. Like the harpies, Shala is a cruel and malicious being, given to fits of uncontrollable rage and destruction. She seethes with hatred for those who believe themselves superior to nature or immune to its laws. Shala is the personification of nature enraged and spreads death and ruin wherever she can.

Harpies clearly serve Shala, for the few clerics among these rough creatures invariably serve the mistress of thunder. In addition, humanoid clerics of Shala often cultivate and maintain alliances with harpies, sometimes going so far as to provide food and shelter to the creatures. In return, the harpies function as scouts and shock troops for the cult, an arrangement that profits both sides.

Some scholars thus argue the harpies are divine creations of Shala, being the equivalent of demons or devils in her employ. There is a certain amount of logic to this argument but it fails to account for the fact that, for the most part, harpies are indiscriminate spreaders of chaos and destruction. While this certainly seems to serve Shala's purpose, it does not show the level of forethought that typifies her activities.

Another theory suggests harpies are, in fact, the descendants of priestesses of Shala whose own cruelty and maliciousness were so great that their mistress rewarded them by transforming them into these monstrous humanoids. A variation on this instead suggests the transformation was not so much a reward as a way to prevent the priestesses from causing any further harm to the cult, so arbitrary were they in their spreading of destruction. This variation is attested to in legends circulated among the priesthood of Shala, even if not all devotees of the mistress of thunder accept it as anything more than a tall tale.

HARPY PHYSIOLOGY

A final theory suggests harpies are the result of magical crossbreeding. Some sages postulate that a demented wizard crossed birds and lizards with humans in an attempt to create the perfect minion. This theory is largely rejected by sages and scholars. However, most will admit they cannot disprove the theory, at least not without leaving some questions unanswered.

While the truth may never be known, there is little doubt harpies owe their origin to magical or divine intervention. As the lifecycle of the harpy alone demonstrates, these creatures are not simply beasts of nature – they are monsters of a most cruel and unusual variety.

FOOD AND DIET

Harpies are unrepentant carnivores. As noted in the next section, their lifecycle depends heavily on a ready supply of humanoid blood. Consequently, harpies prefer fresh, raw meat to any other type of food. They will only eat plants or grains if no other food is available. Doing so will seriously weaken

the harpy over time, decreasing its strength and endurance, as well as robbing it of its ability to fly. Because flight is a source of twisted pride among harpies, many undertake seemingly suicidal attacks against powerful opponents, simply to acquire a source of fresh meat. These proud creatures would rather die in combat seeking food than survive in a way that robs them of the blessing of the storm goddess.

In general, harpies seem to prefer the meat of humans and elves to that of other humanoid species, although this varies from nest to nest and sub-species to sub-species. In addition, harpies prefer their food live. They are not scavengers and will accept dead or rotting meat only when no other carnivorous nourishment is available. The same pride in their flying ability that drives them to foolhardy acts also drives harpies to take pleasure in terrifying and hunting their food, usually in an area that favours their own talents, such as a valley or forest. These creatures enjoy hit-and-run attacks against their hapless prey, watching with glee as each scratch and tear draws more and more blood, until, at last, they are driven into a ravenous frenzy. The harpies then set upon the unfortunate soul and tear him to pieces before he can expire from blood loss.

THE LIFECYCLE OF THE HARPY

Despite their reputedly divine origins, harpies still possess an identifiable lifecycle of birth, growth, maturation, decrepitude and death. These creatures are neither extraplanar in nature nor constructs, which is why it is possible for scholars to understand this aspect of their existence. At the same time, it would be a mistake to imply harpies possess a lifecycle no different from that of more mundane creatures, such as humans or elves. Harpies are unique in the manner in which they enter into the world, even if their eventual exit from it is usually one that is all too common among the evil creatures that exist on the edge of civilisation.

As noted previously, harpies have only one gender, which for all intents and purposes can be termed female. Upon attaining maturity (between three and five years of age), a harpy becomes capable of reproduction by laying a clutch of four to six large, leathery eggs. Most harpies lay these eggs one per year, usually in late spring or early summer, although some only lay every two to three years. The ability



to lay eggs is inextricably tied to diet and health. Harpies that have eaten well over the course of the year and are in good physical condition can produce eggs more regularly (and in larger numbers) than those that have gone without good food or favourable environmental conditions. Similarly, these eggs are not the result of any form of sexual reproduction. Rather, they are a natural consequence of a harpy's maturity and well-being, and are produced regularly throughout a harpy's adult life.

Harp egg measure approximately 12-inches across and are covered with a thin shell that has the consistency of cured leather. These eggs are extremely susceptible to environmental conditions, particularly moisture, which prevents the thickening of the shell into a sturdier, almost scaly texture. However, the growth of the egg and the young harpy within is not guaranteed. Unlike other creatures, whose eggs develop with minimal effort on the part of the parents, harpy eggs do not do so without outside assistance, specifically, large quantities of humanoid blood.

Each harpy egg must be coated daily with a thin layer of humanoid blood. Human and elven blood seems to be preferred by most harpies but the blood of any humanoid will work just as well. Over the course of the four-month gestation period, each egg must be tended to carefully and given a steady supply of nourishment. If an egg is given insufficient blood, or if the blood is improperly applied to the egg's exterior, it may not develop properly or the young harpy that hatches from it may prove sickly or deformed (in which case it is killed and consumed by its mother). It is estimated that each egg requires the blood of approximately 16 fully-grown humans (one a week) to develop properly into a healthy young harpy. It is of little wonder that these creatures have such a reputation for viciousness.

Once hatched, a young harpy's chance of survival to adulthood is slim. Assuming its mother does not detect some abnormality or deformity in its physiognomy (which results in its death), there are many other obstacles to overcome. Harpies are indifferent parents at best, selfish and cruel at worst. Once a harpy can fly on its own, which is generally around eight weeks after hatching, its mother no longer provides even the bare minimum of nourishment. The young harpy is expected to fend for itself, seeking out its own source of blood and flesh. Indeed, many harpies choose to kick their

young out of the nest as soon as they can fly and will attack and kill any that attempt to return.

Many young harpies also die at the hands of their siblings before they can learn to fly. Many harpy mothers provide their young with as little food as their young need to survive, saving the rest for themselves. Unsurprisingly, some enterprising young harpies recognise that a sure way to get additional nourishment is to steal it from their siblings who, if they resist this theft, may wind up dead themselves – an additional source of food for their ravenous clutch-mates. Pitiably, this stratagem often backfires, with the mother harpy using its child's resourcefulness as an excuse to provide even less food in the future, an attitude that only encourages further strife within the nest. For this reason, it is estimated no more than one in two young harpies survives to learn how to fly and, of those, only one-third live to reach maturity.

Young harpies take several years to mature fully, during which time they are vulnerable to all sorts of predators, including giant eagles and giant owls. These powerful creatures have a longstanding hatred of harpies, whom they kill on sight. Consequently, young harpies who avoid regions that are home to these majestic birds have a much greater chance of surviving to maturity. Even so, the dangers are many. Without the guidance of their elders or much experience of the world, only the most clever and inventive harpies live to see the age of three or older.

Though greedy and selfish, harpies require the presence of others of their kind to reproduce. This is not because of the need for sexual reproduction – as noted above, all harpies are of the same gender. For reasons that are unclear, harpies never lay eggs if they exist alone. Some sages surmise this is purely instinctual. As much as harpies may distrust and even revile others of their kind, they recognise there is strength in numbers. Only then do they feel sufficiently secure to lay a clutch of eggs, something that several harpies within an aerie are likely to do at the same time as their nest-mates. Other scholars suggest that, being creatures of purest malevolence, they must be suffused with even greater evil (namely that generated by others of their kind) in order to reproduce.

An even greater mystery is exactly how long harpies live. Most harpies see no more than 20 summers before falling to the blades of adventurers or being felled by others of their kind. The harpy's dislike of



infirmity extends beyond the killing of malformed young. Any harpy that shows signs of decrepitude or illness is usually set upon by its fellows and consumed like any other prey. Thus, it is difficult to determine how long a harpy might live before a natural death claims it. In any event, it is safe to say few harpies see more than a decade of life, with the possible exception of the queen of the harpies, whose nature is discussed on page 19.

SONGS OF DEATH

The one thing that may be better known about the harpy than its cruelty and delight in destruction is its captivating song. This song, known among scholars as the 'storm song,' is the harpy's primary special ability, a gift from Shala. What truly makes the song remarkable is not its terrifying effect but its sound. The song is known as the storm song because, to those not under its magical effects, it sounds exactly like the wail of wind during a particularly violent thunderstorm. Indeed, no one who escapes the storm song's effects can begin to understand how it might entice those who fall under its spell. The disjunction



between the two experiences is remarkable and a powerful testament to the efficacy of divine gifts to mortal creatures.

The song of the harpy is clearly a magical effect – few reputable scholars dispute that – and, like the music of bards, the song affects the minds of those who hear it. Only by deafening himself beforehand can a character avoid its consequences. Simple precautions such as wax in the ears, for example, are effective against the storm song, which is the one reason a few sages argue that the song is a purely natural attack, rather than being supernatural in origin.

While this might seem a purely academic question, it has important ramifications. For centuries, alchemists have wished to reproduce the storm song of the harpy to use as a weapon. These alchemists undertook this quixotic quest because they were led to believe the vocal chords of the harpy were constructed in such a way as to produce the song so characteristic of their species. By creating artificial chords modelled on the harpy's own, these alchemists assumed they would be successful – they were not. This has bolstered the scholarly faction that holds to a magical origin for the storm song and has largely discouraged further investigation into the matter, although rumours persist of lone wizards and sorcerers who continue this work.

As an aside, it is worth noting that harpies seem to genuinely enjoy singing and other kinds of vocal performance. It seems one of the few constructive things in which these creatures take any kind of pleasure. Harpies have been observed using their powerful voices to sing a wide variety of songs, from hymns to odes and elegies. Inexperienced slayers find this habit extremely disconcerting, for it definitively elevates them above common beasts and into the realm of truly intelligent creatures. It is also disconcerting to contemplate that something as beautiful as these non-magical performances could ever emanate from the mouths of these vile creatures. Truly the gods have a morbid sense of humour, as the dwarves would say.

HARPY SUB-SPECIES

Scholars admit that there is more than one type of creature within the overall genus of harpy. All of these types share certain physiological characteristics, such as the wings and lower body of a flying creature, as well as behaviours and abilities. Nevertheless, there is enough variation to warrant the recognition of several distinct sub-species of harpy, each of which has its own unique characteristics, in addition to those they share with all the others. Pedants and adventurers alike should take careful note of these differences, for it is in knowing them that one can avoid a most cruel and unpleasant death at the claws of these vicious beasts.

AIELLO

Also called 'the howler', because of its vicious cries as it enters battle, this is the most commonly encountered type of harpy and matches the harpy presented in *Core Rulebook III* exactly. Its numbers are so great that none but the most well-travelled scholars and adventurers are even aware there *are* other varieties. Indeed, some sages go so far as to argue that the aiello is the original harpy species and that all others are sub-species, the result of either mortal or divine tinkering with the make-up of these creatures, for reasons unknown.

While this theory is largely conjecture and without any irrefutable evidence, it nevertheless does possess a certain merit. The long association between harpies and the priesthood of Shala is evidence that mortal beings do take an interest in the affairs of these creatures. That all harpies acknowledge the storm goddess as their creator and mistress adds further support to the idea of an original harpy from who all others descend. That Ninlil, the queen of the harpies, is reputed to have been a member of the aiello species also adds significant weight to these otherwise unproven speculations.

CELAENO

Also called 'the screamer', members of this sub-species are sometimes known as bat harpies because of their great resemblance to those leathery-winged animals. Celaeno harpies are probably the rarest of all sub-species, if only because of their fiendish

origins. These creatures are created when harpy eggs are nourished with the blood of demons rather than that of ordinary humanoids. This process does not occur naturally and comes about only when evil beings, particularly the priests of Shala, take charge of harpy eggs for this very purpose. The result is a creature that combines the cruelty and viciousness of a harpy with the awe-inspiring power of a demon.

Celaeno

Medium-size Outsider

Hit Dice: 7d8 (31 hp)

Initiative: +2 (Dex)

Speed: 20 ft., fly 80 ft. (average)

AC: 14 (+2 Dex, +2 natural)

Attacks: Club +7/+2 melee, or 2 claws +2 melee

Damage: Club 1d4, or claw 1d3

Face/Reach: 5 ft. by 5 ft./5 ft.

Special Attacks: Captivating song

Special Qualities: Cold and fire resistance 10, damage reduction 5/+1

Saves: Fort +2, Ref +7, Will +5

Abilities: Str 10, Dex 15, Con 10, Int 7, Wis 10, Cha 15

Skills: Bluff +8, Listen +7, Perform (buffoonery),



HARPY SUB-SPECIES

chant, epic, limericks, melody, ode, storytelling) +9,
Spot +6

Feats: Dodge, Flyby Attack

Climate/Terrain: Temperate and warm,
underground

Organization: Solitary, pair, or flight (7-12)

Challenge Rating: 5

Treasure: Standard

Alignment: Always chaotic evil

Advancement: By character class

NICOTHOE

These 'eagle harpies' are larger and more powerful examples of their kind with facial features greatly resembling the raptors from which they get their name. They differ from the more common aiello variety in that nicothoe harpies prefer high mountaintops for their lairs and, due to their greater size, have comparatively greater nutritional requirements for themselves and their eggs. Indeed, a nest or aerie of these creatures frequently preys on larger humanoids to satiate their unnatural hungers. There are even tales of nicothoe attacking small giants, such as ogres and trolls, which would be



ironic justice given the number of times these creatures have availed themselves of a snack in the form of harpy eggs.

NICOTHOE

Large Monstrous Humanoid

Hit Dice: 10d8+20 (64 hp)

Initiative: +1 (Dex)

Speed: 20 ft., fly 80 ft. (average)

AC: 13 (+1 Dex, +3 natural, -1 size)

Attacks: Club +11/+6 melee, or 2 claws +6 melee

Damage: Club 1d4+4, or claw 1d4+4

Face/Reach: 5 ft. by 5 ft./5 ft.

Special Attacks: Captivating song

Saves: Fort +4, Ref +6, Will +5

Abilities: Str 18, Dex 13, Con 14, Int 7, Wis 10, Cha 15

Skills: Bluff +9, Listen +9, Perform (buffoonery, chant, epic, limericks, melody, ode, storytelling) +9, Spot +9

Feats: Dodge, Flyby Attack

Climate/Terrain: Temperate and warm land and underground

Organization: Solitary, pair, or flight (7-12)

Challenge Rating: 5

Treasure: Standard

Alignment: Usually chaotic evil

Advancement: By character class

OCYPETE

Also known as 'the swift', these harpies share many characteristics with the hawks they resemble. Smaller in size than the aiello, the ocypete must content themselves with smaller prey, such as halflings and gnomes, both of whom inhabit areas in which these harpies set up their lairs. Because of their increased speed and manoeuvrability, ocypete harpies sometimes ally with groups of more powerful evil creatures, acting as long-range scouts and lookouts.

OCYPETE

Small Monstrous Humanoid

Hit Dice: 5d8 (22 hp)

Initiative: +3 (Dex)

Speed: 20 ft., fly 100 ft. (good)

AC: 15 (+3 Dex, +1 natural, +1 size)

Attacks: Club +7/+2 melee, or 2 claws +2 melee

Damage: Club 1d4, or claw 1d3

Face/Reach: 5 ft. by 5 ft./5 ft.

Special Attacks: Captivating song

Saves: Fort +2, Ref +8, Will +5

Abilities: Str 10, Dex 17, Con 10, Int 7, Wis 10, Cha



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Skills: Bluff +6, Listen +7, Perform (buffoonery, chant, epic, limericks, melody, ode, storytelling) +6, Spot +6

Feats: Dodge, Flyby Attack

Climate/Terrain: Temperate and warm land and underground

Organization: Solitary, pair, or flight (7-12)

Challenge Rating: 3

Treasure: Standard

Alignment: Usually chaotic evil

Advancement: By character class

PODARGE

These bizarre 'owl harpies' are among the rarest and most terrifying members of the harpy genus. Their appearance alone is enough to spread panic and fear among those who have never encountered them. Possessing large, saucer-shaped eyes and a more beak-like mouth than other harpies, the podarge shares a love of small prey with the ocyptete sub-species. These owl harpies have a particular love for the flesh of halflings, whom they sometimes drive into darkened forests. There, they play a vicious cat-and-mouse game with their would-be prey instead of killing them outright. Some scholars theorise that podarge somehow derive additional nourishment from terrorised prey but, like other such conjectures, it is no more than an attempt to make sense of the

unthinking cruelty that characterises all harpy species.

Podarge

Medium-size Monstrous Humanoid

Hit Dice: 6d8 (27 hp)

Initiative: +2 (Dex)

Speed: 20 ft., fly 80 ft. (average)

AC: 13 (+2 Dex, +1 natural)

Attacks: Club +7/+2 melee, or 2 claws +2 melee

Damage: Club 1d4, or claw 1d3

Face/Reach: 5 ft. by 5 ft./5 ft.

Special Attacks: Captivating song

Saves: Fort +2, Ref +7, Will +7

Abilities: Str 10, Dex 15, Con 10, Int 7, Wis 14, Cha 15

Skills: Bluff +7, Listen +9, Move Silently +7, Perform (buffoonery, chant, epic, limericks, melody, ode, storytelling) +3, Spot +7

Feats: Alertness, Dodge, Flyby Attack

Climate/Terrain: Temperate and warm land and underground

Organization: Solitary, pair, or flight (7-12)

Challenge Rating: 4

Treasure: Standard

Alignment: Usually chaotic evil

Advancement: By character class



HABITAT

Harpies are predators and, as such, prefer to make their homes in areas where there is a ready source of food. In addition, their life cycle requires a steady supply of humanoid blood, which is another important consideration for harpies seeking to establish a nest or aerie. At the same time, competition between harpies is fierce, and even areas replete with these necessities will generally play host to no more than a dozen of these creatures at any one time. There are exceptions of course and these are noted below for the benefit of those who would know more of their dwelling places.

CLIMATE

Harpies are creatures of temperate and warm environments. This is true of all sub-species, none of which can tolerate more severe weather. These creatures are averse to cold and arctic conditions, because neither their flesh nor scales afford them much protection against sub-zero temperatures. Despite their association with the storm goddess, harpies suffer the ill effects of freezing just as any other humanoid does.

Tropical temperatures cause no immediate harm to harpies themselves but they do damage the viability of harpy eggs, whose leathery exterior does not harden properly if placed in too moist an environment. This defect can be overcome by doubling the amount of humanoid blood needed to fertilise the eggs but that is not always possible, causing harpies to avoid tropical climes unless there is no alternative.

SURFACE LAIRS

Harpies can be found in a wide variety of terrain types, from woodlands to hills and mountains. The only areas where harpies are not typically found are those in which water or other types of moisture are present, such as swamps or marshes. As already noted, excessive moisture does harm to harpy eggs and none of these creatures would willingly establish a nest or aerie in these areas unless they had no other choice or could be guaranteed sufficient blood to counteract this condition.

In general, harpies prefer elevated terrain or areas in which there are elevated features in which they can build their nests. This means that harpies seek out

tall trees or mountainsides rather than flat plains or grasslands. Their reasons are twofold. First, harpies are aerial creatures whose attack and defence abilities are more limited on land, and is their movement. Second, elevated lairs are more easily protected against other predators, such as ogres and trolls, which consider harpy eggs to be a delicacy worth killing for.

UNDERGROUND LAIRS

The same imperatives that drive harpies to seek out high ground on the surface also encourage some to make underground lairs. More accurately, it drives some harpies to take advantage of already existing underground structures to use as their lairs. Even the most intelligent and resourceful examples of the species have little interest or skill in tunnel building or masonry, preferring instead to make use of abandoned ankheg warrens or dwarf tunnels. In rare cases, harpies will drive out or slay the inhabitants of an underground structure in order to occupy it themselves, but this approach poses the risk of arousing local forces against them. Consequently, it remains an uncommon stratagem at best.

Once ensconced within an underground lair, harpies use its cramped spaces to the fullest. As noted previously, these creatures are inelegant ground combatants and lose many of the advantages they possess while flying. Within the narrow confines of subterranean lairs, however, that disadvantage is mitigated to some degree – all but the smallest of creatures suffer the same impediments while hunched over in the crawlspaces of a tunnel. Thus, underground lairs offer not only seclusion, but also safety – a means to counterbalance the harpy's natural weakness while on solid ground.

HARPY SOCIETY

To speak of there being a definable society among these creatures is almost an oxymoron, for they are individualistic in the extreme, shunning even their own kind. Yet encounters with a group of these creatures are becoming increasingly frequent, especially with the encroachment of humanity and spread of civilisation. In the past, it was quite possible for harpies to set up solitary nests in the wilderness and exist without much interaction with other intelligent beings, except when they wished it or were commanded to do so by stormwardens of Shala. All that has changed in the past few hundred years and groups of harpies are growing larger and larger. For this reason, it makes ever-greater sense to speak of harpy society. Knowledge of its peculiarities may very well save the lives of many an adventurer.

The cardinal principles of the harpy mindset remain operative in their relationship with others of their kind. Selfishness and cruelty do not cease to be these creatures bread and butter simply because the growth of civilisation has forced them into closer proximity with their fellows. Harpies who live together in the same area do so because they must, not because they seek out the companionship of others of their kind. The only reasons harpies take up residence with other harpies are for defence and reproduction, and the former remains a strangely solitary behaviour compared with that of other species.

NESTS, AERIES AND LAIRS

Harpies who live in close proximity to others fall into three broad categories. The first group live in what are usually called 'nests'. Nests are not unlike those produced by other avian creatures, being composed of wood and other refuse to create a semi-permanent home for the harpies. Nests are communal homes, requiring usually between two and six harpies to live together in close quarters. Needless to say, the circumstances under which such an arrangement would arise are rare, which is why nests are seen so irregularly. Indeed, inexperienced

hunters of harpies may not even recognise a harpy nest for what it is until it is too late.

Aeries are larger structures, consisting of several nests, usually between seven and nine, although larger ones have been recorded in isolated locales. These nests share a single area, perhaps a mountain ledge or plateau, but the harpies otherwise maintain their own homes, coming to the aid of their aerie mates only in extreme circumstances, such as when a threat poses a danger to the entire aerie. Selfishness is a powerful instinct in harpies and there have been many credible reports of harpies watching giant eagles and owls kill their aerie mates so long as the birds did not attack their own nests.

Lairs are even larger-scale structures and are almost always located underground. Unlike aeries, lairs almost always have a putative leader, perhaps a cleric or stormwarden. Because lairs can have up to a dozen or more nests, leadership is almost a necessity. Naturally, the harpies in the lair accept the leader only with reluctance and will do whatever they can to undermine its position, even if it ultimately means the destruction of the lair. Harpies seem unable to help themselves when it comes to destruction, even self-destruction.

CLUTCH-MATES

Some observers of harpy society have noticed an unusual phenomenon. On occasions when a harpy parent lays only two eggs, and both those eggs survive to leave the nest, a strange bond occurs between the young. Known as 'clutch-mates', these harpies remain in one another's company for the rest of their lives, establishing a nest and hunting together as partners. Were it not for the malice burning in the hearts of these creatures, their devotion to one another might be seen as strangely touching. Indeed, clutch-mates are fiercely loyal to one another and these pairs are one of the few examples of harpies helping one another in times of trouble. Should one clutch-mate be killed in the other's presence, the surviving harpy will attack the slayer mercilessly and with remarkable strength. There is no question that the clutch-mate bond is a profound one that somehow overrides the natural selfishness and cruelty of these creatures.



Slaying a Clutch-Mate

Killing a harpy's clutch-mate in their presence causes them to fly into a wild rage. The living clutch-mate temporarily gains a +2 bonus to Strength and Constitution and a +1 morale bonus on Will saves but suffers a -1 penalty to AC as it recklessly attacks the one who killed its sibling.

The increase in Constitution increases the harpy's hit points by one point per Hit Dice, but these hit points go away at the end of the rage when the Constitution score drops back to normal. While raging, a harpy cannot use skills or abilities that require patience and concentration, including its captivating song. It can use any feat it might have except for Expertise, item creation feats, metamagic feats and Skill Focus (if it is tied to a skill that requires patience or concentration).

This rage lasts for a number of rounds equal to two plus the harpy's (newly improved) Constitution modifier. The harpy cannot voluntarily end the rage, unless the individual who slew its clutch-mate is dead by its hands. Entering the rage takes no time itself, but the harpy can only do it during its action. At the end of the rage, should the harpy still live, it is fatigued (-2 penalty to Strength and Dexterity, cannot charge, run or fly) for the remainder of that encounter.

LEADERSHIP AND REBELLION

One of the reasons harpy society is such a tenuous concept is that these monstrous creatures have very little understanding of hierarchy. The closest they come to such concepts is 'might makes right' and 'the strong rule the weak'. Even these notions are only weakly accepted by harpies, who regularly challenge and are defeated by those who are more powerful than themselves. Harpies seem to be natural born rebels, as if their very essence compels them to attempt to bring down any form of hierarchy they encounter.

At the same time, a harpy's self-interest is such that these monsters can be cowed into submission, or at least acquiescence to a leader, if that leader is willing to do what is necessary to maintain its position. In most cases, this means freely killing any who challenge its authority and committing acts of grave violence for no discernible reason. If a harpy can be led to believe that another of its kind can, and will,

act against it without provocation, it may well concede some degree of authority to it.

Of course, this is a risky endeavour even under the best of circumstances. Would-be harpy leaders walk a fine line between displaying the naked capriciousness of their power and activating a harpy's inborn paranoia. Harpies genuinely believe everyone is out to get them, since they know very well *they* are out to get everyone else. The closest harpies come to empathy is projecting their own thoughts and motivations on to others. Since they would willingly stab a comrade in the back if they could do so, they assume others will do so as well. Thus, the key to becoming a leader among these beings is to exploit this psychological quirk without creating paranoia. Unsurprisingly, few harpy leaders have long reigns.

RELIGION AND SPIRITUAL MATTERS

A species as cruel and uncivilised as the harpy would hardly seem to have much interest in religious or spiritual matters but it would be a mistake to think so. This is not to suggest harpies are devout creatures, for they are not. Narcissism is the watchword of these beasts and that precludes anything close to true religious devotion.

Yet, harpies do acknowledge the lordship of the gods, particularly the much-mentioned Shala, mistress of thunder, whom they propitiate with occasional sacrifices and prayers. Granted, this acknowledgement generally takes the form of fear or respect for the naked power of the goddess rather than genuine devotion or affection but that does not change the fact that harpies see themselves as deeply connected to the storm goddess, whose work they consider themselves to be doing.

Harpies see themselves as special servitors of Shala. How could they not, given their self-centred view of the universe? More interestingly, they hold that they are creations of the storm goddess, a chosen people on whom the deity has bestowed the greatest of gifts, namely flight and the ability to destroy. This belief supports those scholars who argue that harpies descend from priestesses of Shala were somehow transformed into the flying monsters known today. In any event, it is another piece in the puzzle of the harpy's origins and gives further insight into the perverse nature of the harpy's mindset.

As one might expect, harpy religion is a fairly cursory affair, at least from the perspective of more ritualistic faiths. Harpies place very little stock in rites and ceremonies. Even prayer is observed more on the spur of the moment than because of any dedication. Harpies have been known to whisper frantic prayers to Shala when in mortal danger – an ultimate act of degradation in the eyes of many of their kind, as it is an acknowledgement of one's weakness in the face of death. Others have been known to cry out invocations to the mistress of thunder as they head into battle.

The place of prayer in harpy religion opens a window on how they view their duties to their patron deity. Unlike more civilised faiths that are built around the belief that the gods demand special actions to gain their favour, harpies believe one's devotion to Shala is inseparable from oneself. This makes perfect sense, given that they view Shala as the highest principle of destruction, which they also consider to be inseparable from the universe. Therefore, every act, thought and word is a kind of ritual to the glory of Shala. As her special servitors, harpies see themselves as living embodiments of the goddess and, as such, see little need to establish more elaborate trappings for their faith. To them, the simple act of being a harpy is to be a devout servant of the storm goddess.

Shala

Shala, the goddess of storms and destruction, is chaotic evil. Her titles include storm goddess and the mistress of thunder. She represents the destructive power of nature unleashed and revels in senseless and random acts of violence. Few beings worship her outside of her small cult of fanatics but many propitiate her with sacrifices, especially sailors who seek to escape the storms she sends to the sea. She is associated with the Chaos, Evil and Storm domains. The hammer is her favoured weapon.

HARPY CLERICS

It probably comes as a surprise that harpies possess clerics within their ranks. Though rare, there are harpies who are devoted to Shala in a singular fashion. They preside over what little ritual there is in the harpy faith, such as live sacrifices that, to an outsider, appear little different from the usual feeding frenzies that characterise the eating habits of the harpy.

More importantly, clerics are leaders. Their singular devotion sets them apart from other harpies and earns them a grudging respect among others of their kind. This respect can be fleeting. The ability to cast divine spells is certainly impressive, no harpy would deny that, yet to expect a harpy, let alone an entire flight of them, to do homage to another of their kind simply on that basis is ludicrous. Harpies respect only power and will gladly overthrow and eliminate any leader who appears weak or useless. Even powerful clerics may find their rule over their fellows regularly tested. This is the natural order of things, or so say the harpies.

Harpy clerics are rare birds, to say the least. They occur only in about one flight in ten and even then rarely rise above fourth or fifth level. Higher-level clerics certainly exist but they generally only arise in areas where harpies have few enemies and thus a greater population. Ironically, the rise of such a powerful cleric is frequently followed by a great migration of the harpies into areas where enemies exist. That is because clerics sometimes view it as their divine mission to eliminate the foes of Shala through the instrument that is her chosen people, the harpies. These migrations leave great swaths of destruction in their wake but are rarely successful in the long term and, more often than not, result in the annihilation of the harpies, including the cleric who led them. As one might expect, this has created a suspicion against such clerics among harpies, who rightly worry that any crusade against Shala's enemies might be their last.

Harpy clerics wield warhammers rather than the clubs favoured by most harpies. They also prefer destructive spells, such as *inflict wounds* and *shatter*, to gentler options. Harpy clerics rarely employ healing magic, believing the weak ought to become stronger of their own accord or die trying. Clerics also enjoy controlling other creatures, which is why they regularly employ monster-summoning spells in their activities. In addition, harpy clerics control undead rather than rebuke them when possible. The greater the number of summoned monsters or undead a cleric controls, the more powerful it is perceived to be by its underlings – an important consideration for those who combat these foul beasts.



Storm Domain

Deities: Shala, any with the sea, storms or weather in their portfolio.

Granted Power: You gain the Storm Sense feat (described on page 5) as a bonus feat.

Storm Domain Spells

1. **Obscuring Mist.**
2. **Sound Burst.**
3. **Wind Wall.**
4. **Sleet Storm.**
5. **Cloudkill.**
6. **Wind Walk.**
7. **Control Weather.**
8. **Whirlwind.**
9. **Storm of Vengeance.**

STORMWARDENS

Even rarer among harpies than clerics are stormwardens – special champions of Shala who possess the ability to summon, control and guard against storms and other weather phenomena. Only the most powerful and devoted clerics of the mistress of thunder become stormwardens, which is why they are especially rare among harpies, whose piety leaves much to be desired.

Nevertheless, these rare creatures do exist and they often rise to positions of power within aeries. Unlike clerics, they are less foolhardy or given to the calling of crusades against civilisations. Instead, stormwardens are cold and calculating, preferring to launch hit-and-run attacks under the cover of inclement weather. Indeed, stormwardens use their abilities to summon storms with which to batter and damage settlements before authorising a full-scale attack. For this reason, harpy stormwardens are widely considered the most cunning of all harpy opponents. It is even surmised that Ninlil may have been one of these rare beings.

Prestige Class: Stormwarden

Serving as the vanguard of Shala's cult, stormwardens are the mistress of thunder's special agents in the world. They spread chaos and destruction among the enemies of the goddess, much like the weather phenomena they personify, while protecting those whom their mistress favours.

Like the harpies they command, stormwardens rarely co-operate with others of their kind unless bidden to do so by a more powerful member of their fraternity. Consequently, they usually work alone or in conjunction with the local cult of the storm goddess, rather than with others of their kind.

Hit Die: d8.

Requirements

To become a stormwarden, a character must fulfil all the following criteria:

Alignment: Chaotic evil.

Feats: Alertness, Storm Sense.

Skills: Knowledge (nature) 8 ranks.

Spellcasting: Ability to cast 3rd-level divine spells.

Patron Deity: Shala.

Class Skills

The stormwarden's class skills (and the key ability for each skill) are Climb (Str), Concentration (Con), Handle Animal (Cha), Intimidate (Cha), Intuit Direction (Wis), Jump (Str), Knowledge (nature) (Int), Listen (Wis), Spellcraft (Int), Spot (Wis) and Wilderness Lore (Wis).

Skill Points at Each Level: 4 + Int modifier.

Class Features

All of the following are class features of the stormwarden prestige class:

Weapon and Armour Proficiency: Stormwardens gain no proficiency in any additional weapons. They are proficient with light armour but not with shields. Note that armour class penalties for armour heavier than leather apply to the skills Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Pick Pocket and Tumble. Also, Swim checks suffer a -1 penalty for every five pounds of armour and equipment carried.

Spells per Day: For every other level gained in the stormwarden class, the character gains new spells per day as if they had also gained a level in a divine spellcasting class they belonged to before adding the prestige class. They do not, however, gain any other benefits a character of that class would have gained (improved chance of controlling or rebuking undead, metamagic or item creation feats and so on), except for an increased effective level of spellcasting. If a character had more than one divine spellcasting class

The Stormwarden

Class Level	Base Attack	Fort Save	Ref Save	Will Save	Special	Spells per Day
1	+0	+2	+0	+2	Darkvision	+1 level of existing class
2	+1	+3	+0	+3	<i>Protection from Elements</i> (1/day)	
3	+2	+3	+1	+3	<i>Ride the Winds</i>	+1 level of existing class
4	+3	+4	+1	+1	Summon Harpy	
5	+3	+4	+1	+4	<i>Protection from Elements</i> (2/day)	+1 level of existing class
6	+4	+5	+2	+5	True Flight	
7	+5	+5	+2	+5	Summon Harpy	+1 level of existing class
8	+6	+6	+2	+6	<i>Protection from Elements</i> (3/day)	
9	+6	+6	+3	+6	<i>Storm of Vengeance</i>	+1 level of existing class
10	+7	+7	+3	+7	Summon Harpy	

before becoming a stormwarden, they must decide to which class they add the new level for the purpose of determining spells per day.

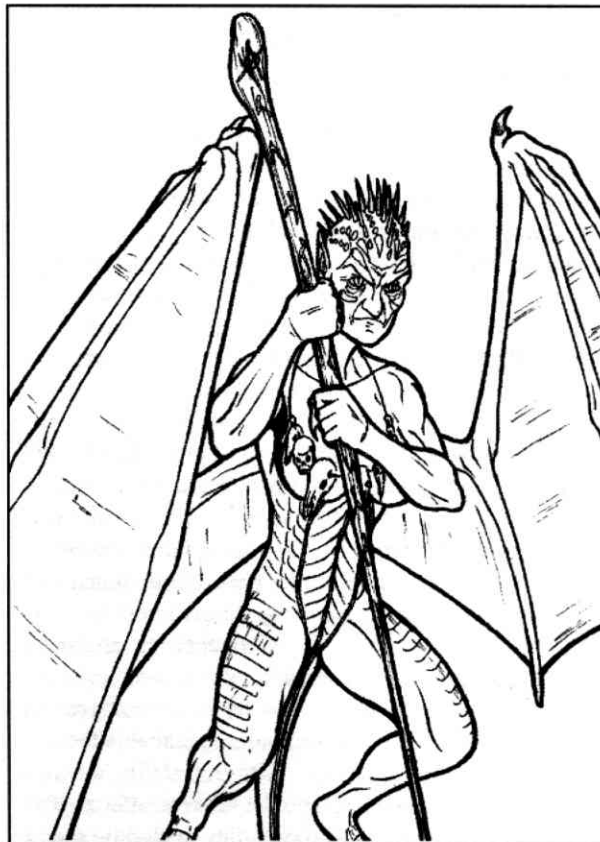
Darkvision (Su): At 1st level, a stormwarden can see in the dark as if they were under the constant effect of a *darkvision* spell.

Protection from Elements (Sp): Beginning at 2nd level, the stormwarden gains the ability to protect themselves with an effect that duplicates the *protection from elements (acid)* and *protection from elements (electrical)* spells once per day. Use the stormwarden's caster level when determining the duration and amount of damage absorbed by the ability. The stormwarden gains additional uses of this ability as they increase in level, being able to use it twice per day at 5th level, and three times per day at 8th level.

Ride the Winds (Sp): At 3rd level, a stormwarden gains the ability to *fly*, as the arcane spell of the same name. This ability only functions while the character is within a thunderstorm or other atmospheric disturbance accompanied by high winds, including magical effects such as *whirlwind* or *storm of vengeance*. In all other respects, the spell functions as per *fly*, with a duration determined by the stormwarden's character level or until the storm subsides, whichever comes first.

Summon Harpy (Su): Beginning at 4th level, a stormwarden gains the ability to summon a harpy. The harpy serves as the companion of the stormwarden and cannot be dispelled or commanded by a third party. The character can converse with the

harpy and give it commands, much as if it were a familiar. Every third additional level gained by the stormwarden allows them to summon another harpy and grants all their harpy companions +2HD. For example, a 10th-level stormwarden can have three harpy companions, each with 11 HD.



If a harpy companion is killed, or the stormwarden chooses to dismiss it, the character must attempt a Fortitude saving throw (DC 15). If the saving throw fails, the stormwarden loses 500 XP per stormwarden level. A successful saving throws reduces the loss by half. The stormwarden's experience can never go below zero as a result of a harpy's dismissal or death. A killed or dismissed harpy cannot be replaced for a year and a day.

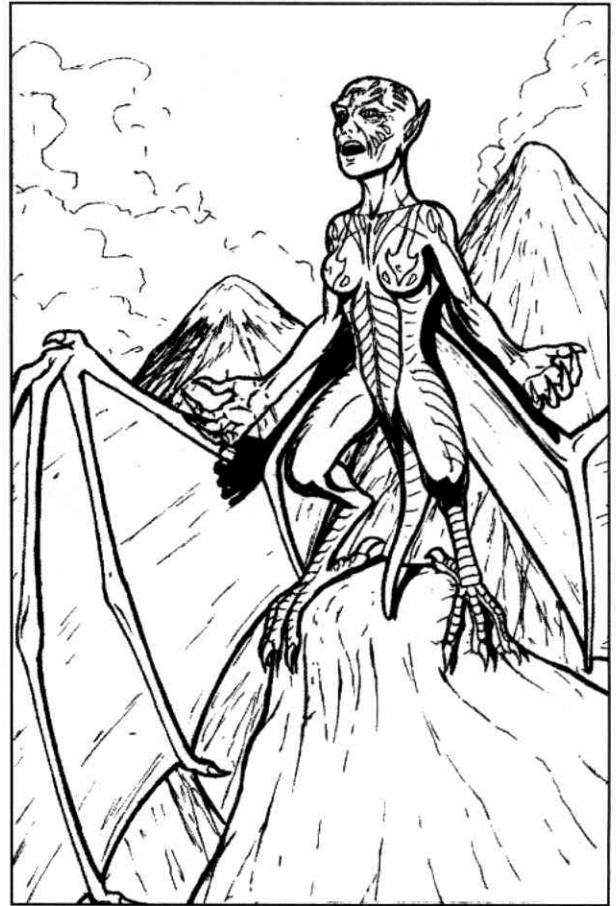
True Flight (Su): At 6th level, the character gains the ability to fly at will. Their speed and manoeuvrability are identical to those of the arcane spell *fly* but the effect is permanent and not dependent on weather conditions. This is a supernatural ability.

Storm of Vengeance (Sp): Upon reaching 9th level, the stormwarden can call Shala's wrath down upon their foes. This ability simulates the effects of the divine spell *storm of vengeance* in all particulars, with the stormwarden's character level determining its effectiveness. This ability is usable once per week.

STORMSINGERS

Strange though it is to imagine, harpies also produce bards among their kind. Almost as rare as stormwardens, these harpies are likewise said to have the blessing of Shala upon them and are sometimes called 'stormsingers'. They are an obvious outgrowth of a harpy's natural love of song and performance. Unlike clerics, harpy bards almost never assume positions of authority within an aerie. Consequently, they are viewed as less dangerous by their fellows and are less likely to be objects of hatred or attack. At the same time, harpies do not consider their stormsingers weak, since they provide the aerie with a number of valuable benefits.

Chief among these benefits is an improved ability to war against civilisation. Harpies are already well known for their captivating songs and their natural skill with vocal performances makes harpy bards extremely dangerous indeed. Their bardic music enables them to inspire courage or greatness in other harpies, as well as fascinate opponents. It can even make a target more suggestible, which is a clever stratagem that more than a few harpy aeries have used to confuse a foe. Even more valuable is the bard's Countersong ability. With this ability, a bard (harpy or not) can overcome the adverse effects of song attacks within a 30-foot radius, including the



captivating song of the harpies. This ability has been the death of more than a few harpy aeries, which is why stormsingers delight in turning its effects upon other bards! A stormsinger who uses Countersong against another bard doing the same thing may actually negate its benefits and thereby enable other harpies to proceed with their usual tactics of captivation followed by destruction.

Harpy bards also function as scouts for their aeries, as well as repositories of knowledge. Harpies are not generally seekers of wisdom but they recognise that other creatures are. Harpy bards are so rare that tales of their existence – and the knowledge they possess – is a powerful lure to loremasters and pedants. Stormsingers sometimes spread tales of their supposedly rare knowledge far and wide, hoping it will attract foolish humans, elves and others to their aerie, where they will be consumed with great relish. Like so much else about harpies, their bards are a perversion of the kind usually encountered.

Stormsinger Countersong

Normally, a bard's Countersong requires a Perform check for each round that this supernatural ability is operative. Any creature within 30 feet of the bard (including the bard himself) who is affected by a sonic or language-dependent magical attack may use the bard's Perform check result in place of his saving throw if, after rolling the saving throw, the Perform check result proves to be better. This ability can be maintained for 10 rounds.

A stormsinger may choose to use its own countersong to counteract that of another bard within its range. Doing so functions very similarly to the process described in the previous paragraph, except that the harpy bard may substitute its Perform check result for the DC of the harpy's captivating song if it is higher than the usual DC 15. A stormsinger's Countersong can only be used against one other bard for a maximum of 10 rounds. If more than one opposing bard is present, the stormsinger's ability is automatically negated.

NINLIL, QUEEN OF THE HARPIES

One of the most hotly debated issues among those who study and slay harpies is the existence of Ninlil, the so-called 'queen of the harpies'. More accurately, the issue is the *continued existence* of such a creature. There is no question that there was once a queen of the harpies, a monstrous beast larger, more powerful and more vicious than any other harpy. Chronicles and records from a millennium ago speak of this creature and the damage her depredations wrought on several kingdoms and city-states. Under her cruel direction, harpies showed a greater degree of unity and coordination than they had ever shown before. They sacked settlements and killed indiscriminately, spreading fear wherever they struck.

Not surprisingly, numerous bands of heroes sought out Ninlil and several claim to have destroyed her. These disputed claims belie the fact that the coordinated attacks of the past did indeed stop. It seems likely that someone – it is still unclear precisely who – succeeded in either eliminating or driving off the queen of the harpies, for afterwards harpies never again proved to be so powerful a threat to civilisation. Their attacks returned to being isolated and haphazard, more indicative of bandits or highwaymen than the army that had existed under the queen's harsh rule.

From time to time, there are reports of a new queen of the harpies. Many even name her Ninlil and suggest that this supposed creature is the original leader returned to exact her vengeance upon those who have offended Shala, goddess of storms. However, none of these reports has ever proven true, at least, not as far as anyone can determine. This has led some to suggest that Ninlil was a singular creature that shall never reappear in the annals of history. Any talk of a new queen of the harpies, nevermind Ninlil herself, is dismissed as errant nonsense and superstitious babbling.

The Truth

The story of Ninlil is true – there once was a queen of the harpies who led her fellow creatures in a war of chaos and destruction against the humanoid races. Under her direction, harpies sowed evil throughout the world, in accordance with the teachings of Shala. Ninlil was the personal name of this queen, for it had been her name before her transformation into a greater harpy, a special servitor of the mistress of thunder created from the bodies of her most devoted priestesses. Although Ninlil herself was destroyed a millennium ago, another queen may well arise to do the bidding of her goddess.

The process of creating a greater harpy is a difficult and arduous one that requires a number of different elements to succeed. First, a powerful and pious priestess of Shala (male clerics are not eligible) must freely offer herself to become a vessel of divine power, for that is the essence of a greater harpy. Second, she must bathe in the blood of humanoids daily for a period of 28 days and live only on raw meat, just as harpies do. Many priestesses find these requirements repellent and abandon the quest to serve their goddess in this way. Finally, one or more senior clerics of the cult must cast the ritual spell *create greater harpy* upon the priestess. If she survives the horrific transformation process she will have become a living embodiment of Shala's destructive power – a greater harpy.

More than one greater harpy can exist at any given time, although this is rare given the arduousness of the creation process. Moreover, greater harpies assume more than the form of their lesser sisters, adopting their cruel and selfish ways as well. Consequently, greater harpies are as likely to destroy others of their kind as are ordinary harpies. The rarity of greater harpies is why many scholars believe them a myth used to frighten children and why the ignorant dub them queen of the harpies. In point of fact, greater harpies do not necessarily

command the obedience of lesser harpies without effort. Ninlil was remarkable because she earned the respect and obeisance of most of her kind after years of proving herself in battle and devotion to Shala. No greater harpy has yet reclaimed her mantle, though not for lack of trying. It is inevitable that Ninlil will one day have a successor, a woman of such cruelty and malice that she will assume the crown of the queen of the harpies.

Creating a Greater Harpy

'Greater harpy' is a template that can be added to any female humanoid (referred to hereafter as the 'base creature'). The creature's type changes to 'monstrous humanoid'. It uses all the base creature's statistics and special abilities except as noted here.

Speed: 30 ft., fly 100 ft. (average).

AC: Natural armour improves by +2.

Damage: A greater harpy's claws are razor sharp, granting the creature two claw attacks. If the base creature does not already have this attack form, use the damage values in the table below. Otherwise, use the values below or the base creature's damage, whichever is greater.

Size	Claw Damage
Fine	-
Diminutive	1
Tiny	1d2
Small	1d3
Medium-size	1d4
Large	1d6
Huge	2d4
Gargantuan	2d6
Colossal	2d8

Special Attacks: A greater harpy retains all the special attacks of the base creature. In addition, it gains the captivating song ability of a lesser harpy, although the DC of this ability is equal to 15 plus the creature's Charisma modifier (if positive).

Special Qualities: A greater harpy has all the special qualities of the base creature, plus immunity to all poisons and sonic resistance 20.

Saves: Same as the base creature.

Abilities: Increase from the base creature as follows: Str +2, Dex +4, Con +2, Int +0, Wis +0, Cha +2.

Skills: A greater harpy has four skill points, plus its Intelligence modifier, per Hit Dice. Treat skills from the base creature's list as class skills and other skills as cross-class. If a creature has a class, it gains skills for class levels normally.

Feats: Greater harpies possess one feat for every five Hit Dice or the base creature's total number of feats, whichever is greater.

Climate/Terrain: Temperate and warm land and underground.

Organization: Solitary or large flight (14-25 harpies).

Challenge Rating: Same as the base creature +2.

Alignment: Always chaotic evil.

Treasure: Same as the base creature.

Advancement: Same as the base creature.

New Spell: Create Greater Harpy

Transmutation

Level: Clr 7

Components: V, S, M, DF

Casting Time: 1 hour

Range: Touch

Target: One person

Duration: Instantaneous

Saving Throw: None

Spell Resistance: No

This evil spell is known only to the inner priesthood of the cult of Shala and allows the caster to transform a willing subject into a greater harpy. The spell does not work on unwilling targets. In order to trigger the transformation, a number of clerics whose total combined levels are at least three times that of the target cast the spell simultaneously. For example, transforming a 12th-level character requires a number of clerics whose total combined levels equal at least 36 to cast the spell in unison.

In addition, the spell does not work if the target has not been properly prepared. The target must be bathed in humanoid blood for 28 days and the blood must be allowed to encrust upon their skin and hair. Should they rinse off the blood, the process must be begun anew. During the same time period, the target must eat only raw meat for nourishment. To do so without becoming ill requires a Constitution check (DC 13) each day. If the target fails the check at any point the process must again start over. The transformation process is painful and difficult. The target must make a Constitution check (DC 20) to transform successfully. Failure results in death,

although the target may be raised or resurrected to try again. The target gets a bonus to their check based on their character level, as noted in the following chart:

Character Level	Check Bonus
11 or lower	+0
12 – 14	+1
15 – 17	+2
18 – 19	+3
20 or above	+4

This spell must be cast during a thunderstorm.

Material Components: A stone vessel that contains humanoid blood and a wing bone from a harpy.

RELATIONS WITH OTHER RACES

Harpies are among the most sadistic and cruel creatures ever to fly through the skies of the world. Unsurprisingly, they do not maintain good relations with any good-aligned species; even many evil creatures prefer to avoid them whenever possible. However, preferring to avoid harpies and doing so are often two very different things. Thus, it is not unknown for harpies to co-operate with other creatures if there are good reasons for them to do so.

The primary example of this co-operation is the cult of Shala. Led primarily by humans but with a smattering of half-orcs and other goblinoid races, the cult is dedicated to spreading terror and destruction – something harpies excel at. The cult believes, as do the harpies themselves, that they are the special servitors of the storm goddess. In addition, stormwardens have the ability to summon and command harpies at higher levels. This has led to a general alliance between members of the cult and these monstrous humanoids, a rare instance of harpies distinguishing between members of a species. More often than not, they make no distinction between friend and foe, with nearly all non-harpies (and even many harpies) falling into the latter category with no prospect of ever being reassigned.

Being creatures of chaos and evil, some harpies have been known to consort with or serve demons, particularly vrocks. Rarely, a balor will also use harpies as minor servitors but only when establishing

a lair on the material world. Harpies give demons grudging respect, since they are clearly more powerful than they are and revel in senseless destruction and carnage. Even so, a harpy's selfishness is such that they are untrustworthy allies at best. They will betray even demons at the earliest opportunity, so great is their hubris. Naturally, these betrayals frequently end badly for the harpies, but that has not deterred others from attempting similar behaviour time and again.

Harpies reserve special hatred for giant eagles and giant owls, both of which are intelligent servitors of good. The origin of this feud is long-standing and lost in the mists of history, but scholars suggest it may be the result of nothing more than territorial disputes, as harpies and these giant birds seek out many of the same nesting locales. Combined with their ethical opposition, it is enough to explain the fierce battles that sometimes occur between them. Of course, other scholars point to different causes, such as enmity between Shala and the birds' divine patrons. Whatever the truth, there is no love lost between these species. Harpy flights frequently hunt down and kill any giant eagles or owls within their territory. They also destroy any nests they find as well, taking the eggs away to be eaten or used in foul rituals within the cult of Shala.

Harpy Eggs

Ogres and trolls may seek out harpy eggs for their unique flavour but there is more reason than that to do so. These leathery ovoids possess remarkable healing properties if prepared according to a formula known to some alchemists.

When boiled in a mixture of certain chemical reagents, each harpy egg can be rendered down into an unpleasant, rubbery paste that functions exactly like a *potion of cure moderate wounds*. The creation of each dose requires a successful Alchemy check (DC 20) or the batch is ruined and the eggs are wasted. On the open market, a single dose can go for as much as 300 gp, although most are sold for far less due to the unsavoury nature of the mix. A character that consumes a dose of this mixture must make a successful Constitution check (DC 13) in order to avoid vomiting. A failed check negates the healing effect and causes the character to suffer the effects of nausea (may only make a single move-equivalent action each round and may not perform any action requiring concentration) for a period of 10 minutes.

METHODS OF WARFARE

Harpies are not commonly encountered in large enough numbers to engage in genuine warfare. Combats with harpies tend to be much smaller tactical affairs with the characteristics of hit-and-run raids. Consequently, their methods of warfare are harder to discern for the uninitiated, who might see their actions on the battlefield as disorganised or undisciplined. While it is certainly true that harpies do not make use of standard formations or armour, it would be a mistake to assume there is no method to their madness. On the contrary, harpies show an instinctual grasp of small unit tactics and the advantages of engaging the enemy on one's home territory.

WEAPONS

Harpies will occasionally make use of weapons, with most harpies who wish to supplement their powerful talons choosing crude clubs. Others, particularly clerics and stormwardens, opt for warhammers as a show of their devotion to the mistress of thunder. Harpies only use these weapons if they are either extremely proficient in their use, possess magical versions of them or are unable to use their talons for some reason. In any case, they readily make flyby attacks against ground-based opponents, diving from a great height and taking advantage of their momentum to take a swing at them.

HOME FIELD ADVANTAGE

Flyby attacks are but one example of how harpies prefer to engage in combats where they can take advantage of their surroundings. These creatures avoid entering melee when they are either unfamiliar with the terrain or cannot use their flying ability. One of the surest ways to unsettle and defeat a harpy is to place it in a situation in which its flight is useless or where it does not know the location of convenient cover and perches.

For these very reasons, harpies rarely attack even hated enemies outside the territory they consider to be their domain. This domain is usually an area of approximately two to three miles around their nest or

erie, within which harpies use their excellent eyesight and hearing to commit every element of its terrain to memory. They seek out trees and hills as well as other obstacles with which to confound their foes. Harpies do not believe in playing fair, which is why they rarely engage in violence outside their territory.

ATTACKING INNOCENTS

Harpy cruelty knows no bounds. These creatures regularly attack innocents, even while engaged in combat against more powerful foes. They have an almost pathological need to harm the unarmed and defenceless. Yet this need also serves an important tactical purpose – harpies may have no regard for their injured fellows but they know that most other intelligent species do. By attacking innocent victims, harpies sometimes distract and otherwise unnerve their opponents, providing them with a much-needed opening within which they make their move.

DESTRUCTION AND TERROR

A final element of harpy warfare worth noting is their enjoyment of destruction. While it might appear as if harpies engage in senseless destruction for the same reasons they attack innocents, namely instinct, this is not entirely accurate. The fact of the matter is that the destruction of buildings and other structures is often a means to an end. Make no mistake, harpies *do* enjoy setting fires and collapsing homes. They would perform these actions even if there were no other tactical benefits. That there is often something to gain makes their doing so all the more worthwhile.

For harpies, to destroy a thing is to gain mastery over a thing. Mastery is something all harpies fear, at least mastery of someone else over them. They believe other creatures feel the same way, particularly the smaller humanoids, such as goblins. To destroy something is another way of spreading terror. Harpies derive great pleasure from the sight of their enemies scurrying about beneath them as they swoop down and destroy their buildings and settlements. This strategy is not always as effective as harpies would like but it does lend to the chaos of the situation, which can derail an opponent's own strategies. That too is an excellent side benefit of this activity that harpies love so much.

ROLEPLAYING HARPIES

Probably the most difficult thing for a Games Master to do is to put the various lessons taught in this *Slayer's Guide* into practice. It is, in many ways, much easier to treat harpies as nothing more than dangerous beasts, lacking motivation or purpose. Yet that does a grave disservice to these creatures and robs the Games Master of the means to create truly memorable adventures and campaigns.

PSYCHOLOGY

The harpy mindset is framed primarily by the two strong drives these creatures possess: selfishness and violence. The two go hand in hand and reinforce one another in harpies relations with other creatures, including other harpies. Of the two, selfishness seems to be the stronger trait, colouring nearly everything these beasts do. Harpies see themselves as the pinnacle of creation. Whether true or not, harpies see themselves as particularly blessed by Shala, whom they consider the highest of all the gods. This belief leads to a level of arrogance many other creatures find difficult to fathom. Yet the fact remains that harpies enjoy a self-assured confidence in their own superiority.

That confidence extends to include themselves as well. That is, each harpy is as assured of its own superiority as it is the superiority of the harpy species. This mindset drives most harpies to seek dominance over their fellows, not merely due to some instinctual urge (although that certainly is present), but because it truly believes its brethren would be better off under its command. This belief is so ingrained that it is nearly impossible to shake. Even defeated or otherwise injured, harpies retain this belief in the face of evidence to the contrary. This is why harpy society is so fractious and divisive, few harpies are willing to concede anything to their fellows and always seek a new way to establish their dominance.

Needless to say, the harpy mind is consumed with paranoia. They believe, with good reason, that every other member of its species is out to get it. This paranoia reinforces the harpy's natural selfishness to an extreme degree. Consequently these beasts rarely

aid one another, even in times of trouble, for fear that doing so would either put them into danger or show them to be weak in front of others of their kind. Harpies exploit any opportunity to lord it over their fellows, which is why they compete with one another so fiercely. They do not share food or shelter with others unless there is no other option, such as when a strong leader arises and forces them to do so. Otherwise, narcissism of the highest order reigns among these creatures.

To avoid appearing weak, harpies use violence without ever questioning its efficacy. To their minds, violence in any form is the surest, indeed only, method to solve any problem. Unsurprisingly, harpies revel in death and destruction. Yet, it is more than just a means to an end for them – harpies see the universe as one in which the strong dominate the weak and the weak must become stronger or ultimately die. Thus, violence is an embodiment of the way the universe works, the way the gods have decreed all creatures should behave. To act otherwise would be nonsensical and perhaps blasphemous – an affront to the divine wisdom of Shala, who revels in senseless violence.

When one combines this propensity for violence with selfishness, cruelty is often the natural consequence – certainly true among the harpies, who are renowned as some of the most malicious and cruel creatures in existence. Harpies appear incapable of empathy with any creature. If it were not for the obvious fact that they acknowledge Shala and other leaders, one might be tempted to say that these creatures were solipsistic, so complete is their self-absorption. This makes it very easy for harpies to inflict the most vicious attacks upon others, for in a sense they do not recognise that other beings have feelings of their own. Nearly everything in the universe is a reflection of the harpy's own inner life, a mirror held up to its black heart and inhuman concerns.

Cruelty provides a harpy with another method of self-aggrandisement. Whether or not they truly understand the suffering of others, there is little doubt that they exult in it. Harpies clearly take pleasure in tormenting other creatures, especially intelligent ones. This is undoubtedly why some cultures hold that harpies are avengers of the gods, sent to exact justice upon those who have offended heaven. The irony is that harpies act cruelly without any more reason than *because they can*. For them, cruelty and malice are simply another way of

expressing their own superiority and importance in the grand scheme of things. To act otherwise would be ridiculous, for it would be a tacit acknowledgement that there are beings deserving of respect other than the harpy in question.

HARPIES IN YOUR GAMES

In portraying harpies, there are several important elements the Games Master should bear in mind. The first and most important is cruelty. Harpies are vicious, malignant creatures that hate all others with a passion that is barely conceivable to even the most battle-hardened fighter. Combats with harpies are brutal and malicious, without any regard for the niceties of warfare that even orcs and bugbears recognise. Dirty tricks and kicking an opponent when he is down are par for the course where harpies are concerned.

However, cruelty alone does little to elevate harpies above the common brutes they are assumed to be; indeed, it reinforces that notion. That is why it is equally incumbent for the Games Master to emphasise harpy selfishness. Harpies look out for themselves and no one else. Even when acting under the orders of the cult of Shala, these creatures will do nothing they perceive will place them in undue danger. They are certainly not suicidal shock troops that attack an enemy they know to be stronger and better equipped. If forced to fight in such a case, harpies use strategy and tactics, acting intelligently and in a way that gives them the advantage.

Selfishness has another interesting consequence as well, in that harpies rarely aid their fellows. If a situation goes against one harpy in a group, it is highly unlikely that it will receive aid at the hands of its fellows. This fact reinforces the notion of harpy cruelty and can sometimes be used to demoralise opponents. After all, if the harpies are unwilling to rescue another of their kind, can you imagine what they might do to fallen or captured opponents? As Games Master, it should be your goal to drive this point home and make harpies the fearsome adversaries they are.

Finally, harpies revel in destruction. They are – or at least see themselves as – agents of the storm goddess, Shala. They enjoy destroying physical objects almost as much as they enjoy killing living creatures. When attacking, they will sometimes

overlook an opponent in order to destroy a hut, church steeple or something else of value. In this respect, harpies personify uncaring nature and act in a fashion that might seem random or even nonsensical to other beings. Having harpies act in this way reinforces their alien nature and that not every intelligent creature acts in a way that is immediately understandable. Only through time and effort should the characters begin to understand why harpies act as they do.

SURLY SIDEKICKS

The close relationship between harpies and the cult of Shala has been mentioned at length throughout this *Slayer's Guide*, as has these creatures' hatred of hierarchy and overweening leaders. How do you reconcile these two things, let alone portray them in a game? It is actually a great deal easier than it appears at first glance, since harpies are classic examples of the surly sidekick – a stock character from literature, television and movies who obeys his boss only when it suits him.

The relationship between harpies and the cult of Shala is much the same. These monsters obey because they see the cult, especially its clerics and stormwardens, as more powerful than themselves. Harpies know better than to tick off those in positions of authority. Yet, that does not mean they like functioning as flunkies to a bunch of humans and half-orcs. They would just as soon kill all of them if they could, and they might just do that some day. For now, though, they bide their time, waiting until their power has grown to the point where they can challenge their putative bosses.

Betrayal and backstabbing comes naturally to harpies. They do it to one another in their nests and aeries, so it should come as no surprise that they might do it to the cult of Shala. Remember that harpies consider such behaviour to be exactly what the storm goddess expects of them, to do less would be to defy the dictates of Shala. Harpies assume the cult understands this as well and will respect them for their actions, even if they are on the receiving end of their betrayal. Naturally the cult does not see it that way, but that has not stopped its clerics from continuing to use harpies as scouts and enforcers. They simply make a point of watching their backs when dealing with them.

SCENARIO HOOKS AND IDEAS

As described in this book, harpies afford the Games Master many opportunities for creating exciting adventures. Individual harpies are fairly weak creatures that make excellent opponents for low-level adventurers. However, harpies need not exist solely as individuals; they can also be found in larger groups and, when encountered together and employing a variety of tactics, multiple harpies can prove a challenge even for mid-level characters.

Of course, harpies do not cease to be intriguing opponents after mid-level. This book opens up a great variety of possibilities for harpies as opponents. Simply using one of the new sub-species may enable the Games Master to extend the life of harpies as viable opponents for more powerful characters. When one takes into account the addition of character classes (including the stormwarden) and these creatures' relationship with the cult of Shala, it is possible to conceive of even high-level scenarios that use harpies as a central element.

What follows is a collection of scenario hooks and ideas a Games Master can use in his campaign to highlight the diversity and danger of harpies. Most of the ideas presented here are freeform enough that they can be tailored to any level of character with a minimum of adjustment. In some cases, suggestions are offered on how precisely to do this, but Games Masters are free to follow their own ideas when it comes to adapting these hooks to an ongoing fantasy campaign.

BIRDS OF A FEATHER

A rural community has recently suffered a series of mysterious kidnappings. Young women and girls have been snatched from the village in the middle of the night without a trace. The village elders suspect an evil druid reputed to live in the nearby woods is responsible. They dispatch the adventurers into the woods to find out the truth of this matter and bring the women home.

In point of fact, there is no evil druid in the woods. A misguided wizard kidnapped the girls because he believes he has mastered the lost art of creating a greater harpy. The wizard came across a spell diagram in an ancient tome that says he needs a dozen young women and girls to succeed in his quest. However, the diagram is a fraud. An evil and deluded man, the wizard has kept his prisoners in horrible conditions and they suffer from malnutrition and illness.

Worse yet, the cult of Shala has discovered the wizard's plan and has sent a flight of harpies to his tower to teach him a lesson about respecting the storm goddess. The harpies have no concern for the captives and will slay them just as assuredly as the wizard. If the characters do not arrive in time they may have to face the harpies as well as the wizard, or they may be forced to join forces with the magician to defeat the flying beasts.

FLYING SOUTH

An area that had previously seen no harpies suddenly finds itself overwhelmed with these monsters. The local civil and clerical leaders are worried, both because the harpies have begun to prey on their livestock and because legends state that a large migration of these creatures presages the rise of a new queen of the harpies. The leaders charge the adventurers with investigating and dealing with the situation before it becomes worse.

As the characters look into the matter they discover the harpies are indeed led by a powerful greater harpy, but that their movements were not calculated. Rather, the harpies were driven from their original habitats by a group of giant eagles. These good-aligned birds co-operated with local elves to destroy the harpy's nests and push them out of their lands. Now the harpies have set up lairs in the characters' backyard because they have nowhere else to go.

Destroying the harpies will be a monumental effort and could cost many lives. Should the heroes negotiate with these malignant creatures, or should they enlist the aid of the elves and eagles who drove them out once before?

GHOST SHIPS

Recently, merchant vessels have disappeared while on their regular routes between two port cities. When other vessels go to find them, their crews

discover the merchant ships seemingly abandoned but with their cargoes left on board. These strange circumstances rule out pirates or freebooters but leave many questions unanswered. Bloody marks, bones and bits of gore suggest some sort of vicious creature attacked the merchantmen. What could they be?

A flight of harpies has taken up residence on a small rocky island that sits along the trade route between the cities. Led by a stormwarden, the harpies summon storms to cloak their attacks and then kill the crews of these merchant ships. The stormwarden believes it is spreading the cult of the mistress of thunder and possesses an unusual amount of zeal for its faith. Consequently, it is a tenacious opponent that will resist any efforts to dislodge the harpies from their watery aerie.

PRICE OF KNOWLEDGE

When an unusually powerful demonic invasion occurs in the adventurers' home region, the only source of reliable knowledge about them is rumoured to be a harpy bard. The characters are bidden to seek out this bard and extract information from it in order to aid the forces of good against the demons. But what will the bard ask in return? Will it provide the information even at any price? It is also possible the rumours are just that and any attempt to parley with the bard will bring a terrible doom upon the characters. After all, harpies are renowned as self-centred and egotistical creatures that care not one whit for lesser species, such as humans and elves. If the bard is willing to help the characters, the Games Master should be sure to make them pay dearly for it, possibly in the form of another quest to aid the harpies.

TORMENT

An old man is being accosted daily by harpies who attack his home and kill his cattle. However, they avoid attacking him directly. He does not understand why these creatures torment him and he appeals to the adventurers to solve his problem. It turns out that the old man was a rogue in his youth and unknowingly despoiled a temple dedicated to Shala, taking one of its artefacts (a golden amulet) as his well-earned reward. Recently, the cult has discovered the old man has the amulet and wishes to reclaim it but is unwilling to confront him directly.

The amulet has the ability to ward off chaotic creatures when worn, which is why the harpies cannot harm the man. They hope somehow to get him to remove the amulet and steal it for their masters. The old man has no idea the amulet is the object the harpies seek and does not connect his youthful adventure with the cult. Any adventurer who possesses Knowledge (arcana) or Knowledge (religion) should be able to identify the symbol on the amulet after studying it for a few moments. He is quite willing to give up the amulet if it will rid him of the harpies. Whether this tactic will work or whether the harpies will use it as an opportunity to kill him is up to the Games Master.

WHAT CAME FIRST?

An alchemist who is interested in obtaining a number of harpy eggs for his experiments approaches the adventurers. He is familiar with the more traditional formula for creating healing draughts from the eggs but he believes that it may be possible to extract an even more powerful potion from them. To do this he needs a half-dozen of the eggs and is willing to pay the adventurers handsomely for their efforts. The alchemist knows the general location of a large harpy aerie, which should certainly make the heroes' task easier.

Unfortunately, the alchemist is not the only person to take an interest in the harpy eggs. A band of ogres and trolls has taken notice of the aerie and is also mounting an attack on it to seize the eggs for their own purposes. Consequently, the adventurers may well encounter these creatures on their way to the aerie or after they have already dealt with the harpies themselves. The leader of the band, an ogre mage, is quite cunning and might use the characters to defeat the harpies and then send his minions in to steal the eggs once the dirty work has already been done.

Beyond this concern there is the question of what the alchemist wishes to do with the eggs. Does he have a noble or nefarious purpose in mind? Is he really on to something, or is he just another madman?

THE CAVES OF THUNDER

The Caves of Thunder are a unique geological phenomenon, a series of caverns hewn out of a cliff face as a result of continuous rain over the course of hundreds of years. That in itself is not all that remarkable, for there are many such cavern complexes throughout the world. What makes the caves worth noting is that when the wind whistles through these caves it creates a distinctive sound, much like the rolling of thunder from a distance. Individuals unaccustomed to this sound may well mistake it for actual thunder, which is exactly how its inhabitants like it.

Deep within the recesses of this cave is an aerie of 12 harpies who have taken up residence. The harpies are, as one might expect, a fractious lot that do not acknowledge a single leader among them. Instead, they quarrel among themselves and create petty factions that play one side off against the other without ever reaching much in the way of agreement. This situation was not ideal for the spreading of terror and destruction among the humans and elves that lived at the base of the mountains in which the caves were located – until the cult of Shala took an interest in them.

Under the guidance of a priestess named Rimenn the harpies have slowly become a significant fighting force. Rimenn, whom the harpies believe to be an ideal candidate to become a greater harpy, has shown herself to be as cruel and capricious as the creatures themselves. She supplies them with a ready source of blood and raw meat in return for their acting as her

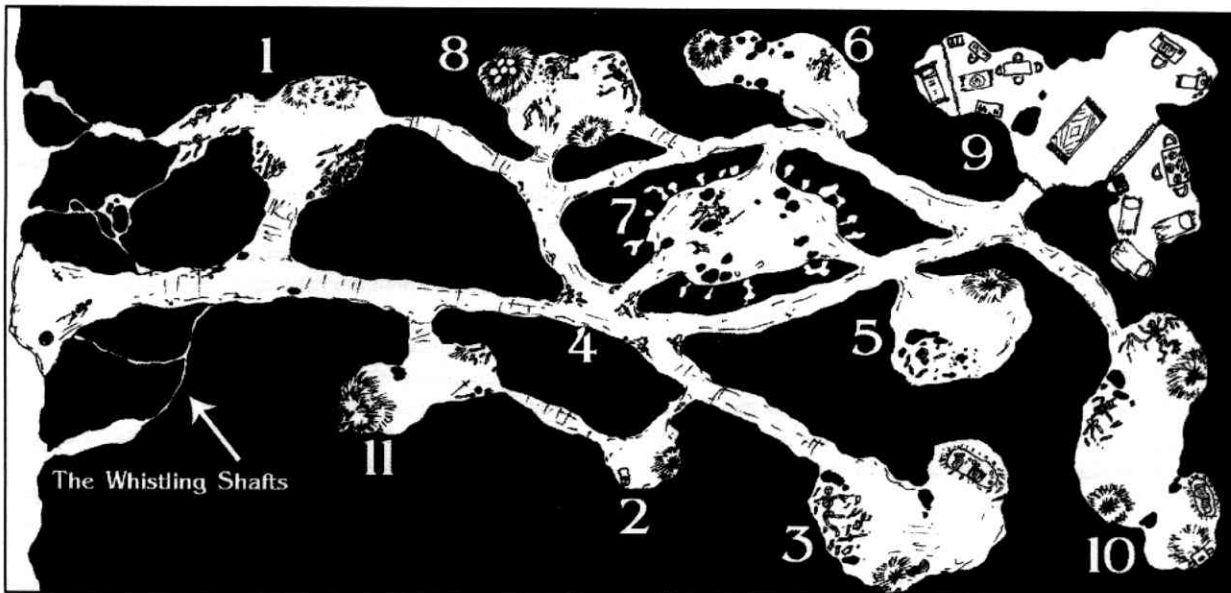
personal servitors. The harpies are, of course, reluctant minions but, nevertheless, they act against the elves and humans below. Moreover, they recognise Rimenn has afforded them opportunities they might otherwise have missed, had they remained as quarrelsome as they had been in the past.

The harpies periodically swoop down from the caves and attack the inhabitants below. Thus far, they have chosen only weak targets, stragglers and the infirm, lest they draw the attention of the settlements' warriors and wizards. They typically operate under the cloak of inclement weather when storm winds and thunder make it difficult to see their actions. Moreover, the caves are so high on the mountain that no one dares scale them for fear of falling to their deaths. Rimenn has promised the harpies they can soon take on larger targets but she believes it is best to cultivate the humans and elves until the time is ripe. After all, how can terror be spread if they are all killed too soon?

MAP KEY

1. This cave is the lair of two calaeno harpies (hp 45, 53). Because of their shared demonic heritage, they are probably the harpies in the Caves of Thunder most loyal to Rimenn. They act as guards to the entire cave complex, attacking anyone who enters without permission to do so. Though not exceptionally intelligent, they are cunning and prefer to lay in wait before attacking any intruders.

Among the bones and other remains of past meals there are three large sapphires, each worth 250 gp. The harpies have little interest in them but would nevertheless take umbrage at any attempt to steal them from their lair.



THE CAVES OF THUNDER

2. This small cave is the lair of a single young aiello harpy (21 hp). The others in the aerie generally shun this creature because of its small size and relative weakness. Unsurprisingly, the harpy resents this mistreatment and becomes easily enraged when its lair is entered. As if to prove itself to the others (and to Rimenn, who the harpy fears even more than its fellow harpies), the aiello fights ferociously, taking great risks when intruders come near. The creature has 100 sp in a worm-eaten leather bag as its treasure.

3. This large cavern is home to Skreega, an aiello harpy sorcerer. The creature fancies itself a force to be reckoned with and brooks few challengers to its authority. The only creature the harpy fears is Rimenn, who it considers an interloper in the Caves of Thunder. At the same time, it cannot deny that the priestess is the chosen of Shala, so it does not directly oppose her, preferring to use its influence with other harpies in the caves to gain advantage. It dreams of one day seizing leadership of the caves, until then it bides its time.

Within its lair, the harpy has 500 gp, 1,100 sp, two potions of *cure serious wounds* and a scroll containing a *tongues* spell.

4. This intersection of the cavern complex is well traveled by harpies as they leave to terrorize the lands below their aerie. Anyone passing through this area has a 30% chance of encountering the inhabitants of area 2, 3, 5, 10 or 11 at any given time.

5. This cave is home to a single large aiello harpy (35 hp), who has allied itself with Skreega. It will come to the aid of its ally if it believes it will benefit from doing so. It believes the sorcerer will one day overcome Rimenn and wishes to be in a good position when that happens. Its treasure consists of 300 gp, 700 sp and a gold ring worth 250 gp.

6. This cave is lair to a podarge harpy (hp 23) that has taken up residence in the caves because of Rimenn's reputation. The owl harpy believes the priestess is destined for great things and has decided to throw in with her in order to share in her good fortune. The harpy's treasure consists of 100 gp and a bracelet worth 150 gp.

7. This cave contains a flock of a dozen stirges, which Rimenn brought into the caves to act as guardians. The little beasts typically stay within their cave but will leave to attack an intruder. The stirges are cowardly creatures and will not attack the harpies but will gladly sate themselves on the blood of any other creatures that dare to enter.

Stirges (12): CR ½; Tiny Beast; HD 1d10; hp 9, 9, 8, 8, 7, 6, 6, 6, 5, 4, 4, 3; Init +4 (+4 Dex); Spd 10 ft., fly 40 ft.; AC 16 (+2 size, +4 Dex); Attack +6 melee touch (1d3-4, touch); SA Attach, blood drain; AL N; SV Fort +2, Ref +6, Will +1; Str 3, Dex 19, Con 10, Int 1, Wis 12, Cha 6.

Skills and Feats: Hide +14; Weapon Finesse (touch).

The decomposing body of a previous victim can be found in the cave. This poor unfortunate soul wears a suit of *elven chain* and possesses a +1 *dagger*.

8. This cave is the lair of two aiello harpies (hp 32, 28) that guard a clutch of six recently-laid eggs. Together, they keep watch over the eggs and provide them with sufficient blood to grow and develop. Once the eggs hatch the pair plan to go their separate ways, possibly leaving the Caves of Thunder, although Rimenn is trying to discourage them from doing so. The priestess of Shala hopes to expand the aerie and the birth of new harpies would aid her in this plan.

9. This chamber typically holds Rimenn and her three half-orc bodyguards. As a half-fiend, the priestess is coldly malevolent and sadistic, revelling in the terror the harpies sow under her direction. She sees herself as the living embodiment of Shala's will and does everything within her power to spread the influence of the mistress of thunder. Nevertheless, she is ambivalent about the notion of becoming a greater harpy, already seeing herself as superior to the foul creatures with which she lives.

The bodyguards themselves are fiercely loyal to the priestess of Shala and will do everything within their power to protect her, even from the harpies with who she has entered into an alliance. When Rimenn is sleeping or meditating, the three guards stand outside the chamber at a nearby intersection to give her privacy. Otherwise, they are always within earshot and ready to defend her with their swords (and lives) if necessary.

10. This cavern houses two aiello harpies, both clerics of Shala (hp 22, 23) and staunch supporters of Rimenn, whom they see as sent by the storm goddess to lead the aerie to victory. These clerics frequently meet with their mistress to plan the next attack against the communities that live at the base of the mountain. They are both enthusiastic followers and gladly do whatever they are commanded to. These harpies advocate that Rimenn become a greater harpy some day – perhaps even assuming the title of queen of the harpies. They believe she would be an even more potent leader once she had abandoned her humanoid form and accepted the highest blessing of Shala. They possess a total 1,200 gp, two *potions of invisibility* and a scroll containing *inflict moderate wounds* and *dispel good*.

11. This cavern is home to a pair of aiello harpy clutch-mates (hp 23, 34) who are largely neutral in the power struggles within the Caves of Thunder. They fear Rimenn because of her magical abilities but would prefer that the priestess not occupy such a commanding place within the aerie. They see her presence as an intrusion, even if it is one sanctioned by the storm goddess. They might change their minds should Rimenn ever agree to become a greater harpy.

Half-orc Bodyguard

Male Half-Orc Bar3: CR 3; Medium-size Humanoid; HD 3d12+6; hp 23; Init +2 (+2 Dex); Spd 40 ft.; AC 15; Atk +7 melee (1d6+4, throwing axe), +5 ranged (1d6+4, throwing axe) or +7 melee (2d6+4 19-20/x2, greatsword); SQ Orc blood, rage 1/day, uncanny dodge, darkvision 60ft.; AL CE; SV Fort +5, Ref +3, Will +1; Str 18, Dex 15, Con 14, Int 9, Wis 11, Cha 9.

Skills and Feats: Climb +7, Craft (trapmaking) +3, Intimidate +5, Jump +6, Wilderness Lore +3; Cleave, Power Attack.

Possessions: Studded leather armour, 3 throwing axes, greatsword, *potion of heroism*.

Rimenn, Priestess of Shala

Human Female Half-Fiend Clr9/StW2: CR 13; Medium-size Outsider; HD 11d8+22; hp 74; Init +6 (+2 Dex, +4 Improved Initiative); Spd 30 ft., fly 30 ft. (average); AC 20; Atk +12/+7 melee (1d8+6 20/x3, +2 warhammer); SA Spell-like abilities; SQ Poison immunity, acid, cold and electrical resistance 20, darkvision 60 ft., *protection from elements* 1/day; AL CE; SV Fort +10, Ref +6, Will +10; Str 18, Dex 15, Con 15, Int 17, Wis 18, Cha 16.

Skills and Feats: Climb +9, Concentration +10, Diplomacy +10, Handle Animal +6, Intuit Direction +10, Knowledge (arcana) +11, Knowledge (nature) +6, Knowledge (religion) +15, Spellcraft +12; Alertness, Combat Casting, Flyby Attack, Improved Initiative, Martial Weapon Proficiency (warhammer), Storm Sense.

Possessions: *Leather armour* +2, *bracers of armour* +3, *ring of blinking*, +2 warhammer.

Deity: Shala.

Domains: Evil, Storms.

Spells Prepared: (6,5+1,5+1,4+1,4+1,2+1): 0-Level – *Detect magic, inflict minor wounds, light, read magic, resistance, virtue*; 1st – *Cause fear, command, curse water, detect good, endure elements, obscuring mist*; 2nd – *Bull's strength, darkness, desecrate, resist elements, spiritual weapon*; 3rd – *Contagion, deeper darkness,*



inflict serious wounds, lesser planar ally, meld into stone, wind wall; 4th – *Greater magic weapon, inflict critical wounds, poison, sleet storm*; 5th – *Circle of doom, cloud kill, dispel good*.

Skreega

Harpy Sorcerer 3: CR 7; Medium-size Monstrous Humanoid; HD 7d8+3d4; hp 39; Init +2 (Dex); Spd 20 ft., fly 80 ft. (average); AC 13; Attacks +8/+3 melee (1d4, club), or +5 melee (1d3, 2 claws); SA Captivating song, spells; SQ Summon familiar; AL CE; SV Fort +3, Ref +8, Will +8; Str 10, Dex 15, Con 10, Int 7, Wis 10, Cha 15.

Skills and Feats: Bluff +8, Listen +7, Perform (buffoonery, chant, epic, limericks, melody, ode, storytelling) +9, Spellcraft +6, Spot +6; Dodge, Flyby Attack, Skill Focus (spellcraft), Weapon Finesse (claw).

SpellsKnown: (6,6): 0-Level – *Dancing lights, detect magic, mage hand, ray of frost* x2, *read magic*; 1st – *Burning hands* x2, *chill touch, magic missile* x3.

HARPY

REFERENCE

LIST

The following are provided for simple ease of use. A Game Master may confront his players with any of the harpies listed below at a moment's notice, but for prepared scenarios it is suggested he simply use them as a basis for his own unique adversaries. While harpies may not have a huge amount in the way of magical items, they will demonstrate a variation in other ways, such as their sub-species, skills and character class (if any).

Harpy

Medium-size Monstrous Humanoid

Hit Dice: 7d8 (31 hp)

Initiative: +2 (Dex)

Speed: 20 ft., fly 80 ft. (average)

AC: 13 (+2 Dex, +1 natural)

Attacks: Club +7/+2 melee, or 2 claws +2 melee

Damage: Club 1d4, or claw 1d3

Face/Reach: 5 ft. by 5 ft./5 ft.

Special Attacks: Captivating song

Saves: Fort +2, Ref +7, Will +5

Abilities: Str 10, Dex 15, Con 10, Int 7, Wis 10, Cha 15

Skills: Bluff +8, Listen +7, Perform (buffoonery, chant, epic, limericks, melody, ode, storytelling) +9, Spot +6

Feats: Dodge, Flyby Attack

Climate/Terrain: Temperate and warm land and underground

Organisation: Solitary, pair or flight (7-12)

Challenge Rating: 4

Treasure: Standard

Alignment: Usually chaotic evil

Advancement: By character class

Combat

Captivating Song (Su): The most insidious ability of the harpy is its song. When a harpy sings, all creatures (other than harpies) within a 300-foot spread must succeed at a Will save (DC 15) or become utterly captivated. This is a sonic, mind-affecting charm. If the save is successful,

that creature cannot be affected again by that harpy's song for one day.

A captivated victim walks towards the harpy, taking the most direct route available. If the path leads into a dangerous area, that creature gets a second saving throw. Captivated creatures can take no actions other than to defend themselves. A victim within five feet of the harpy stands and offers no resistance to the monster's attacks. The effect continues for as long as the harpy sings. A bard's countersong ability allows the captivated creature to attempt a new Will save.

Divine Scourge

Harpy Cleric 6/Stormwarden 2

Medium-size Monstrous Humanoid

Hit Dice: 15d8 (67 hp)

Initiative: +2 (Dex)

Speed: 20 ft., fly 80 ft. (average)

AC: 13 (+2 Dex, +1 natural)

Attacks: Warhammer +12/+7/+2 melee, or 2 claws +7 melee

Damage: Warhammer 1d8, or claw 1d3

Face/Reach: 5 ft. by 5 ft./5 ft.

Special Attacks: Captivating song, spells, rebuke undead

Special Qualities: Darkvision 60 ft., *protection from elements* 1/day

Saves: Fort +10, Ref +11, Will +15

Abilities: Str 10, Dex 15, Con 10, Int 7, Wis 12, Cha 15

Skills: Bluff +8, Concentration +4, Knowledge (nature) +6, Listen +9, Perform (buffoonery, chant, epic, limericks, melody, ode, storytelling) +9, Spot +8

Feats: Alertness, Dodge, Flyby Attack, Lightning Reflexes, Storm Sense

Challenge Rating: 12

Treasure: Standard

Alignment: Chaotic evil

Domains: Evil, Storms

Spells Prepared: (6,5+1,4+1,2+1,1+1): 0-Level – *Guidance, inflict minor wounds* x3, *read magic, resistance*; 1st – *Bane, cause fear, detect law, entropic shield, inflict light wounds, obscuring mist*; 2nd – *Darkness, hold person, inflict moderate wounds, sound burst, summon monster II*; 3rd – *Contagion, inflict serious wounds, windwall*; 4th – *Inflict critical wounds, sleet storm.*

Harpy Cleric**Harpy Cleric 4****Medium-size Monstrous Humanoid****Hit Dice:** 11d8 (49 hp)**Initiative:** +2 (Dex)**Speed:** 20 ft., fly 80 ft. (average)**AC:** 13 (+2 Dex, +1 natural)**Attacks:** Warhammer +10/+5 melee, or 2 claws +5 melee**Damage:** Warhammer 1d8, or claw 1d3**Face/Reach:** 5 ft. by 5 ft./5 ft.**Special Attacks:** Captivating song, spells, rebuke undead**Saves:** Fort +6, Ref +8, Will +9**Abilities:** Str 10, Dex 15, Con 10, Int 7, Wis 11, Cha 15**Skills:** Bluff +8, Knowledge (religion) +5, Listen +9, Perform (buffoonery, chant, epic, limericks, melody, ode, storytelling) +9, Spot +8**Feats:** Alertness, Dodge, Flyby Attack, Storm Sense**Challenge Rating:** 8**Treasure:** Standard**Alignment:** Chaotic evil**Domains:** Evil, Storms**Spells Prepared:** (5,4+1,2+1): 0-Level – *Guidance, inflict minor wounds x2, read magic, resistance*; 1st – *Cause fear, detect law, entropic shield, inflict light wounds, obscuring mist*; 2nd – *Darkness, inflict moderate wounds, sound burst*.**Harpy Sorcerer****Harpy Sorcerer 3****Medium-size Monstrous Humanoid****Hit Dice:** 7d8+3d4 (35 hp)**Initiative:** +2 (Dex)**Speed:** 20 ft., fly 80 ft. (average)**AC:** 13 (+2 Dex, +1 natural)**Attacks:** Club +8/+3 melee, or 2 claws +5 melee**Damage:** Club 1d4, or claw 1d3**Face/Reach:** 5 ft. by 5 ft./5 ft.**Special Attacks:** Captivating song**Saves:** Fort +3, Ref +8, Will +8**Abilities:** Str 10, Dex 15, Con 10, Int 7, Wis 10, Cha 15**Skills:** Bluff +8, Listen +7, Perform (buffoonery, chant, epic, limericks, melody, ode, storytelling) +9, Spellcraft +6, Spot +6**Feats:** Dodge, Flyby Attack, Skill Focus (spellcraft), Weapon Finesse (claw)**Challenge Rating:** 7**Treasure:** Standard**Alignment:** Chaotic evil**Spells Known:** (6,6): 0-Level – *Dancing lights, detect magic, mage hand, ray of frost x2, read magic*; 1st – *Burning hands x2, chill touch, magic missile x3*.**Stormsinger****Harpy Bard 5****Medium-size Monstrous Humanoid****Hit Dice:** 7d8+5d6 (49 hp)**Initiative:** +3 (Dex)**Speed:** 20 ft., fly 80 ft. (average)**AC:** 14 (+3 Dex, +1 natural)**Attacks:** Club +10/+5 melee, or 2 claws +5 melee**Damage:** Club 1d4, or claw 1d3**Face/Reach:** 5 ft. by 5 ft./5 ft.**Special Attacks:** Captivating song**Special Qualities:** Bardic knowledge, Bardic music**Saves:** Fort +3, Ref +11, Will +9**Abilities:** Str 10, Dex 15, Con 10, Int 7, Wis 10, Cha 16**Skills:** Bluff +9, Gather Information +7, Hide +8, Listen +7, Move Silently +8, Perform (buffoonery, chant, epic, limericks, melody, ode, storytelling) +12, Spot +6**Feats:** Alertness, Dodge, Flyby Attack, Skill Focus (perform)**Challenge Rating:** 9**Treasure:** Standard**Alignment:** Chaotic evil**Spells Known:** (3,4,2): 0-Level – *Dancing lights, daze, detect magic, ghost sound, read magic, resistance*; 1st – *Cause fear, sleep, summon monster I, ventriloquism*; 2nd – *Enthral, see invisibility, summon monster II*.

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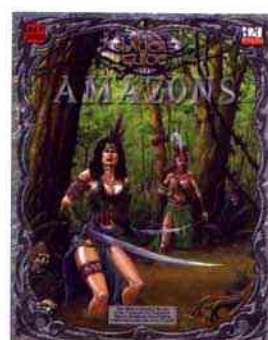
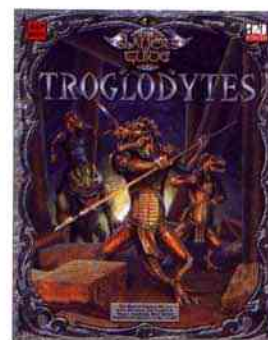
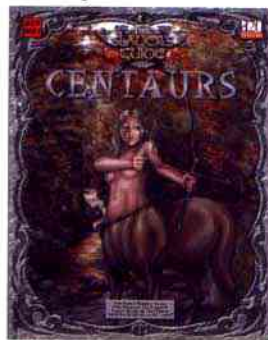
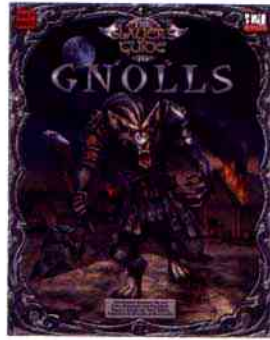
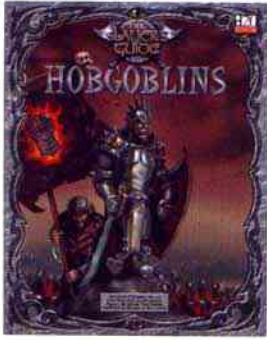
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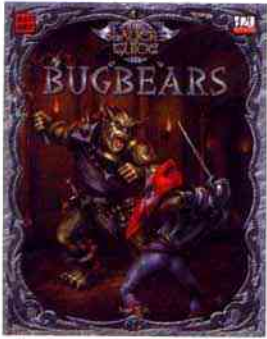
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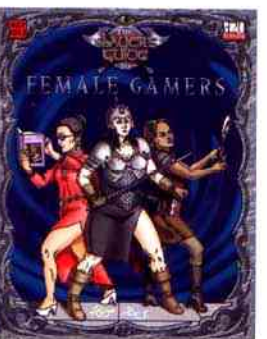
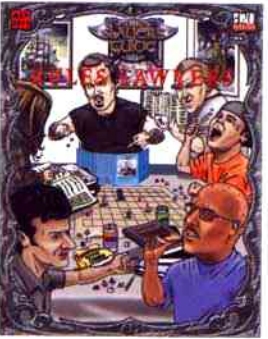


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THE
SLAYER'S
GUIDE
TO
HARPIES

Scourges of the Storm

Harpies are cruel and vicious monsters that delight in the suffering of others. They also elevate selfishness and narcissism to new heights in their constant drive to establish their superiority over 'lesser' species, such as humans, dwarves and elves. Yet many Games Masters probably consider harpies no better than animals, unthinking brutes that can be used to challenge low to mid-level adventurers once creatures such as orcs and hobgoblins cease to pose a threat to them. Unfortunately, this fails to take into account the unique strengths and abilities of the harpy which, when used properly, allow them to be used as opponents for even high-level characters. *The Slayer's Guide to Harpies* is designed to provide the Games Master with ideas on how to do just that.

Inside You Will Find:

Harpy Physiology: The mere sight of these winged monstrosities is enough to cause equal measures of terror and nausea among those not experienced in dealing with them.

Harpy Sub-species: Detailing the Aiello, Celaeno, Nicothoe, Ocypete and the Podarge.

Habitat: Harpies are predators and, as such, prefer to make their homes in areas where there is a ready source of food.

Harpy Society: Harpies who live together in the same area do so because they must, not because

they seek out the companionship of others of their kind.

Methods of Warfare: Harpies show an instinctual grasp of small unit tactics.

Roleplaying Harpies: A fully detailed chapter on running harpies in your games.

Scenario Hooks and Ideas: Some great ideas on how players can meet these terrible creatures.

The Caves of Thunder: A complete lair which can be placed into any campaign with very little effort.

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