



ESCAPE FROM OLD KORVOSA

BY RICHARD PETT



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CHAPTER BACKGROUND

ADVANCEMENT TRACK

The PCs should begin Chapter 3 at 8th level.

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The PCs should be 9th level after dealing with the self-stylized Emperor of Old Korvosa, Pilts Swastel.

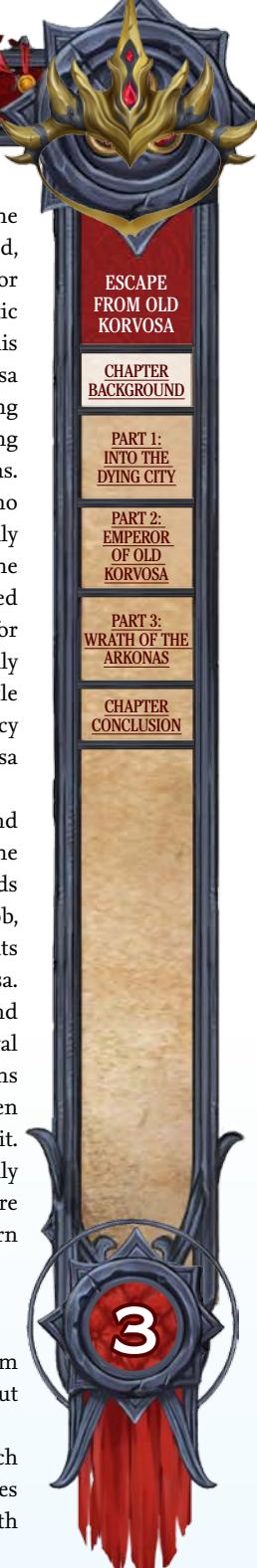
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The PCs should reach 10th level before entering the Vivified Labyrinth below Arkona Palace.

The PCs should not quite reach 11th level by the end of the chapter, but should be very close.

The queen's madness grows. Her paranoia and anger blossom. Her newfound powers quicken, unlocked by her soul merging with a fragment of the great blue wyrm Kazavon. She sees Korvosa now as populated by two castes: slaves and enemies. The city, already weakened by anarchy after her husband's death, now staggers in the aftershocks of an engineered plague. Korvosa's defenders have either shut themselves away or are so exhausted from recent events that it is a simple matter for Queen Ileosa's new army of Gray Maidens to establish martial law. Old Korvosa is the first of her victims, cut off and quarantined, left to die of its own internal strife. Yet in this decaying district languishes the city's salvation—if it can only escape from Old Korvosa in time.

Korvosa was built on a foundation of evil. Although it remained sealed away in a hidden vault below the castle until just recently, the Kazavon's fangs haven't lain quiet over the centuries. The fragments of the dragon's spirit lodged in these relics knew that someday they would be



discovered and released. While inside the vault, his spirit could do little to influence the minds of the thousands that it felt, so agonizingly close, in the growing city above. Now and then, a particularly susceptible mind arose in Korvosa, one whose thoughts and emotions were, for whatever cruel twist of fate, more open to the lingering presence of the ancient dragon. As these minds slept, Kazavon could whisper to them, and in so doing he hoped to lure one into the castle to release him and become a vessel for his power.

Time and again, however, Kazavon's whispers to these tortured, sensitive souls backfired. Instead of fostering a loyalty to his twisted agenda, he created only madness. Left to their own devices, these victims would have flourished as talented artists or poets, but with Kazavon's influence, they became murderers or worse. Queen Ileosa's discovery of Kazavon's fangs was an unforeseen accident, one the dragon's shattered spirit took advantage of immediately. He abandoned his current "projects" in the city, seven sensitive men and women with whom he had slowly been making strides. The loss of their muse was a tragedy for this group. Living out their days both comforted and horrified by Kazavon's whispers, they had grown accustomed to his faint voice in their dreams. For six of the seven, the loss of that voice drove them to quietly kill themselves, becoming more nameless victims in the wake of the anarchy and the plague. Only one lives to this day—a moody but talented painter named Salvator Scream.

Born Salvator Bevery, this struggling young artist was kicked out of his home by his father, a devout Abadaran who found his son's gruesome paintings to be sadistic and unpalatable. Seeking shelter with several of his artist friends who dwelled in a flat in Old Korvosa, Salvator swiftly found regular work creating backdrops and other paintings for Pilts Swastel, purveyor of all things grisly and vile for the city's most notorious playhouse, Exemplary Execrables. It was at Pilts's suggestion that Salvator changed his surname to "Scream," since that helped Pilts market the man's violent art even better.

Salvator Scream's work drew many admiring eyes, and not just among the regulars at Exemplary Execrables. His work became a favorite of noble families and other prominent citizens, who found his subjects shocking but safely scandalous. Among these patrons was the seneschal of Castle Korvosa, Neolandus Kaleopolis. Neolandus was more interested in the artist than the art, and after attending a showing of "Tears of Abendego" at Exemplary Execrables (a performance he found distasteful at best), he met the young artist. The two formed a fast friendship, one of the few in Salvator's life, and their meetings at various eateries to discuss art, history, and religion became a weekly event—an event that Kaleopolis, always a private man, kept very secret.

After Neolandus survived an attempt on his life by the Red Mantis and escaped the castle, wounded and poisoned, he fled to Salvator's doorstep. With the aid of Salvator and his network of contacts in the Old Korvosan artistic underworld, Neolandus managed to both recover from his wounds and avoid the Red Mantis. Yet as things in Korvosa grew worse, and the assassins grew closer to discovering him, Neolandus realized he needed to find a new hiding place. Salvator had just the patron in mind—the Arkonas. Long a fan of Salvator's grisly work, Glorio Arkona (who was, in fact, actually a rakshasa named Bahor) gracefully agreed to hide Neolandus in his estate as a favor to the artist. Of course, gaining control of the seneschal played perfectly into the Arkonas' plans to upset the queen, for according to Korvosan law, only the seneschal can legally depose a corrupt monarch. Neolandus has become little more than a caged pet to the Arkonas, an insurance policy they're waiting patiently to cash in while Old Korvosa grows more desperate.

Today, Old Korvosa is cut off. Quarantined and forgotten, the island has been left to fend for itself. The Arkonas have retained control over their manor grounds but the majority of Endrin Isle has fallen to the mob, which is increasingly under the subjugation of Pilts Swastel, now calling himself the Emperor of Old Korvosa. His influence over Old Korvosa grows by the week, and has recently "commissioned" Salvator Scream as his royal painter. The tortured artist is one of the only Korvosans who knows Neolandus suspects the truth behind Queen Ileosa's madness and what must be done to stop it. Maintaining such a secret is quite dangerous, especially because if this information spreads, the queen will spare nothing to see the seneschal dead, and might well burn Old Korvosa to the ground to do it.

NPC DEVELOPMENTS

Use the following notes to expand the roles of NPCs from the previous chapter as you see fit if the PCs seek them out during "Escape from Old Korvosa."

Ishani Dhatri: Ishani continues to work with the church to help those impacted by the plague to rebuild their lives during this chapter, but grows increasingly frustrated with the church's bureaucratic elements.

Rolth Lamm: If Rolth escaped the events of "Seven Days to the Grave," he becomes obsessed with the PCs, seeing as how they've now twice meddled in his projects. Rolth's NPC entry on page 452 of Appendix 6 explores ways he can continue to vex the PCs for the rest of the campaign.

The Soldado Family: The Soldados flee the city for greener pastures as this chapter begins, but before they leave, they might happily pay the PCs a visit to thank them one last time before heading west toward their new lives in Magnimar.

PART 1

INTO THE DYING CITY

With the plague's final defeat, Korvosa settles in to a wounded silence, as if the citizens don't quite believe that the epidemic has come to an end. At first, it seems as if the city is slowly healing and recovering from the tragedies it has suffered, but it should soon become apparent that the damage dealt to Korvosa during the riots after Eodred II's death and by the plague itself might have been even greater than anyone feared—and could be just the beginning of more sinister threats.

Korvosa has survived the hideous plague, but not unscathed. The streets are dull and muted, strangely empty except for when markets quietly open. People seem to be more interested in staying home than going out, and when they do emerge, they shuffle quickly to their destinations and conduct their business swiftly. The Order of the Nail has withdrawn from Korvosa, retreating to Citadel Vraids for the first time in Korvosa's history. Some whisper the Hellknights are planning a full-scale invasion of Korvosa to seize control, but more knowledgeable sources know that dozens of Hellknights perished or failed to uphold their charges during the recent events, and that Lictor Severs has recalled his troops to punish the city for these failures. City temples have their hands full tracking down the last remaining pockets of sick residents and disposing of the dead, while the Acadamae continues to keep its doors shut and withhold its resources for the duration, hoping to wait out these troubled times. The Sable Company is falling apart, and the Korvosan Guard has taken staggering hits to both its personnel and its morale. Field Marshal Kroft talks about recruitment drives to replenish the ranks, but helping Korvosa recover remains the primary goal—one made difficult by Queen Ileosa's reduced support.

Yet the queen is not ignoring Korvosa. The energy and support once lent to the Korvosan Guard and the Sable Company is now funneled into the enigmatic Gray Maidens. Even as the number of Korvosan Guards on the streets dwindles, the presence of these armored warrior women increases. Regular patrols of Gray Maidens march along the major streets, and rumors spread that strike forces are breaking into homes and buildings reputed to house those who voiced dissenting opinions of the monarchy. Old Korvosa remains under a tight quarantine, with troops of Gray Maidens stationed along the Narrows and patrolling the Jeggare in swift barges to ensure that no one gets off Endrin Isle. The plumes of smoke as buildings burn and the periodic roars of riots that echo down from Old Korvosa alone are enough to warn away the curious.

Feel free to give the PCs as much time as they want to recover from the events of "Seven Days to the Grave" before starting this adventure. The atmosphere of oppression and fear that fills Korvosa should continue, with rumors of a new plague growing, even if the PCs helped develop (or are still working on) a cure for blood veil. Furthermore, depending on how the PCs dealt with the Gray Maidens and the discovery of links between the plague and Queen Ileosa, they might not even be able to openly walk the streets. If they've publicly decried the queen and tried to prove she was responsible for the plague, the PCs quickly find her hold over Korvosa is even stronger than it appears. Even if they've kept their suspicions quiet (which is what allies like Field Marshal Cressida Kroft, Ishani, and Grau Soldado all suggest if consulted), the queen knows of their involvement in the disruption of the Queen's Physicians and the cult of Urgathoa, and it isn't long before she sends Red Mantis assassins after the PCs.

THE THIRD HARROWING

The best time to have Zellara perform her third harrowing (and thus generate the PCs' available Harrow Points for this chapter) is not long after the PCs defeat the cultists of Urgathoa and save Korvosa from the plague. Zellara senses Ileosa's building strength, but does not yet know what it signifies. She uses her empathic link to instill an urge to perform a harrow reading in the mind of the PC who carries her deck. If that PC doesn't comply soon by using her cards to perform a reading, she takes matters into her own hands once she sees the PCs are alone by creating a *major image* of herself and performing the reading. When you do this reading, take pains to interpret the cards from the past so they dwell upon events (either of the campaign world or each PC's life) that involved despotic overlords and cruel dictators. When you get to cards representing the present, focus on metaphors that relate to Korvosa's current woes, particularly the growing sense of oppression, martial law, and the fact that the queen herself might be seeking the PCs' deaths. For the cards representing the



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future, be grim, interpreting the cards as ghosts and demonic animals (particularly tigers and mantises) that plague the living, metaphors that describe life as a cruel and vindictive play or other work of art, and recurring themes of beautiful women with ashen skin and blank faces (to symbolize the Gray Maidens). As a particular note, if the Rakshasa card comes up in the reading, you might want to give the role that card plays in the reading particular attention—focusing on its interpretations of dominance or freedom from enslavement, depending on its location in the spread.

See Appendix 3 on page 416 for further information on how to perform a harrowing.

THE CROWN REVEALED

Queen Ileosa spends the bulk of Chapter 2 of *Curse of the Crimson Throne* within the walls of Castle Korvosa. The official story is that she's seeking shelter from the plague, but in truth, she spends much of this time exploring, enhancing, and practicing her powers, with a particular focus on the fangs of Kazavon. During this time, she uses her own talents to incorporate the fangs into a new crown. As she completes this construction, Kazavon's teeth infuse this new crown with their essence, creating the *Crown of Fangs*, a powerful artifact.

With her crown complete, Queen Ileosa announces a surprise public address when it becomes clear the plague is coming to an end. The PCs should certainly hear about the aftermath of this event, but there's too much opportunity for PCs to get in over their heads if they're on site at this time. The best way to time this event is soon after the PCs defeat Dr. Davaulus, but while they're still fighting the cult in the chambers below, especially if the PCs have taken several days (as is likely) between Davaulus's defeat and the final push into the hidden temple. When they emerge from the temple of Urgathoa after having defeated Lady Andaisin, the whole city is abuzz. The PCs may even learn of the event from Cressida Kroft if they simply report directly back to her after defeating Andaisin.

Although the announcement of her address gives Korvosa only an hour or so to prepare, a large crowd nonetheless gathers to hear her words—particularly if it's now public knowledge that Dr. Davaulus was behind the disease. Attending this address at the queen's side are her bodyguard and lover Sabina Merrin (clad in her breathtaking and intimidating suit of Gray Maiden armor), her new advisor and ally Togomor (who she announces has taken up the duties of castle seneschal), commander of the Korvosan Guard Cressida Kroft, and the commandant of the Sable Company Marcus Endrin. In the days to follow,

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many speak of how ill at ease Marcus appeared, as if they knew at the time what the desperate commandant had planned all along.

As the address begins, Queen Ileosa (wearing her fang-adorned crown) announces triumphantly that the plague has been defeated, although unfortunately at the cost of Doctor Davaulus's life. The good doctor's body, she goes on, has already been shipped back to Cheliax for burial in his family vault, and the order of the Queen's Physicians has been disbanded as well. (Of course, if the PCs successfully and publicly exposed Davaulus' role, she instead expertly shifts the blame to him and announces he's been executed for his crimes.) Yet Korvosa remains wounded. The queen goes on to report that the Order of the Nail has shown its true colors and fled like cowards into Citadel Vraaid. Worse, both the Korvosan Guard and the Sable Company have suffered terrible losses over the past weeks. Neither group is fully capable of continuing as Korvosa's protectors, and thus, to shore up this fault, Queen Ileosa names the Gray Maidens as the official new protectors of Korvosa, appointing Sabina Merrin as the city's new general. As a ripple of concerned whispers spreads, Queen Ileosa turns her attention to the Sable Company. Citing the fact that the care and feeding of the company's hippogriff mounts places too great a strain on the city's coffers (an exaggeration); the company's relative incompetence in helping to deal with the recent unrest (not so much of an exaggeration); and the fact that the company's commander, Seneschal Neolandus Kaleopolis, fled the city rather than stay by her side in her time of need (a lie, but not one anyone in the city can disprove, as Neolandus has certainly been missing since the start of the campaign), Ileosa has decided to disband the organization and seize its holdings. At this point, she asks Commandant Endrin to step forth to surrender his badge of office.

As Endrin does so, he trembles. He reaches for his badge, but instead of handing it over, he throws it at the queen, striking her cheek. Everyone (queen included) is shocked into paralysis for a few moments, long enough for Endrin to bellow out, "Your shameful reign ends now! Korvosa will be free again!" An instant later, his bow is in his hands, aimed at the still-frozen queen. Endrin fires and his aim is true. The arrow strikes Queen Ileosa in the right temple, sinking deep into her skull.

Yet she does not fall.



MARCUS ENDRIN

With incredible speed, she regains her composure and yanks the arrow from her skull. Before blood from the wound has time to run all the way down to her jaw, she's standing before Endrin. Her free hand whips out and seizes him by the throat, lifting him off the ground and holding him up for all to see. An instant later, she stabs Endrin's own arrow up under his jaw and out the side of his face with a spray of blood.

As Endrin's body crumples to the ground and Ileosa imperiously shakes his blood from her hand, she cries out in a strong, clear voice, "This shall be the fate of all enemies of Korvosa! Mark well his punishment! It is only the first!" A moment later, Togomor steps forward, taking Ileosa's hand and teleporting her back into the castle. The resulting riot is quelled quickly and brutally by the Gray Maidens. Field Marshal Cressida Kroft flees to Citadel Volshyenek, stunned and horrified by what she witnessed, and knowing that things have indeed taken a turn for the worse in her city. (Endrin is not killed by this turn of events, and the PCs may be able to rescue him from the Longacre Building at a later date—see Chapter 4).

WHISPERS FROM OLD KORVOSA

Not long after the PCs hear about the failed assassination attempt, they receive an urgent request to meet with Cressida. If the PCs haven't visited Citadel Volshyenek recently, they might be shocked when they arrive to see the place so understaffed. Only one guard stands at the citadel entrance, and none train in the large inner courtyard. The citadel halls are silent and empty, with refuse and trash scattered here and there, dust gathering in empty barracks, and an overall state of creeping neglect hanging over the place like a pall.

Cressida Kroft looks haggard and tired when the PCs arrive; she ushers them into the central keep quickly, leading them into a smaller meeting room in the depths of the keep to a doorway that, when opened, reveals what appears to be a room filled with fog. Beyond is a plain-looking chamber with a single long table (on which sits a small closed coffer) and enough chairs for the PCs and herself. This chamber is protected by a permanent *mage's private sanctum*. After everyone is seated, she speaks in a low voice. Read or paraphrase the following.

"Korvosa is dying. No, strike that. Korvosa is being murdered. Killed by our queen. The evidence you've uncovered that links her to the plague is damning enough, but now that



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she's disbanded the Sable Company and reallocated our own funding to the Gray Maidens, she's more in control now than ever. I dare not move against her, as my guards would be executed to the last fighter by her Gray Maidens before sundown. But she must be stopped. And I know of no one else but you to do this deed.

"Whatever foul magic the queen has wrapped herself in is obviously of the highest order. Endrin's aim was true, and his shot should have dropped her. I had feared he was going to take matters into his own hands like this, but hoped he would find it within himself to find a better route. If only he could have waited.

"You see, just this morning, new information came to me. Vencarlo Orisini's been one of my most trusted sources of information regarding the public; it's hard for an officer of the Korvosan Guard to get honest opinions from the citizens, and Vencarlo's observations on these topics have been a godsend, particularly since the plague started. When the queen quarantined Old Korvosa, I'd feared his messages would end, yet he managed to find ways to smuggle updates to me every day. Recently, he wrote of discovering something of vital importance regarding the queen. He mentions something about dark magic and a pact with a devil, but until the events of this morning, I found his claims difficult to believe. But even more astounding, he hinted he'd found a lead on Seneschal Kaleopolis, and implied the man might still be in hiding in Old Korvosa!

"That was the last I heard from him. It's been several days, and I've started to worry for his safety. The rumors about riots and gangs seizing control of entire neighborhoods in Old Korvosa are disturbing. Certainly, the plumes of smoke we all see rising from fires on the island are proof that as bad as things are elsewhere, they're probably worse in Old Korvosa.

"I can see a time in the near future when the Korvosan Guard is disbanded as well. Even now I lack the resources to mount my own investigations. Which is where you come in. Trusting you may have been my best decision over the past several months, for your group holds the possibility of Korvosa's salvation. I ask you to seek out Vencarlo in Old Korvosa, and to learn more of what he's discovered about the nature of our queen's increasingly violent and destructive turns of personality. Ironically, you should actually be safer in Old Korvosa, since the queen's quarantine has cut off the island entirely, and word on the street is that she plans on leaving it to rot. She won't think to look for you there if you maintain a low profile and avoid confrontations with the Gray Maidens. Once you contact Vencarlo, we can only hope what he's discovered will suggest a course of action we can take to save the city!"

Cressida suggests that Vencarlo's home near the grounds of the Orisini Academy (which the PCs visited at the start of Chapter 2) should be their first stop in attempting to

track him down. She's heard rumors about a new leader who has risen to power in the streets and is calling himself the "Emperor of Old Korvosa," but hasn't yet been able to determine who this man is. If Vencarlo's not in his home, a meeting with the island's new self-appointed ruler might turn up the swordmaster's trail, but Cressida prompts caution here. Whoever this "emperor" is, he's likely a dangerous man indeed.

Cressida goes on to say that as important as finding out what's befallen her friend Vencarlo is to her, discovering what actually happened to Seneschal Kaleopolis is of even greater concern to the city. Not only might Kaleopolis have valuable insights into what's going on with the queen, but his return may well give those who oppose Queen Illesa a legal way to, if not remove her from the throne, at least wrest away some of her power.

The citadel treasury is nearly empty, but Cressida does have a small cache of potions and a few wands she wants to give the PCs to aid them in their mission into Old Korvosa—four *potions of cure serious wounds*, three *potions of lesser restoration*, a *wand of invisibility* (10 charges), and a *wand of cure moderate wounds* (30 charges). After handing them the gear, Cressida urges the PCs to make haste to Old Korvosa and track down Vencarlo. She doubts the queen will take long to recover from the indignation of the failed assassination, and once she does, the field marshal fears she might make things very difficult for those who remain within the city walls. If asked how to infiltrate the quarantined island, Cressida suggests swimming or taking a skiff from the northern banks of the Jeggare, optimally under the cover of darkness to avoid notice.

OLD KORVOSA TODAY

The last few weeks have been the most terrifying the good people of Old Korvosa have known. The king's death and the plague were bad enough, but it was the sudden destruction of the bridges linking the old city to the new that heralded the final breakdown in law and order in Old Korvosa. Abandoned by the government, Old Korvosa descended into anarchy. Where honest laborers once toiled, a mob now rules—a mob that is falling increasingly under the sway of the self-styled Emperor of Old Korvosa, Pilts Swastel. Yet in truth, even the Emperor of Old Korvosa is more of a symptom than a cause. The true architects of Old Korvosa's rapid descent into madness are its supposed representatives to the city: the Arkona family.

In the eyes of many of Old Korvosa's citizens, the Arkona family has acted as champions for the district, protecting as many citizens as it can with its own house guards and representing the district in government gatherings. Yet no one openly discusses the fact that the Arkonas fund and support the vast majority of the criminal dealings in Old Korvosa. When the district was cut off from the

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rest of Korvosa and quarantined, the Arkonas withdrew their influence to the highest part of Old Korvosa, the ward known as Fort Korvosa, and abandoned the rest of the district to anarchy. Pilts Swastel used this as a major component of his platform, promising that the treacherous Arkonas will eventually be ousted from Old Korvosa and the entire place will revert to the people. Of course, the Arkonas are wise and know that Pilts is a momentary distraction. Once the mob has burned itself out, it will be an easy matter for them to reclaim even greater control over Old Korvosa than before, positioning them perfectly place to make their next move and wrestle control of the entire city from the queen. Many of Old Korvosa's inhabitants suspect the Arkonas of such plots and machinations, yet what none suspect is their greatest secret—the Arkonas are, and have been for hundreds of years, rakshasas.

Among the four wards of Old Korvosa, Fort Korvosa, the highest point of the district, has weathered the quarantine the best, in large part due to the Arkonas' influence. Existing in the shadow of Fort Korvosa's relative order, Garrison Hill has not had the benefit of this protection. Several fires have destroyed buildings in this district, and the citizens here venture out only as necessary to scavenge for supplies. Bridgefront has suffered the most under the quarantine, the destruction of the bridges over the Narrows having had a similar destructive influence on the morale and sanity of the locals there. Yet Bridgefront is not the most dangerous place in Old Korvosa today. That honor falls upon Old Dock, for it is here that the lunatic Emperor of Old Korvosa rules his mob.

ENTERING AND EXITING OLD KORVOSA

The Gray Maidens have been ordered to quarantine Old Korvosa, preventing anyone inside from leaving. Troops of Gray Maidens patrol the boardwalk along the northern side of North Point overlooking Old Korvosa, while additional Gray Maidens stand watch atop the wall along North Point's northern shore. They confront anyone they spy trying to leave Old Korvosa, warning them to turn back. If this order is refused, they open fire on anyone who continues to try to return to the city proper, either chasing them off or slaughtering them where they stand.

The Gray Maidens have also burned and wrecked all of the wooden bridges that cross the Narrows, leaving only the stone Jeggare Bridge as a physical link between Endrin Isle and the mainland. On that bridge, they maintain a barricade raised via several castings of *wall of stone* and augmented on the southern side by wooden catwalks, creating a 15-foot-high stone blockade across the bridge's southernmost end. The bridge deck is kept clear of obstacles, so anyone spotted on the bridge can be easily fired upon if the intruder ignores warnings to turn back to Old Korvosa.

However, while these measures are quite efficient at keeping the bulk of Old Korvosa's citizens locked in, entering Old Korvosa is simple. The Gray Maidens take no such actions against anyone they spot entering Old Korvosa, though. If someone prefers to flee the city, they consider the departure of such an undesirable as simply one fewer agitator or troublemaker they have to deal with.

You also needn't spend too much time obsessing over how the PCs come and go if they derive even a half-decent plan. Magic, such as flight or teleportation, offers a perfect solution for characters who wish to move between the main city and Old Korvosa, but crossing after dark along the northern shore over the Jeggare River and then coming around on land to enter the city via North Bridge or High Bridge works fine as well—the far side of the Narrows of St. Alika, where many buildings have burned or been partially destroyed by looters, remains dark at night, making it easier to avoid detection there.

STRANGE TIMES IN OLD KORVOSA

As the PCs explore Old Korvosa, you should mention the hapless and forlorn and desperate who now live in this dying town. The following sample encounters can help you get started if a PC stops to talk to someone on the street—or even if they simply catch a local's eye!

Children: A flock of incongruously happy children sing a strange little rhyme as they gather around something in the middle of the street and sing, "Headless, headless, that's what you'll be, brand-new dolls in the Emp'r's cemet'ry! Choppy, choppy, chop, the tall knife calls, waitin' for the day for Korvosa to fall." One of the children has fashioned a crude guillotine from sticks and pegs, and the children are using it to behead a collection of dolls. If the PCs speak to the children, they brag that they've been to see the emperor's real "tall knife" at his palace, when in fact this is just false bravado.

Foolhardy Hero: Tesh Zobberdin (N male human warrior 1), a wild-eyed human wearing an ill-fitting suit of leather armor, strides purposefully down the street toward Old Dock, sword in hand. The last surviving member of a family executed by the emperor for refusing to turn out their food stores and life savings, Tesh has murder on his mind. Unfortunately, he's no match for the emperor or his goons. Tesh nonetheless could aid the PCs in navigating Old Korvosa if you wish.

Insane Plague Doctor: Have the PCs all attempt Perception checks—whichever rolls the highest hears a strange sound coming from a nearby alley, a weird sort of chirping and cooing that sounds more human than animal. Investigation reveals Rook (see page 86 for the statistics of a Queen's Physician), clad in a filthy doctor's mask and equally grimy outfit. Rook wasn't able to handle the horrors he faced during the plague, and



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his mind snapped, leaving him with no memory of his previous life. He thinks of himself as a psychopomp now, a birdlike creature that goes by the name “Rook.” He offers to “breathe in the sick” from the PCs if they confront him, promising that once he takes the foul vapors from their breath, they will never fall ill again. Of course, Rook’s “cure” does nothing of the sort, and at your discretion, close contact with the mad physician may well expose the PCs to other illnesses.

Ranting Local: Olmere Bliversin (CG male human expert 2) addresses the mostly empty street from a balcony above his bakery, demanding to know what the queen’s going to do about the mob, when she’s going to repair the bridges, and how long the quarantine will persist. The fact that Olmere does much of his ranting wearing his nightclothes and punctuates his rants with high-pitched giggles certainly undermines his arguments.

Sad Old Woman: Old Mother Mifeg (CN old female human expert 2) shambles along the edges of the streets, doing her best to continue her living selling not-so-brightly-colored fungi for pigments. She mutters and sobs periodically, worrying she might not make enough coppers to support her six children, but the truth is even more depressing. Mifeg is the last survivor of her family’s brush with blood veil, and the old woman simply hasn’t admitted to herself that the rotting bodies she keeps so lovingly sheltered back home are anything but “sleeping off the sick.”

RANDOM ENCOUNTERS IN OLD KORVOSA

One thing to keep in mind about the current state of Old Korvosa is its danger. The best way to simulate the heightened peril in the neighborhood is to harry the PCs with a number of random encounters—not all of these encounters need result in a fight, of course, and you should be sure to keep an eye on your player’s enjoyment level, as it can be easy to overdo random encounters.

It’s best to have the PCs have an encounter whenever they travel to a new location, including their exits from the district. The first encounter the PCs should have is with Pilts’s mob (see below),

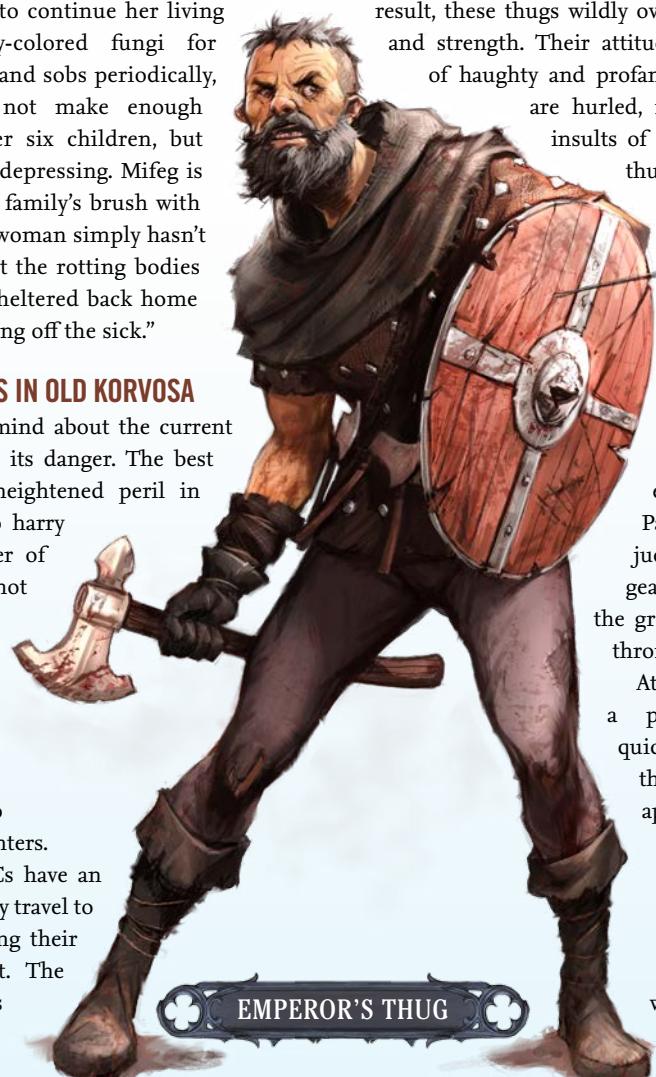
but after this, roll on the Korvosa Street Encounter table on page 465 to generate additional encounters with rabble and dangerous foes alike.

PILTS’S MOB (CR 8)

Of the hundreds of people who lived in Old Dock, most have joined Pilts’s mob, if only to avoid being branded traitors by the emperor and then forced to take part in his violent entertainment. Those who revel in the chaos quickly ascend to the role of soldiers in the mob, where they serve as leaders and commanders, and the majority of the petty thugs under their control obey out of fear. Unless the PCs take pains to remain unobserved, there’s a 10% chance per hour that they are noticed by members of the mob (this increases to a 50% chance per 10 minutes in Old Dock), at which point a group of four thugs congregates and demands to know the meaning of the party’s intrusion into the “emperor’s domain.”

Few have openly opposed the Pilts’s mob yet, and as a result, these thugs wildly overestimate their own power and strength. Their attitude toward intruders is one of haughty and profane disdain. Lewd comments are hurled, racial epithets howled, and insults of all manner are lobbed. The thugs command the intruders to explain their presence in Old Korvosa. Any response other than “We’re here to join you,” is met with laughter and scorn, followed by an order to hand over their weapons. Characters who do so are then escorted to area C3 of Pilts’s Palace (see page 151) to be judged by the emperor; their gear, in this event, is stacked on the ground next to the emperor’s throne as an offering.

Attacking the thugs is certainly a possibility. Word spreads quickly through Old Korvosa if the party adopts an offensive approach, and 3d6 minutes after the PCs defeat the first group of four, two more groups arrive to confront them. If the PCs defeat this second wave, a fourth group of four then seeks them out in 3d6 minutes to



WHAT HAPPENED TO VENCARLO?

Vencarlo might hate the queen, but his personal code prevents him from even contemplating assassination as a way to get Korvosa's government back on track. This leaves him with few options. When he first heard rumors that Seneschal Neolandus Kaleopolis might still be alive, and furthermore, might be hiding out in Old Korvosa, Vencarlo grew increasingly obsessed with finding the man. His investigations led him to Salvator Scream, but the artist was particularly close-lipped in revealing anything; it took several meetings, bribes, and reassurances on Vencarlo's part to prove to Salvator that he wanted to help his friend Neolandus, but when the artist revealed to Vencarlo that he'd given Neolandus to the Arkonas for safekeeping, Vencarlo nearly lost it. His rage frightened Salvator into fleeing, and not long thereafter, the Red Mantis attacked Vencarlo's academy as they continued their own search for Neolandus (their leads led them along parallel lines of investigation that pointed to Vencarlo as being Blackjack and therefore the agent most likely to be hiding the seneschal). Vencarlo survived the ambush, but when he attempted to infiltrate the Arkona palace a day later, the rakshasas captured him. Vencarlo thus has found Neolandus—both are imprisoned in the same dungeon—but he is now as much a prisoner as his quarry.

extend an invitation to speak with the emperor. In this event, the PCs are watched by thugs from the surrounding streets but are allowed to keep their gear.

EMPEROR'S THUGS (4)

CR 4

XP 1,200 each

Human fighter 2/rogue 3

CN Medium humanoid (human)

Init +6; **Senses** Perception +9**DEFENSE****AC** 17, touch 12, flat-footed 15 (+3 armor, +2 Dex, +2 shield)**hp** 46 each (5 HD; 3d8+2d10+18)**Fort** +8, **Ref** +5, **Will** +2 (+1 vs. fear)**Defensive Abilities** evasion, trap sense +1**OFFENSE****Speed** 30 ft.**Melee** mwk battleaxe +9 (1d8+3/x3) or unarmed strike +7 (1d3+3)**Ranged** throwing axe +6 (1d6+3)**Special Attacks** sneak attack +2d6**TACTICS**

During Combat These thugs initially use unarmed strikes against their foes, hoping to beat the PCs into submission and catch them alive for the emperor's amusement, but

if the PCs use lethal attacks against them, they switch to their axes.

Morale If reduced to 10 or fewer hit points, a thug flees into Old Korvosa to nurse her wounds and hide from the emperor's retaliation for abandoning her post.

STATISTICS**Str** 16, **Dex** 15, **Con** 14, **Int** 8, **Wis** 12, **Cha** 10**Base Atk** +4; **CMB** +7 (+9 grapple); **CMD** 19 (21 vs. grapple)

Feats Athletic, Great Fortitude, Improved Grapple, Improved Initiative, Improved Unarmed Strike, Toughness, Weapon Focus (battleaxe)

Skills Climb +12, Intimidate +8, Knowledge (local) +5, Perception +9, Sense Motive +9, Swim +12

Languages Common**SQ** rogue talent (weapon training), trapfinding +1

Gear mwk studded leather, mwk heavy wooden shield, mwk battleaxe, throwing axes (5)

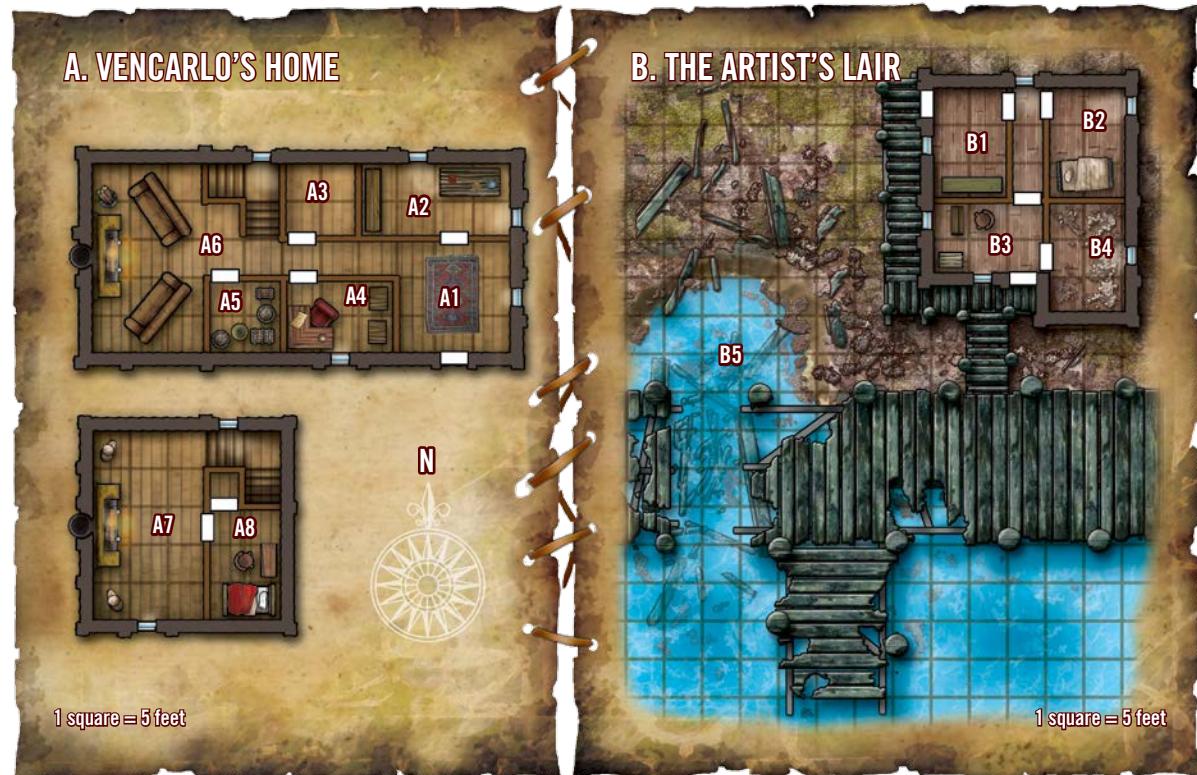
A VENCARLO'S HOME (CR 10)

Vencarlo's home is a humble building just east of his academy—or at least, where his academy once stood, for the once-proud structure is no more. It was burned to the ground in a recent fire set by the Red Mantis as a warning after Vencarlo survived and escaped an ambush they'd set for him. The fire aroused the Arkonas' wrath because the academy was located in their territory, and the family's resulting hostility toward the Red Mantis and suspected Red Mantis agents has forced the assassins to continue their work here in a subtler manner. Vencarlo's home thus still stands, nestled in the southern section of Fort Korvosa, although Vencarlo himself is not at home when the PCs arrive.

The only door into Vencarlo's home is closed but not locked, and the building's interior is warm but quiet and unlit. Announcements of arrival, whether knocks on the door or calls out for Vencarlo, go unanswered. The contents of the house (with the exception of the hidden cache in area A8) speak of a man who lives a simple life despite his success. As the PCs move from room to room, they may find hints here and there that something is amiss before things suddenly get out of hand.

Once the PCs reach area A7 or A8, allow them each to attempt a DC 20 Perception check to notice the scent of smoke in the air, but with a strange tang; a character with the scent ability gains a +10 circumstance bonus on this check. Anyone who detects the odor can identify it with a successful DC 15 Craft (alchemy) check as residual alchemist's fire. A successful DC 25 Perception check reveals that the walls, floor, and even the furniture are faintly stained with the stuff in multiple places.

As the PCs search the home, a successful DC 20 Survival check reveals that the building hasn't seen much traffic for quite some time (adjust this specific interval so



the building seems to have been abandoned since about the time of Kroft's last letter from Vencarlo). A PC who succeeds at a DC 30 Survival check notices a few smears in the dust or fresh scratches in the woodwork, suggesting that someone very stealthy has been in the building at least once in the interim (these are marks accidentally left behind by the Red Mantis assassins who now dwell in the building and hope for another chance at Vencarlo if and when he returns home).

A1. Entrance: Here, an elegant and colorful Vudrani throw rug covers much of the floor of this otherwise empty front room.

A2. Workshop: This is a well-stocked workshop for decorating and repairing bladed weapons. Several partially repaired daggers and rapiers lie on the table. None are particularly valuable.

A3. Bathroom: This room contains a freestanding bathtub and a toilet.

A4. Study: A single leather chair sits at a desk, while two tall cabinets filled with books about sword fighting and philosophy stand to the east. The papers on the desk are mostly accounting documents and ledgers for Vencarlo's academy. It appears that up until the death of King Eodred II, Vencarlo's academy was doing rather well, but then business turned bad as students failed to show and Vencarlo took an increasing number of breaks from teaching.

B. THE ARTIST'S LAIR



A5. Pantry: Food and water are stored here, although the perishable food has gone bad. Vencarlo had no kitchen to speak of, as he generally has prepared food brought in and takes his meals in the living room or in his workshop.

A6. Living Room: Two large sofas face a brick fireplace. A fire burns brightly inside the hearth, despite the fact that the building seems to be abandoned.

A7. Training Room: This is an open room used to train and practice sword fighting. Practice dummies stand in the western corners, to either side of a brick fireplace. A fire burns inside, as down below. The ceiling is 14 feet high, with exposed rafters giving the room an open feel.

A8. Bedroom: Vencarlo's bedroom appears well lived in, but the bed is made and hasn't been slept in. A desk and chair sit next to the bed, and a small clothes closet is to the north.

Creatures: In truth, Vencarlo hasn't been here since he fled the burning of his academy (only to be captured shortly thereafter by the Arkonas), and two Red Mantis assassins have been living here in secret. Posted here in case Vencarlo should attempt to return, the assassins are eager to ambush anyone who enters the home.

Patient and professional, these Red Mantis assassins serve 8-hour shifts before they are replaced by two others sent from their hidden headquarters below the Longacre Building (see Chapter 4). One Red Mantis hides in the nook behind the northern sofa in area A6 (just under the rising

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stairs) while the second assassin lurks in the rafters above area A7. As soon as they hear anyone enter the building, they spend charges from their masks to gain the +5 bonus on Perception checks and the effects of *see invisibility* and *deathwatch* (or darkvision, if it's night)—followed by their preparatory magic as they ready their ambush.

The Red Mantis agents are concerned with finding and finishing the job they started: assassinating Neolandus Kaleopolis. But since he's currently being held by the Arkonas and Queen Ileosa has the Red Mantis's resources spread so thin, it's been slow going for the assassins. The lead that Vencarlo might know something about the ex-seneschal's location took the Red Mantis weeks, if not months, to acquire, and when the PCs arrive at Vencarlo's home, the delicate operation set into motion by the assassins becomes threatened. Despite the fact that the PCs aren't officially targets of the Red Mantis yet, they are known to the group, and their involvement in Kaleopolis's fate quickly puts them at odds with the infamous assassin's guild.

RED MANTIS ASSASSINS (2)

XP 4,800 each

Human fighter 3/rogue 3/
red mantis assassin 3

(Pathfinder RPG
Campaign Setting:
*The Inner Sea World
Guide* 282)

LE Medium humanoid
(human)

Init +4; **Senses**
Perception +14

DEFENSE

AC 19, touch 15, flat-footed
14 (+3 armor, +4 Dex,
+1 dodge, +1 shield)

hp 78 each (9 HD;
6d8+3d10+30)

Fort +8, **Ref** +11, **Will** +5
(+1 vs. fear)

Defensive Abilities evasion, red
shroud (2/day, 3 rounds), trap sense +1

OFFENSE

Speed 30 ft.

Melee +1 sawtooth sabre +11/+6 (1d8+8/19-20),
+1 sawtooth sabre +11 (1d8+6/19-20)

Ranged dagger +11 (1d4+5/19-20)

Special Attacks prayer attack
(DC 16), sneak attack +3d6

Red Mantis Assassin Spells

Known (CL 3rd; concentration +4)

CR 8



RED MANTIS ASSASSIN

1st (4/day)—*expeditious retreat*, *feather fall*, *magic weapon*, *vanish*^{APG}

TACTICS

Before Combat As soon as the assassins realize someone's entering the house, they each drink a *potion of resist fire* and a *potion of bull's strength*, cast *magic weapon* on their blades, and spend charges from their masks to activate all of the masks' abilities (using the effects of *deathwatch* at day or darkvision at night). They then remain hidden until they are spotted or until at least one PC climbs the stairs up to area A7.

During Combat The assassins are outnumbered, but they've got a deadly advantage: just as in their previous attempt to slay Vencarlo, they crept into the ambush site early and prepared the place with distilled alchemist's fire. On the first round of combat, each assassin throws a vial of alchemist's fire at the fireplace on her level, causing flames to burst out and quickly light the room on fire. The 3 squares the fireplace takes up are now burning—each round, the fire spreads quickly to 1d4 adjacent squares. A character in a square

that is on fire takes 1d6 points of fire damage and must succeed at a DC 15 Reflex save or catch on fire. The Red Mantis assassins need not fear the fire as long as their potions last, and they use the fire to their advantage as they are able. Once the battle begins, the assassins each activate their red shroud ability and make an effort to reach each other so they can team up and flank foes. If the assassins begin combat with only one PC in sight, an assassin attempts to use his prayer attack on that PC before starting his fire.

Morale The assassins fight to the death.

STATISTICS

Str 18, **Dex** 18, **Con** 14, **Int** 8, **Wis** 10,

Cha 12

Base Atk +7; **CMB** +11; **CMD** 26

Feats Alertness, Arcane Strike, Dodge, Exotic Weapon Proficiency (sawtooth sabre), Toughness, Two-Weapon Defense, Two-Weapon Fighting, Weapon Finesse,



Weapon Focus (sawtooth sabre), Weapon Specialization (sawtooth sabre)

Skills Acrobatics +16, Bluff +10, Climb +16, Intimidate +10, Perception +14, Sense Motive +2, Stealth +16

Languages Common

SQ armor training 1, rogue talent (finesse rogue), trapfinding +1

Combat Gear potion of bull's strength (2), potion of resist fire, alchemist's fire (2); **Other Gear** +1 leather armor, +1 sawtooth sabres^{UE} (2), daggers (4), cloak of resistance +1, mask of the mantis (see page 434), 27 pp

SPECIAL ABILITIES

Prayer Attack (Su) To initiate a prayer attack, a Red Mantis assassin holds her sawtooth sabre (or sabres) out, point down, and weaves the blade in the air. She must be within 30 feet of and visible to her victim. Beginning a prayer attack is a standard action, and causes her victim to be fascinated by her unless he succeeds at a DC 16 Will save. She can maintain the fascination effect by concentrating. The victim can attempt a new save to escape fascination each time a threat (other than the assassin) appears. At any point after 3 rounds, the assassin can make a coup de grace attack against the target, provided the target is still fascinated. Activating or concentrating on maintaining a prayer attack does not provoke an attack of opportunity.

Red Shroud (Su) A Red Mantis assassin can create a veil of red mist two times per day as a move action. The red shroud persists for 3 rounds. It grants a +1 dodge bonus to Armor Class and fast healing 2. This mist cannot be dissipated by wind. If she is slain while this ability is active, she can choose whether to remain corporeal or to disintegrate into a cloud of red mist that leaves behind only her gear in order to deprive her enemies of access to her remains.

Treasure: A successful DC 30 Perception check while examining area **A8** reveals a hidden panel in the east wall of the closet. The Red Mantis assassins missed it merely because they're not here to loot the place and so haven't done a hard search of the building. Opening it reveals a tiny compartment containing a metal iron lockbox. The box can be opened with a successful DC 40 Disable Device check (the key is now with Vencarlo's other confiscated gear in the Arkona Palace; see area **D16** on page 171), or bashed open (hardness 10; hp 40, break DC 23). Inside is a bag of holding (type I) that contains a black hooded cloak of elvenkind, several black masks, a dozen masterwork daggers with a stylized "B" engraved in their pommels, a black leather suit of +2 slick leather armor, a pair of black leather boots of elvenkind, an amulet of proof against detection and location, a pair of black leather gloves of swimming and climbing (with two fingers in the right hand containing



fake, adjustable wooden fingers), and an exquisite +2 keen mithral rapier. Characters who attended the execution from which Trinia was rescued at the end of "Edge of Anarchy" recognize the clothes immediately; otherwise, it requires a successful DC 15 Knowledge (local) check to recognize Blackjack's signature armor and weaponry.

With this gear, a PC could effectively become the next Blackjack. The identity of Blackjack, a famous folk hero of Korvosa, has been passed down from hero to hero over the course of generations. Vencarlo is the latest Blackjack, although with his imprisonment in the Arkona dungeons and the discovery of these clothes by the PCs, that mantle may fall upon another's shoulders.

Development: If the PCs don't put out the fire, Vencarlo's home goes up in flames. Fire is one of the few things that draws Old Korvosa's citizens out, and they and brigades of Arkona agents do their best to contain the blaze—without aid, they do, but they are unable to save the house. If the house burns, Vencarlo's iron coffer (its contents unharmed by the flames) can be found in the rubble with a successful DC 25 Perception check.

THE CONCERNED STUDENT

Hitting a dead end this early in the adventure might stump the PCs at first, but fortunately an ally with more clues approaches them shortly after they visit Vencarlo's home. Drawn by the flames as Vencarlo's house burns, or perhaps by the sounds of combat or the sight of the PCs entering his teacher's home, a desperate and worried student named Amin Jalento approaches them not long after things in Vencarlo's home come to an end. This might not be the first time the PCs have met young Amin; they might have saved him from the mob back in "Edge of

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Anarchy," in which case his delight upon recognizing the PCs is apparent on his face. If Amin didn't survive, then this character is instead his concerned cousin, Gerran.

Once Amin has the PCs in a place where they can talk quietly (a likely option is in the partially collapsed building across the street from the academy where he's been squatting for the past several days), Amin tells the PCs his story. He was attending classes at Vencarlo's academy when the quarantine hit, and when he was unable to escape back to the mainland and his home, Vencarlo graciously allowed Amin to stay at the academy as a guest. That stay ended not long after, when several Red Mantis assassins invaded the building. Vencarlo confronted them and took one of them down, but there were too many. Vencarlo was forced to flee, and Amin assumes the assassins burned down the academy as a warning as much as anything else.

Amin doesn't know where Vencarlo has gone, but he does suspect who might. In the days after the quarantine, while he was Vencarlo's houseguest, Amin noticed his teacher seemed restless and distracted. Vencarlo regularly left his house at odd hours in the night, sometimes not returning until morning. After one such return, Vencarlo's clothes were bloody, and he

said he had to fight off a thief, but Amin is sure there was more to it than that. Furthermore, in the days before the Red Mantis assassins attacked, Vencarlo had a singularly strange houseguest visit several times—a man with paint-stained hands, wild hair, and a jittery habit of looking about. Vencarlo introduced him as a friend, but Amin recognized him as a somewhat notorious local artist named Salvator Scream. Vencarlo and Salvator always met behind closed doors, three times in all, and on that last meeting Amin swore he heard Vencarlo's voice raised in anger. Unfortunately, he has little more information than that. He's been meaning to try to track down Salvator to ask him if he knows what happened to Vencarlo, but has not, of yet, worked up the courage to brave Old Dock, the place where Salvator's home is located.

AMIN JALENTO

CR 1

XP 400

hp 19 (see page 32)

Story Award: If the PCs learn about Salvator Scream, award them 2,400 XP, and if they escort Amin safely back to the mainland, award them a further 4,800 XP.



B THE ARTIST'S LAIR

Amin knows that Salvator lives in Old Dock and did enough asking around to confirm that the artist lived in a building located at 140 Wave Street. He also knows that Old Dock is under the control of the Emperor of Old Korvosa. Amin's heard plenty of rumors about the emperor—that he's a cannibal, that he's beheaded more people than died to blood veil, that he's a devil hiding in the flesh of a man, and that his minions are almost as bad as he is. Although Amin doesn't believe the rumors, he does believe the emperor is deserving of them, and wants nothing to do with Old Dock as a result.

A character who succeeds at a DC 15 Knowledge (local) or Diplomacy check to gather information knows that Salvator Scream is a notorious artist whose gruesome and often scandalous art is held in relatively high esteem by several of Korvosa's nobles. His popularity is even greater among the lower classes, who are most familiar with his work at the Old Dock playhouse known as Exemplary Execrables, where his paintings served as grisly backdrops to that venue's notoriously violent entertainments. Salvator himself isn't a public figure, though, and beyond his name, few folk can say they know him.

Salvator's home is a leaning, decrepit building located along the Narrows, not far from one of the many now-ruined bridges that once connected Old Korvosa to the mainland. Salvator continued to live in this home for some time after the quarantine began, but after his last visit to Vencarlo (and well after he'd turned over Neolandus to the Arkonas for safekeeping), the Emperor of Old Korvosa sent a group of thugs out here to "collect" the artist. The emperor is eager to rebuild his collection of violence and mayhem after Exemplary Execrables burned to the ground; he's managed to reacquire or salvage a lot from the ruined playhouse, and Salvator Scream is merely the latest of his acquisitions. The emperor has kept Salvator's capture relatively quiet, but *locate creature* should lead the PCs directly to Salvator.

Although Salvator hasn't lived here for many days, his house is not abandoned. Its current inhabitant is Laori Vaus, a member of a secretive society known as the Brotherhood of Bones who came to Korvosa on the trail of the Nidalese criminal Andaisin, but who ended up staying in the city for other reasons. Although Laori worships the same patron as legendary Kazavon himself, she might be one of the more useful allies the PCs meet.

Use the map on page 143 for this location.

B1 FRONT ROOM

The smell in this entryway is of must and mildew, much of it coming from the mud tracked over the floorboards, as if a small army had marched through the room. To the south stands a single empty set of shelves.

The muddy prints on the floor were left by the emperor's thugs when they invaded the building several days ago. A character who succeeds at a DC 20 Survival check discerns not only that a half-dozen people were involved, but that a seventh person was likely dragged back out of the building—the thin trails and scuff marks of his dangling feet hint at the abduction.

B2 BEDROOM

A single bed, the blankets and pillows atop it scattered and in disarray, sits to the south in this room. More muddy boot prints mar the wooden floor here and a splash of dried blood decorates one pillow.

When they invaded, the emperor's thugs found Salvator sleeping here. One of them knocked him out with a blow to the head, and the others helped drag him back to Pilts's Palace. A successful DC 20 Survival check confirms that the prints lead up to the bed and that the victim was likely abducted as he slept.

B3 SALVATOR'S STUDIO (CR 10)

Both of this room's windows are tightly shuttered, yet the air inside seems strangely fresh and scented, no doubt because of the six large candles that burn within. Each candle has been affixed by a glob of melted wax to the crown of a gleaming, polished skull, and each of these impromptu and grisly candleholders has been placed atop an otherwise clear desk to the west, arrayed in a gentle arc. A chair sits before the desk, and a careful stack of papers and scrolls sits inside the arc of skulls. To the south stands a nearly empty cabinet, its shelves barren save for a few paintbrushes and a cracked pottery urn.

This chamber served Salvator as his studio, and it was here that he spent the majority of his time, committing the visions of violence in his head to canvas. His painting supplies, finished art, and easel were taken from here soon after he was abducted, leaving behind only the room's few furnishings.

Creature: This room's current occupant is an elven woman named Laori Vaus, a priestess of the god of darkness and pain, a member of a secret society called the Brotherhood of Bones, and possibly one of the party's greatest allies in "Escape from Old Korvosa." See her NPC entry on page 450 for more details on this unusual worshiper of Zon-Kuthon.

The Brotherhood of Bones consists of a group of Zon-Kuthon worshipers from across Avistan, and these fanatics seek a singular goal: securing the relics of Kazavon to keep anyone from resurrecting the ancient warlord.

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The Brotherhood of Bones has long suspected that one of these relics was located in Varisia, so when a wanted Nidalese criminal named Andaisin was believed to have fled to Korvosa, Laori volunteered to travel to the city to try to track her down. In truth, she simply used this as a public excuse to cover for a long trip to Korvosa to search for Kazavon's relics for the brotherhood without exposing that goal to the Nidalese government.

Laori arrived in Korvosa just as blood veil began to spread, and used the chaos of the plague to further obscure her research. She learned early on where Lady Andaisin was hiding out, but left her be so that she could milk her time in Korvosa for all it was worth to research Kazavon's influence on the city. What she found was the proof she sought—seven artists and artisans whose work incorporated Kazavon's unmistakable influence. Yet even more incredible, his influence was the most potent in the city's new queen. When the PCs defeated Andaisin and, soon thereafter, Queen Ileosa appeared publicly with Kazavon's fangs displayed on her crown, Laori was stunned. She now remains in Korvosa to observe while her superiors in the brotherhood determine what the next step should be.

As she waited and watched the queen, Laori searched for the seven artists. Unfortunately, one after the other, six of the seven proved to be dead by their own hands, so Laori tracked down their bodies and collected their skulls, which are the six now sitting on the table in this room. Periodically, Laori uses *speak with dead* to try to communicate with the skulls, but the results of these castings are generally too garbled to make much sense of. From left to right, the skulls belonged to Jeonia Chirco (a costumer), Boathar Kaay (a toymaker), Velaka Hoon (a writer), Maxtel Erns (a sculptor), Yvos Tanguany (a tattooist), and Imon Vernell (a poet).

Laori saved Salvator for last in her search because she suspected the whisperings of Kazavon were strongest in this artist, judging by his work. Although she was disappointed to find that Salvator had gone missing by the time she found his address, she tempered that disappointment with the discovery that the artist, unlike the other six, remained alive as a captive of the Emperor of Old Korvosa. Laori has been trying to decide on the best route to confront the emperor and gain access to Salvator to interrogate him, spending the last few nights here at Salvator's home meditating and attempting to discover any remaining shadows of Kazavon's influence in the area. She's found none, but hopes to learn more by speaking with Salvator in person.

Although she's a sadist and something of a lunatic, Laori is not the enemy. To a certain extent, the PCs and the Brotherhood of Bones will eventually share the same goal of removing Kazavon's influence from Queen Ileosa and the city of Korvosa, after all. For now, Laori views the arrival of a group of adventurers as a sign from Zon-

Kuthon. Here she was, trying to figure out the best way to confront the Emperor of Old Korvosa to gain access to Salvator Scream, when a handy group of specialists showed up looking for the same thing. Assuming the PCs don't immediately attack her, she greets them cheerfully, introducing herself as Laori Vaus and asking if they're looking for Salvator as well.

While Laori doesn't hide her allegiance to Zon-Kuthon and openly admits (if asked) that she wants to speak to Salvator because his art has a lot of themes important to Zon-Kuthon's faith, she remains close-lipped about the Brotherhood of Bones, never mentioning the organization and volunteering no information of her suspicions about Queen Ileosa. She certainly doesn't mention anything about Kazavon. She hopes the PCs can help her secure an audience with Salvator, but isn't sure how far she can actually trust them, especially if members of the group include paladins or priests of Shelyn. Only if magically compelled does Laori reveal this information. The fact that Queen Ileosa's new crown is made out of the teeth of a notorious warlord of Zon-Kuthon is a revelation that the PCs are expected to learn at the end of the chapter when they rescue Neolandus Kaleopolis, though discovering this a little early from Laori works just as well. The PCs still need to rescue the seneschal, if only to find out what he knows about defeating such powerful magic.

If the PCs voice concern that Laori might be planning to harm Salvator, she brushes off the very concept with a good-natured laugh and tells the truth: "Why would I want to hurt him? He's a talented artist! I would just like to ask him where his inspiration comes from." It shouldn't be long before Laori proposes that she and the PCs team up and work together to find Salvator. She mentions she already found out who took him and suspects she knows where he is, and to further sweeten the deal, she insinuates she found something here she believes the PCs would be very interested to know about.

Laori is referring to a fragment of cloth she found in Salvator's bedroom. When Neolandus staggered into Salvator's home in the predawn hours, dreadfully wounded and poisoned from his run-in with the Red Mantis, his uniform was in terrible shape. Salvator did what he could to tend Neolandus's wounds, but was forced to tear apart the seneschal's uniform to get a splint on the man's broken arm. Laori discovered and kept a fragment of the sleeve that slipped down between the bed and the wall. She recognized the scrap as coming from a government official's uniform, but has not yet deciphered its significance. She assumes a bloodstained fragment of a politician's uniform is of interest to the PCs, though. She hands it over to them if they agree to an alliance, and also reveals that Salvator is held by the Emperor of Old Korvosa.



The scrap is obviously from a high-ranking Korvosan official, since the city's coat of arms appears on the fragment, but a successful DC 15 Knowledge (nobility) check is required to determine the fragment is from the uniform of the seneschal of Castle Korvosa.

LAORI VAUS**CR 10****XP 9,600****hp** 108 (see page 450)

Development: If the PCs don't agree to work with Laori at this point, she looks a little hurt but recovers quickly, returning to her usual cheerful self. She says, "That's all right—maybe we'll run into each other again down the road!" and heads off into Old Korvosa. In fact, she doesn't go far; she remains close by, following the PCs and waiting to "reappear" once they've found Salvator. She may even pop in to save the PCs if a fight goes bad, using the chance to rescue them as an opportunity to try to prove her good intentions to the group one more time.

Story Award: If the PCs deal with Laori peacefully and form an alliance with her, award them experience points as if they had defeated her in combat.

B4 FUNGAL INCURSION (CR 6)

This room appears to have once been a combination kitchen and storeroom, but is now a bewildering riot of brightly colored fungus and mold. The stuff grows everywhere and in every color, over tables, across cupboards, and in swaths along the floor and walls, but it seems thickest to the southwest, where puffy sheets of yellow fungus cover several objects so completely it's impossible to make out what lies beneath.

In an effort to get just the right colors on canvas to correspond to those in his strange visions, Salvator resorted to cultivating brightly colored strains of fungus to craft his own pigments, an endeavor which met with some success. However, since he was taken from his home, the fungus he normally kept well maintained here has run riot, covering much of the room's otherwise mundane contents.

Hazard: Among the harmless strains of fungus that have taken over much of this room grows a single colony of yellow mold (*Pathfinder RPG Core Rulebook* 416). Salvator kept a small patch of the fungus on hand as he valued the vibrant colors he could distill from it, taking care to keep the flask of mold in sunlight when working with it. In his absence, however, the spores have grown into a patch that covers a 5-foot square in the northeast corner of the room, an area of the room that is never exposed to the rays of direct sunlight.

YELLOW MOLD**CR 6****XP 2,400***Pathfinder RPG Core Rulebook* 416

Treasure: The yellow mold has grown over a fair portion of Salvator's painting supplies, including a full jar of *marvelous pigments*.

B5 SINKHOLE (CR 7)

What once might have been a small house has been obliterated, collapsed from within by a twenty-foot-diameter sinkhole. Water from the Narrows fills the hole, creating a muddy pit strewn with jagged bits of timber and flotsam. The edges of the hole are slick and patchy with fungus. Immediately south of the sinkhole, the boardwalk has also collapsed, creating a dangerous tangle of timber and crazily tilted pilings.

The sinkhole isn't quite as deep as it looks, although the 5 feet of standing water covers several more feet of mud. The mud on the bottom of the hole is considered difficult terrain. The sides of the sinkhole aren't particularly steep, but the loose soil and mud make clambering up them somewhat treacherous; a successful DC 5 Climb check is needed to navigate the slope. While this may be a simple task for one trained in climbing, a heavily armored character may have problems doing so, particularly if the sinkhole's denizens are riled up!

Creatures: With Old Korvosa going under quarantine, the soldiers normally in charge of keeping the island's indigenous otyugh population contained have not been able to keep up with their charge, and the otyughs of Old Korvosa are slowly coming to realize they're free. The sinkhole here was created when several otyughs forced their way out of the sewers through a drainage tunnel. Barely able to fit, the otyughs caused the collapse of the small shack that once stood here in their struggles to escape, and their further thrashings caused the destruction of the boardwalk. Now, the monsters wallow in the water and mud of the sinkhole, periodically lurching out of the water to attack anyone who comes too close.

OTYUGHS (3)**CR 4****XP 1,200 each****hp** 39 each (*Pathfinder RPG Bestiary* 223)

Development: If the PCs haven't yet met Laori when the otyughs attack, she emerges from area B3 1 round after combat begins. She shrieks in delight at the sight of the battle, and rushes to assist the PCs, hoping that her aid will make the PCs more disposed toward helping her contact Salvator. Once the battle is over, she interacts with the PCs as detailed in area B3 above.

PART 2

EMPEROR OF OLD KORVOSA

In his previous life, the Emperor of Old Korvosa was a man named Pilts Swastel, owner of Exemplary Execrables, a notorious playhouse that specialized in violent, gruesome productions. Pilts was already a bit unhinged before Korvosa fell apart, but the riots, a bout with blood veil, and the quarantine pushed him the rest of the way to derangement. Given his knack for showboating and organizing crowds and his horrifying imagination, it was a relatively simple thing for him to transition from theater director to gang lord.

The emperor's imagination has captured the admiration of the mob he rules—from the gory but entertaining real-life plays he produces to new ventures, such as the extremely popular game of blood pig, his followers look to him for ongoing distractions from the horrors of their new world. Yet the emperor is also a primary source of that same horror. His obsession with an extravagantly carved guillotine has created a constant need for new victims, and when the mob can't provide the emperor with such playthings to go under the blade of his favorite toy, he is boundlessly creative in finding reasons to punish random followers with his “tall knife” for transgressions against his new laws. Today, Pilts's position of power is growing. Every day, his mob absorbs or murders more of Old Korvosa's remaining citizens, and his resulting influence expands.

WHO IS THE EMPEROR?

After his playhouse was partially burned to the ground, Pilts decided to relocate his home to a group of buildings a bit closer to the core of Old Dock, where he could centralize his power base. Pilts has converted these onetime tenements into a “palace.” He managed to save many of his old props and gruesome backdrops, storing them for now in his palace while he works on plans for a new, larger playhouse. He couldn't salvage it all, though, and his latest “acquisition,” Salvator Scream, is his first step to rebuild his assets.

The Emperor of Old Korvosa has rapidly become one of the most notorious figures in the quarantine zone. If the PCs take the time to gather information specifically about the emperor, they can learn much about the man before they ever confront him. Each attempt to gather information requires 1d4 hours of work and a successful Diplomacy check. If the PCs gather information outside of Old Korvosa, where word of the emperor is more difficult to come by, they take a -20 penalty on this Diplomacy check. Each successful check yields results as summarized on the Researching the Emperor table on page 151.

C PILTS'S PALACE

The streets surrounding the palace are littered with bodies, rubble, and refuse; feral dogs, stirges, drain spiders, and other vermin scuttle around with a bravery not seen in the city before the quarantine. The farther one ventures into Old Dock and the closer one draws to the palace, the fewer citizens appear behind boarded windows, and the more signs of the emperor's mob grow. Vandalism, brutalized bodies hung up on display, remnants of fires, and other evidence of public violence are everywhere.

The Emperor of Old Korvosa's palace is located at 11 Silk Street in Old Dock, a collection of tenements and abandoned stores that barely escaped destruction during a recent fire that consumed much of the city block to the west. The palace consists of six buildings, the lower floors of which have been gutted and destroyed by mob violence (see the map on page 152). Only the upper floors of the northern buildings remain intact; to the south, the roofs alone remain, leaving hollow shells of buildings below. Other than this, all of these wood buildings are stable and in no danger of collapse, despite the large amount of cosmetic damage the mob has inflicted on them in the form of graffiti, scorch marks, and weapon play.

Not all of the emperor's citizens dwell within his palace complex. In fact, the vast majority live spread out through all of Old Dock. Nonetheless, the emperor retains a small contingent of thugs in his palace as personal guards, and they are stationed as indicated in the area encounter descriptions on the following pages. If these guards are ever defeated, Pilts has hundreds of replacements from across Old Korvosa he can call on to serve as reinforcements.

If the PCs are escorted to the palace by a mob (see page 141), the mob announces its arrival with yells and calls, forcing the PCs to enter at area C1 and then move up to area C4 to stand before the emperor. In this case, all of the additional thugs in the palace are on alert and ready to defend the place.

If the PCs aren't being escorted, they can pick their own route into the palace. As soon as any guards notice them,



RESEARCHING THE EMPEROR

Diplomacy

Result

Information Gathered

DC 10	The Emperor of Old Korvosa rules Old Dock from his palace on Silk Street. He's seized control of several tenements there, and rarely leaves the place. Mobs of his fanatics scour the streets of Old Dock, seeking more conscripts for his cause. Those who resist are instead captured for other purposes.
DC 15	The emperor sees Old Korvosa as his stage. He forces some of his prisoners to take part in violent, deadly games or gruesome performances, pitting them against his most ferocious pets and followers. Others he simply beheads with his favorite toy, an extravagant guillotine called the "Tall Knife."
DC 20	Those who seek to speak with the emperor must first earn his respect by providing him with entertainment. Of late, it is said that the emperor's favorite entertainment is a brutal game he invented called blood pig. He's converted a large rooftop inside of his palace into a playing field for this game, and the howls and screams of those playing and watching can be heard throughout Old Dock every evening.
DC 30	Before the quarantine, the emperor was a man named Pilts Swastel, the owner of a notorious theater called Exemplary Execrables in Old Korvosa.

they raise the alarm and confront the PCs, demanding to know their purpose. With a successful DC 25 Diplomacy check or successful DC 16 Intimidate check, a PC convinces the thugs to let the PCs in to speak to the emperor; if the PC beats the DC by 10 or more, the thugs don't demand the PCs to turn over their weapons before escorting them to area C4. A battle with the guards could quickly turn into an all-out brawl spread across the entire palace, with the emperor barking orders and aiding his minions from his throne as best he can. In this event, the PCs need not defeat every single thug in the palace. Defeating the emperor is enough to cow the entire mob (see area C3).

C1 PALACE ENTRANCE

The interior of this home has been gutted. A huge mound of rubble—broken timbers, bits of wall, ruined furniture, and other debris—lies heaped in the center of the room. Rickety wooden stairs wind up to a splintered hole in the wall near the roof above.

Areas C1 and C2 are connected by a rope bridge suspended 15 feet off the ground.

C2 GUARDROOM (CR 8)

What was once an attic has been cleared of all clutter, leaving a large open area under exposed rafters and the roof above. Rope bridges lead to other areas outside of the room to the northeast and southwest, and a flight of stairs descends to a lower floor to the northwest.

While the northeast rope bridge is level, the southwest one climbs an additional 10 feet to area C3, turning the bridge into a somewhat unsettling (but still relatively safe)

"rope stairway." The wooden stairs descend to a floor that has been filled almost completely with rubble that blocks entry from below.

Creatures: If the alarm is not raised, four of the emperor's thugs stand guard in this room, leaning casually against the wall and deep in an argument about whether chokers have skeletons or not. As long as they're arguing, they're distracted and take a -5 penalty on Perception checks.

EMPEROR'S THUGS (4)

CR 4

XP 1,200 each

hp 46 each (see page 142)

C3 THE EMPEROR'S THRONE (CR 12)

This open-air balcony is shielded from rain and sun by a brightly colored canvas roof that extends up over the area like a half-dome, held in place by a wooden framework. The inside of the canvas has been decorated with scenes of gruesome debauchery; battlefields, executions, torture chambers, and human-eating monsters all vie for space. The balcony contains two major features of note. The first is a high-backed throne that looks like a poor man's version of the Crimson Throne, a thing of blood-red cushions and silks and spikes. Directly west of the throne stands an intimidating device: a tall guillotine of carved wood and bone, its base depicting grasping demonic feet and the housing of its glittering blade a leering demonic face.

This balcony is where the Emperor of Old Korvosa holds court, 25 feet off the ground and overlooking a large open rooftop. The guillotine is one of the emperor's most valued prizes—a device he had constructed at great expense to enhance and build upon the legend of the final blades of Galt. Known variously as the Tall Knife, Jabbyr's

ESCAPE FROM OLD KORVOSA

CHAPTER BACKGROUND

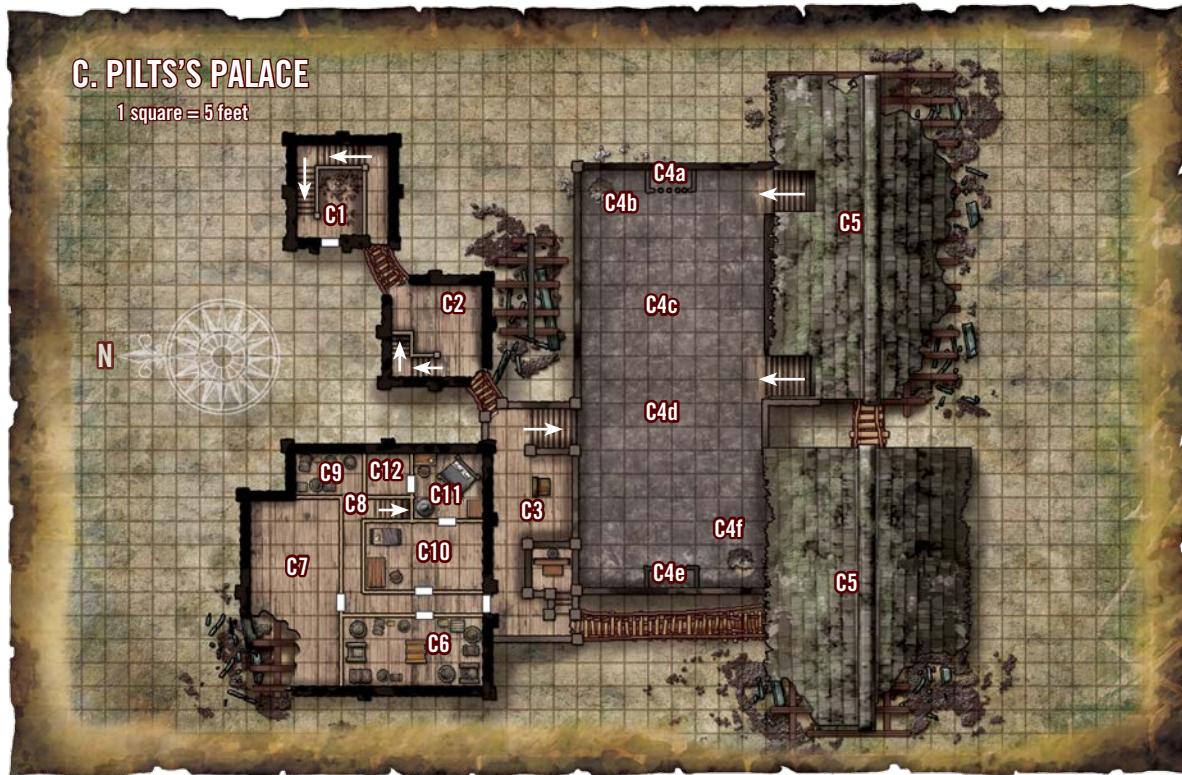
PART 1:
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PART 3:
WRATH OF THE ARKONAS

CHAPTER CONCLUSION

3



Tongue, and the Demon's Maw, the guillotine was the first thing Pilts rescued from his old lair when the fire spread, and it remains his favorite method for disposing of unneeded prisoners. It takes 3 rounds to strap a willing or helpless character into place in the Demon's Maw; once a character is strapped down, she must succeed at a DC 30 Escape Artist check (or spend 3 rounds undoing the straps) to escape. The guillotine can be triggered as a move action, at which point the blade drops out of the housing above to shear through the victim's neck. Treat this as a coup de grace performed by a creature with a Strength score of 26 wielding a Large greataxe. The victim takes $9d6+36$ points of damage and must then succeed at a Fortitude save (DC = 10 + the damage dealt by the blade) to avoid death. To date, none have survived the Tall Knife's kiss.

Creatures: The Emperor of Old Korvosa holds court here daily. After waking and taking his breakfast in his bedroom (area C11), he generally takes a seat here on his throne an hour after sunrise and remains until dusk. During this time, he hears reports from his mob and entertains pleas from citizens of Old Dock desperate for more food, shelter, or safety. Most of his time, though, is spent in entertainment, whether directing his latest grotesque play or observing a contest, game, or execution.

Pilts is an odious man—a thin Chelaxian cursed from childhood by acne, made worse of late by his recent bout with blood veil. Pilts has an extensive collection

of costumes, and he delights in mixing and matching them to create an endless array of variations on what he believes to be royal attire. That his costumes are generally threadbare and ratty gives him the look more of a vagrant king than actual royalty, but all who have pointed this out to him before have felt the Tall Knife's kiss. Despite his unsavory appearance, Pilts has an almost hypnotic speaking voice and a real talent for grandstanding and delivering compelling soliloquies; these are his greatest tools for gathering the desperate and cruel to his banner.

When he's holding court, the emperor is always attended by four thugs and his cohort, a deranged gnome named Jabbyr. Pilts found Jabbyr several years ago in a shipment of torture devices he imported from Cheliax, near death and tongueless, and with one eye burned out by a hot poker. How the gnome ended up in the shipment and whether his wounds were inflicted by some cruel past master or were self-inflicted, Pilts never determined. At first, he thought Jabbyr was dead, but when Pilts tried to extract him from the torture device, the tormented soul shrieked and began babbling. Pilts took the nearly dead gnome under his wing. Jabbyr never quite recovered his mind from whatever nameless tortures he'd undergone, but he did indeed become a loyal minion of the man he now calls "Unca Pit." Today, Jabbyr serves primarily as the operator for the Tall Knife, a role he has taken to with great delight, especially since Pilts dressed him as a court



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executioner, stitching up the eyehole in the hood that one-eyed Jabbyr no longer needs.

PILTS SWASTEL

CR 10

XP 9,600

Male human bard 11

CE Medium humanoid (human)

Init +4; Senses Perception +13

DEFENSE

AC 22, touch 13, flat-footed 19 (+5 armor, +3 Dex, +4 natural)

hp 97 (11d8+44)

Fort +7, Ref +13, Will +8; +4 vs. bardic performance, language-dependent, and sonic

OFFENSE

Speed 20 ft.

Melee mwk war razor +13/+8 (1d4/19-20)

Ranged mwk light crossbow +13 (1d8/19-20)

Special Attacks bardic performance 28 rounds/day (move action; countersong, dirge of doom, distraction, fascinate [DC 19], inspire competence +4, inspire courage +3, inspire greatness, suggestion [DC 19])

Bard Spells Known (CL 11th; concentration +15)

4th (3/day)—*dimension door*, *greater invisibility*, *modify memory* (DC 18)

3rd (5/day)—*charm monster* (DC 17), *confusion* (DC 17), *displacement*, *glibness*

2nd (5/day)—*cat's grace*, *detect thoughts* (DC 16), *hold person* (DC 16), *mirror image*, *tongues*

1st (6/day)—*alarm*, *charm person* (DC 15), *cure light wounds*, *grease* (DC 15), *undetectable alignment*, *unseen servant*

0 (at will)—*dancing lights*, *detect magic*, *ghost sound* (DC 14), *mage hand*, *open/close* (DC 14), *prestidigitation*

TACTICS

Before Combat Pilts casts *alarm* on the door to Salvator's cell every morning, and *unseen servant* and *undetectable alignment* as soon as he takes his throne for the day. As soon as he realizes he's about to have visitors, he also casts *glibness* and *tongues* on himself. Before Pilts enters combat, he makes sure to drink his *potion of barkskin* +4 and casts *cat's grace*.

During Combat Pilts orders his minions to the attack, supporting them with *inspire courage* on the first round of combat. He then alternates casting spells such as *confusion*, *charm monster*, and *hold person* with activations of his *rod of wonder*. Each time he successfully uses this unpredictable device, he shrieks in delight and offers impromptu commentary on the rod's results. As soon as it seems obvious that he's about to be attacked, he casts *displacement* on himself and fights back with his war razor.

Morale If brought below 20 hit points, the emperor uses *dimension door* to go to his bedroom (area C11), then takes 3d6 rounds gathering up his favorite prizes before using *dimension door* again (or by fleeing via area C7) to hide out in Old Dock and nurse his wounds and plan his revenge against the PCs. If he's brought below 10 hit points and unable to use *dimension door*, Pilts's bravado crumbles. He drops to his knees and begs pitifully for his life, offering up pretty much anything to the PCs in return for mercy. In either event, as soon as Pilts is killed or surrenders publicly (or 2d6 rounds after he flees), his mob falls to pieces and the thugs scatter, seeking a safe place to recover and figure out what to do next.

STATISTICS

Str 10, Dex 18, Con 14, Int 13, Wis 8, Cha 19

Base Atk +8; CMB +8; CMD 22



PILTS SWASTEL

Feats Craft Rod, Craft Wondrous Item, Leadership, Martial Weapon Proficiency (war razor), Persuasive, Toughness, Weapon Finesse

Skills Diplomacy +18, Intimidate +18, Knowledge (local) +20, Perception +13, Perform (act) +18, Perform (comedy) +18, Perform (oratory) +18, Sleight of Hand +15, Stealth +15, Survival +10

Languages Common, Gnome, Varisian

SQ bardic knowledge +5, jack-of-all-trades, lore master 2/day, versatile performances (act, comedy, oratory)

Combat Gear potion of barkskin +4 (2), rod of wonder;

Other Gear +1 glamered chain shirt, mwk light crossbow with 10 bolts, mwk war razor^{ISWG}, cloak of resistance +2, headband of alluring charisma +2, 291 gp



JABBYR AND THE TALL KNIFE

JABBYR

CR 8

XP 4,800

Male gnome barbarian 9

CE Small humanoid (gnome)

Init +6; **Senses** low-light vision; Perception +15

DEFENSE

AC 16, touch 12, flat-footed 13 (+3 armor, +2 Dex, +1 dodge, +1 natural, -2 rage, +1 size)

hp 118 (9d12+54)

Fort +11, **Ref** +5, **Will** +8; +2 vs. illusions

Defensive Abilities defensive training, improved uncanny dodge, trap sense +3; **DR** 1/—

OFFENSE

Speed 35 ft.

Melee +1 greataxe +17/+12 (1d10+8/x3)

Special Attacks hatred, rage (23 rounds/day), rage powers (clear mind, guarded stance +2, no escape, swift foot)

TACTICS

Before Combat As soon as combat begins, Jabbyr rages.

During Combat Jabbyr follows Pilts's commands exactly, attacking whomever the emperor orders him to. Left to his own devices, Jabbyr tends to focus on whatever enemy is closest. The single exception to this is gnomes, as Jabbyr attacks other gnomes only in response to being attacked by one of them first. Pilts knows better than to order the insane barbarian to attack another gnome, in any event.

Morale Jabbyr fights to the death. If he discovers that Pilts has been killed, he freezes in shock for 1 round before continuing his rage (this round of no actions still depletes his available rounds of raging as normal). On the other hand, if Pilts surrenders in Jabbyr's presence, something inside the gnome snaps and he focuses his wrath on the ex-emperor. Surrendering is tantamount to treason in Jabbyr's mind, and he'd rather have his master slain at his own hands than live with the ignominy of such a defeat. He might even demand that the PCs help him put Pilts into the Tall Knife, although whether the PCs can understand the demented little gnome's tongueless babbling is left for you to determine (at your discretion, this may require a successful DC 20 Sense Motive check).

STATISTICS

Str 20, **Dex** 14, **Con** 20, **Int** 4, **Wis** 12, **Cha** 5

Base Atk +9; **CMB** +13; **CMD** 24

Feats Dodge, Improved Initiative, Iron Will, Power Attack, Weapon Focus (greataxe)

Skills Perception +15

Languages Common, Gnome, Sylvan

SQ fast movement, gnome magic

Gear +1 leather armor, +1 greataxe, amulet of natural armor +1, belt of giant strength +2

**EMPEROR'S THUGS (4)****CR 4****XP 1,200 each****hp 46 each (see page 142)****C4 THE EMPEROR'S STAGE**

The large, flat roof of this long building has been converted into a strange sort of marshaling yard or game field. Two large square areas have been outlined with what could be blood, while at either end to the west and east, small wooden cages have been set up to the side of a hole in the roof that drops into the upper floor of the building below. Flights of stairs lead up from the roof to a balcony to the north and the gently slanted roof of a building to the south.

Lately, the emperor's current distraction is a violent game he invented called blood pig, a sport that requires an ever-increasing number of small animals to play. The exact name of the game changes as needed (blood dog, blood cat, and blood rat were all previous names), but the sound of a squealing pig delights Pilts the most, and so blood pig has become his favorite. The roof's markings and additions are all set up to play this game (the rules for blood pig are presented on page 160).

C5 ROOFTOPS (CR 8)

Two gently sloped rooftops overlook a flat roof to the north. The northern slopes of these roofs are littered with boards, stacks of shingles, and other impromptu seats, transforming the area into a sort of arena-style seating. The southern slopes are falling into disrepair, and it's obvious the materials to build the northern sides' seating were harvested from there.

During performances and games, the roofs here are packed with throngs of lowlifes and crooks, all eager to see what new entertainments their emperor has crafted for them. Dozens of spectators gather here at these times, but when no game is in progress, a pair of thugs stands guard on each of these rooftops.

EMPEROR'S THUGS (4)**CR 4****XP 1,200 each****hp 46 each (see page 142)****C6 STOREROOM**

Crates, boxes, and barrels fill this long storeroom, making it difficult to judge the room's actual dimensions.

Treasure: The majority of the props, tools, and other bits of salvage Pilts scavenged from Exemplary Execrables are stored here. There's little of actual value kept here, as

most of the contents have been damaged by fire, but with a successful DC 25 Perception check, a PC uncovers a small, unlocked jewelry box. Most of its contents are relatively worthless costume jewelry, but one of the rings is a *ring of chameleon* power that Pilts sometimes loaned to actors to aid with their disguises. Unfortunately, the ring doesn't function perfectly and has a strange quirk: whenever the ring is activated or removed, all of the wearer's hair changes to a strange and unnatural random color. This strange side effect has no real game effect, but it was enough to rub Pilts the wrong way and he never used the ring himself.

C7 CHOKER NEST (CR 8)

This large room might once have been an attic storage area, but the rafters above now brood over an empty chamber. To the northwest, a large portion of the roof and floor below have collapsed entirely, leaving a void looking out over the sodden skyline of Old Korvosa.

This could serve the PCs as a possible entry point into Pilts's Palace, provided any intruders are able to navigate the 25-foot distance between the ground and this room with a successful DC 20 Climb check. The area within 5 feet of the collapsed floor is unstable, and a medium or larger creature that steps on a square within 5 feet of the collapse causes that square to crumble. A successful DC 15 Reflex save allows the character to stagger back to more solid footing behind her; otherwise, the fall deals 2d6 points of damage (and likely defeats any attempt at a stealthy intrusion).

Creatures: This room is the lair of six particularly well-fed and cruel chokers, creatures who once dwelled on the roof of Exemplary Execrables and with whom Pilts Swastel had nurtured something of a friendship. He often used these chokers to dispose of unanticipated bodies resulting from some of his shows, and has come to rely upon the efficiency with which the chokers do their thing; the monsters generally eat the choice bits, then carry the remains out across Korvosa's rooftops to stash in nooks, hollows, and other hidden places in the Shingles for scavengers like spiders and rats to feed upon. When Exemplary Execrables burned, Pilts offered to let the chokers dwell here. The monsters agreed, and have continued to serve Pilts as a disposal method. The chokers don't mind that most of the bodies they're asked to get rid of now are headless.

CHOKER BRUTES (6)**CR 3****XP 800 each**Choker rogue 1 (*Pathfinder RPG Bestiary* 45)

CE Small aberration

Init +6; Senses darkvision 60 ft.; Perception +10

DEFENSE

AC 17, touch 13, flat-footed 15 (+2 Dex, +4 natural, +1 size)

hp 34 (4d8+17)

Fort +5, Ref +5, Will +6

OFFENSE

Speed 20 ft., climb 10 ft.

Melee 2 tentacles +8 (1d4+5 plus grab)

Space 5 ft.; **Reach** 10 ft.

Special Attacks constrict (1d4+5), grab (Medium), sneak attack +1d6, strangle

TACTICS

During Combat The choker brutes lurk in the shadows in the rafters up above, watching observantly if they notice anyone attempting to move through the room. They swiftly move to attack as soon as they notice anyone outside trying to open the door, or 3 rounds after intruders from the south have already opened the door and are moving about inside the room.

Morale The choker brutes fight to the death.

STATISTICS

Str 20, **Dex** 14, **Con** 18, **Int** 6, **Wis** 16, **Cha** 5

Base Atk +2; **CMB** +6 (+10 grapple); **CMD** 18

Feats Improved Initiative, Skill Focus (Stealth)

Skills Acrobatics +8, Climb +18, Perception +10, Stealth +15

Languages Undercommon

SQ quickness, trapfinding +1

seeming muddled and pedestrian compared to the brilliance of his work before the death of King Eodred II. In particular, the use of blue pigment, a trademark in Salvator's work, seems sloppy and poor. The reason for this is simple: when Kazavon's spirit bonded with that of Queen Ileosa, it abandoned Salvator and the other artists and artisans it had been cultivating. Salvator's muse has vanished.

Treasure: Salvator's paintings often command a high price among his fans, and each of these 11 paintings incorporate themes those collectors value: shadowy dragons, torture, violence, darkness, and scenes of pain and despair in vivid colors. These paintings, while maintaining the same themes, simply aren't as good, and are worth only 20 gp each.

If Laori is with the party when these paintings are discovered, she gleefully goes through them all, but quickly becomes disappointed by their mundane nature and wants nothing more to do with them.

C10 TROPHY HALL

The air in this room smells sickly sweet—a combination of flowers and vinegar. The unpleasant smell likely comes from the fourteen poorly preserved heads mounted on the walls of this grisly trophy hall. Most of the heads are human, although two are those of elves and one is from a dwarf with a beard roughly sheered off to match the cut to the neck. To the north, a small, child-sized bed sits against the wall opposite a wooden table decorated with a magnificent set of silverware.

This room serves several purposes. The small bed is where the emperor's cohort Jabbyr sleeps, and the table is where the emperor takes his meals (served by one of his thugs, who themselves bully these meals out of local citizens). The grisly trophies on the walls, partially preserved by a process of soaking in brine, perfume, and other herbs, are the heads of enemies who particularly vexed the emperor. He sometimes carries on mocking conversations with these heads in the late hours of the night when he's having trouble sleeping.

The door to area C11 is warded by an *alarm* spell; if triggered, it creates a mental alarm, alerting Pilts that someone's intruding in his home.

Treasure: The silverware set on the table is the best that Pilts could steal—the full set is worth 500 gp. A platinum and crystal decanter filled with fine brandy sits on the table as well, and this item alone is worth 750 gp.

C11 EMPEROR'S CHAMBERS

This extravagantly decorated bedroom would seem to belong in the richest of noble villas or monarchs' castles—at least, until one looks a little more closely at the sheets on the four-poster



bed and notes how stained and frayed they are, or examines the tapestries and bed curtains and sees the patches of mold and threadbare edges. A tall, well-stocked bookcase to the south turns out to be leaning against the wall for support; the contents of its sagging shelves are poorly produced books with violent or erotic names on their mildewed spines. Everything is slightly musty, stained with age, and well beyond its prime. Only the three paintings hanging on the wall hold up to closer examination, but their grisly subject matter might make them difficult to show in most public venues. To the north, a simple wooden door is secured with a lock and a heavy wooden bar.

Most of the furnishings in this room are props from countless plays and productions—they've seen much use, but Pilts finds no fault in their rundown states. The emperor can be found here after dark, either sleeping fitfully or reading one of his scandalous books of violence and erotica stored on the bookshelf. For about an hour each night, he unbolts the door to area C12 to speak with Salvator, give him his food, empty his chamber pot, and remove any finished works to put into storage at area C9.

Treasure: The three paintings are all original Screams—produced before Salvator lost his muse—that Pilts salvaged from his previous home.

The first depicts a full portrait of a thin humanoid wearing shadows as he stands framed by a dolmen of great size. The figure's brilliant blue eyes are the only true points of color in the piece, and they seem to almost glow with anger. This painting is worth 450 gp, and with a successful DC 25 Knowledge (religion) check, a PC identifies it as a depiction of Zon-Kuthon stepping through a portal into ancient Nidal.

The second picture depicts a rugged mountain range above a desert under a harsh blue sky. In the foreground, a quartet of Vudrani tusked camels ridden by N'darr tribespeople race across dunes that, upon closer examination, consist of tiny skulls. This picture is worth 1,100 gp. With a successful DC 30 Knowledge (religion) check, a PC can interpret this as a minor but haunting scene from *Umbral Leaves*, the unholy text of Zon-Kuthon.

The final portrait is the most disturbing, for it depicts a handsome man in the process of peeling away the flesh of his arms as if he were taking off a pair of gloves. Underneath, his arms are muscular and covered with glittering blue scales. The man's expression is one of delight, yet his eyes are empty pits of blackness. Half seen in the shadows beyond him are thousands of humans impaled on towering wooden poles erected in the shadow of an indistinct shape looming on the horizon—perhaps a castle, maybe a mountain, but likely something more. This last painting is worth a staggering 2,000 gp.

With a successful DC 30 Knowledge (geography) check, a PC identifies the distorted shape on the horizon as definitely being a castle (if the viewer exceeds the DC by 10, she can identify it as Castle Scarwall in Belkzen), while with a successful DC 30 Knowledge (arcana) check, a PC identifies the pattern and shape of the blue scales as being similar to those that adorn a blue dragon. That the man depicted is Kazavon is not something a Knowledge check alone can confirm, but the PCs will recognize the man later when they finally visit Scarwall and view the artwork there, which includes some of the only other examples that preserve Kazavon's human appearance today.

If Laori is with the PCs, she asks if it's okay for her to keep all three paintings. She'll settle on splitting the paintings evenly among the PCs and herself, but soon thereafter starts offering to buy them back.



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C12 SALVATOR'S CELL (CR 4)

The air in this room is an unpleasant mix of body odor and paint. A lumpy straw mattress lies on the floor in one corner of the room, partially covered by a few blankets, while in the other stands a large easel on which rests a nearly completed painting of immense fiends attacking a village.

Creature: This is where the emperor has been keeping Salvator Scream. The artist hasn't left this room for many days, and his initial despair has fallen into a numb acceptance that painting for a madman while his muse has abandoned him is his new life. Still, he works desperately to create and recapture his old inspiration, if only to produce a work the emperor will enjoy. With each failed painting, the emperor's frustration and anger grows, and he regularly beats Salvator after the ruined artist finishes a painting these days. Yet Salvator sees no chance at rescue, so he continues to slave away at his easel, knowing with each brush stroke that all he has to look forward to at the end is a worse beating than the last one. He hopes the emperor will eventually go too far, solving the problem of Salvator's missing muse permanently.

Salvator is a plain-looking man dressed in paint-stained rags. Flea bites cover his skin, and his eyes are sunken since he's barely been sleeping an hour or 2 at a time. The man is desperate, and wants only to escape the nightmare that has captured him. Upon seeing anyone other than the emperor, Salvator immediately falls to his knees and breaks into desperate sobs, begging for rescue between each heartbreakingly shudder. He does or says anything to reward his rescuers, but his mind isn't so far gone that he just hands out all his information to anyone. Before he agrees to answer any questions the PCs might have, he demands two things—the death of the emperor and to be escorted out of Old Korvosa to the mainland. With a successful DC 10 Diplomacy check, a PC convinces Salvator to reveal what he knows if the PCs promise to rescue him. Intimidation and magic can also serve to pressure him into revealing what he knows, options that Laori encourages if she's with the PCs.

If the PCs convince Salvator to talk, the man admits he spoke with Vencarlo on several occasions, but if the PCs ask him what that subject of these conversations was, Salvator grows nervous. He'd rather not finish what he has to say unless he and the PCs are in a safe place where he can't be overheard. Once these conditions have been met, he continues his story in a whisper, revealing that Vencarlo asked for everything Salvator knew about the fate of Castle Korvosa's seneschal, Neolandus Kaleopolis.

Salvator explains his friendship with Neolandus, ending with a description of how the man showed up at his home, desperate, bloodied, and poisoned, early on

the morning Eodred II died. Neolandus was delirious, but managed to convey to Salvator that he needed a place to hide. Salvator nursed him back to health, whereupon Neolandus confided in him that Queen Ileosa had murdered her husband, and that she'd entered into an alliance with the Red Mantis. They were the ones who tried to assassinate Neolandus, and his escape was as much luck as anything. Worse, Neolandus said there was something about Queen Ileosa that wasn't quite right—that she'd changed recently. Grown "worse"... whatever that meant. Neolandus refused to divulge more to Salvator, saying that "the less he knew, the safer he'd be," and that the seneschal needed more time to think things through and do some research before he decided on the proper course of action.

Yet an artist's simple home was not a secure hideout, which both Neolandus and Salvator knew. Salvator had connections with the Arkonas (they were among his greatest patrons), and when he suggested that Neolandus seek them out for asylum, the seneschal grudgingly agreed. Salvator escorted his friend up to Arkona Palace late one night, just a few days before the quarantine occurred, and hasn't seen his friend since.

Salvator says the Arkonas seemed friendly enough, and at the time he felt they could be trusted to hide Neolandus from the queen. After his recent meetings with Vencarlo, wherein the man convinced Salvator that the Arkonas were more criminal-minded than the artist suspected, Salvator has come to believe he might have just traded his friend's danger for a different one. He suspects Vencarlo might have tried to infiltrate Arkona Palace to find out more, and if told that Vencarlo has gone missing too, the artist grows pale and begs the PCs to find them both. "Korvosa's not a safe place for them—they need to escape the city!" he cries. "Me too. And you as well!"

Laori has her own questions for Salvator, but would rather not ask them in front of the PCs. If they give her no other choice, she haltingly proceeds. Her primary interest in Salvator is to determine where his ideas come from; when he reveals to her that before Eodred II's death, his muse inspired him in vivid dreams and he merely painted these dreams, she grows excited and asks him to describe to her his memories of these dreams. When she asks him about why his current work doesn't hold the same power, she's disappointed to learn that Salvator's muse seems to have left him. She has no desire to punish, though; after all, if he's allowed to live, his muse might someday return. In any event, she volunteers to escort Salvator to the mainland, and even though she's a worshiper of the god of pain, she can be trusted to deliver on this promise. Once she learns what she can from Salvator, the strange elf takes her leave from the party (with Salvator, if the PCs let her, but without if they don't trust her to see to



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his safety). She thanks them for their help, but says she must now report to her superiors. Before she leaves, she enigmatically predicts that she hasn't seen the last of the PCs and tells them she looks forward to the next time they meet. She then slips into the lengthening shadows of Old Korvosa.

SALVATOR SCREAM

CR 4

XP 1,200

Male human expert 6

LE Medium humanoid (human)

Init +1; Senses Perception +10

DEFENSE

AC 11, touch 11, flat-footed 10 (+1 Dex)

hp 39 (6d8+12)

Fort +5, Ref +3, Will +6

OFFENSE

Speed 30 ft.

Melee unarmed strike +4 (1d3 nonlethal)

TACTICS

During Combat Salvator is no fighter, and he knows it. In combat, he cowers behind his allies, throwing punches only when there's no other choice.

Morale Salvator flees if all his allies are defeated, or if reduced to fewer than 25 hit points. If he does so, his

primary goal is to find a small dark place to hide, and he eventually works his way back to his home (only to be eaten by the otyughs if the PCs haven't defeated them).

STATISTICS

Str 10, Dex 13, Con 12, Int 14, Wis 8, Cha 9

Base Atk +4; CMB +4; CMD 15

Feats Alertness, Great Fortitude, Iron Will, Skill Focus

(Craft [painting])

Skills Appraise +11, Bluff +8, Craft (painting) +12, Knowledge (history) +11, Knowledge (planes) +11, Knowledge (religion) +11, Perception +10, Profession (artist) +8, Sense Motive +10

Languages Aklo, Common, Draconic

Gear painter's equipment, stained clothes

3

Story Award: If the PCs learn what Salvator knows, award them 4,800 XP.

A ROUSING GAME

Stealth and violence are two possible methods to secure an audience with Salvator, but there is a more diplomatic approach as well. If the PCs can arrange a meeting with the Emperor of Old Korvosa, whether as prisoners or as guests, they might just be able to convince the lunatic to let them talk with his pet artist. If asked about Salvator,

the emperor proudly admits the artist is his “houseguest” and won’t be going anywhere anytime soon. No amount of diplomacy or threats can convince the emperor to grant an audience with the artist. Magic such as *dominate person* or *suggestion* could work, but only if the PCs can cast it without being obvious. If their initial attempt fails, the emperor realizes what the PCs are up to and orders their immediate execution, and he and his minions attack.

Yet the emperor isn’t completely opposed to letting people visit Salvator. After negotiations have gone on for a bit, the lunatic claps once as if to signal the end of discussion, but then gives the PCs a chance to “earn” the audience they so desperately seek. If they can win a game of blood pig against the emperor’s best players (a team of eight thugs who compose the notorious “Shinglesnipes”), he’ll allow them 5 minutes with Salvator—under his supervision, of course! If the PCs have given up their gear, he even promises to return it and grant the party a safe escort out of Old Dock after their interview if they can win this game.

If the PCs agree to his terms, he invites them to stand in the western square in the middle of the blood pig field (area C4d). As they do, the Shinglesnipes take up their position in the eastern square (area C4c) while the emperor goes over the rules of the game.

BLOOD PIG!

The rules for blood pig are fairly simple, but bear in mind they were created by a madman. To a certain extent, confusion should be a natural response to the game. The rules have never been written down, and tend to change on a weekly basis. It’s best if you roleplay out Pilts announcing the rules summarized below; as you do, it’s okay if the PCs don’t grasp all the rules at once. After all, since Pilts changes the rules so often, even members of the Shinglesnipes might call for clarifications or get things wrong!

Running a game of blood pig uses standard combat rules, save that the PCs aren’t in it to fight.

Goal: The goal of blood pig is to be the first team to reach 5 points.

Scoring Points: A player scores a point for her team by throwing, kicking, dropping, or otherwise placing a pig into her team’s pit. The PCs’ pit is located in area C4f, while the Shinglesnipes’s pit is located in area C4b. Each of these pits contains a starving wolverine. The pig, once thrown into a pit, suffers a violent and noisy, yet swift death—all part of the macabre entertainment for the emperor. At the game’s start, a pig is loaded into one of two cages (either area C4a or C4e; see The Game Begins below). Whenever a point is scored, a fresh pig is loaded into the cage on the opposite side of the playing field from the pit where the previous pig was killed (area C4a if the PCs score a point by getting a pig into area C4f, or area

C4e if the Shinglesnipes score a point by dumping a pig into area C4b).

Starting Locations: Each member of a team must start the game within her team’s square in the middle of the field. The PCs must start in area C4d, while the emperor’s team starts in area C4c. Exact positioning in these areas is left to the game players to decide. No more than eight players can play on a team; if the PCs don’t have enough players to round out their team, the emperor shrugs and says, “At least you won’t be as crowded when the game begins.”

Limitations: No weapons are allowed in a game of blood pig. Casting spells before or during a match is also against the rules. Each time one of these rules is broken, the opposing team gets a point. The use of fists and other unarmed attacks do not count as the use of weapons; players are allowed (and expected) to throw punches (lethal or otherwise) during a game. Natural attacks are legal, but only because no one has used such weaponry in a game of blood pig before—if the game proceeds to a “best two out of three” or beyond (see Development on page 161), Pilts makes sure to revise the rules for the following games to outlaw “cheaty claws” from the game.

Betting: Observers often bet on the outcome of the game, usually for coin but sometimes for favors or promises. The bets are arranged by the emperor’s thugs, who give 2 to 1 odds against the PCs. Each PC can place a bet of up to 100 gp.

The Game Begins: Once all the players are in position, the emperor flips a coin. If the result is heads, a trap door opens in area C4a and a frightened pig is raised up into the cage from below. If the result is tails, the pig is raised up through the trap door in area C4e. The game begins 1 round later as the emperor cries out, “Go get your pig!” At this point, each PC and each of the Shinglesnipes attempt an initiative check to determine when they act. (It’s best for each Shinglesnipe to act on her own roll rather than all at once.)

The Pig: Although Pilts and his thugs refer to them as pigs, the creatures used in the game are little more than Tiny piglets. Retrieving, carrying, and throwing a pig is treated as follows.

Picking Up a Pig: Retrieving a pig from a cage is a standard action that provokes attack of opportunities. Picking up a live pig that has been dropped on the field, however, requires a character to also attempt a successful attack against an Armor Class of 15. If a member of the emperor’s team retrieves a pig from a cage and has the time, he attempts an unarmed strike against the pig to knock it out and thus make it easier to carry.

Carrying a Pig: A pig weighs 15 pounds. Each round that a character carries a live and conscious pig, roll 1d6 and consult the Squirming Pig sidebar on page 161 to see how the pig reacts to being carried.



Dropping a Pig: A character who takes damage while carrying a live pig must succeed at a combat maneuver check (DC = 10 + 1 per point of damage taken) or she drops the squirming pig. (Damage taken does not incur a chance of dropping a dead pig.)

A pig that is dropped runs in a straight line away from the closest person on initiative count 0 each round, moving at a speed of 30 feet. A pig will not run off the edge of the roof or into a pit.

Passing a Pig: A character can pass a pig to a teammate as a standard action if she is within reach of a teammate.

Throwing a Pig: A pig is an improvised thrown weapon, and thus imparts a -4 penalty on attack rolls. It has a range increment of 10 feet. Catching a thrown pig requires a successful DC 12 combat maneuver check.

Throwing a Pig into a Pit: In order to throw a pig into a pit, the thrower must make a ranged attack against AC 6 with a thrown pig. Dropping a pig into an adjacent pit is a free action and is automatically successful.

Intercepting a Pig: A character can attempt to intercept a thrown pig if it passes through a square he threatens. To intercept, the PC must succeed at a DC 18 combat maneuver check (intercepting a pig is more difficult than catching one deliberately thrown to you). Attempting to intercept a pig is an immediate action.

Stealing a Pig: A character can grab a pig out of another person's hands with a successful disarm combat maneuver check. Roll 1d6 on the Squirming Pig table on this page to determine how the pig reacts to the second person trying to snatch it away.

The Pits: Each pit is 10 feet deep and contains a particularly hungry and aggressive wolverine, but the opening to each pit is only 1 foot in diameter and is reinforced with wood-and-metal slats. This makes it difficult for a Medium creature (such as a wolverine) to climb out of the pit but easy for a Tiny creature (like a piglet) to pass through. A character who kills one of the two wolverines automatically forfeits the game for his team, in which case the other team is declared the winner. While the wolverines in these pits can't escape their cages, they do clamber up the walls of the pit once a game begins. Once a wolverine has a piglet, it spends 1d3 rounds devouring the thing, but otherwise, the creature can attempt a single claw attack each round against any creature within 5 feet of the pit's entrance.

EMPEROR'S THUGS (8)

CR 4

XP 1,200 each

hp 46 each (see page 142)

WOLVERINES (2)

CR 2

XP 600 each

hp 22 each (*Pathfinder RPG Bestiary* 279)

SQUIRMING PIG

A live pig does not enjoy being carried. Each round a live, conscious pig is held, roll 1d6 and consult the following table to see how it reacts.

d6	Pig's Action
1	Slump: The pig takes no action and simply hangs limp in the character's grasp.
2	Squirm: The carrier must succeed at a DC 12 Strength check, or he drops the pig.
3	Squeal: The noise draws a hearty round of laughter from the emperor and the crowd.
4	Bite: The pig makes a +0 melee attack against whoever is carrying it, dealing 1d3-2 points of damage if it manages to hit; this might cause the carrier to drop the pig (see Dropping a Pig).
5	Kick: The pig begins kicking. The carrier must succeed at a DC 12 Dexterity check or drop the pig.
6	Panic: The pig explodes into a fury of action; apply the results of a squeal, a bite, a squirm, and a kick all at once.

PIGLETS (AS MANY AS YOU NEED!)

CR —

Young pig (*Pathfinder RPG Bestiary* 3 291, 113)

hp 4 each

Development: The emperor is a sore loser. If the PCs win the game, he lurches to his feet and bellows, "Two out of three!" He also has his cohort Jabbyr join the Shinglesnipes for any additional games even if this means the Shinglesnipes exceed the eight-person limit. If the PCs then go on to win two out of three games of blood pig, the emperor cries out, "Three out of five!" only to be told by a nervous thug that they've run out of pigs. For a moment, the emperor seems ready to strap the thug into the Tall Knife. An instant later he regains his composure, congratulates the PCs on their victory, and invites them up to the balcony. Jabbyr and two thugs accompany them. He then bids the PCs wait in area C10 and then brings a nervous-looking Salvator out to speak to them. Of course, Salvator won't speak at all (unless magically compelled or successfully intimidated) as long as the emperor lives. How the PCs handle the situation at this time is up to them, but this may be the best chance to attack the emperor, since the area's a relatively confined space and he doesn't have all of his thugs on hand to defend him.

Story Award: If the PCs win two blood pig games and gain an audience with Salvator, award them 9,600 XP in addition to any XP earned for defeating thugs in the game.

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WRATH OF THE ARKONAS

Both Neolandus Kaleopolis and Vencarlo Orisini are prisoners in the dungeons below Arkona Palace, and while they're protected from Queen Ileosa there (for the time being), they're far from safe. Through a variety of methods at any point during this chapter, the PCs can learn their quarry is being held by the Arkonas. But once the PCs decide to take on the noble family, they should be ready for a fight—for the Arkonas are actually rakshasas led by a powerful member of their kind named Bahor.

THE ARKONA SECRET

That the Arkonas control crime in Old Korvosa is not their true secret. The government knows the Arkonas are heavily involved with the underworld, but since this crime is kept behind the scenes and doesn't disrupt life in Old Korvosa, city officials have traditionally looked the other way—the good the Arkonas do is believed to outweigh the bad. This is only because the true depravities and evil they inflict upon the city are well-hidden indeed.

The original (and very human) Arkonas fell victim to a group of rakshasas many years ago, when the family attempted to establish a trade route with distant Vudra. What they found instead was death. The entire trade ship was murdered, the captain and family members were replaced by rakshasas eager to flee persecution in their homeland, and the crew were swapped out for charmed thralls. When they returned to Korvosa, the rakshasas found an entire city ripe for their harvest. Building on the now-established trade route with Vudra, the new Arkonas—rakshasas disguised as humans—were able to build the stolen name into one of Korvosa's most powerful families. Over the decades, the rakshasas have held their own secret internal wars for power, but their continued control over the family name has remained.

Currently, the Arkona family is ruled by two rakshasas, the children of the original rakshasas who replaced the Arkonas so long ago. Of these two, Bahor has assumed the role of patriarch Glorio Arkona, while his sibling Vimanda has assumed the role of Meliya Arkona, Glorio's younger sister. In private, the two rakshasas are constantly embroiled in tiny power plays to gain an advantage over the other, yet neither has yet made a move so reckless as to threaten what they have accomplished as a family



MELIYA ARKONA

so far. Under this pair, several other rakshasas dwell in the palace, most having traveled from distant Vudra to join the Arkonas on their grand experiment in Korvosa.

Beneath the rakshasas are the “kept” members of the family, humans who are subdued via magical control and honeyed words. These humans don’t suspect the Arkonas of being anything other than criminal masterminds.

D ARKONA PALACE

Arkona Palace is perched at the highest point atop Endrin Isle in Old Korvosa. The palace is home to the Arkona family alone; servants and guards dwell nearby in one of two outbuildings, and play no direct role in this adventure (all are 1st- or 2nd-level human experts or warriors, in any event). The grounds are mostly open, decorated here and there with tiny copse of trees, exotic topiary animals (elephants, cobras, and tigers being the most common), beautiful flower gardens, and exquisite fountains. The palace is a breathtaking structure built in the Vudrani style, with golden pillars; high windows that rise to tapered points; minarets; and domes decorated with slender spires. Inside, walls are made of ebony and carved with depictions of elephants, tigers, monkeys, and peacocks, all with shimmering mother-of-pearl eyes. Mahogany doors are carved with images of the Vudrani deity Chamidu, the God of Wild Beasts (identifiable as such with a successful DC 30 Knowledge [religion] check). Chamidu appears as a six-armed, four-faced giant who rides a tiger with human hands for paws. All rooms are lit at night by everburning torches. Exotic plants in clay pots are abundant, and each room is rich with their scents, mingled with that of sandalwood incense burning in brass censers that hang in various spots along the ceiling. The rooms inside the palace are spacious and grand—ceilings, unless otherwise mentioned, are 20 feet high.



SECURING AN AUDIENCE

While the Arkonas have increased patrols of their human guards in Fort Korvosa (the portion of Old Korvosa they've kept under their personal watch during the quarantine), they have not closed the palace doors completely to the outside world. During the day, visitors to Arkona Palace are intercepted by a patrol of six house guards who politely but firmly demand to know the party's reasons for approaching the manor. As long as the PCs are able to respond with a believable request (including asking for an audience with Glorio Arkona), the guards nod and escort them along through the immaculately landscaped palace grounds to the reception area.

The PCs are led into the palace entrance (area **D1**), whereupon the guards return to their patrol and the PCs are greeted by a tall, pleasant man who wears an eye patch. He introduces himself as Carnochan, the palace majordomo. Carnochan hears the PCs' request, and if they wish an audience with Glorio (Meliya is not available), they are taken to the visitor's lounge (area **D2**), where Carnochan asks them to wait while he determines if the master of the palace has time for them. Characters may suspect they are still under observation even after they are left alone in the visitor's lounge, and they are correct. Carnochan shares a permanent *telepathic bond* with Bahor, and alerts his superior telepathically as soon as the PCs arrive, giving Bahor brief descriptions of them. Bahor then uses *clairaudience/clairvoyance* (using his *third eye*) to observe area **D2**. If the PCs don't wait and instead move out to infiltrate the palace, Bahor informs the others at once and the palace goes on alert.

If the PCs decide to wait, though, they are rewarded in about 5 minutes with an appearance by the lord himself. Bahor greets the PCs warmly as Glorio Arkona, gently reprimanding Carnochan for not supplying the guests with wine and cheese to enjoy while they waited. As Carnochan scurries off to rectify this faux pas, Bahor joins the PCs on one of the room's couches and asks how he can be of service.

As Glorio, Bahor plays the role of a concerned noble, saying he's done what he can with his limited resources to keep Old Korvosa from falling into complete anarchy, but he admits that more could be done. To outward appearances, he has nothing but kind words and support to offer if asked about the queen, ruminating that quarantine really was her only choice and hoping that she'll be able to lift it soon. Throughout his discussion, though, Bahor drops hints that he thinks the queen is driving Korvosa into the ground and that she needs to be removed from power, using Bluff to communicate this innuendo. If confronted point-blank with these thoughts, he feigns shock and denies that's what he said, while still maintaining his bluff to get across his true feelings.

WHERE ARE THE PRISONERS?

Vencarlo and Neolandus are both prisoners of the Arkonas, held in chambers below the palace (in areas **E20** and **E21** respectively). The Arkonas are masters of deception, and have spared no expense in not only hiding the presence of the dungeon, but also in ensuring those they keep therein remain hidden. The region is protected by a permanent *mage's private sanctum* (CL 9th), preventing either man from being scried upon. The Arkonas have kept both men unconscious as well, so any attempt to communicate via *sending* or similar magic fails. *Dream* can successfully deliver a message to either man, and while the man won't be able to reply, the caster knows he is alive and sleeping. At your discretion, particularly canny methods of magical divination might be able to lead the PCs to either prisoner, but the matter of how to reach them and effect their escape remains.

Full details of the dungeon beneath Arkona Palace appear on pages 176–187.

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Bahor does indeed want Queen Ileosa out of power, and he hopes to accomplish this goal by using Seneschal Kaleopolis when the time is right so he can step in to take her place. Maneuvering his agents and sycophants throughout the city government and other noble families to ensure this end result occurs is a delicate procedure, though, and Bahor estimates he won't be ready to make his move for several more months. Until then, he hopes to retain possession of Neolandus so he can use the man's political status at precisely the right moment. At least, that was Bahor's plan until recently.

Queen Ileosa's display of power at the start of this chapter has put Bahor ill at ease. He now suspects the queen has gained a potent source of strength, likely something to do with her new crown. His interrogations and mind readings of Kaleopolis have verified his fears. Currently, Bahor is unsure how to proceed; he certainly doesn't want to risk his own life by directly opposing the queen, yet at the same time, he knows something must be done before her power grows too great.

As it turns out, the PCs may be his salvation.

Bahor uses *detect thoughts* and the conversation to judge the PCs' position on things. He suspects they're here to rescue Vencarlo, Neolandus, or both, but he can't just hand them over without appearing weak before his minions (an act he fears would give Vimanda the support she's seeking to seize control of the family). After speaking with the PCs for some time, Bahor hints (again using Bluff) that he knows there's something more to the queen than meets the eye. Furthermore, he hints that he can put the PCs in

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contact with someone who may be able to help them—if they can help him first.

Among his other plans, Bahor wants to regain control of Old Korvosa, and a major step in that direction would be the removal of the Emperor of Old Korvosa. At this point, Bahor drops all pretense of subtlety, stating flat out that if the PCs can assassinate the emperor, he's certain the mob in Old Dock will collapse and Arkona agents will be able to step in and regain control of Old Korvosa. In return, he promises to do what he can to help the PCs find their friends. If the PCs have already done this, he smiles broadly and proceeds to aid them as detailed below.

Bahor has little more to say after this if the PCs haven't yet killed Pilts, and guides the PCs back to the palace entrance where they are escorted off the Arkona grounds by the guards. Bahor asks them not to return until the matter they discussed is handled, wishes them luck, and retreats back to the upper floor to continue laying his complex plans.

BAHOR'S OFFER

Once the PCs have removed the Emperor of Old Korvosa from the picture, it doesn't take long for word to reach Bahor. When the PCs return to Arkona Palace, they are greeted warmly and swiftly escorted upstairs into the baths (area D15), where Bahor lounges in the water. He remains in the bath as he congratulates them on their success. In compensation for their service to the family, he's ready to offer an additional reward: a *ring of evasion* set with a deep green bloodstone that sits on a nearby shelf. Of course, this bloodstone is also linked to Bahor's *third eye* (see page 436); the cost of giving up such a powerful magic item pales in comparison to the new viewpoint Bahor could gain if the PCs accept the gift.

Bahor then abruptly asks the PCs what they wish of him. Assuming they ask for Vencarlo or Neolandus, he gives them a rueful smile, then goes on to say that simply handing over these two "guests" to the PCs may be a "trifle complicated."

He explains that both men have been sent below into the Vivified Labyrinth. A PC who succeeds at a DC 25 Knowledge (local) check recalls rumors of this notorious dungeon, a place said to be used by the Arkonas to torment and test prisoners and agents alike. Bahor apologizes for the difficulties, and that he won't retrieve either "guest" for the PCs, but he will do the next best thing. He tells them the secret of the elephant statue in area D4, how to access the caverns below the palace, and where to seek the secret door that leads down to the labyrinth entrance. He'll even tell the PCs that the labyrinth can be adjusted by pulling key levers to rotate the four sections, promising them that both of the people they seek are hidden therein.

What he doesn't tell them is that he's also sending Vimanda into the labyrinth to ambush them. He does this via a *scroll of sending* as soon as the PCs leave their meeting with him, and she travels to area E13 of the dungeons below via her *wand of dimension door* from area E21, where she's been spending most of her time of late. To Vimanda, he explains this away as a game, and by letting her finish off the PCs, he's giving her a great honor. Of course, Bahor's true hope is that the PCs will kill his sister, allowing him to seize full control of the family without resorting to the distasteful step of killing one of his own blood.

Bahor certainly expects the PCs to react to his offer with anger, disbelief, and hostility, but he doesn't think they have any other choice. If the PCs attack him, he fights back as detailed in his stat block (see page 440), but he hopes it won't come to that. It would be a shame to waste such excellent pawns, after all.

Story Award: If the PCs negotiate with Bahor and learn from him where Neolandus and Vencarlo are being held without resorting to violence, award them 19,200 XP.

INFILTRATING THE PALACE

Since Bahor hopes to use the PCs to help with his own goals, his response to an infiltration of his palace is unusual. When informed by his guards of the event, he commands them to repulse the PCs but does not step in to aid them. The rakshasa is somewhat curious to see how well his defenses hold up against the PCs. Only if they finally confront him in his

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chambers or attempt to damage his treasury in area **D16** does he contact them to tempt them with his offer, as detailed on page 164.

The following encounter areas assume that the palace is not on any sort of alert, and give the standard locations and activities of the guards and rakshasas that dwell within. Once the palace alarm is raised for any reason, all servants and human guards flee the building, knowing full well that their masters tend not to discriminate between intruders and the help when defending their lair. Bahor retires to his chambers in the event of an alarm, and sends Vimanda down into the Vivified Labyrinth to await the PCs should they reach that area. The marai rakshasas in the palace split into two groups of two; one pair (Avishandu and Nudhaali) goes to the garden (area **D4**) to take up defensive positions, while the other pair (Carnochan and Vennashiti) patrols the remaining rooms (patrolling in encounter number order and spending a few rounds in each room searching for intruders).

The marai remain in their human forms at all times during these encounters until one of them is slain, at which point the corpse reverts to its true form. If this happens, the remaining rakshasas immediately revert to true form as well. Once their true forms are revealed, they fight to the death to protect the secret.

If the PCs are forced to retreat from an infiltration, the rakshasas do not pursue. They revert to human form and dispose of the bodies of any dead, turning them over to Avidexu in area **D24**. They know at this point that it's their word against the PCs should they spread the truth of the situation, and Bahor seeks to control the damage as soon as possible.

His first act if the PCs flee the palace is to contact one of them via a scroll of sending with the following message.

"Greetings. This is Glorio Arkona. I apologize for the misunderstanding with my unusual servants. I wish to speak to you in private at my palace."

If the PCs accept the invitation, Bahor retains his human guise as he greets the PCs and gives them his pitch to try to recruit them, explaining that he uses bound rakshasas as bodyguards and asking the PCs to keep this information to themselves.

If the PCs don't accept the invitation, Bahor retreats to his quarters in area **D18** and informs the palace guardians to greet the PCs on their return and to allow no intrusions into the palace. The rakshasa patriarch sends his sister below to guard the dungeon, but if the PCs begin a room-by-room exploration of the upper floors, he eventually seeks them out and attempts to kill them himself. He does his best, as do his guards, to keep the secret of his true form, but once one of the Arkonas is slain and his or her

body reverts to its true and terrible shape, the rakshasas remaining in the palace revert to their true forms as well and redouble their efforts to ensure none who know the truth live to tell the tale.

In the long term, the Arkonas can call in more rakshasas from Vudra, but such reinforcements are unlikely to arrive in the span of this chapter's adventure.

D1 PALACE ENTRANCE

A black marble arch depicting dozens of elephants standing one atop the other frames a great ebony door in the south wall of this wide and airy entrance hall. Above the door, an elephant looks out over the hall, its single eye a glittering bloodstone the size of an apple. Tall windows grant a commanding view of the palace grounds, and a rich red carpet, ten feet wide and luxuriously thick, provides a pathway between doors to the west and north, and around a corner to the east. Each of these doors, as well as three smaller ones to the west of the northern pair, are decorated with images of a six-armed, four-faced woman who rides a tiger with human hands for feet.

The palace doors are generally kept unlocked, even after dark, which is a manifestation of the Arkona arrogance and belief that anyone foolish enough to try to invade the palace shouldn't be detained from meeting his proper punishment at the hands of the palace guards. This arrogance lessens should the PCs kill a rakshasa of any type and then retreat from the palace. On any return trips, they find the doors locked tight (hardness 5, hp 20, break DC 25, Disable Device DC 30).

A permanent *magic mouth* spell wards the door, triggering an audible alarm that sounds like a bull elephant trumpeting (including an illusion of the elephant head's sudden animation above the door) whenever anyone not visibly wearing the Arkona family crest walks into view of the effect. This alarm doesn't trigger if at least one person in a group wears the crest.

Treasure: The bloodstone set in the elephant's lone eye socket is one of several differently sized bloodstones linked to Bahor's *third eye*. He can look through this stone as if it were his own eye, and does so if the alarm goes off. This bloodstone's faint divination aura, like all of the *third eye* bloodstones, is hidden by a *magic aura* (CL 10th). The bloodstone is worth 1,000 gp.

D2 VISITOR'S LOUNGE

This comfortable room is warmed by a large fireplace, its marble sides and mantle carved into a parade of capering monkeys and tigers. A large sofa is against the north wall, while a few cozy-looking chairs sit to the south.

D. ARKONA PALACE



GROUND FLOOR

1 square = 5 feet



UPPER FLOOR

1 square = 5 feet



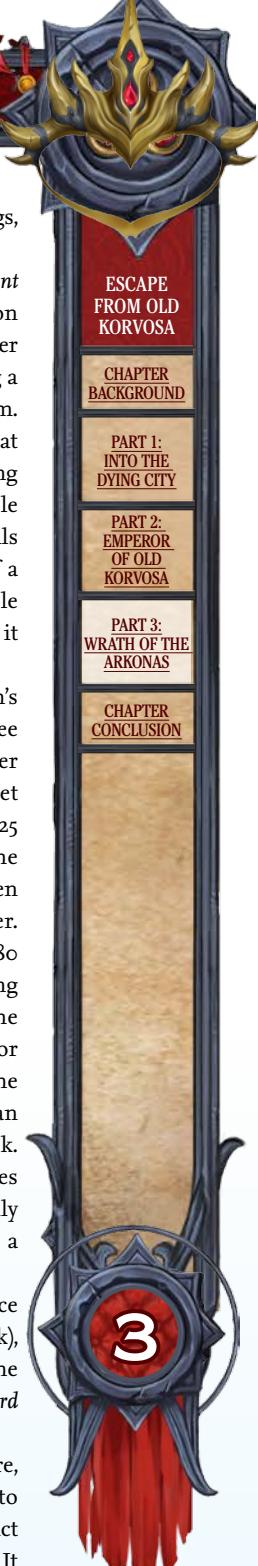
UPPER CAVERNS

1 square = 5 feet



LOWER CAVERNS

1 square = 5 feet



This is where the Arkonas meet with visitors to the palace, and likely where Bahor first meets with the PCs if they seek his audience.

D3 STATUE OF CHAMIDU

A fourteen-foot-tall marble statue of a six-armed woman with four faces on her head—one looking to each of the four cardinal directions—stands under a dome of colored glass. The statue wields numerous weapons in its six hands, and a small kneeler at its base gives a place to pay respects to whatever deity the statue represents. Each of the statue's eight eyes is a sparkling bright green orb.

This statue is a depiction of the Vudrani goddess Chamidu, a deity with an affinity for the beasts of the world. A successful DC 30 Knowledge (religion) check identifies the exotic goddess.

Treasure: The left eye in the statue's west-facing face is a 200 gp *third eye* bloodstone.

D4 GARDEN (CR 8 OR 11)

This chamber hardly seems to be part of a palace, but looks more like a clearing at the heart of a vast jungle, teeming with life. The sky above is a deep, cloudless blue, while in the distance, hazy towers rise above the verdant canopy. Exotic bird calls fill the air, the scent of dozens of unfamiliar flowers and plants assault the nose, and everywhere a riot of color demands the eye, whether it's the wing of a tropical bird, the petals of a brightly hued flower, or the glittering multicolored tiles that make up a round fountain to the north. The fountain's central plume is a stone pillar around which entwine two cobra statues that clutch green gems in their fanged maws. To the south of the fountain stands an immense, life-sized jade statue of an elephant, a howdah perched on its back, its tusks and trunk raised high in greeting to the southeast doors. From inside the room, the doors look more like gates set into a wrought-iron fence that encircles the garden. Other gates set in this fence doubtless lead to other parts of the palace, and after a bit more observation, the somewhat static nature of the jungle and landscape becomes apparent—the walls of this garden are in fact an incredibly realistic and clever painting of a Vudrani junglescape.

The paintings along the walls bear minor illusions to enhance their realism, but close inspection reveals that they, the “fence” enclosing the area, and even the gate-doors are little more than clever deceptions. The birds and small animals dwelling in the garden, though, are all very much alive. Temperature and humidity in this chamber are maintained by magic, creating a self-sustaining ecosystem that effectively duplicates a Vudrani jungle. The Arkonas

often come here to relax in familiar surroundings, particularly on cold Korvosan winter days.

The windows in the walls all bear permanent *silent images* that prevent them from breaking the illusion created by the room while still allowing sunlight to filter in on the plants. Skylights above do the same, including a large glass dome above the northern portion of the room. A balcony encircles the southern portion of the room at a height of 25 feet, although from ground level looking up, it takes a successful DC 15 Perception check to be able to tell the edge of the balcony apart from the upper walls and dome, so clever are the paintings and illusions. If a creature stands on the upper balcony so as to be visible to those below, this additional point of reference makes it much easier to see the balcony's edge.

The elephant statue is in fact one of the room's guardians, being a variant *figurine of wondrous power* (see Creatures and Treasure below). The 10-foot-diameter stone platform on which it stands is a circular secret trap door that can be discovered with a successful DC 25 Perception check. This door can be opened even when the statue is standing on the platform by pressing a hidden 6-inch-diameter pressure plate at the platform's center. Doing so causes the entire disk to slowly rotate 180 degrees. As it does so, a curved opening appears, granting access to a flight of spiral stairs that descend into the ground to area D19. From below, the secret trap door can be opened by pressing a second hidden switch in the wall, 20 steps down. Like the trap door, this panel can be discovered with a successful DC 25 Perception check. Once opened, the door remains open for 10 minutes before closing automatically. It can also be manually closed by pressing one of the hidden pressure plates a second time.

Both of the double doors leading out onto the palace grounds are kept locked (DC 30 Disable Device to unlock), and each is warded with a *magic mouth* alarm similar to the one in area D1, except these doors are not fitted with *third eye* bloodstones.

Creatures: The fountain constantly replenishes pure, cool water. The upward plume of water may appear to be created by pressure or a hidden pump, but is in fact generated by a huge water elemental bound there. It recognizes the Arkonas on sight, but does not attack intruders unless they open the secret trap door or it sees intruders attacked by the Arkonas. Once it attacks, the elemental leaves its fountain to pursue enemies throughout this chamber but will not chase enemies into other parts of the palace or out onto the grounds, instead returning to this fountain. It fights to the death.

The marble elephant remains passive until commanded to attack, or unless someone attempts to pass through the secret trap door without first uttering the passphrase,

"Chamidu is blind." Once activated, the elephant follows the commands of its activator to the best of its ability. If it activates on its own because of intruders, it attacks anyone who attempts to use the trap door, returning to this pedestal as soon as the trap door closes. If slain, it reverts to its small figurine shape.

If the palace is already on alert, two of the Arkona rakshasas (Avishandu and Nudhaali) lurk in the howdah on the elephant's back, ready to ambush any intruders who wander into this room or pass along the balcony in area D12 above. In preparation, the rakshasas cast *mage armor* as soon as they go on alert. Once they assume their position in the elephant's howdah, they also cast *invisibility*, recasting it 5 minutes later when it expires if no one's entered the garden yet. If no one's entered the garden after the second 5-minute period, the rakshasas abandon their post to join the other two on patrol until they're certain that whatever triggered the alarm has been dealt with. When combat begins, Avishandu activates the elephant and orders it to attack the PCs, while Nudhaali casts *scorching ray*. The marai remain in human form and cast spells, but once the PCs know they're facing rakshasas, they revert to their true forms and use their energy bolts on foes.

AVISHANDU AND NUDHAALI	CR 8
XP 4,800 each	
Marai rakshasas (<i>Pathfinder RPG Bestiary 3</i> 228)	

MARBLE ELEPHANT	CR 7
XP 3,200	
hp 94 (<i>Pathfinder RPG Bestiary 128</i>)	

LARGE WATER ELEMENTAL	CR 5
XP 1,600	
hp 68 (<i>Pathfinder RPG Bestiary 126</i>)	

Treasure: The two gems in the cobra mouths on the fountain are bloodstones, each worth 100 gp. The one facing west is a *third eye* bloodstone.

If the elephant is defeated, it then reverts to its dormant *figurine of wondrous power* shape. This figurine has an additional power beyond those normally possessed by a *marble elephant*, though—it can be commanded to assume the form of a marble, life-sized statue of an elephant rather than its normal figurine form. Treat this effect as if the elephant were under the effects of a *statue* spell. Assuming statue form counts as one of its activations for the month, but it can remain in *statue* form for an indefinite period of time. This additional function makes the marble elephant a bit more valuable than most of its kind—it's worth 26,000 gp.

D5 GARDEN STORAGE

Maintaining the garden in area D4 requires a lot of water, work, and landscaping. This room is used to store all the tools necessary, including five huge casks of water and dozens of buckets and other containers for the servants to perform the necessary labor.

D6 STOREROOMS

These storerooms house all manner of tools, firewood, food, and other necessities. There's little of interest in these chambers, except for stacks of barrels and crates that could provide lots of places to hide.

D7 LIBRARY

Two floor-to-ceiling bookshelves decorate the south and west walls of this chamber, facing a curved north wall on which hang a half-dozen grotesque paintings depicting torture, murder, cannibalism, and even necrophilia. Two glittering chandeliers hang from the ceiling, providing more than enough lighting to read by for anyone sprawled on the dozens of cushions strewn about the room.

The Arkonas' library is small, but well stocked with a wide variety of books ranging in topic from poetry to philosophy to essays to fiction. Tawdry romances are shelved next to detailed explorations of conjuration magic in no apparent order. A fair number of the books are written in Vudrani and are concerned with topics and themes common to that distant land, yet even these books cover numerous subjects.

Treasure: The six paintings on the wall are all Salvator's, and among that body of work, these six are among the most stomach-turning and disgusting in subject matter. As always, blue plays a prominent role in the paintings. Each painting is worth 800 gp.

D8 SMOKING DEN (CR 8)

A long couch and two stuffed chairs sit around an elegant rug on the floor of this room, the walls of which are carved in depictions of air spirits cavorting in the clouds. The scent of exotic smoke lingers in the air, and four bejeweled hookahs sit in the room, two at either end of the couch, and one next to each chair. A flight of stairs leads up to the floor above, and a glass case built into the underside of these stairs displays a wide collection of cigars, pottery jars, and bundles of dried leaves in a range of colors.

The four hookahs are each valuable, but the real treasure in this room is the collection of exotic tobacco and cigars in the case. The case is locked (Disable Device DC 40 to open; Bahor carries the only key), but it's a relatively simple matter to smash the glass to get to the contents.



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Trap: This room and the expensive collection in the case are protected by a magical trap triggered by any attempt to damage the glass case or pick its lock. Doing so causes smoke to pour from the walls as two belkers are summoned to defend the chamber. The belkers appear near the 20-foot-high ceiling of the room. Their reach allows them to attack creatures on the floor but prevents most creatures on the floor from attacking them in turn.

HUNGRY SMOKE

CR 8

XP 4,800

Type magical; Perception DC 30; Disable Device DC 30

EFFECTS

Trigger touch; **Reset** repair

Effect spell effect (variant *summon monster VI*, CL 11th, 2 belkers)

BELKERS (2)

CR —

hp 68 each (*Pathfinder RPG Bestiary 2* 45)

Treasure: Each of the hookahs is worth 350 gp. A *third eye* bloodstone worth 100 gp has been incorporated into the pipe of the hookah next to the southwestern chair. The contents of the glass case amount to 10 pounds of

exotic cigars, smoking weed, and other relatively minor narcotics. In all, the collection is worth 1,400 gp.

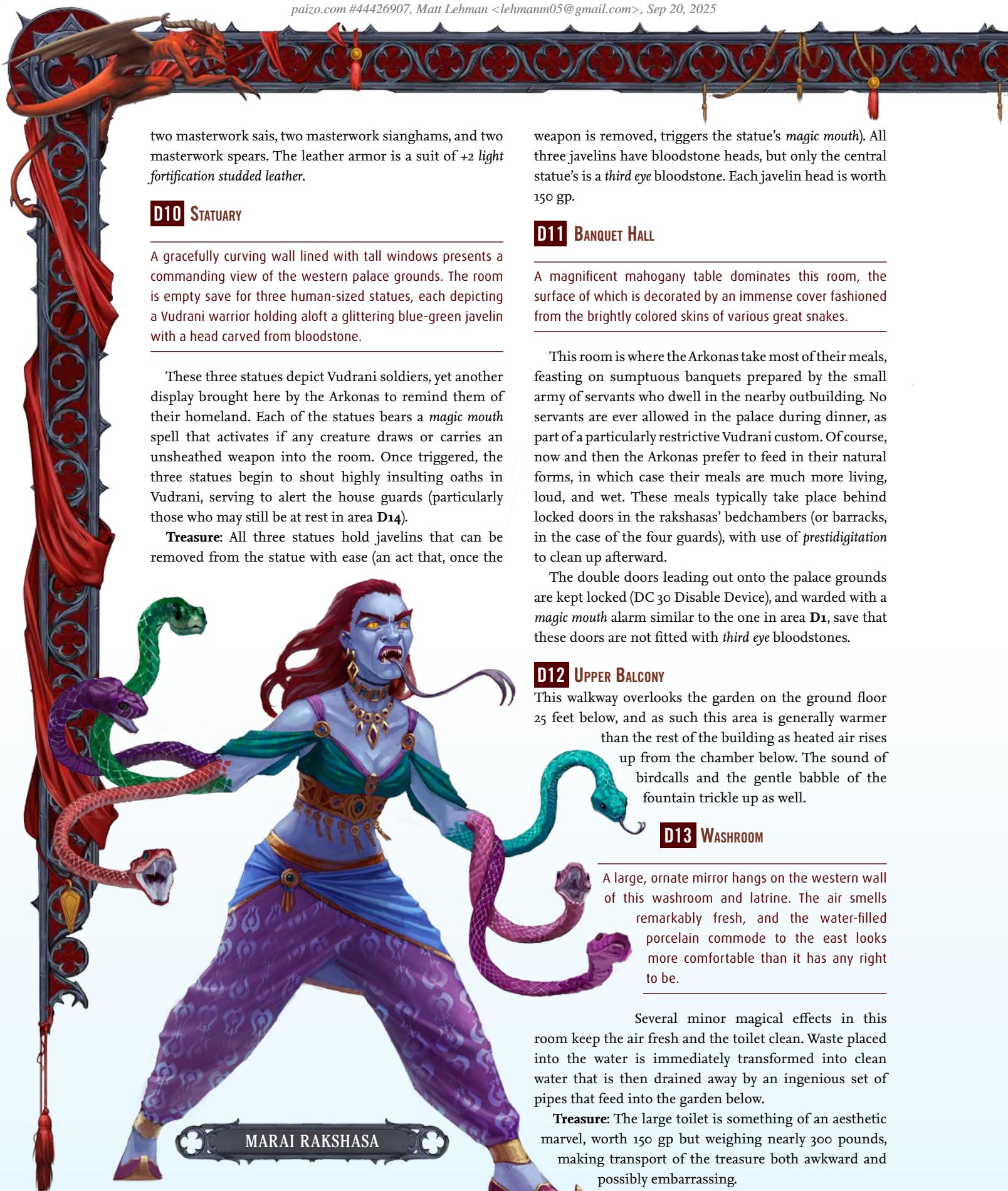
D9 TROPHY HALL

Glass cases line this hallway's north and south walls. The northern case displays exotic weapons, many of which resemble swords, spears, and starknives, hanging on the wall around a suit of bright blue leather and ivory armor. The southern case displays a gruesome tableau of a stuffed tiger feeding upon a extremely realistic sculpture of a dead Vudrani man.

Both display cases are locked but not trapped; a successful DC 20 Disable Device check unlocks either case. The tiger was once a real beast, but is now stuffed with sawdust. The human it's depicted as disemboweling looks realistic but is nothing more than a wax sculpture. The body's exposed heart is in fact a large carved bloodstone, identifiable as such from afar with a successful DC 20 Appraise check.

Treasure: The bloodstone heart is a *third eye* bloodstone worth 500 gp. The weapons in the northern display case consist of a +1 *ghost touch kama*, 12 masterwork daggers, a masterwork falchion, six masterwork punching daggers,

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two masterwork sais, two masterwork sianghams, and two masterwork spears. The leather armor is a suit of +2 *light fortification studded leather*.

D10 STATUARY

A gracefully curving wall lined with tall windows presents a commanding view of the western palace grounds. The room is empty save for three human-sized statues, each depicting a Vudrani warrior holding aloft a glittering blue-green javelin with a head carved from bloodstone.

These three statues depict Vudrani soldiers, yet another display brought here by the Arkonas to remind them of their homeland. Each of the statues bears a *magic mouth* spell that activates if any creature draws or carries an unsheathed weapon into the room. Once triggered, the three statues begin to shout highly insulting oaths in Vudrani, serving to alert the house guards (particularly those who may still be at rest in area D14).

Treasure: All three statues hold javelins that can be removed from the statue with ease (an act that, once the

weapon is removed, triggers the statue's *magic mouth*). All three javelins have bloodstone heads, but only the central statue's is a *third eye* bloodstone. Each javelin head is worth 150 gp.

D11 BANQUET HALL

A magnificent mahogany table dominates this room, the surface of which is decorated by an immense cover fashioned from the brightly colored skins of various great snakes.

This room is where the Arkonas take most of their meals, feasting on sumptuous banquets prepared by the small army of servants who dwell in the nearby outbuilding. No servants are ever allowed in the palace during dinner, as part of a particularly restrictive Vudrani custom. Of course, now and then the Arkonas prefer to feed in their natural forms, in which case their meals are much more living, loud, and wet. These meals typically take place behind locked doors in the rakshasas' bedchambers (or barracks, in the case of the four guards), with use of *prestidigitation* to clean up afterward.

The double doors leading out onto the palace grounds are kept locked (DC 30 Disable Device), and warded with a *magic mouth* alarm similar to the one in area D1, save that these doors are not fitted with *third eye* bloodstones.

D12 UPPER BALCONY

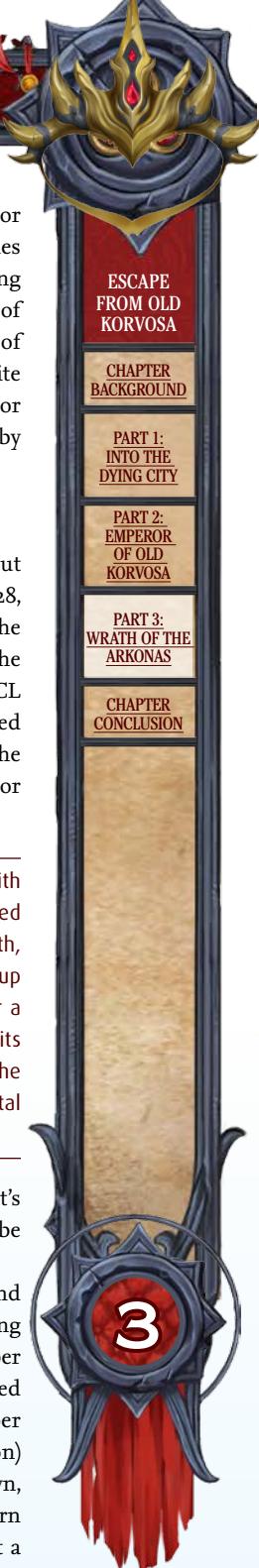
This walkway overlooks the garden on the ground floor 25 feet below, and as such this area is generally warmer than the rest of the building as heated air rises up from the chamber below. The sound of birdcalls and the gentle babble of the fountain trickle up as well.

D13 WASHROOM

A large, ornate mirror hangs on the western wall of this washroom and latrine. The air smells remarkably fresh, and the water-filled porcelain commode to the east looks more comfortable than it has any right to be.

Several minor magical effects in this room keep the air fresh and the toilet clean. Waste placed into the water is immediately transformed into clean water that is then drained away by an ingenious set of pipes that feed into the garden below.

Treasure: The large toilet is something of an aesthetic marvel, worth 150 gp but weighing nearly 300 pounds, making transport of the treasure both awkward and possibly embarrassing.



D14 GUARD QUARTERS (CR 12)

The floor of this room is thickly carpeted and strewn with numerous throw pillows and furs. The walls are carved with erotic depictions of men and women engaged in all manner of sexual acts. The only real furnishings in the room are the four beds against the western walls.

Creatures: This room is the home to four Arkona “cousins”—marai rakshasas who don’t bear an actual blood relation to the Arkonas, having recently come to live here from Vudra. They are presented to Korvosa as distant cousins, and as a result are now generally thought of as members of the nobility. These four marai are each tasked with two roles in the palace: to act as guards, and to serve additional roles particular to the individual rakshasas’ temperaments. Although the rakshasas are careful to retain their human disguises in public, they generally prefer to lounge in their true forms when they’re off duty, often with an attractive victim or four abducted for their entertainment and feeding. The quarantine has put a kink in their standard hunt, preventing them from gathering new “meals” with ease, and as a result the four rakshasas have grown quite short-tempered with each other. As long as the alarm isn’t raised, their arguments and bickering gives them a -5 penalty on Perception checks to hear the alarms in areas D1, D4, D10, or D11.

Avishandu’s keen sight and eye for grace makes her ideal for tasks like landscaping and other types of delicate artistic maintenance on the palace. One-eyed Carnochan’s knack for knowing the right thing to say makes him an excellent choice as the palace’s majordomo and the initial point of contact for visitors. Nudhaali’s obsession with food makes him ideal for handling the complex task of keeping the kitchen staff in line (and for hiding the fact that much of the meat they prepare for the Arkonas comes from humanoids). And Vennashti’s knack for security makes her the best nominee to supervise patrol tactics and the overall security of the palace. When the alarm goes off, the other three turn to Vennashti for guidance.

MARAI RAKSHASAS (4)

CR 8

XP 4,800 each

hp 94 each (*Pathfinder RPG Bestiary 3* 228)

D15 BATH

The air in this chamber is incredibly warm and humid, filled with steam rising from the bubbling oval bath set in the floor to the southeast. The walls, ceiling, and floor are polished marble tiles of alternating blues and greens, giving the entire chamber a pervasive aquatic feel. Three lacquered wooden benches sit just north of the bath.

The bath’s temperature is maintained by several minor magical enhancements, keeping the water hot at all times and preventing the constant moisture from damaging the room’s surrounding structure. The temperature of the water can be controlled by the mental command of anyone submerged in it, ranging from cold to not quite scalding. Unlike the toilet in area D13, though, this minor magical marvel is not portable, and cannot be looted by greedy intruders.

D16 LEAVES OF GOLD AND GLITTER

The door to this room appears to be made of ebony, but is in fact made of iron (hardness 10, hp 60, break DC 28, Disable Device DC 50). The chamber beyond is the Arkona’s treasury, one of the most secure rooms in the palace. The door’s lock is augmented by an *arcane lock* (CL 15th) placed via a high-level scroll. The door is also warded by a permanent *alarm* spell. Unlike the others in the palace, this one is a silent mental alarm that alerts Bahor if anyone enters the room beyond.

The plain ebony walls of this chamber seem to glisten with moisture. Above, the chamber rises forty feet to a domed ceiling set with eight wedge-shaped windows; to the north, east, and south three additional glass windows rise up from floor level to the dome. The room is empty, save for a thirty-foot-tall tree with sparkling gold and green leaves, its roots burrowing in and out of the floor. A breeze tickles the branches above, and as the leaves waver, the sound of crystal bells filters through the room.

Bahor spared no expense in building this vault, and it’s somewhat ironic that the cost of the chamber may even be more than that of the treasures kept inside.

The “moisture” on the walls (and floor, windows, and ceiling) is in fact permanent *walls of force*; the only opening into this room is via the door. Furthermore, the chamber is warded by a *forbiddance* spell (CL 13th, Will DC 21) keyed to lawful evil. The third ward in place in this chamber is the “tree.” A successful DC 30 Knowledge (religion) check correctly identifies it as the Tree of Eternal Dawn, a mythical tree said to grow on a lost island in northern Vudra, whose leaves are reputed to grant eternal life at a terrible cost (variously said to be the loss of all emotions, eternal life without eternal youth, or eternal life only after the seeker is himself turned into a tree in the surrounding grove). The tree in this room is an illusion generated by a persistent *screen* effect that masks the room’s actual contents: a single iron cabinet. A character who interacts with the tree can attempt a DC 23 Will save to see through the illusion.

Treasure: The iron chest in the middle of the room is locked (Disable Device DC 40) but not trapped.

Sitting atop the chest is a single *third eye* bloodstone worth 100 gp, placed here so that Bahor can peer into his treasure room as needed to satisfy his paranoia that all is well. The chest contains the majority of the Arkona family's wealth. Unfortunately for would-be looters, the majority of this wealth consists of oaths of loyalty, debt, and servitude that show just how vast the Arkona's influence over Korvosa's crime scene actually is. This is Bahor's final level of protection, as the Arkonas have effectively spread their wealth across dozens, if not hundreds, of different treasuries throughout the city. Even if their palace were completely robbed of all of its valuables, the family would be able to call in these various debts with relative ease in order to replenish their vast material fortune.

Sifting through these hundreds of documents can reveal to the PCs that the entire roster of the city's thieves' guild (the Cerulean Society) is in the Arkonas' pocket, which the PCs might find useful in Chapter 4 when they encounter Guildmaster Boule. The most recent bit of correspondence between Glorio Arkona and Guildmaster Boule commands the Cerulean Society to "bottle up" during the quarantine, and let things unfold as they may so that the citizens will be "properly desperate" when the Arkonas decide to make their move with "the fool seneschal" to usurp the queen and gain control over the entire metropolis. The letter closes with a promise from Glorio to bequeath all of Old Korvosa to the Cerulean Society to do with as they see fit. Even if the PCs don't kill every rakshasa in the palace, this stack of papers is enough to politically destroy the Arkona family—once the situation with Queen Ileosa is handled, of course.

There are, nevertheless, some actual items of value kept in the chest, including three leather bags of coins (500 pp, 2,000 gp, and 4,000 sp), 5,500 gp worth of assorted gems and jewels, and a lacquered cherrywood-and-ivory +1 *holy light* crossbow that a would-be assassin who discovered what the Arkonas actually were once attempted to use on Bahor several decades ago. Bahor knows the weapon is a danger, but its beauty was too much to bear destroying, so he locked it in here, the most secure of the palace's rooms, for safekeeping on the theory that if his enemies made it this far, he'd either be long gone or dead already. If Bahor hasn't given the PCs the *ring of evasion* for agreeing to his offer, it can be found here as well.

Finally, a neatly folded set of noble's clothes, along with a belt pouch containing 34 pp and 29 gp, a brass key for the lockbox in area A8 in Vencarlo's home, a +1 *rapier*, and a gold signet ring worth 250 gp, sit next to the chest. These items belong to Vencarlo and can be immediately recognized as his unique belongings by any PC who's spent time with the man.

D17 VIMANDA'S ROOM

This austere chamber is apparently the sleeping chamber of someone quite orderly. The bed is made, sheets drawn tight against the mattress and pillows arranged perfectly at the head, and a dressing table and chair at the bed's side are both dust-free and polished to a shine.

This chamber belongs to Vimanda, Bahor's sister. Publicly, the two play the role of loving siblings, yet privately, they have slowly grown to despise each other, maintaining the veneer of civility and cooperation out of little more than tradition. Vimanda has spent much of the last several years building her own contacts among Korvosa's underworld in preparation for her takeover of the Arkona family. The death of King Eodred II threw these plans into chaos, and of late, Vimanda's been spending an increasing amount of time in the dungeons below, venting her frustrations on prisoners.

D18 BAHOR'S ROOM (CR 14)

The crowning glory of this dazzling chamber is, without a doubt, the four-posted canopy bed that takes up a full quarter of the room. Silk sheets, gossamer curtains, ebony bedposts depicting tigers and cobras chasing monkeys in an endless circle, and a half-dozen huge pillows combine to create a resting place fit for a king. Strange and ferocious animal heads are mounted on the walls, their eyes looking almost alive. A towering redwood cabinet stands against the eastern wall, while to the west sits a massive desk covered with books and scrolls and a large green paperweight the size of an apple. An exotic-looking, five-foot-long stringed instrument sits displayed on a bronze stand near the desk, and a spherical birdcage containing several brightly colored songbirds hangs from the center of the ceiling above.

Bahor's personal quarters are perhaps the most ostentatious chamber in all of Arkona Palace. The exquisite furniture in here is worth a combined total of 3,000 gp but is quite unwieldy, and the more portable treasures in the room are listed below.

The papers on the desk are a combination of astrological charts, maps of the world (including several of Vudra), and various bits of non-incriminating paperwork involving the day-to-day business of running a noble family. The trophies mounted on the wall all bear names identifying them as Vudrani animals—a Barakot peacock, an Ukhruil wolverine, a Khar skink, a Kothar great bat, a Vimerian tiger, and a Johar long viper. A PC who succeeds at a DC 25 Knowledge (nature) check observes that these heads seem somehow "off," and not really like real animal heads at all. A successful DC 30 Knowledge (the planes) check reveals



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these are all preserved rakshasa heads. Bahor enjoys keeping mementos of his predecessors and children (all of whom have, to date, disappointed the rakshasa).

Creature: Bahor has been spending more and more of his time brooding in this chamber, waiting patiently for the quarantine to end so he can get about with the business of displacing Queen Ileosa. News of the failed assassination attempt against her has somewhat rattled the normally confident rakshasa, though, and now his thoughts turn to desperate plans.

Bahor's plans for the PCs are detailed on pages 163–164 under the Securing an Audience and Bahor's Offer sections, and further details on the dangerous outsider can be found on page 440. If the PCs invade his palace, he patiently waits here in human form for them to confront him, at which point he calmly invites them to listen to his offer. If the PCs instead attack him, he sighs with regret and does his best to put them down. Bahor is a dangerous foe, easily the most dangerous enemy the PCs meet in this chapter, and they would be well advised to listen to his offer.

BAHOR

CR 14

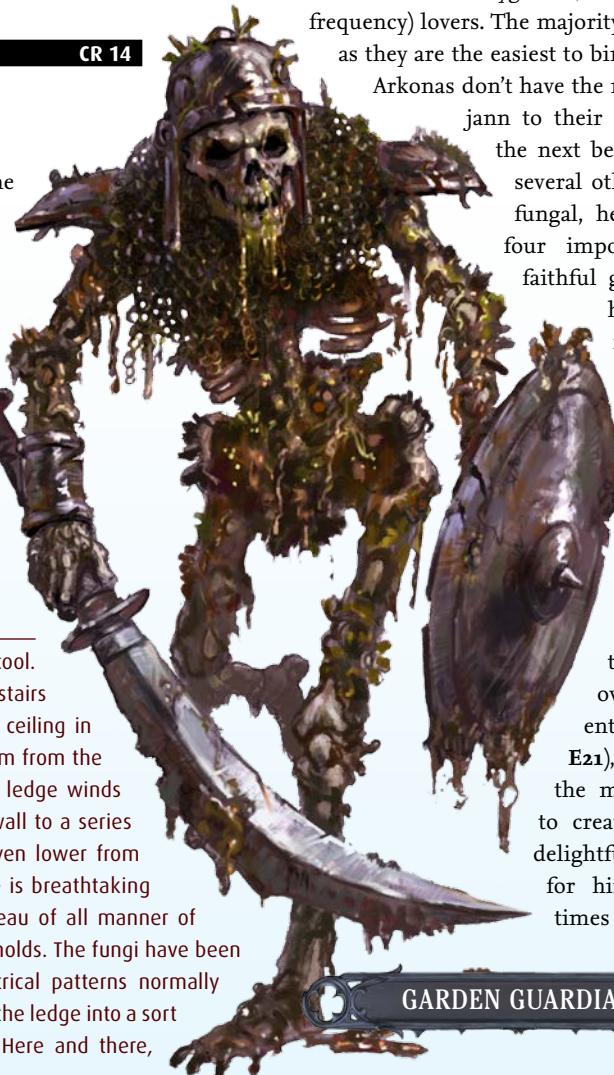
XP 38,400

hp 207 (see page 440)

Treasure: The bloodstone paperweight on the desk is a *third eye* bloodstone worth 500 gp. The exotic stringed instrument is a Jawassan sitar. Decorated with gold filigree work depicting crocodiles eating storks, it is worth 350 gp. All of Bahor's other treasures are either carried on his person or kept in his treasury.

D19 HIDDEN GARDEN (CR 11)

The air in this vast grotto is cool. An iron-framed flight of spiral stairs winds up through a hole in the ceiling in the northwest section of the room from the top of a semicircular ledge. The ledge winds down along the cavern's inner wall to a series of rope bridges that descend even lower from ledge to ledge. The upper ledge is breathtaking and strangely beautiful—a tableau of all manner of odd-colored fungi, lichens, and molds. The fungi have been cultivated, shaped into symmetrical patterns normally not seen in nature, transforming the ledge into a sort of underground fungal garden. Here and there,



GARDEN GUARDIAN

flickering torches burn in sconces above the fungi, while from somewhere in the darkness below comes the soft splash of water against an unseen shore.

This is the Arkonas' hidden garden, a natural cave that existed here before they built their palace above. In fact, the location of this cave and its access to the sea was the primary reason the Arkonas chose to live here.

At the point where the stairs lead up to area D4 above, the ledge is a 100-foot drop to the water of area D23 below. The ledge surrounding the cave slopes downward to the southwest corner of the chamber, where it's only a 50-foot drop to the water below. The rope bridge from here descends to area D20 and beyond that to area D22 and finally down to area D23.

The fungi, while colorful, is harmless. The same cannot be said of the guardians that lurk therein.

Creatures: In Vudra, the use of genies is common. They are often bound to the service of kings, queens, or warlords as bodyguards, servants, or (with increasing frequency) lovers. The majority of these genies are jann, as they are the easiest to bind to servitude. While the Arkonas don't have the magical skill to bind even

jann to their will, Bahor made use of the next best thing. With the aid of several other scholars of all things fungal, he managed to transform four imported janni slaves into faithful guardians—that the jann had to die to create these fungal guardians was unfortunate—almost as unfortunate as the fact that the man responsible for creating them for Bahor, a wizard named Innachi Naven, accidentally discovered the Arkonas' true nature. Bahor turned this onetime ally over to Senshir for her entertainment (see area E21), but still wishes he'd kept the man around a bit longer to create a few more of these delightful garden guardians for him. After failing several times trying to create his own

fungal creatures, Bahor swiftly gave up on making his own guardians.

The guardians still possess many janni traits, but at their core they are little more than masses of fungus that have grown over and throughout the bodies of their long-dead hosts. The fungus now animates these bodies and has access to their thoughts and memories, yet the garden guardians are bound to the will of the Arkonas as part of their creation. Appearing as fungus-encrusted skeletons with gelid ooze and tufts of mold in place of flesh, the garden guardians attack anyone they don't recognize as an Arkona.

GARDEN GUARDIANS (4)

CR 7

XP 3,200 each

Fungal janni genie (*Pathfinder RPG Bestiary 4* 116, *Pathfinder RPG Bestiary 141*)

NE Medium plant (outsider, native)



ENORMOUS REEFCLAW

Init +5; **Senses** darkvision 60 ft., low-light vision; Perception +14

DEFENSE

AC 23, touch 12, flat-footed 21 (+7 armor, +1 Dex, +1 dodge, +3 natural, +1 shield)

hp 80 (9d8+27)

Fort +9, **Ref** +7, **Will** +5

Defensive Abilities poisonous blood; **Immune** disease, mind-affecting effects, paralysis, poison, polymorph, sleep, stunning; **Resist** fire 10

Weaknesses worldbound

OFFENSE

Speed 30 ft. (20 ft. in armor), fly 5 ft. (perfect)

Melee +1 scimitar +16/+11 (1d6+6/15-20)

Special Attacks poison spore cloud

Spell-Like Abilities (CL 8th; concentration +9)

3/day—*invisibility* (self only), *speak with animals*

2/day—change size

1/day—*create food and water*

TACTICS

Before Combat The garden guardians become invisible as soon as they hear anything or anyone approaching the area they protect.

During Combat These fungal creatures open combat with their poison spore clouds, following that up with melee attacks. They avoid using their change size ability to increase their own size so as to maintain more mobility on the ledge, but don't hesitate to reduce the size of particularly strong foes.

Morale The fungal janni fight to the death, pursuing foes throughout the entire cavern (but not into area **D24**, area **D25** or the palace above).

STATISTICS

Str 20, **Dex** 13, **Con** 16, **Int** 14, **Wis** 15, **Cha** 13

Base Atk +9; **CMB** +14; **CMD** 26

Feats Combat Reflexes, Dodge, Improved Critical (scimitar), Improved Initiative, Mobility, Weapon Focus (scimitar)

Skills Appraise +14, Craft (weapons) +12, Fly +17, Perception +14, Ride +6, Sense Motive +14, Spellcraft +14, Stealth +9

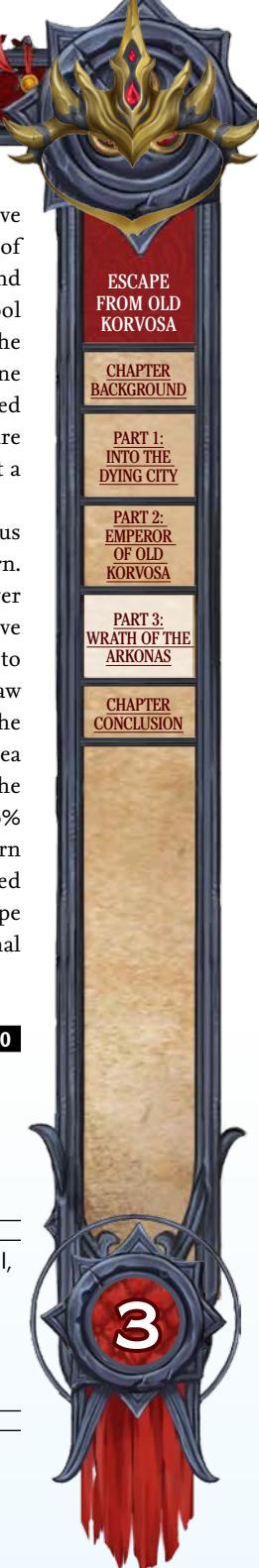
Languages Common, Sylvan, Terran, Vudrani; telepathy 100 ft.

SQ elemental endurance, fungal metabolism, rejuvenation

Gear +1 chainmail, mwk light steel shield, +1 scimitar

SPECIAL ABILITIES

Worldbound (Ex) The garden guardians are transformed jann that have been bound to the Material Plane by Vudrani magic. As a result, they do not have the ability to use *ethereal jaunt* or *plane shift* as spell-like abilities. Because of their unique nature, they also lack the *create spawn* ability possessed by most fungal creatures.



D20 THE CAT'S CRADLE

This protrusion rises from a rocky beach overlooking the sloshing waters of a sea cave. Three rope bridges descend deeper into the cave, connecting three progressively lower ledges on the wall until finally reaching a stony protrusion at ground level.

Called the “Cat’s Cradle” by the Arkonas, these sturdy rope bridges allow easy access between the palace above and the cave below.

D21 AVIDEXU’S ROOM

This simple chamber contains a bed and a number of shelves carved into the stone walls. All manner of animal figurines, some crude and carved of wood, others exquisite and sculpted from stone or even metal, decorate these shelves. A heap of raw materials for crafting more of the animals lies against the western wall.

This chamber belongs to Avidexu, a rakshasa who came all the way from Vudra to join Bahor and Vimanda in their grand experiment in Korvosa. Avidexu has little interest in the politics of this endeavor, though, and instead finds the local wildlife to be quite intriguing. He spends a fair amount of his time here, crafting sculptures of various Varisian creatures out of a wide range of local materials, but can currently be found in area D24 tending to his pets.

Treasure: Several of Avidexu’s sculptures are skillfully made. The most valuable are a 1-foot-long blue-coral gecko worth 300 gp, an exquisitely crafted firepelt cougar carved from redwood worth 200 gp, and a gold flame drake with tiny pearls for eyes worth 1,200 gp.

D22 SECRET DUNGEON ENTRANCE

A secret door in the wall (Perception DC 25) opens into a long tunnel that winds to the southeast for 100 feet on its way to area E1 in the Arkona Dungeons.

D23 ARKONA PIER (CR 10)

At the bottom of the vast cavern, a wooden pier extends out into a gently sloshing pool of blue seawater. A shallow-draft barge is docked at the pier, an unlit lantern hanging from its bow. Supporting timbers and brickwork line parts of the lower edge of the immense cavern to both the west and south, showing where the original sea cave has been artificially expanded. To the north, a twenty-five-foot-wide waterway provides an aquatic exit from the cavern—the distant, muted sounds of the surf and sloshing water echo down from that direction.

The Arkonas use this sea cave to move sensitive cargo to and from the palace, most often consisting of unconscious victims stolen off the streets of Korvosa and scheduled for an Arkona feast. The seawater in the pool is 15 feet deep, and winds approximately 120 feet to the northwest before ending at what appears to be a stone wall. This is an *illusory wall* (CL 11th), which was placed there to mask the entrance from traffic along the Jeggare River. Anyone who interacts with the wall can attempt a DC 16 Will save to realize it’s an illusion.

Creature: The sea pool is inhabited by an enormous reefclaw that serves as a guardian for this vast cavern. The monster was initially charmed by Avidexu, but over the years, the regular offerings of food the Arkonas have given the immense aquatic predator have caused it to adopt the cavern as its territory, and now the reefclaw lives here and stands guard of its own accord. The reefclaw periodically leaves the cave to swim out to sea to hunt for food or just to enjoy the open water. The first time the PCs come through this area, there’s a 50% chance the reefclaw is doing just that. If the PCs return to this area sometime later, likely after having rescued Vencarlo and Neolandus and eager to effect their escape from Korvosa, the reefclaw has returned to present a final battle for the party.

ENORMOUS REEFCLAW

CR 10

XP 9,600

Unique reefclaw (*Pathfinder RPG Bestiary 2* 234)

CN Large aberration (aquatic)

Init +6; **Senses** darkvision 60 ft., low-light vision; Perception +16

DEFENSE

AC 21, touch 12, flat-footed 18 (+2 Dex, +1 dodge, +9 natural, -1 size)

hp 151 (10d8+70)

Fort +10, **Ref** +5, **Will** +10

Defensive Abilities ferocity; **Resist** cold 5

OFFENSE

Speed 5 ft., swim 40 ft.

Melee 2 claws +14 (1d8+8 plus grab)

Space 10 ft.; **Reach** 10 ft.

Special Attacks constrict (1d8+8), death frenzy, grab (any size), poison (DC 22)

TACTICS

During Combat The reefclaw knows the barge and pier belong to its Arkona allies, and does its best not to damage them. The same gentle touch is not extended to the PCs, as the monster attacks anyone it regards as an intruder with a ferocious rage.

Morale The enormous reefclaw gives up the fight if reduced to fewer than 20 hit points, swimming swiftly out to sea to seek new allies. It does not return.

STATISTICS

Str 26, **Dex** 15, **Con** 24, **Int** 9, **Wis** 16, **Cha** 17
Base Atk +7; **CMB** +16 (+24 grapple); **CMD** 29 (can't be tripped)
Feats Dodge, Improved Initiative, Improved Natural
 Armor (3)
Skills Perception +16, Stealth +11, Swim +29
Languages Common (can't speak)
SQ amphibious

D24 ARKONA TEMPLE (CR 11)

Four lit braziers illuminate this vast chamber, a cathedral-like space made all the more immense by its lack of benches or other concessions to comfort. The floor is polished tan marble, with the walls rising up to form a domed ceiling sixty feet above. Alcoves line these walls, six in all, inside of which stand human-sized statues of a tiger-headed man. To the south, a few steps lead up to a pulpit-like area with three more statues of the same figure—the central one being twice as tall and holding out before him two lances from



which hang flags. The left is the flag of Korvosa, while the right bears the Arkona coat of arms.

While this large chamber may look like a temple, the Arkonas themselves do not worship gods. Rather, they (like most rakshasas) see themselves as the ones who should be worshiped. Deep under his palace, this room is a nod to Bahor's suppressed ego and pride, and the statues represent him as the god-ruler of Korvosa.

Creatures: The rakshasa Avidexu petitioned to be placed in charge of defending this temple, and Bahor granted him this responsibility even though the eldest Arkona knew Avidexu was really only looking for a place to keep his favorite pets, a pair of immense emperor cobras imported from Vudra at great expense. The two 18-foot-long snakes dwell in this chamber, and Avidexu spends much of his time in here with them, admiring their beauty or watching them hunt and feed on animals and vagrants the rakshasa supplies. When the PCs first come to this temple, Avidexu can be encountered here—one of the cobras has just finished shedding, and the rakshasa is sharing the shed skin as a meal with his two pets.

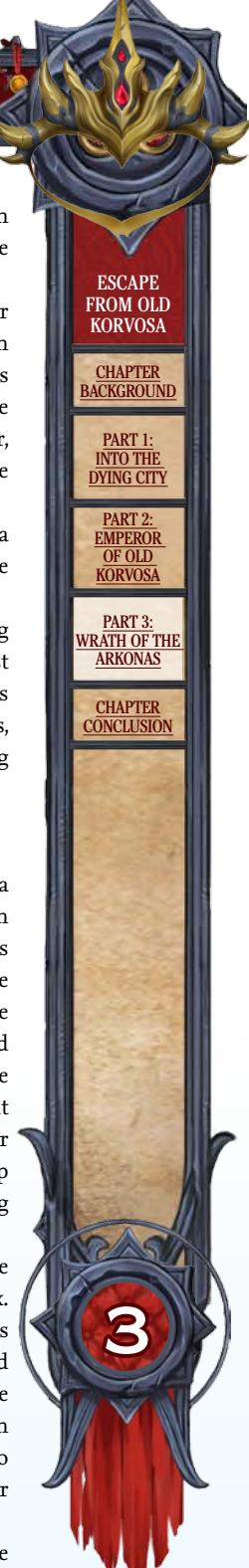
AVIDEXU**CR 10****XP 9,600**Male rakshasa (*Pathfinder RPG Bestiary 231*)**hp** 115**EMPEROR COBRAS (2)****CR 5****XP 1,600 each**hp 51 each (*Pathfinder RPG Bestiary 2 252*)**D25 TUNNEL TO DUNGEONS**

This winding tunnel leads to area E1 to the east.

E THE VIVIFIED LABYRINTH

The climax of this adventure takes place in the Vivified Labyrinth, a deadly obstacle course the Arkonas built for their own entertainment, using it to train and test new recruits, and to punish and torment prisoners. Bahor is particularly fond of sending in a prisoner with a knife and a loincloth, poisoning him with slow-acting venom, and telling him a pool deep inside the labyrinth can cure the poison if the victim can make it in time (so far, no prisoners have survived this challenge). Making navigation of the dungeon difficult are the numerous obstacles and guardians bound within its walls. Even worse is the fact that the layout of the dungeon can be changed.

Four circular areas in the Vivified Labyrinth are built inside of giant gears. By activating various levers inside of the labyrinth, these four gears can be rotated in the direction of the arrow



shown on the map, one-quarter turn per lever, to alter the labyrinth's layout. There are five of these levers in the labyrinth (one of which is hidden); when one is pulled, it locks in place and cannot be used for 1 minute. A successful DC 30 Disable Device check attempted as a full-round action unlocks a lever early so it may be used an additional time. The four dungeon sections rotate simultaneously, and take 1 round to rotate 90 degrees, and openings between sections close very rapidly. A character standing in a transitional square between sections must attempt a DC 15 Reflex save; if he succeeds, he can adjust 5 feet in either direction to step out of the transitional square. If he fails, the moving walls scissor him, dealing 10d6 points of damage and forcing him into a random nontransitional adjacent square. Anyone standing in one of the gear areas of the dungeon while it is rotating must succeed at a DC 10 Acrobatics check or fall prone. The rooms themselves make a loud grinding noise that is plainly audible to any creature in areas E1–E20.

Since the central chambers of the Vivified Labyrinth are mobile, keeping track of what areas of the dungeon are accessible to others can be confusing. The dungeon effectively has four different orientations—the layout given on the map presents the first of these, and the only one where entrance into the dungeon is possible from area E2 without resorting to teleportation or other alternate forms of travel.

Ceiling height in the Vivified Labyrinth remains at 10 feet high, unless otherwise specified. The rooms themselves are unlit.

Two dangerous foes await the PCs within the labyrinth: the rakshasa Vimanda and the darksphinx Sivit. These two begin in the dungeon, but once the PCs begin to rotate gears, they move about and begin separate games of cat and mouse. As a result, these two foes are presented below in their own sections rather than tying them to specific rooms.

THE REVOLVING DUNGEON

Running this section of the adventure can be complicated, for not only does the dungeon move about, but so too do its two primary guardians. The following tips can help make running this dungeon a bit easier.

Tip 1: As the PCs explore the Vivified Labyrinth, have them roll initiative as they trigger the first rotation in area E3. Roll initiatives for Sivit

and Vimanda as well, and track their movements through the dungeon secretly on their turns on your copy of the dungeon map.

Tip 2: Before the PCs reach the dungeon, prepare four 8-inch-diameter circles of paper and sketch out a grid on each so that you can place them on your gaming table. As the PCs explore the dungeon, sketch in the map of the dungeon, but since they're on separate pieces of paper, you'll be able to rotate each of them 90 degrees each time the dungeon rotates.

Tip 3: If the PCs get completely trapped in an area where they can't access the levers, have an NPC elsewhere pull one to keep the game afoot.

Tip 4: Finally, don't be afraid to toss out the rotating gears aspect of the dungeon entirely if you think it'll just frustrate your group. It's an easy thing to attach areas E3 and E4, E14 and E15, and E17 and E18 with tunnels, at which point there's no need for confusing rotating dungeons at all.

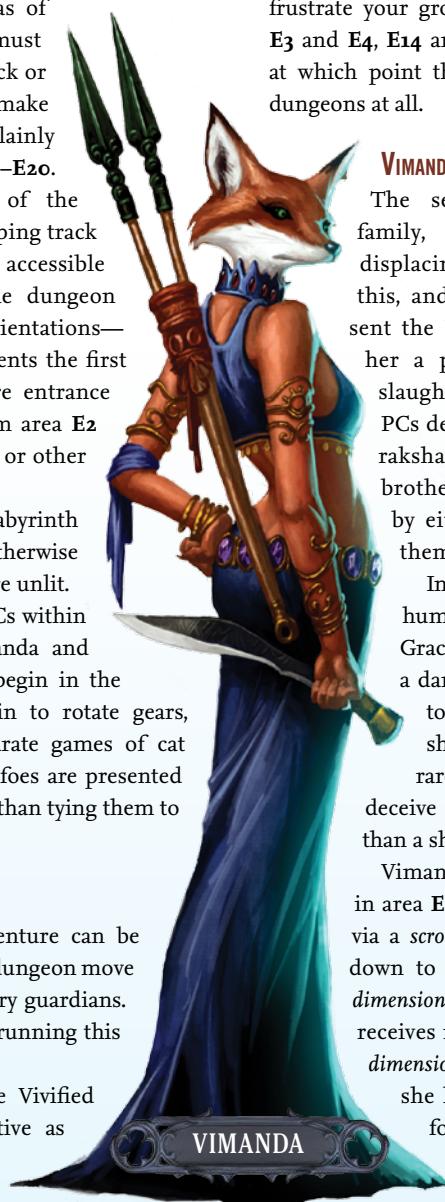
VIMANDA (CR 12)

The second-in-command of the Arkona family, Vimanda has secret designs on displacing Bahor. Of course, Bahor suspects this, and although he tells Vimanda that he sent the PCs down into the labyrinth to give her a perfect opportunity to ambush and slaughter them, his true hope is that the PCs defeat her. In the ever-complex way that rakshasas work, Vimanda suspects this is her brother's desire, and hopes to show him up by either defeating the PCs or recruiting them to help her defeat Bahor.

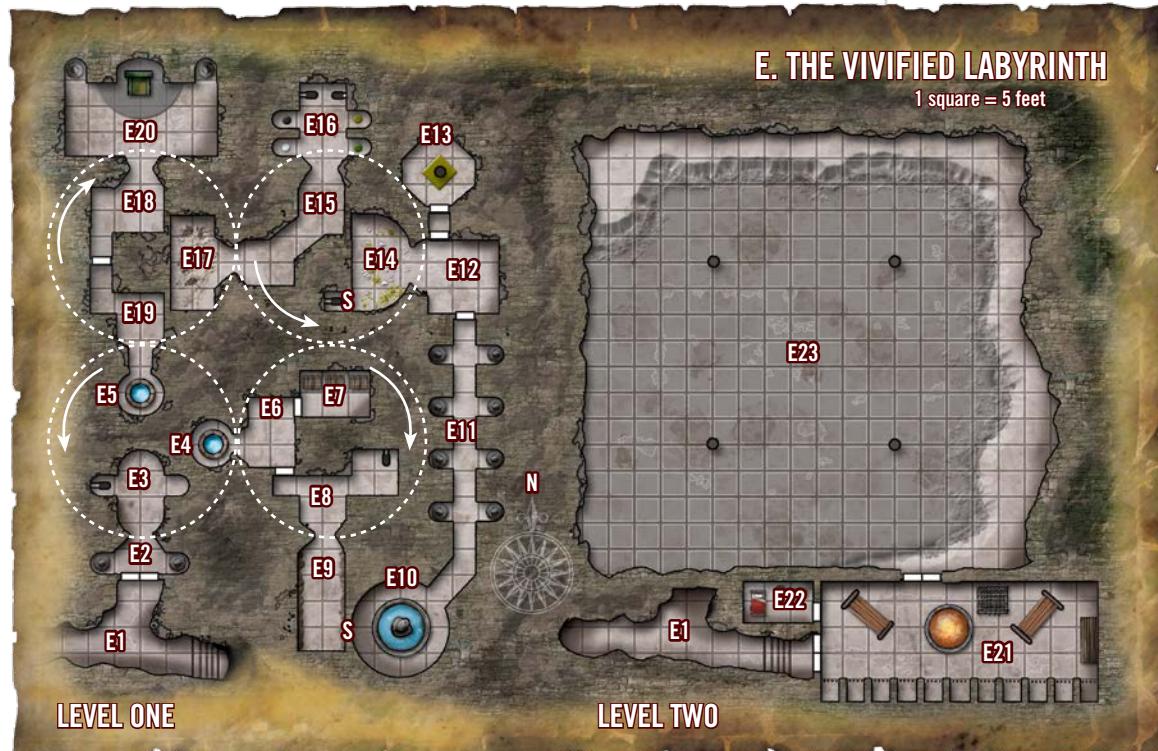
In her true form, Vimanda is an attractive humanoid woman with the head of a fox. Graceful, elegant, and confident, she exudes a dangerous sensuality that she's not afraid to use to leverage whatever advantage she can in combat or diplomacy. Only on rare occasions (such as her current plan to deceive the PCs) does she take anything other than a shapely feminine form.

Vimanda has been spending most of her time in area E21 of late, but once Bahor informs her via a scroll of sending that the PCs are heading down to the labyrinth, she uses her wand of dimension door to travel to area E13. If she receives no such warning from Bahor, she uses dimension door to teleport to area E13 as soon as she hears the gears of the labyrinth grind for the first time.

If she's warned by Bahor, Vimanda assumes the form of a middle-aged



VIMANDA



male human and then uses her Disguise skill to make herself appear to be a bedraggled, filthy Vencarlo Orisimi, hoping to trick the PCs into thinking they've rescued their friend when they find her. She casts *fly* on herself, but doesn't bother using this mode of movement until combat begins. Once the gears grind, indicating the PCs have begun exploring, she begins seeking them out by patrolling the dungeon from area E13 in a generally clockwise fashion. If she knows the PCs have been sent here by Bahor, she casts *locate object* to track them via the *ring of evasion* he gave them. Vimanda does not wish to involve Sivit in her plot, as the darksphinx is too loyal to Bahor, so if she encounters Sivit, Vimanda retreats immediately. Vimanda knows there are several symbol spells placed throughout the dungeon, and even though they don't affect her since she's lawful evil, she might warn the PCs about a few of them in an attempt to gain their trust once she meets them.

When she first encounters the PCs disguised as Vencarlo, Vimanda tries to convince them that Bahor sent them down here to die. She warns them about Sivit, and tries to encourage the PCs to leave the labyrinth and return to the palace above to confront Bahor (she explains her javelins away by saying they're weapons she scavenged from the dungeon). If this works, she hangs back in any fight against Bahor. As soon as Bahor realizes what's going on (which shouldn't take long, especially if he successfully reads Vimanda's mind), he tries to blow her cover to win

the PCs back to his side. At this point, unless the PCs attack both rakshasas, they should be able to enjoy the aid of one of the two fiendish "siblings" in the resulting battle. In "Edge of Anarchy," the PCs may have unwittingly allowed one of Vimanda's spies into their midst—a raktavarna rakshasa. If this creature managed to remain in the PCs' possession all this time, it continues to provide Vimanda with information about them, giving her an excellent way to track them and prepare for battle. When the PCs finally confront her, Vimanda commands her loyal raktavarna to assume its true form and return to her; the dagger does so at once, attempting to bite its onetime owner at least once before it takes its mistress's side.

VIMANDA

CR 12

XP 19,200

Female rakshasa monk 5 (*Pathfinder RPG Bestiary 231*)
LE Medium outsider (native, shapechanger)

Init +9; **Senses** darkvision 60 ft.; Perception +15

DEFENSE

AC 28, touch 19, flat-footed 22 (+5 Dex, +1 dodge, +9 natural, +3 Wis)

hp 202 (15 HD; 5d8+10d10+125)

Fort +15, **Ref** +16, **Will** +15; +2 vs. enchantments

Defensive Abilities evasion; **DR** 15/good and piercing;

Immune disease; **SR** 25

OFFENSE

Speed 50 ft.



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Melee +1 *ki focus shock kukri* +17/+12/+7 (1d4+7/15-20 plus 1d6 electricity) and unarmed strike +11 (1d8+6) or unarmed strike flurry of blows +19/+19/+14/+9 (1d8+6)

Ranged *javelin of lightning* +18 (1d6+6)

Special Attacks detect thoughts, flurry of blows, stunning fist (7/day, DC 19)

Sorcerer Spells Known (CL 7th; concentration +12)

3rd (5/day)—*fly, suggestion* (DC 18)

2nd (7/day)—*invisibility, locate object, scorching ray*

1st (8/day)—*charm person* (DC 16), *expeditious retreat, magic missile, ray of enfeeblement* (DC 16), *true strike* 0 (at will)—*acid splash, detect poison, ghost sound* (DC 15), *mage hand, mending, message, prestidigitation*

TACTICS

During Combat If the PCs see through Vimanda's deception, she snarls and attacks. In combat, she takes to the air and hurls her javelins, as well as casts *scorching ray* and *magic missile*. If pushed into melee, she switches to physical attacks, delivering stunning fists with her kukri on her first attack each round. She does not assume her true form in battle.

Morale If Vimanda is brought to fewer than 50 hit points, she attempts to bargain with the PCs, congratulating them on their skill and asking them if they would like her aid in defeating the man who is their true enemy—Bahor. If the PCs don't agree, she uses a precious charge of her *wand of dimension door* to flee to Old Korvosa and recover from the fight. In time, she could seek out the PCs again for revenge.

STATISTICS

Str 22, **Dex** 20, **Con** 26, **Int** 11, **Wis** 15, **Cha** 20

Base Atk +13; **CMB** +21; **CMD** 38

Feats Arcane Strike, Combat Casting, Combat Reflexes, Deflect Arrows, Dodge, Improved Critical (kukri), Improved Initiative, Improved Unarmed Strike, Iron Will, Multiattack, Stunning Fist, Weapon Focus (kukri)

Skills Acrobatics +18, Bluff +22, Diplomacy +18, Disguise +26, Perception +15, Perform (dance) +18, Sense Motive +15, Stealth +18; **Racial Modifiers** +4 Bluff, +8 Disguise

Languages Common, Vudrani

SQ change shape (any humanoid; *alter self*), fast movement, high jump, ki pool (4 points, magic), maneuver training, slow fall 20 ft.

Combat Gear *wand of dimension door*

(3 charges); **Other Gear** +1 *ki focus shock kukri, javelins of lightning* (2), gold armbands worth 1,400 gp

SIVIT, LADY OF THE LABYRINTH (CR 10)

Bound to the dungeon by Bahor's rakshasa predecessor via *binding* (CL 15th), Sivit, the infamous Lady of the Labyrinth, is a darksphinx, a dangerous outsider called from one of the deeper circles of Hell. In the Outer Planes, the

darksphinxes are keepers of hidden secrets and forbidden knowledge, yet here in the Vivified Labyrinth, she is little more than a guard.

Sivit feels no loyalty toward Vimanda, and if Sivit learns she's attempting to betray Bahor (such as if she discovers Vimanda is masquerading as Vencarlo and trying to lead the PCs back up to the palace), she focuses her attacks on the rakshasa, bound by the same ancient magic that keeps her inside the Vivified Labyrinth to protect her current master. Sivit cannot leave the labyrinth; area E2 and beyond are forbidden to her as long as the *binding* spell remains in effect. There is no release clause to the *binding*.

Sivit begins in area E20. As soon as the first rotation occurs, she casts *clairaudience/clairvoyance* on area E8 to observe the PCs once they enter. She then casts *locate object* to track one of the character's more unusual items, and the next time either area E18 or E19 open up to her chamber, she moves in and begins making her way toward the PCs. Sivit knows the layout of the Vivified Labyrinth quite well, along with the four orientations of the dungeon. She activates rotations now and then to reorient the dungeon to her advantage and to



SIVIT

try to split up the party. Sivit has placed multiple symbol spells into various chambers in the Vivified Labyrinth, and tries to time her attack on the PCs for a point where they're dealing with the effects of one of them. Each of these symbol spells is keyed to lawful evil, but affect creatures with other alignments normally. If Sivit believes the PCs have left the labyrinth, she uses her *wand of dimension door* to return to area E20 to await their return.

SIVIT**CR 10****XP 9,600**Female darksphinx (*The Book of Fiends* 156)

LE Large outsider (evil, extraplanar)

Init +3; Senses darkvision 60 ft., *detect magic*, *read magic*, see *invisibility*; Perception +18**DEFENSE****AC** 24, touch 12, flat-footed 21 (+3 armor, +3 Dex, +8 natural, +1 shield, -1 size)**hp** 126 (11d10+66)**Fort +13, Ref +6, Will +11****DR** 10/good; **Immune** poison; **Resist** acid 10, cold 10, electricity 10, fire 10; **SR** 22**OFFENSE****Speed** 40 ft., fly 60 ft. (poor)**Melee** +1 *kukri* +16/+11/+6 (1d6+7/15-20), +1 *kukri* +16 (1d6+7/15-20), tail slap +11 (1d6+3)**Space** 10 ft.; **Reach** 5 ft.**Special Attacks** pounce, rake (2 claws +16, 1d6+6)**Spell-Like Abilities** (CL 10th; concentration +15)Constant—*comprehend languages*, *detect magic*, *read magic*, see *invisibility*3/day—*clairaudience/clairvoyance*, *darkness*, *poison* (DC 19)1/day—*desecrate*, *dispel magic*, *legend lore*, *locate object*, *remove curse*, *unholy blight* (DC 19)1/week—*symbol of fear* (DC 21), *symbol of pain* (DC 20), *symbol of sleep* (DC 20), *symbol of stunning* (DC 22)**TACTICS****Before Combat** Sivit has already used her four symbols, as indicated in the text of the encounters.**During Combat** Sivit starts combat by casting *unholy blight*, then moves in to attack foes in melee, to pouncing and raking on the first round of battle. Against ranged foes, she relies on her *wand of magic missile*.**Morale** Sivit fights to the death, but cannot pursue foes beyond the Vivified Labyrinth's borders.**STATISTICS****Str** 23, **Dex** 16, **Con** 23, **Int** 22, **Wis** 19, **Cha** 20**Base Atk** +11; **CMB** +18; **CMD** 31 (35 vs. trip)**Feats** Dazzling Display, Double Slice, Improved Critical (*kukri*), Two-Weapon Defense, Two-Weapon Fighting, Weapon Focus (*kukri*)**Skills** Acrobatics +17, Bluff +19, Diplomacy +19, Fly +11, Heal +15, Knowledge (engineering) +17, Knowledge

(planes) +20, Perception +18, Sense Motive +18,

Stealth +13, Survival +18, Use Magic Device +16

Languages Celestial, Common, Draconic, Infernal, Sphinx, Vudrani; *comprehend languages***Combat Gear** *wand of dimension door* (19 charges), *wand of magic missile* (CL 9th, 18 charges); **Other Gear** +1 leather armor, +1 *kukris* (2)**E1 DUNGEON ENTRANCE**

The tunnel curves sharply to the north here, ending at a set of large bronze doors, each carved with images of tigers chasing other tigers in four adjacent circles. At the center of each circle of tigers, a snarling tiger head looks out.

These doors are kept unlocked and well maintained; they swing open silently at a touch. The dotted line across the passageway leading east is an *illusory wall* (CL 7th). A character who interacts with the wall here can attempt a DC 16 Will save to recognize this as an illusion.

E2 LABYRINTH ENTRANCE

Two statues, each depicting a tiger-headed man, stand in alcoves to either side of the doors. Their arms are wide, as if to usher visitors forward into the room beyond.

A PC who succeeds at a DC 15 Perception check notices the gap in the floor, walls, and ceiling between this room and area E3. Both statues depict Bahor Arkona in his true form, and are thus recognizable as the same figure from area D24.

E3 FIRST LEVER

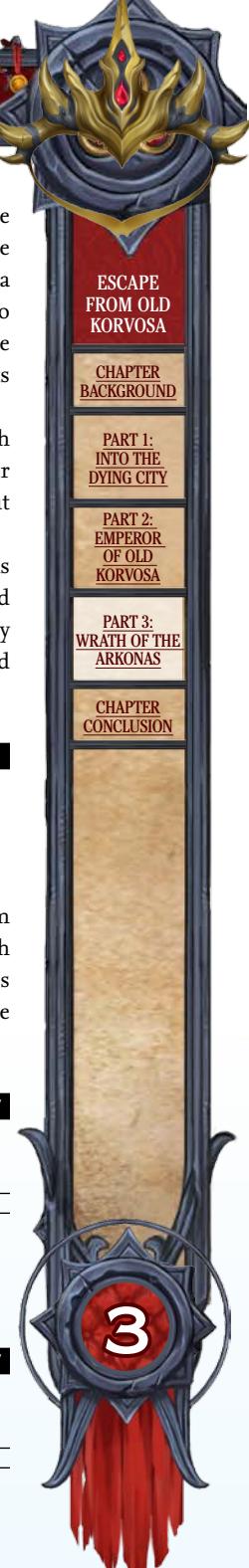
Two alcoves open on either side of this otherwise empty room. In one alcove, a long lever with an ebony handle protrudes from the wall.

This lever is one of those that trigger a partial rotation of the four central sections of the Vivified Labyrinth.

E4 CORRUPTED POOL

A five-foot-diameter pool of crystal-clear water nearly fills this small, circular room.

Hazard: The “water” in this 10-foot-deep pool is magical, and anyone who drinks from the water is affected by a *poison* spell (DC 16, CL 7th). A permanent *magic aura* spell cloaks the pool’s aura, making it appear nonmagical. Liquid taken from this pool in a container loses its magical properties immediately, becoming



normal water. If combat with Vimanda occurs near this pool, she (knowing full well the pool's properties) might cast *suggestion* on a PC to force them to drink from it.

E5 REFRESHING POOL (CR 7)

A five-foot-diameter pool of murky green water nearly fills this small, circular room.

Although the water in this 10-foot-deep pool looks fouled, it is in fact enhanced with potent curative effects. Once per day, a creature that drinks from the pool gains the effects of a *heal* spell (CL 11th). Both Vimanda and Sivit know about this pool's properties, and if badly wounded or otherwise harmed, they could try to reach this pool to drink from it. Liquid removed from this pool reverts to nonmagical, gritty, foul-tasting water.

Trap: Sivit maintains a *symbol of fear* on the wall opposite the entrance to this room. The symbol activates as soon as it is looked at.

SYMBOL OF FEAR

CR 7

XP 3,200

Type spell; Perception DC 31; Disable Device DC 31

EFFECTS

Trigger sight; **Reset** no reset

Effect spell effect (*symbol of fear*; CL 10th, DC 21)

E6 HALL OF PAIN (CR 6)

Two doors lead from this rectangular room.

Trap: Sivit has placed a *symbol of pain* on the floor of this room. The symbol activates as soon as it is looked at.

SYMBOL OF PAIN

CR 6

XP 2,400

Type spell; Perception DC 30; Disable Device DC 30

EFFECTS

Trigger sight; **Reset** no reset

Effect spell effect (*symbol of pain*; CL 10th, DC 20)

E7 THREE FLAVORS OF VENOM (CR 9)

Three large wooden chests, their lids decorated with carvings of cavorting tigers, sit against one wall of this room. Some sort of message seems to be carved on each lid. Colorful frescoes on the wall opposite the chests depict hundreds of tigers marching in widening circles around a single green gem the size of a fist, set in the wall and carved to resemble a tiger's head.

This is one of several rooms Bahor designed to give prisoners put into the Vivified Labyrinth a chance to provide him a bit more entertainment than simply

avoiding Sivit or the various active obstacles. The three chests are identical in appearance except for a short phrase engraved on each lid. This phrase is written in Vudrani, a hint from Bahor to at least give some small bit of aid to those who speak his native tongue. Of course, since these hints are somewhat misleading, they're more like threats to those who dare speak his native tongue.

The left chest says, "By gentle caress shall truth be known." The right chest says, "Breathe deep your salvation." The middle chest says, "Life within but Death without."

Creature: Inside the middle chest are several potions (see Treasure below) and a relatively cranky, blood-red cobra. Bahor periodically feeds the cobra, but not nearly enough to keep it happy. The snake is furious, and immediately attacks the first person it sees.

BLOOD COBRA

CR 1

XP 400

Venomous snake (*Pathfinder RPG Bestiary 255*)

hp 13

Traps: The left chest is coated in terinav root venom and is empty. The right chest is airtight and filled with insanity mist and nothing else. Opening it exposes everyone in the room to the effects of the poison, and the airborne poison fades after 1 round.

INSANITY MIST CHEST

CR 7

XP 3,200

Type mechanical; Perception DC 25; Disable Device DC 25

EFFECTS

Trigger touch (opening chest); **Reset** no reset

Effect poison cloud (insanity mist, affects all creatures in room; Fortitude DC 15)

TERINAV TREATED CHEST

CR 7

XP 3,200

Type mechanical; Perception DC 25; Disable Device DC 25

EFFECTS

Trigger touch; **Reset** no reset

Effect poison (terinav root, Fortitude DC 16)

Treasure: Bahor keeps a helpful item or weapon in the central chest to provide those exploring his dungeon a glimmer of false hope. The middle chest currently contains three *potions of cure serious wounds* and three *potions of lesser restoration* in addition to the cobra. The gem embedded in the wall is a *third eye* bloodstone worth 750 gp.

E8 SECOND LEVER

A lever to rotate the Vivified Labyrinth protrudes from the wall of this room's side chamber.

E9 THE BITING TIGERS (CR 10)

Both walls of this twenty-foot-long corridor are decorated with row upon row of tiger heads. Each head appears to be that of an actual, once-living tiger. The heads are remarkably well preserved—their gaping mouths and glaring eyes even appear to be moist.

This room is the first in a series of four rooms (areas **E9–E12**) that serve as a perilous obstacle course. All four of these chambers were designed and created by Mapras, Bahor's father. Although Mapras died at Bahor's hands, Bahor never rebuilt these four rooms, and they remain Mapras's only legacy in the Arkona dungeon—chambers too ingeniously cruel in their creativity for even a murderous son to ignore.

All four of the obstacles can be temporarily deactivated by a hidden bypass switch. A switch is located on the wall next to each entrance to room **E9** through **E12**; locating a switch requires a successful DC 30 Perception check. Once a switch is pressed, the trap in its related room does not activate for the following 3 rounds. On the fourth round, the trap reactivates (but may be deactivated by again pressing the hidden bypass switch).

The secret door leading to area **E10** can be discovered with a successful DC 30 Perception check.

Trap: The tiger heads lining the walls animate and attack 1 round after the first person sets foot in the chamber, writhing out of the walls on long serpentine necks in a horrific storm of scales, fangs, and fur. Although these serpentine tiger heads may seem to be living creatures, they are in fact a magical trap. The tiger heads can be destroyed via damage (each has an AC of 20, hardness 3, and 20 hp).

BITING TIGERS**CR 10****XP 9,600****Type** magic; **Perception** DC 28; **Disable Device** DC 28**EFFECTS**

Trigger visual (*arcane eye*); **Reset** automatic; **Bypass** (hidden switch or damage)

Effect Atk +15 melee (2d6+3); multiple targets (four random targets in area **E9**)

E10 THE FANGS OF DIOMAZUL (CR 10)

A ten-foot-wide, two-foot-tall well rises from the center of this circular room. Inky water fills the well nearly to its rim, obscuring its depths. A stone statue of a rearing snake rises from the center of the well. Along the length of the serpent's body, dozens of carved arms cross over the creature's belly—each arm grips a long curved blade. The statue's serpentine head rises ten feet above the

surface of the water, gazing down coolly to the northeast with amethyst eyes.

A successful DC 30 Knowledge (religion) check identifies the many-armed serpent as a statue of the obscure Vudrani deity Diomazul, the Serpent of Eighty Blades, a god noted particularly for its ruthless fury and cruelty in battle.

Trap: The well is in fact a shallow pool; the water is only 4 inches deep, but is dark enough to hide the fact that the lower section contains the workings of a deadly trap. Two rounds after the first person enters the room, a loud hiss issues from the statue as dozens of curved blades spring out of the well's base and spin furiously around the room, striking anyone standing on the ground within 5 feet of the well. The blades continue to spin for 5 rounds before retracting. The trap automatically resets at this point, and if anyone remains in the room, it triggers again after 2 rounds. As long as the blades continue spinning, this region around the well is considered difficult terrain.

FANGS OF DIOMAZUL**CR 10****XP 9,600****Type** mechanical; **Perception** DC 25; **Disable Device** DC 25**EFFECTS**

Trigger location; **Onset Delay** 2 rounds; **Reset** automatic;

Bypass (hidden switch)

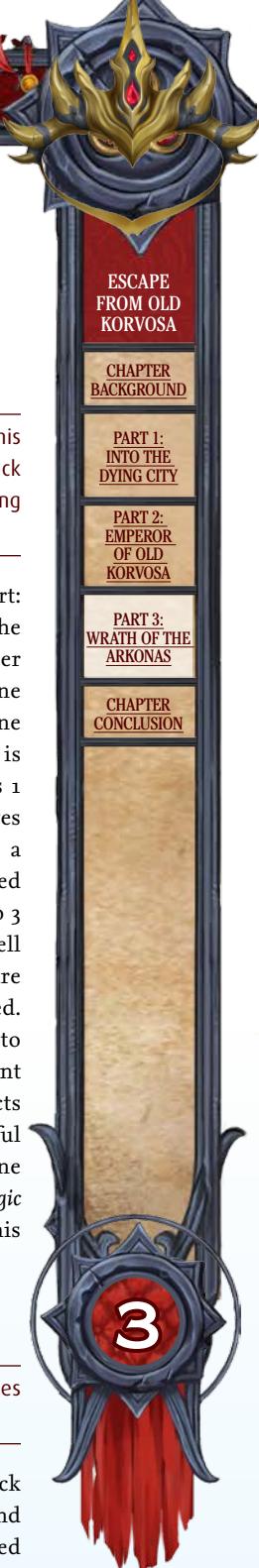
Effect blades spin around fountain (all targets on the ground within 5 feet of the room's walls; 3d6 damage per round; Reflex DC 15 negates for that round; blades continue spinning for 5 rounds)

Treasure: The statue's amethyst eyes can each be pried out of the statue as a full-round action; they are each worth 500 gp.

E11 THE WAILING MAIDENS (CR 10)

Eight alcoves line this long, narrow hallway. Inside each alcove stands a human-sized, upright iron casket, the image of a sobbing woman decorating its lid. The hallway's floor gleams bright red, a mosaic of tiny red stones giving the appearance that the hall is awash in blood.

Trap: This is a cruel, two-stage trap that activates 3 rounds after any creature steps on a square between two iron maiden alcoves. When the trap activates, the 5-foot squares not flanked by iron maiden alcoves suddenly rise, tipping up to a 45-degree angle that slopes to the south. Any creature on one of these squares must succeed at a DC 12 Reflex save or slide back into a square between the iron maidens. A creature that



slides into an occupied square falls prone. An instant later, the western iron maidens begin shrieking and wailing. Any creature adjacent to a wailing maiden must succeed at a DC 15 Fortitude save or be stunned and deafened for 1d4 rounds. On the round after the western maidens wail, the eastern maidens open to reveal an interior lined with spikes. These spikes shoot out on long shafts, nearly reaching the opposing iron maiden and impaling anything in the way. The spikes retract and refire once per round for the next 4 rounds, at which point the hall returns to normal. The trap takes 5 rounds to reset, filling the area with ominous clicking and grinding.

WAILING MAIDENS

CR 10

XP 9,600

Type magic; **Perception** DC 28; **Disable Device** DC 28

EFFECTS

Trigger location; **Onset Delay** 3 rounds; **Reset** automatic (after 5 rounds); **Bypass** (hidden switch)

Effect stunning wail (stun and deafened for 1d4 rounds, Fortitude DC 15 negates); spike barrage (Atk +12 melee, 2d6+3 damage, attack repeats once per round for 4 rounds); multiple targets (all targets between the iron maiden alcoves)

E12 THE STINGING WASPS (CR 8)

The walls, floor, and ceiling of this chamber are decorated with a complex mosaic depicting an immense swarm of angry wasps.

Trap: This trap activates 1 round after a creature enters the room. At this point, without any prior warning, thousands of 6-inch-long needles stab out of the walls, floor, and ceiling of this room, jabbing in and out of tiny holes several times each round. The needles jab in waves, creating a beautiful rippling effect as they stab repeatedly. Any creature walking or climbing walls in this room is targeted by the needles. The needles continue stabbing as long as anyone remains in the room; whenever they're stabbing, this room is considered to be difficult terrain. Each time a creature takes damage from these needles, it must succeed at a DC 15 Fortitude save or take 2 points of Dexterity damage as magically generated toxins numb its arms and legs.

STINGING WASPS

CR 8

XP 4,800

Type magic; **Perception** DC 25; **Disable Device** DC 25

EFFECTS

Trigger location; **Onset Delay** 2 rounds; **Reset** automatic; **Bypass** (hidden switch)

Effect numbing needles (Atk +15 melee, 1d6+2 damage plus 2 Dexterity damage; Fortitude DC 15 negates Dexterity damage); multiple targets (all creatures in contact with walls, floor, or ceiling)

E13 MEDITATION CHAMBER

A six-inch-tall bronze dais on the floor in the middle of this otherwise empty room supports a polished column of black marble. The black stone seems to be vibrating softly, filling the air with a faint hum.

This pillar of black stone is another Vudrani import: a slab of magical rock known as a *sonorous stone*. The stone's magic is as much tied to its hexagonal chamber as the stone, and once created, requires a year to attune itself to its surroundings, at which point the stone begins to vibrate and hum softly. This vibration is soothing and relaxing, and any creature that spends 1 minute within 5 feet of an active *sonorous stone* receives the benefits of a *calm emotions* spell. In addition, a creature that touches an active *sonorous stone* is targeted by a *restoration* spell that also allows it to recall up to 3 levels of spells it had prepared or three expended spell slots—the spells are prepared again or spell slots are once again available, just as if they had not been used. A *sonorous stone* can be activated in this manner up to four times per month, after which it becomes dormant for 1 month while it rebuilds its charge. The effects of a *sonorous stone* can be discovered with a successful DC 25 Spellcraft check while it is studied by someone who can observe magical auras (such as by *detect magic* or *arcane sight*). Removing the *sonorous stone* from this room destroys the item.

E14 HIDDEN LEVER

The floor of this empty room is strewn with bones and patches of mold.

A PC who succeeds at a DC 30 Perception check discovers the secret door in this room. The alcove beyond the door contains another lever to rotate the Vivified Labyrinth's chambers.

E15 THREATENING MURALS

The walls of this oddly shaped hallway are decorated in a complex mural depicting a hot, steaming jungle brimming with hungry life. Predators of every sort stalk and maim and feed on dozens of hapless people. In the canopy above, monkeys, snakes, and birds seem to chatter and mock the victims below.

Those who examine these murals swiftly find themselves among the victims represented. This relatively minor illusion has no further effect—it was created merely to unsettle and frighten any who view it.

E16 TRANSPORT ROOM

Four alcoves in the walls of this room contain floating spheres of mist, each hovering three feet off the ground. Each sphere is one foot in diameter and of a different color—black, white, green, and gold. Just north of the strange floating spheres, two levers protrude from opposite walls.

This chamber serves as a way to relocate to one of four specific areas in the Vivified Labyrinth; for someone who knows the dungeon's pattern, it allows increased mobility, but to characters who don't, it could well trap someone in a room with no exit.

The four spheres are, in fact, teleporters; merely touching a sphere is enough to send the person who does so (or an object thrown into the sphere) into another area of the dungeon, as per *greater teleport*. The white sphere teleports anyone who touches it to area E2. The black sphere teleports anyone who touches it to area E13. The green sphere teleports anyone who touches it to area E20. Lastly, the gold sphere teleports anyone who touches it to area E5.

The eastern lever allows for a rotation of the Vivified Labyrinth's chambers, but the western lever alters the destinations of the teleporters. When the western lever is in the up position, the teleporters work as detailed above. When the western lever is in the down position (as it is when the PCs enter the room), all four teleporters instead transport anyone who touches them into a random unoccupied cell in area E21; if there are no cells available, the teleporters simply won't function when this lever is in the down position.

E17 DISPOSAL ROOM

The filthy floor of this chamber is covered by a thick layer of rubble, bones, and other debris. A lever protrudes from the center of the wall opposite the entrance.

After victims succumb to the Vivified Labyrinth, Sivit generally disposes of the bodies in this room. Some time later, the remains are carried away by the Arkonas, typically for meals. There's currently nothing of interest for the PCs in this chamber.

A lever to rotate the Vivified Labyrinth protrudes from the wall of this room opposite its entrance.

E18 HALL OF SLUMBER (CR 6)

A short hallway leads out this small room.

Trap: Sivit has placed a *symbol of sleep* on the floor of this room. The symbol activates as soon as it is looked at.

SYMBOL OF SLEEP CR 6

XP 2,400

Type spell; Perception DC 30; Disable Device DC 30

EFFECTS

Trigger sight; **Reset** no reset

Effect spell effect (*symbol of sleep*; CL 10th, DC 20)

E19 HALL OF STUNNING (CR 8)

A door lies at one end of this crooked hall.

Trap: Sivit has placed a *symbol of stunning* on the floor of this room. The symbol activates as soon as it is looked at.

SYMBOL OF STUNNING CR 8

XP 4,800

Type spell; Perception DC 32; Disable Device DC 32

EFFECTS

Trigger sight; **Reset** no reset

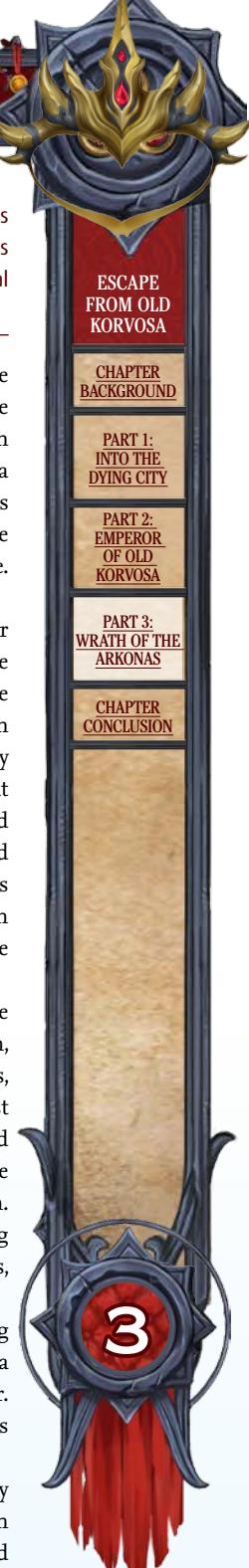
Effect spell effect (*symbol of stunning*; CL 10th, DC 22)

E20 SIVIT'S THRONE

A great green throne sits atop a dais in the northern end of the room. To either side stand statues of a tiger-headed man—each holds aloft a pair of chains from which manacles dangle. Dried blood spatters the walls, the floor, and even the throne and statues, filling the room with its stale reek.

This chamber is where the darksphinx Sivit spends the majority of her time, languishing on her green marble throne and daydreaming about the day she escapes her binding and sees her revenge on the Arkonas. The manacles can be unlocked with a key that Sivit keeps hidden under her throne's well-worn cushion

VENCARLO ORISINI

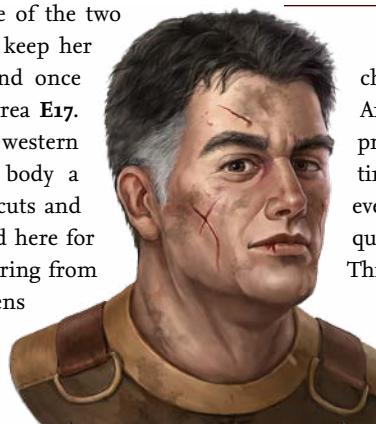


(Perception DC 20), or opened with a successful DC 30 Disable Device check.

Creature: Often when prisoners are placed in the Vivified Labyrinth, Sivit captures them alive and brings them back here, shackling them to one of the two statues of Bahor. She does her best to keep her playthings alive as long as she can, and once they expire, she dumps the bodies in area E17. Her current victim is manacled to the western statue. Dressed in tattered rags, his body a display of bruises and partially healed cuts and scrapes, Vencarlo Orisini has languished here for days. He is currently unconscious, suffering from starvation and exhaustion, but wakens as soon as anyone heals enough damage. Although he's been beaten and is in pain, his expression brightens immediately upon seeing the PCs, and he even manages a smile as he says, "It's quite the delight to see you." He eagerly tells the PCs that the key to his manacles is hidden under the throne's cushion (if they haven't discovered this already).

Vencarlo is in a rough state. Badly wounded and without his gear, he is little help in a fight. Yet he still demands to assist in every way he can. If the PCs can equip and heal him, he can be a valuable ally in the chapter's remaining fights. While Vencarlo is certainly curious to hear the PCs' story, he knows this isn't the best time to get caught up. If the PCs haven't already rescued Neolandus from area E21, Vencarlo suggests this should be their first priority. Having spent some time in the torture chamber, Vencarlo can show the PCs where *illusory walls* hide the entrance to the lower level.

If the PCs confront Vencarlo about his alternate identity as Blackjack, he laughs and acts as if it were a joke. If the PCs present proof (such as that he's dressed as Blackjack), he grows serious, then says, "Looks like you caught me. Well done. But we don't have time to talk about this. Let's rescue Neolandus and get the hell out of Korvosa first. We'll have plenty of time to talk this over later, I assure you."



NEOLANDUS KALEPOPOLIS

ceiling, while racks, strappados, gibbets, and other implements of torture fill the floor space. A set of immense wooden doors stand in the wall to the north, while to the south stand several narrow cells.

Creatures: This well-stocked torture chamber is where the majority of the Arkonas' prisoners end up. Although prisoners are allowed to languish for a time in the cells, the chamber's mistress eventually gets around to spending some quality time with every prisoner kept here. This being is Senshiir, an upasunda asura.

Senshiir struck a bargain with Bahor several years ago, agreeing to serve him as a torturer as long as he supplies her regularly with fresh victims. Although the majority of her kind seek enlightenment through brutal combat and

mastery of life-ending weaponry, Senshiir has narrowed her focus a bit through the observation of pain and its effects on the mortal mind. She approaches her role with a detached and emotionless curiosity that only a creature born in Hell could foster.

Currently, Senshiir has only one guest; since the quarantine and the Arkonas' resulting introversion, no new prisoners have come to this chamber. This, combined with Bahor's demand that the current guest not be subjected to any pain, has angered the fiend, and she has recently decided to try her hand on some torture that doesn't leave any obvious marks on the exterior flesh. As the PCs arrive, she's just finished placing a sobbing Neolandus Kaleopolis into one of the stretching racks, but hasn't quite begun her sadistic work.

If the PCs manage to reach this point without raising any alarms or interacting with Bahor, they find Vimanda here, discussing the finer points of torture with Senshiir. The rakshasa is startled to have visitors, but recovers quickly enough to assist Senshiir in combat.

A longtime worshiper of Abadar and a ferociously patriotic Korvosan, Neolandus nonetheless knows when he's in over his head, and ever since fleeing the queen and the Red Mantis, he's felt like a ship tossed around at the whims of a hurricane. If Senshiir is defeated, it's a simple matter to release Neolandus from the rack. He does not recognize the PCs (having been holed up in Old Korvosa during their entire rise to fame), and unless Vencarlo is with the PCs, he avoids revealing his true identity. He instead claims to be a thief named Velak who was captured by the Arkonas for robbing one of the merchants under the family's protection. As Velak, the seneschal begs to be rescued but also tells the PCs "a friend" has been sent

VENCARLO ORISINI

CR 10

XP 9,600

hp 68 (currently 0; see page 462)

Story Award: If the PCs rescue Vencarlo, award them 9,600 XP.

E21 TORTURE CHAMBER (CR 9)

This large room is lit by a heartily burning firepit in the room's center. Cages hang on chains dangling from hooks in the

to the Vivified Labyrinth, and that before they leave, they must rescue him as well.

Of course, even if the PCs don't know who Neolandus is initially, the rags and grime he wears are not an effective disguise. With a successful DC 15 Knowledge (local) or Knowledge (nobility) check, anyone can recognize him for who he really is. In this case, Neolandus comes clean, but continues to insist that the PCs rescue his friend Vencarlo from the labyrinth. Neolandus offers to help the PCs in any way he can, but can certainly be a greater help if he's first healed and outfitted with gear.

Once Neolandus is sure the PCs aren't agents of the queen and that they can be trusted, he grows quite excited; here are the exact people he's been hoping to find—heroes who can act on the information he has about Queen Ileosa. Consult the Chapter Conclusion on page 188 to see what he can tell the PCs about the true peril facing Korvosa.

SENSHIIR**CR 9****XP 6,400**Female upasunda asura (*Pathfinder RPG Bestiary 3* 27)**hp 114****NEOLANDUS KALEPOPOLIS****CR 5****XP 1,600**

Male human aristocrat 3/ranger 3

LG Medium humanoid (human)

Init +7; Senses Perception +11**DEFENSE****AC** 13, touch 13, flat-footed 10 (+3 Dex)**hp** 34 (currently stable at 0 hp; 6 HD; 3d8+3d10)**Fort +6, Ref +7, Will +6****OFFENSE****Speed** 30 ft.**Melee** unarmed strike +4 (1d3–1 nonlethal)**Special Attacks** combat style (crossbow)^{APG}, favored enemy (giants +2)**TACTICS**

During Combat Although Neolandus trained as a ranger, he realizes his true skills are in diplomacy. As such, he only fights when there is no other choice, in which case he prefers to engage in combat with his deity's favored weapon, the light crossbow.

Morale Neolandus won't abandon an ally, but if alone, flees to safety if brought to fewer than 15 hit points.

STATISTICS**Str 8, Dex 16, Con 10, Int 12, Wis 14, Cha 15****Base Atk +5; CMB +4; CMD 17****Feats** Endurance, Great Fortitude, Improved Initiative, Persuasive, Rapid Reload, Skill Focus (Diplomacy)**Skills** Bluff +11, Diplomacy +16, Handle Animal +8, Intimidate +4, Knowledge (geography) +7, Knowledge (nobility) +7, Perception +11, Ride +12, Sense Motive +11, Survival +11**Languages** Common, Varisian**SQ** favored terrain (mountainous +2), track +1, wild empathy +5

Story Award: If the PCs rescue Neolandus from his fate, award them 6,400 XP.

E22 TORTURER'S HOME

A narrow bed, stool, and table are this room's sole furnishings. None appear to have been used in some time.

This room once belonged to a vile man who served Bahor's father as a torturer, but he was put to the sword not long after his previous master perished. The room has gone unused since, with the periodic exception of Senshiir, who sometimes retreats here to meditate.

E23 THE GIZZARD (EL 11)

This vast cavern stretches into the shadows, the true extent of its area difficult to discern due to a thick maze of wooden timbers that rise up to support the roof. A ledge winds along the eastern and northern sides of the cave, with the floor dropping away to a depth of thirty feet. Four immense stone pillars support the ceiling ten feet above. Where these pillars connect to the ceiling, a network of wooden braces and timbers radiate out in a wheel shape, forming four forty-foot-wide disks flush against the roof. Dozens of chains hang down from these beams to attach to the pillars themselves, many of which are decorated with rows upon rows of bells.

The maze of support timbers is not shown on the map of this room, for the lowest 10 feet of the area are left quite open to give the chamber's denizens plenty of room to toil. Above the 10-foot mark, though, a creature can move through this room on these tangled wooden beams with a successful DC 10 Acrobatics or Climb check.

Creatures: This room is the source of the Vivified Labyrinth's power—the Gizzard. The four pillars are in fact axles attached to the four large gears above. Each of these pillars is attended by a specialized skeletal mastodon known as a rajambari. The blasphemous methods of creating these undead elephants is known to many necromancy cults in distant Vudra, secrets known to the original Arkonas who came to Korvosa but carried with them to their graves. Although their creators are long-dead, the four rajambari remain loyal servants of the Arkona family, despite their lack of intelligence. They can be commanded by any Arkona to perform any act a skeletal mastodon can perform, but for the most part are left here to power the Gizzard.

Each undead mastodon is chained to a pillar, and as the levers in the Vivified Labyrinth above are triggered,



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chains affixed to the labyrinth's workings cause the bells to ring and unlock the four gears, signaling the skeletal mastodons to walk a quarter circle around each pillar, causing the immense gears above to grind and rotate. Once a rotation completes a 90-degree turn, the gears lock back into place and the skeletons once again become motionless until compelled back into action.

RAJAMBARI (4)

CR 7

XP 3,200

Variant mastodon elephant skeleton (*Pathfinder RPG Bestiary* 128, 250)

NE Huge undead

Init +8; **Senses** darkvision 60 ft.; Perception +0

DEFENSE

AC 17, touch 12, flat-footed 13 (+4 Dex, +5 natural, -2 size)

hp 63 (14d8)

Fort +4, **Ref** +8, **Will** +9

DR 5/bludgeoning; **Immune** cold, undead traits

Weaknesses servile

OFFENSE

Speed 40 ft.

Melee gore +22 (2d8+14), slam +22 (2d6+14)

Space 15 ft.; **Reach** 15 ft.

Special Attack war stomp

TACTICS

During Combat As long as no creatures

attempt to damage them or the surrounding structure of the Gizzard, the rajambari remain passive. Once either of



these conditions ends, though, the undead mastodons immediately move to defend the Gizzard. Each mastodon skeleton can move up to 15 feet from its pillar to attack intruders; as they fight, the chains that attach them to the pillars move and shake, causing the rooms above to shake as well, but as long as the gears remain locked, the rooms above won't shift. If at least two of the skeletal mastodons are destroyed, the remaining ones are not strong enough to rotate the chambers of the Vivified Labyrinth above and the rooms remain stuck in their current configuration.

Morale The skeletal elephants fight until destroyed.

STATISTICS

Str 38, **Dex** 18, **Con** —, **Int** —, **Wis** 10, **Cha** 10

Base Atk +10; **CMB** +26; **CMD** 40 (44 vs. trip)

Feats Improved Initiative^B

SPECIAL ABILITIES

Servile (Ex) A rajambari's method of creation makes it far easier to command, and when affected by any spell or effect that allows command over undead creatures, the duration of the effect is doubled. A rajambari can understand the spoken commands of any creature that successfully commands it, regardless of the language.

War Stomp (Su) Upon creation, a rajambari is infused with the ability to perform a war stomp. The mindless undead can perform a war stomp as a standard action once per minute, and they generally do so when first presented with the opportunity against a foe, regardless of whether the tactic is sound or not. When a rajambari war stomps, it slams its front two feet down upon the ground, creating a shock wave that can knock nearby opponents prone. The rajambari attempts a trip combat maneuver against all creatures standing on the ground within a 20-foot radius, including other rajambari.

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CHAPTER CONCLUSION

The rescue of Neolandus and Vencarlo represents a turning point in Curse of the Crimson Throne. With the seneschal in safe hands, the PCs have a powerful political tool to use against the queen and to rally Korvosa's citizens and aristocracy alike. Yet Neolandus alone is not enough to reclaim Korvosa, for the time when legal concerns could slow or stop Ileosa's plans has passed. If the PCs are to save Korvosa and force the queen off the Crimson Throne, they'll need more than politics on their side.

Although the order in which the PCs tackle the various situations and encounters in this chapter can be quite fluid, the ultimate goal remains the same: rescue Neolandus and Vencarlo and help them escape from the city. Even if the PCs haven't made public enemies of themselves and aren't on Queen Ileosa's growing list of "problems to solve," Neolandus certainly is. He can't stay in Korvosa, and both he and Vencarlo know this. Vencarlo wants out of the city as well, if just to get some time to think things over and plan his next move. His recommendation to the PCs is the same, although as detailed in the next chapter, there are reasons for the PCs to maintain ties to Korvosa if they do choose to flee the city.

Fortunately, Vencarlo has friends in the nearby town of Harse, the same one to which he sent Trinia Sabor to stay with at the start of "Seven Days to the Grave." He suggests that he, Neolandus, and the PCs find the fastest route out of the city, likely by stealing the barge in area D23. Once the enormous reefclaw there is dealt with, this is a relatively safe way to head up the coast a few miles, as long as the PCs take care to do so under the cover of darkness or magic to avoid being spotted. Eventually, Vencarlo suggests they make their way inland to Harse, where they can catch their breath and plan their next moves.

During this voyage, Vencarlo and Neolandus ask the PCs about how they came to Old Korvosa, pumping them for information about what's been happening in the city over the past few days. When they learn about the incident involving Marcus's failed assassination attempt, their eyes grow large and Vencarlo curses under his breath; this is positive proof that Neolandus's fears have, in fact, come true. Queen Ileosa has become something more than human—the reincarnation of a draconic warlord long thought to be dead. And as long she wears the *Crown of Fangs*, she retains this power, and there may be few methods to defeat her. Neolandus knows who may hold the secret of defeating this evil presence and, perhaps, even saving the queen from her fate. For countless years

before Cheliax came to Varisia, the region known today as Korvosa had been the tribal land of the Shoanti. Neolandus explains that, although known by few, those who dwelled in the shadow of the pyramid that now serves as Castle Korvosa's foundation believed a great evil was hidden within those ancient stones. Today, the keepers of this lore, if they still live, are hidden among the Shoanti tribes of the Cinderlands.

Unfortunately, the Shoanti have learned to fear and distrust Korvosans, and securing their aid will be an adventure in and of itself.

ILEOSA'S PLANS

As this chapter ends, things in Korvosa are going from bad to worse, particularly for those who would oppose the queen, like the PCs or their longtime ally Cressida Kroft. Furthermore, if the PCs hope to save Korvosa from her new tyrant, they must look for answers in the Cinderlands. Yet some PCs might balk at the thought of abandoning their home, and might even wish to stay in Korvosa to continue the fight against Queen Ileosa there. In truth, remaining in Korvosa to help fight against the Gray Maidens, the Red Mantis, and the queen's other plots could save many lives.

While the PCs can't be in two places at once, they are now of a high enough level that they should have access to powerful methods of magical travel, such as teleportation, *shadow walk*, or *wind walk*. Even if they don't, they'll soon be meeting strange new allies who do have such capabilities, so even as they travel into the Cinderlands and beyond, they'll be able to return periodically to Korvosa to help their allies defend the city and continue resisting the queen's increasing power.

This rebellion will not be easy, though, for Queen Ileosa is no longer the petulant aristocrat she was when this campaign began. PCs who seek to directly oppose Queen Ileosa will face a very powerful bard with an artifact that protects her from death and a loyal band of followers that includes high-level fighters, devils, and soon, even a black dragon. Things in Korvosa quickly go from bad to worse



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as the next chapter begins. Taxes soon eclipse the ability of the city's citizens to pay them, and slavery replaces honest work. Martial law continues to enfold the city, and every day, the Gray Maidens grow more violent and brutal in their enforcement of the queen's edicts, which themselves become stranger and crueler as her madness grows. Through it all, Field Marshal Cressida Kroft continues to ride the delicate line between rebel and loyalist, and PCs worried about friends and family whom they leave behind can rest assured that Cressida will do everything in her power to keep them safe.

ARKONA RAMIFICATIONS

The remainder of Curse of the Crimson Throne assumes the Arkonas play no further role in events unfolding in Korvosa, expecting that Bahor, Vimanda, and the rest have been killed by the PCs or at least exposed for the fiends they are. Yet Bahor is canny, and it's certainly likely that he'll survive the events of this chapter, even if he's forced to abandon his holdings in Arkona Palace. Listed below are some suggestions and guidelines on how Bahor and the Arkonas can continue to play roles in your game if the PCs left some (or even all) of them alive.

Arkona Secret Remains Safe: In the unlikely development that the PCs never figured out that the

Arkonas are in fact rakshasas, Bahor elects to go with damage control rather than revenge. He washes his hands of Neolandus and Vencarlo, and if the PCs are amenable, agrees to let bygones be bygones. He will no longer meddle in PC affairs if they leave him alone. In this event, the Arkonas hunker down in their palace to wait out the remaining events of Curse of the Crimson Throne and play no further role in the campaign.

Arkona Secret Is Exposed: A likelier result is that the PCs have learned the truth about the rakshasas. In this case, Bahor does not remain idle as this chapter ends. As long as the PCs are the only ones who know, he continues to work against them, sending any remaining family members out to attempt to kill the PCs, but also using his resources to hire additional assassins, both mundane and supernatural. If the PCs go public with claims that the Arkonas are monsters, Bahor is put on the defensive. For now, other concerns in the city prevent a full investigation into the Arkonas, but they know their time is limited. Bahor consolidates his remaining funds as best he can, and is prepared to flee Korvosa with his surviving family members—but even robbed of his resources and palace, the rakshasa will hold a grudge. He may even seek teleportation magic to return to Vudra and gather reinforcements to strike at the PCs one last time.

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