

the other spiders on *Eel's End* for him, ensuring they do the King of Spiders' bidding. If the ettercap is slain, the spiders on the floating shipwreck revert to their primal nature and begin hunting—not even Devargo is safe from them in this event.

Yet Chittersnap is not alone here. He shares this den with an enormous ogre spider and a small clutch of dream spiders (the same ones used by Devargo to brew shiver).

## CHITTERSNAP

CR 3

Male ettercap  
hp 27 (MM 106)

## OGRE SPIDER

CR 1

Medium monstrous spider  
hp 11 (MM 288)

## DREAM SPIDERS (4)

CR 1/2

hp 5 each (see page 82)

## C16. Bilge

Murky water floods this filthy bilge, its surface dark and calm.

The bilge leaks terribly, and were it not for the fact that *Eel's End* itself is stoutly supported from below by several pilings (once supports for the pier itself), the ship would have sunk long ago. Water floods the bilge here to a depth of two feet. Devargo hasn't used this area for storage for years.

## C17. Sodden Hold (EL 1)

This old cargo bay is partially collapsed—only a soggy section of hull remains in the center of the room.

The floor in this room floats on the water—anything larger than a Small creature walking on it is enough to cause the rotten wood to collapse. Characters can use this area as a way to stealthily enter *Eel's End* if they discover it, although doing so requires a swim under the pier. There's a 25% chance that a jigsaw shark is nearby at any time the PCs are using this entrance to come and go from *Eel's End*, in which case the aggressive shark immediately attacks.

## JIGSAW SHARK

CR 1

Medium shark (MM 279)  
hp 16

## Delivering the Letters

When the PCs return to Citadel Volshyenek and hand over the scandalous letters to Field Marshal Cressida Kroft, she blushes as she reads them and quickly passes them to a clerk for safe keeping, stating that they should

work perfectly should the need for some leverage against the ambassador ever come up. She thanks the PCs again, rewarding them with a further 500 gp over and above the bribe money she gave them earlier to pay Devargo. If she's recieved word that the King of Spiders is dead, she seems even more pleased but can't, legally, award the PCs any more gold for something she'd rather not admit to knowing they did. Instead, she tells them that, "for going above and beyond in Korvosa's service," she'd like to award each PC the pseudodragon's mark, a medal that symbolizes a character is a champion of Korvosa. These medals are worth 400 gp, but more importantly, they grant a +2 circumstance bonus on Diplomacy checks made against citizens of Korvosa if worn openly.

Cressida informs the PCs that she has no more work for the PCs at this time—things are starting to return to normal in Korvosa at last, but unrest remains in the air. She makes sure she can contact the PCs if she needs their services again. As fate would have it, this need comes sooner than she expects.

Before proceeding with the next part, give the PCs some time to rest and recover from their recent adventures. They have likely accumulated some treasure they'd like to spend, might wish to catch up with Grau's recovery (he's coming along nicely, and is very thankful to the PCs for saving him from his spiral of depression), or might even wish to pay a visit to Vencarlo's school. The PCs should all be at least 3rd level before you continue with the rest of "Edge of Anarchy." If they aren't, Cressida might send them on a few more minor missions before Part Six begins.

**Ad Hoc Experience Award:** If the PCs deliver proof of the ambassador's secret to Cressida, grant them experience as if they had defeated a CR 3 creature.

## PART SIX: THE QUEEN'S SCAPEGOAT

It has been weeks since Eodred II's death, and things are finally starting to get back to normal in Korvosa. Yet still the streets thrum with unrest and wild rumors. Crime seems to be on the rise, with pickpocketings, robberies, and assaults skyrocketing. Some still hiss "usurper" and "murdering harlot" at the mere utterance of Ileosa's name, and more shockingly, rumors that the king's death was not of natural causes increasing. Make sure the PCs hear these rumors before starting this part—most of the rumors purport that someone poisoned the king, and as this part of the adventure beings, the queen herself has become the primary suspect in these rumor mills.

Of course, in this case, the gossip is right. When Queen Ileosa hears it, she realizes that she needs resolution as swiftly as possible, theorizing that the people of Korvosa don't want to see her hang for regicide as much as they just want *someone* to pin the blame upon. She decides to find a



scapegoat for the king's death, and as this part begins, she has just the right person in mind—a pretty young artist named Trinia Sabor who painted a portrait of the king not half a month before his death. Eodred's chamberlain secured the girl's services, hoping that regular visits from the artist would improve his health and spirits. Trinia spent hours in private audience with the monarch. Ileosa seethed the entire time. Trinia's innocent eyes, golden hair, and lithe frame set all the castle guards gawking and murmuring as she came and went, and Ileosa even swore she caught Eodred gazing wistfully at the girl's charms on more than one occasion.

Ileosa's selection of Trinia as the scapegoat is not random—fueled by Kazavon's wrath, Ileosa's natural jealousies and prejudices are amplified. Her jealousy of other young women who are at least as beautiful as her begins here, a hatred destined to fuel one of Korvosa's most dangerous new organizations—the Gray Maidens.

For now, though, Trinia becomes more and more the target of Ileosa's wrath. Ileosa's first act is to question the guards who she saw gawking at the girl. With Sabina's aid, Ileosa coaxes eye-witness (but fabricated) accounts of Trinia behaving oddly during her trips to the Castle. Eventually, working on her own, Ileosa wrenches a false confession from one guard who, under the duress of agonizing torture, swears he was part of the young painter's plot and saw her slipping a specially prepared poison powder into Eodred's tea the night he took ill and her portrait of him was completed.

This confession, repeated in the presence of Sabina and several Korvosan Guard officers, triggers a city-wide hunt for the young artist. Word of the confession spreads rapidly, and the guard's apparent suicide (a leap from one of the towers of Castle Korvosa—a leap, in truth, propelled by Sabina in a rage that the guard hadn't come to her earlier with the news) cements Korvosa's anger. In no time, Trinia's name becomes a household word, and once again riots threaten to erupt in the streets. This time, however, the cries are not for the queen's death, but the death of the king's "true" murderer—Trinia Sabor.

As word of Trinia's supposed regicide spreads, the PCs are contacted by a breathless Korvosan Guard bearing a

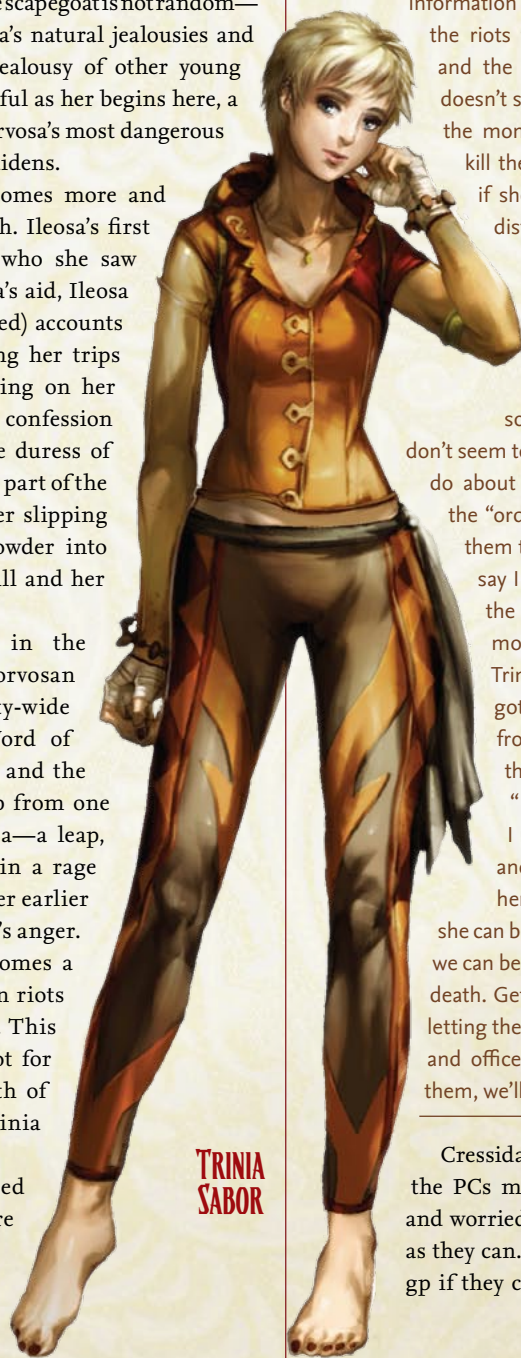
message: Field Marshal Cressida needs to speak with them immediately, and should be arriving in a few moments. The fact that she's coming to them should not be lost on the PCs—something big certainly seems to be afoot! When Cressida arrives, she quickly takes the PCs into the closest available private room, stationing a few guards out front while she tells them what's going on.

"You've doubtless heard the stories that the king's killer has been named. Yet there's something more going on here, I'm afraid. Queen Ileosa could have quietly had this Trinia Sabor arrested at any time, yet the way in which she revealed the information to the city seems to me like she wants the riots to come back. Certainly, with the mob and the Hellknights out on the street, the girl doesn't stand a chance at a trial—they'll lynch her the moment they find her. And even if she did kill the king, mob justice isn't the way. Worse, if she's innocent, the real killer can use this distraction to throw us off the trail forever.

"Before Trinia is executed, we need to be absolutely sure she did this thing. And that means we need to catch her before the mob. We know where she lives—a flat in Midland at 42 Moon Street—but soon, so will the mob. The Hellknights don't seem to care as much about catching her as they do about containing the mob—something about the "order of law" makes it a greater priority for them to contain than a possible assassin. I can't say I disagree completely, but the problem is, the Hellknights are only making it worse. The mob's covering most of Midland now, and Trinia's flat is near the middle of the mess. I've got all available guards at work keeping things from getting any worse—and if I were to send them into Midland, they'd trigger a riot.

"I'm sure you can see where this is going. I need you to get into Midland, find Trinia, and bring her back to me so we can deliver her, safe and sound, to somewhere where she can be interrogated—preferably with magic, so we can be absolutely sure about her role in Eodred's death. Get in there, catch her, and get out without letting the mob get its hands on her. I'll have agents and officers nearby. If you can get her to one of them, we'll be in the clear. Any questions?"

Cressida does her best to answer any questions the PCs might have, but she is clearly nervous and worried—she'd like the PCs to be off as soon as they can. She promises them a reward of 1,000 gp if they can deliver Trinia safe and sound to a



TRINIA  
SABOR



member of the Guard and points out that every minute they delay is one more minute for the mob in Midland to grow.

## Finding Trinia

Although the PCs might worry that finding the suspected killer is difficult, entering Midland is relatively easy if they take pains to avoid the main streets. Several times, the PCs might need to take detours to avoid crowds of angry mobs or Order of the Nail patrols, and you can certainly utilize one of the urban encounters from page 22 to liven up their journey. When the PCs arrive at the tenement in which Trinia is said to live, they find the place in a densely built section of the city, a place where, at ground level, direct sunlight is a rarity. Above, jury-rigged catwalks, overhanging roofs, lines of laundry, and homemade bridges of rope and boards create a cluttered tangle, a multi-level mess of gutters, upper floors, and rooftops. This is the slum above—a place known as the Shingles.

In many ways, the Shingles is like its own sub-ward of the city of Korvosa. Here, in shanties built atop roofs, on the upper floors of otherwise abandoned tenements, and amid jungles of chimneys, peaked roofs, and eroding gargoyles, are vagabonds, thieves, monsters, and perils to match those found in the most dangerous slums. Stirges haunt gutters here, as do nests of imps. Pseudodragons lair here too, although in their frenzy to keep the imp population under control, the little dragons often cause nearly as many problems as do the tiny outsiders. Criminals use the Shingles as a highway to move about unseen by the guard. Worst of all are the chokers, hideous aberrations with long boneless arms who have taken to the Shingles with a tenacious fecundity that has resisted all attempts to date at eradication. Stories of chokers wending arms down through chimneys or upper windows are common, and serve as the primary reason most citizens avoid climbing above the second floor in regions the Shingles overshadow.

This is where Trinia lives, and this is why the mob hasn't found her yet. Yet still, the woman is frightened. Her neighbors remember how excited she was when she was hired to paint the king's portrait, and how generous she was with the gold she took away from the commission, which is why they haven't yet turned her out to the crowd—they simply can't or won't believe that such a friendly, generous woman could have done something as terrible as killing a king. While her neighbors and friends have begun to distance themselves, they haven't abandoned her completely. As she hides out in her third-floor flat, hoping and waiting for the mob to die down so she can try to flee the city, her neighbors do their best to divert the mob and Hellknights away from her. When it becomes obvious that the PCs know where she lives, these neighbors send up an alarm to let Trinia know she's been found out. Only if the PCs are incredibly stealthy

or manage to convince the 2d6 neighbors they encounter on their way up to Trinia's flat (each of whom can be won over with a Bluff check against a Sense Motive +3) do they have a chance to catch the woman in her home.

Trinia's home is in an old tenement, three floors high and containing two dozen flats, many of which are homes to artists, singers, students of the university, and other craftsmen. Trinia's flat is on the third floor in the southwest corner—the PCs' directions lead them here with little problem. The door itself, however, is barricaded by several chairs Trinia's pushed up against it from the inside (the tenement doors have no real locks). It's a DC 16 Strength check to push the door open—an act that should give Trinia at least a round or two to get a head start on her flight through the Shingles. When the PCs gain entry to her flat, proceed with "The Shingle Chase."

## TRINIA SABOR

CR 4

Female human bard 4

CG Medium humanoid

**Init** +4; **Senses** Listen -1, Spot -1

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### DEFENSE

**AC** 22, touch 17, flat-footed 18

(+5 armor, +3 deflection, +4 Dex)

**hp** 20 (4d6+4)

**Fort** +2, **Ref** +8, **Will** +3

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### OFFENSE

**Spd** 30 ft.

**Melee** mwk dagger +8 (1d4/19-20)

**Special Attacks** bardic music (4/day, countersong, *fascinate*, inspire competence, inspire courage +1)

**Spells Known** (CL 4th)

2nd (1/day)—*minor image* (DC 15)

1st (3/day)—*cure light wounds*, *feather fall*, *hideous laughter* (DC 14)

0 (3/day)—*daze* (DC 13), *light*, *mage hand*, *mending*, *message*, *prestidigitation*

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### TACTICS

**Before Combat** As soon as she hears her neighbors call out an alarm, Trinia drinks her potions and then climbs out the window of her flat to crouch on the sloped roof below—when she hears anyone approaching the entrance to her flat she casts *minor image* to create an illusion of herself sleeping on the bed and then attempts to flee through the Shingles as detailed in "The Shingle Chase."

**During Combat** See "The Shingle Chase."

**Morale** See "The Shingle Chase."

**Base Statistics** **Init** +2, **AC** 17, touch 12, flat-footed 15; **Ref** +6;

**Melee** mwk dagger +6 (1d4/19-20); **Dex** 14; **Skills** Balance +9, Jump +13, Tumble +13

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### STATISTICS

**Str** 10, **Dex** 18, **Con** 13, **Int** 12, **Wis** 8, **Cha** 16

**Base Atk** +3; **Grp** +3

**Feats** Acrobatic, Shingle Runner, Weapon Finesse





**Skills** Balance +11, Bluff +10, Climb +9, Craft (painting) +8, Jump +23, Knowledge (local) +8, Perform (comedy) +10, Tumble +15

**Languages** Common, Elven

**SQ** bardic knowledge +5

**Combat Gear** *potion of cat's grace*, *potion of jump*, *potion of shield of faith* +3, *wand of daze monster* (10 charges); **Other Gear** +1 mithral shirt worn under commoner's clothes, masterwork dagger, two bronze bracelets worth 50 gp each, copper necklace worth 100 gp

#### SPECIAL ABILITIES

**Shingle Runner** This feat (from the *Curse of the Crimson Throne Player's Guide*) grants Trinia a +2 bonus on Climb and Jump checks and allows her to take 10 on Climb checks even when she's distracted. If she falls, she reduces the total damage taken from the fall by 1d6.

## The Shingle Chase (EL 4)

This one-room flat combines all the amenities of a bedroom, a kitchen, and a painter's studio into one fifteen-foot-square space, leaving little room for much else. A stack of cheese and bread sits on the counter next to several full waterskins, while the easel in the opposite corner holds a half-completed painting of an imp and a pseudodragon fighting atop a church steeple. A single window looks out over the tangled rooftops of the Shingles, while just under it, a woman sleeps in a curled-up position on a low bed.

Trinia has never been good with money—she's already spent all of what she was paid to capture Eodred II's likeness in portrait, and there's nothing in her flat of value—certainly, there's no evidence to be found here to indicate that she killed the king. Of course, the PCs probably don't have much time to look through her flat. Chances are great that she's been warned of the PCs' approach by her neighbors or by the sound of the PCs fumbling at her barricaded door, in which case the sleeping woman on the bed is a *minor image*, placed there an instant before the PCs entered the flat. Trinia ceases concentrating on the illusion as soon as the PCs enter the room, so it persists for 2 rounds before vanishing. During this time, Trinia slowly creeps away across the rooftop below her window. Each round, she must make Hide and Move Silently checks—all characters in her flat can make Listen checks to hear her each round, while anyone who looks out the window can make Spot checks to see her. She creeps 10 feet further away with each round, increasing the DC to see and hear her by +1. If she manages to make it over the next building's roof and around the corner (a distance of 50 feet) without being seen or heard, she effectively escapes the PCs (only to be caught by the Sable Company a short time later).

Once the PCs spot or hear Trinia, she abandons stealth and flees at top speed across the Shingles. If the PCs want to catch her, they must give chase across the cluttered,



## SHINGLE OBSTACLES

While a character's speed doesn't directly affect how far he moves during the Shingle chase, it does affect how quickly he navigates obstacles. For each 10 feet slower than speed 30 a character moves, he suffers a cumulative -2 penalty on any skill check made to navigate these obstacles. Likewise, for every 10 feet faster than speed 30 he moves, he gains a +2 bonus on these checks. These checks also assume that a character isn't using flight, teleportation, or other magical methods of travel to chase Trinia—if your PCs have access to these effects already, you can simulate the advantages these grant by giving a +10 bonus on skill checks made here, simulating the character's use of enhanced movement to bypass obstacles entirely and allowing him to move up to three cards per turn with ease.

- Cluttered Rooftop:** Tumble DC 10
- Crumbling Rooftop:** Tumble DC 20
- Gap in Wall:** Escape Artist DC 15
- Hidden Shortcut:** Spot DC 15
- Narrow Hole in Wall:** Escape Artist DC 25
- Narrow Rooftop Leap:** Jump DC 15
- Narrow Walkway:** Balance DC 15
- Tightrope Shortcut:** Balance DC 20
- Very Hidden Shortcut:** Spot DC 25
- Very Steep Roof:** Climb DC 10
- Wall:** Climb DC 20
- Wide Rooftop Leap:** Jump DC 25

tangled, and dangerous rooftop slums. Trinia has the advantage of familiarity with the area, but the PCs have the advantage of numbers—by attempting dangerous leaps from rooftop to rooftop, scrambling frantically up walls, and navigating narrow walkways, they have a good chance of catching her.

The Shingles are a tangled, confusing maze consisting of multiple levels, interconnected bridges, ropes, and cluttered swaths of rooftops. Vagrants, thugs, imp nests, stirges, weakened rooftops, and even the odd choker make the place even more dangerous. Catching Trinia is not a simple matter of being faster or cutting her off at a corner. Neither is it necessarily efficient to provide a map of the area—tracking the movement of a full party of PCs to every detail would compromise the intrinsic excitement and fast pace of the chase.

To simulate this rooftop chase, you'll need to do a little bit of prep work. Take 15 small pieces of paper—pieces the size of playing cards or sticky notes work perfectly. Each one of these papers represents a section of the Shingles the PCs are chasing Trinia through, and each one presents a different set of obstacles the characters must navigate in order to move on to the next card. Mark each card with a number from 1 to 15, and then pick two obstacles from the Shingles Obstacles sidebar and write them (and their skill

checks to navigate) on the card. It's okay to reuse obstacles, but try to vary the obstacles between cards so that you aren't unduly punishing or rewarding certain skills. Once your 15 cards are ready, line them up on your gaming table. When the Shingle chase begins, place miniatures (or other markers of your choice) representing each of your PCs on card 1, and place a miniature representing Trinia on card 4 (the abstract nature of the chase allows you to start her here no matter how long it takes the PCs to notice her attempt to flee).

At the start of the chase, each PC and Trinia makes an Initiative check to determine the order in which they move. When a character moves, he decides if he wants to attempt to move one, two, or three cards. A character can move one card as a move-equivalent action (scrambling under laundry lines and across open rooftops) automatically, or he can attempt to move two or three cards in his turn by taking dangerous shortcuts as a full-round action (leaping from one rooftop to the next, clambering up a drainpipe, swinging along a line, or balancing along a narrow walkway, for example). If a character wants to move two cards, he must select one of the two skill checks from the card he starts his turn on to make in order to move two cards. If a character wants to move three cards, he must make both of the current card's skill checks to progress. If a character fails any of these checks by 5 or less, he only moves one card forward. If a character fails any of these checks by more than 5, he cannot move at all that turn, and if he fails two checks by more than 5, he falls 1d4×10 feet to the street below, taking the appropriate amount of falling damage.

A fallen character has two choices—he can either make a DC 15 Climb check on his turn to return to the card from which he fell, or he can wind his way through alleys and over fences and through mobs to continue the chase by making a DC 15 Strength or Dexterity check (his choice) to move one card—a fallen character cannot choose to attempt to move two or three cards until he climbs back up into the Shingles.

A character can also choose to make a ranged attack or cast a spell during his turn. If the action is a standard or move-equivalent action, he can still choose to move forward one card. If the action is a full-round action, he can't move at all. For purposes of determining range, it's easiest to assume that each card represents a distance of 30 feet. Although the Shingles could provide plenty of cover, Trinia herself is too panicked to look for cover or hide, so you don't need to worry about that during ranged combat here.

Trinia generally moves only one card at a time as long as she maintains at least a three-card lead over the PCs. As she moves, she uses her *wand of daze monster* against the closest PC in an attempt to slow down pursuit. She



always chooses Jump checks to speed her flight whenever she can and takes risks on Balance, Climb, and Tumble checks when she's guaranteed to make the roll or when a PC is within two cards of her position. If a PC is on her same card, she uses *hideous laughter* in an attempt to shut him down for a few rounds.

If a character ends his turn on the same card as Trinia, he may attempt a single grapple check to grab and restrain her. Once Trinia is pinned, unconscious, or killed, the chase ends. Also, if Trinia manages to move off of card 15, the chase ends.

**Ad Hoc Experience Award:** If the PCs catch Trinia, award them experience as if they had defeated her in combat (even if they ultimately decide to hide her or let her go).

### Trinia's Fate

If the PCs catch Trinia, she breaks down in tears, sobbing that she's being set up, that she didn't kill the king, and that she doesn't want to die. She's telling the truth, but it's up to the PCs to decide if they believe her and what to do about it. If they turn her over to the guard, she's carted off to Castle Korvosa to await her fate. If, on the other hand, the PCs decide to let her go, she'll just be caught a few minutes later. Only by giving her a place to hide can the PCs prevent her capture. If Trinia escapes the PCs (or if they catch her and then decide to let her go), she doesn't escape the law. Not long after she moves off of card 15, she's spotted by a patrol of Sable Company marines who swoop in on hippogriff back to arrest her and carry her off to Castle Korvosa.

## PART SEVEN: THE DEAD WARRENS

With Trinia's capture (or her vanishing, if the PCs decide to take pity on her and hide her from the law), things in Korvosa once again calm down. Yet during the recent mob fervor and riots revolving around the queen's announcement that the king's assassin had been identified, a group of racist thugs took the opportunity to use the unrest to fuel their own agenda.

Tensions between Korvosa and the Shoanti have existed since the city's foundation some 300 years ago, when Chelish colonists attacked and defeated the Shoanti tribes who dwelt in the region destined to become the largest city in Varisia. Forced to retreat and relocate into the inhospitable Cinderlands northeast of Korvosa, the Shoanti persevered and even flourished, and many among them preach that the time to take back their ancestral homeland is nigh. Yet in Korvosa itself, the Shoanti seek a more peaceful accord. Led by a visionary shaman known as Thousand Bones, a large group of Shoanti have been in talks with the Korvosan

government for years now, hoping to find a way their two people can coexist in peace.

Thousand Bones's mission is anything but easy. A large number of Korvosa's citizens are prejudiced against the Shoanti and see them as little more than violent barbarians. Curbing and moderating the violence between these racists and the quick-to-anger Shoanti who dwell in and near Korvosa is a constant battle for the ancient shaman. Thousand Bones's patience reaches its limit when one of his grandsons, a young warrior named Gaekhen, is murdered by a mob that uses the unrest in Korvosa as a feeble excuse for misplaced vigilantism.

When the PCs report to Field Marshal Cressida Kroft after capturing Trinia, they find Citadel Volshyenek's guards unusually agitated and nervous. If questioned, the guards explain: "One of those Shoanti kids went and got himself killed, and now the rest of them are all worked up—if it's not one riot about to erupt, it's another! Field Marshal Kroft's in her office now, trying to talk some sense into the Shoanti ambassador—in fact, she mentioned that she's looking for you all to help with the situation."

### A Missing Body

Cressida Kroft isn't alone when the PCs arrive at her office—with her is a tall, rail-thin Shoanti man of 60 winters. He leans heavily on a walking stick, the polished femur of some giant beast crowned with a firepelt cougar's skull. He wears a shirt decorated with countless jangling animal bones, many painstakingly scrawled with dozens of tiny symbols and glyphs. A bearskin cloak is draped about his bony shoulders, and warpaint in the shape of a skull decorates his face. The Shoanti's eyes are milky as if he were blind, though he sees better than most men half his age. He is never without his familiar, a regal red-feathered razor crow named Eats-Eyes. He regards the PCs impassively while Cressida introduces him as Thousand Bones, a Way-Keeper for the Skoan-Quah, the Clan of the Skull. Cressida bids the PCs sit, tells them about the situation with the mob violence and the dead Shoanti, then turns the floor over to Thousand Bones. The old shaman speaks with a deep voice, his words carefully chosen but delivered with a barely restrained anger.

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"My people have worked hard to understand yours, yet it seems each day we see new examples of how your people work just as hard to foster old hatreds. My grandson is dead, beaten to death by cowards in your city street. I do not blame you, yet still Gaekhen is dead, and my son and his kin are not so forgiving as I. They wish to return to the Skoan-Quah in the Cinderlands, to join with the Sklar-Quah and rally to war against Korvosa. This would be disastrous, for both our peoples. Amends must be made.

"Our ways are not as yours. If a body does not go whole to the fires of the gods, the smoke of a warrior's spirit cannot rise to the Great Sky. If I could send Gaekhen's body to the Great