

EB2



# The Blight

Richard Pett's Crooked City

## EB2: Horror in the Sinks



Swords  
& Wizardry

Alistair Rigg



FROG GOD  
GAMES

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## CB2: Horror in the Sinks

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# The Blight

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## EB2: Horror in the Sinks

By Alistair Rigg



*“...You’ve just entered the wrong side of town...”*

*Horror in the Sinks* is a *Swords & Wizardry* adventure for a party of four to six 3rd- to 4th-level characters. It serves as a companion adventure to Richard’s Pett’s *The Blight* and takes place in that twisted city as revealed in the campaign setting published by **Frog God Games**.

# Introduction

Lurking in the drowning folly that is the aristocratic enclave of the Sinks, the horrific Asylum — shunned by a citizenry terrified of the revelations it may contain — is where the nobles of the City-State of Castorhage bury their secrets. But when too many overseers are killed, and in ways more gruesome than even the brutality of that location might evoke, someone must enter to investigate. Those who do soon learn that life — if it can be called that — within its walls is even worse than they feared and the truths that nestle within its inmates are far more distressing than mere madness.

## Warning!

*Horror in the Sinks* is set in one of the darkest corners of the urban dystopia known as the Blight, and contains mature and graphic content that may not be suitable for younger readers or players. It requires players to uncover a despicable operation in an awful insane asylum, and explores horror themes relating to drug use and various forms of mental and physical abuse. While not a historical accounting of the sorts of abuses once perpetrated upon “patients” of asylums and sanitariums in centuries past, this adventure does evoke such past real-world horrors in the context of a fantasy setting where monsters and magic are real and the boundaries of reality can be pushed by anyone with the power to do so. However, it also places the players characters in the pivotal role of not only being able to expose the evils being conducted but gives them the opportunity to truly do something to stop them, all in a manner that explores the multidimensional aspects of victims and predators. Be warned; it is not for the faint of heart, but those of truly stalwart courage can prevail against the darkness.

Our purpose at **Frog God Games** is not to make tasteless or offensive products. But we do intend to make thrilling adventures in the style of old-school game play that test the players’ stalwartness and bring difficult and layered nuances to their game. Simulating and navigating the horrors of real life (and/or their fantasy equivalent) with exceptional powers and skills as characters while freeing players of the prospect of actual consequences is one of the great draws of roleplaying games, and we always strive to create that experience in our products.

But Hobley’s desires had grown darker; he no longer cared for the honest attentions of girls. He sought out prostitutes instead, whose skills and proclivities sent him into a spiral of compulsive habituation that almost left him destitute. But as his means dwindled, a chance encounter sent him on a different trajectory. One evening, he saw an officer of the City Watch leaving the tenement of one of his mistresses. Worried that she had been arrested or worse, he cautiously entered, expecting the worst, but was instead greeted by her as usual. She initially resisted his questions, but eventually she explained that she and many of her counterparts across the city entertained certain Officers of the Watch as payment for their protection. She noted how it was useful for her to have a contact in the Watch if she ever needed help, and how bad things could happen to women in her profession if they rejected such protection.

Hobley applied to the Watch the following day. With his natural charisma and obvious fervor, he was soon inducted as a trainee. Smarter than average, and having a way with words and people, he navigated the bureaucracy swiftly until graduation and, from there, further manipulated the system into achieving some measure of autonomy. Hobley exulted in the influence and authority the uniform of a Queen’s Man afforded him, and he did not hesitate to abuse his position for his own ends.

Freed from the need to pay for the services of select working girls and exposed to the mechanisms of the city’s dark underworld, he discovered a predilection for exotic drugs and their enhancement of his pleasures. He found new thrills through the effects of a narcotic honey-like substance that, rumor had it, was otherworldly in origin and available only from a single, highly secretive supplier. Watch Officer Hobley investigated, working his way along the supply chain, paying ever-increasing prices for the strange elixir until he finally located its source.

At an exclusive party in a sinking art museum/mansion near the Street of Echoes in the Sinks, a man dressed in rags held court. They called him the Honeyman: he who sat upon a golden high seat and watched as the celebrants below ate the substance that steadily dripped from a spout in his elevated chair; he who smiled as his subjects degraded themselves into debauchery and decadence; he who descended from his throne and parted his ragged robe to reveal glistening, pale flesh beneath, flesh riddled with large pores from which the honey oozed...

As Hobley passed into and out of ecstatic consciousness, the Honeyman whispered to him and spoke of the bliss of cruelty, of transcendent enslavement, the art of insanity, and the power of desire. And Hobley listened to his whispers.

The next day, Hobley requested transfer to be stationed with the Asylum Watch post in the Sinks. His superiors were curious at his odd request but readily agreed, for the assignment was commonly regarded as a punishment, and staffing the post was difficult; a volunteer was virtually unheard of. Hobley’s carefully convincing explanation, of “making a difference” and “meeting the challenge,” wasn’t even sounded by those in authority; what did they care why the fool sought the position? The post was his for the taking.

Life in the Asylum’s Watch Station, a tower built into the Asylum itself, was awful at first. The isolation and endless screams from the yard below relentlessly reminded Hobley that his sanity was never assured, but he remained focused on his task and steadily increased his influence among his colleagues, all of whom, as befitted their assignment, proved weak of will or wicked or both. When, finally, the Honeyman’s ragged form emerged from the gloom, Hobley was ready to receive him, and his colleagues were likewise ready to receive his gift. Honey poured forth from beneath the Honeyman’s robe until it formed into a huge, writhing serpent, and the men ate of its substance. The addiction took hold swiftly and, with them, a descent into transformative dream. When they awoke, it was as though from an endless nightmare, but Hobley explained that they had passed through a dream trial and that the Honeyman had chosen them to father his holy children. Eager to serve, and to continue to eat the honey of the “serpent” that the Honeyman had left under Hobley’s control, they readily agreed.

## Adventure Background

Murn Hobley had always been obsessed with the salacious and obscene. Even early on, he had secretly watched women, peering through the gaps of shuttered windows in the darkening hours to witness them in their most private moments. In public, he watched how they moved and how they talked, how they interacted in groups and how they reacted to men. He noted their manner of dress and how the way they styled their hair changed over time. And, when his body crossed the threshold of adulthood, he saw how they started to notice him, too. For not only was Hobley handsome, he was eloquent. Other boys seemed afraid of the fairer sex and stumbled over their words, ridiculous in their flailing attempts to relate to them, but when Hobley spoke it was with the knowing confidence of having secretly studied them for years. As he observed how they connected with his words, he soon realized the power it gave him. And Hobley didn’t hesitate to use that power, moving from girl to girl as they enticed and then bored him in succession, their secrets bared to his eventual indifference, until finally his reputation preceded him and they began to reject his advances.

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Over several days, these compromised Watch overseers abducted female inmates from the general population of the Asylum and imprisoned them within cells in the Watch Station tower. Then, through drug-fueled encounters orchestrated by Hopley, their horrific work for the Honeyman began. It was only a few weeks before the first pregnancies became apparent and only a few months before the first births occurred. Unbeknownst to the other men of the Watch, Hopley had corrupted their unborn offspring with foul worm-like creatures that had slithered from the Honeyman's orifices. The results of these unions were monstrous.

At first, the Watch Officers made demands and threats when Hopley refused to allow them to see their offspring, and even more so when he told them that the Honeyman had taken them. But their opposition proved short-lived when Hopley called forth the honey serpent to engulf and suffocate the most vocal among them. So the cycle of atrocity continued, the men cowed or convinced by their complicity, and the inmates powerless to prevent it. Or so it seemed until one morning they found Hopley dead in the cell of one of the women. Understanding the depths of her plight, the prisoner Orpha had spent several months carefully convincing Hopley that she was utterly compliant and devoted to him until, when finally he made a mistake and fell asleep alone in her presence, she strangled him to death with one of her own manacle chains.

It was not long after the Watch Officers discovered Hopley's corpse that the true tyrant — the Honeyman — appeared again, promising them a continuing supply of honey in return for continuing their work. Fully controlled by their addiction and the damage it had wrought upon their minds, the men renewed their devotion to the Honeyman and agreed to deliver the next offspring to him. But with Hopley gone, one of the officers had secretly begun to panic.

Watch Commander Durmast had assigned Yonas Ghall to the Asylum detail, ostensibly as a punishment for cowardice but in truth as an expression of defiance and retribution to the young Watch Officer's father, the Sinks District Watch Commander who had been agitating for increasing the district's powers. In a moment of clarity — a temporary release from the drug-induced psychosis that had enslaved him to its supplier — terrified of what might happen to them all once the misbegotten children had been

delivered, Yonas secretly sent a note to his father requesting an external investigation into the Watch Station deaths. Reading between the lines, the District Commander suspected that his son was in trouble and that the matter needed to be handled delicately and in private. Unable to act directly through the Watch because he did not wish to be seen to interfere with Durmast's punishment of his son, Ghall contacted a friend in another district who owed him a favor and asked him to locate trustworthy, independent contractors who might be able to provide some discreet assistance in looking into the matter.

### Adventure Timeline

**35 weeks ago:** Murn Hopley posted to Asylum Watch.

**32 weeks ago:** Honeyman visits.

**31 weeks ago:** Watch officer overseers addicted to caulspawn.

**30 weeks ago:** Watch officers succumb to caulspawn psychosis.

**28 weeks ago:** Female inmates abducted.

**26 weeks ago:** Caul cuckoo syres corrupt first pregnancies.

**23 weeks ago:** Eleanor miscarries.

**14 weeks ago:** First 4 caul cuckoos born.

**13 weeks ago:** Lomen Ashdown killed by syreling slick.

**12 weeks ago:** Caul cuckoo syre corrupts Eleanor's second pregnancy.

**4 weeks ago:** Caul cuckoo syres corrupt other inmates' second pregnancies.

**1 weeks ago:** Murn Hopley killed by Orpha.

**Current week:** PCs recruited by Inspector Muncy.

## Adventure Summary

Inspector Hogan Muncy of the City Watch informs the characters that they have been brought to his attention as potential private contractors. Impressed by word of their talents, he would like to introduce them to someone interested in offering them a job: the identity of whom and the details of which are to be discussed at a meeting in the Sinks. Muncy guides the characters to the Bridge House Tavern and Birdcage, a Sinks' institution on the Passage Canal, where they meet in secret with the Sinks District Commander, Insian Ghall. Ghall requests their aid in the investigation of deaths among the Watch officers overseeing the Asylum. Concerned that the number of legitimate overseers has grown too small to continue to ensure the security of the facility, Ghall wants them to work out what is happening quickly, without putting more members of the Watch at risk, and ultimately to fix the problem — whatever it may be.

The characters travel to the Asylum where they experience the horrible reality of "mental care" in the Blight. In the Watch Station tower, a meeting with Overseer Wedgewood and the other surviving Watch officers reveals that the situation in the Asylum is somewhat different than what they have been told. The inmates themselves primarily run the Asylum's security under the authority of the Sanatorium, an internal, opaque institution run by the Sisters of the Devout Resurrection and Rebirth. After discussing the reason for their visit with the Watch officers — all of whom are opposed to the "outside interference" — screams from the basement attract the characters to cells housing pregnant female inmates, one of whom is in labor. To everyone's horror, the newborn is a slug-like thing that, sensing a threat, swiftly shapechanges into a child-like monster and attempts to escape. The event is further complicated when, attracted by the calls of the creature (a young caul cuckoo), the honey serpent (the Honeyman's syreling slick) slithers into the fray to defend it. Characters who attack the ooze enrage the psychotic Watch officers, who likewise enter the melee.

Following the chaos, interrogations of surviving overseers and the inmates reveal that the Watch overseers are heavily addicted to the honey-like substance of the ooze serpent, a drug that they were introduced to by Hopley, the first overseer to die. Now that they have no source, it becomes apparent that they do not know anything about how to find their supplier or the children born to the captive inmates. One of the women, Orpha, who killed Hopley, reveals that she is actually a noblewoman and that

## HORROR IN THE SINKS

Hobley told her where to find the Honeyman and the children. She offers to pay the characters handsomely to arrest the surviving Watch officer overseers, free the imprisoned women, kill the Honeyman, and rescue their children before it is too late. The characters can escape the Asylum via a subterranean supply canal to free the imprisoned women and deliver the corrupted Watch officers into custody.

Orpha is true to her word and tells them about the Dimora Boszaroza, the Honeyman's lair. The lair, a moss-covered, partially flooded mansion just off the Street of Echoes, conceals within its walls a nest of addicts, undead, and carnivorous plant life, as well as the caul cuckoo offspring of the Asylum women and the Honeyman: a caul cuckoo queen. Likewise, in an attic room they can find a vine-clogged swamp pouring through an impossible window leading to the Myre-Between, from whence the caul cuckoo spawn have come. By destroying this window, the characters can stem the flow of unreal invaders and end this surreptitious invasion of Castorhage.

## Beginning the Adventure

Early one morning, **Inspector Hogan Muncy of the Watch** (N male human Ftr8, 52hp) approaches the characters in the Artists' Quarter. Impressed by word of their talents, the inspector is interested in their potential as independent contractors and wants to talk to them about a job. The inspector buys them breakfast at a nearby eatery and makes his offer.

The Watch inspector sizes you up. "You don't look up to much, but word is you have some talent and a need for some gainful employment. If that's true, this may be your lucky day."

The inspector's hands are thrust deeply into the pockets of his coat and his eyes — eyes that look like they've seen their share of things — stare coolly from beneath the brim of a brown bowler hat. A polished City Watch shield pinned to his lapel twinkles with the dying light of a pyrebeetle lantern that dimly illuminates the interior of the dingy eatery and the plate of greasy breakfast in front of you.

"I'd like to introduce you to someone in need of services that I think you should be able to provide. The job will be well worth your time and effort, not only in coin, but also, I believe, in earning influential friends and future work — assuming you live up to expectations, of course."

He places his bowler on a nearby table and looks thoughtful as he scratches his balding head and taps out his pipe onto the floor. Heavy brows, a bushy moustache, and thick sideburns frame his thick face. Muncy, he said his name was. Inspector Hogan Muncy.

"I can't tell you much else at this stage. You'll have to come with me if you want to know more. From where I'm standing, though, you don't have much to lose, so eat up, grab your gear, and we can get going."

The characters likely have questions for the inspector, and some of Muncy's answers follow:

- **Who are you again?** Inspector of the Watch, Hogan Muncy. Toiltown District, Third Ward. Who I am isn't important, though, other than to assure you that this is a genuine opportunity to help the Watch.
- **Where is this meeting?** In the Sinks. That's all I can tell you right now; you'll learn more when we get there. I have a boat ready and waiting to take us there.
- **Who are we meeting with?** I'm not at liberty to reveal that at this time. You'll find out soon enough. Suffice it to say that the party involved wishes to keep the meeting private.
- **What is the meeting about?** It's about a job. You'll discuss the details with the other party. I'm just sourcing you for them as a favor. You are



looking for paying work, right?

- **What do we need to bring?** Yourself and the usual gear you'd take on a job. I get the impression that there's some time sensitivity to this, so don't be assuming you can come back right away for anything you leave behind.
- **What if we don't want to come?** Then I'll find another group and take them instead. Your disinterest in assisting the Watch will also be noted, of course.

## Inspector Muncy and the Sinks

The characters might already know about the Sinks district and the Asylum. Inspector Muncy can fill the characters in on a more of the Sinks' history — if they ask him. Roll 1d20 once on the table below to find out what he reveals. Give the characters all the information with a target number equal to or lower than the number rolled. The inspector reveals any information gradually over the course of their journey to the Sinks.

| 1d20 | Result   |
|------|--|
| 5    | The Sinks, also known as Branner's Folly, is a district of Castorhage that skirts the north bank of the Lyme across from Festival, between BookTown and the Hollow and Broken Hills. It is a maze of canals that surround partially sunken buildings, some of which are the grand mansions, towers, and cathedrals of the nobility. It is also home to the city's insane asylum. |

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| 1d20 | Result  |
|------|---|
| 7    | The district was created hundreds of years ago by Branner, a child-king, who wished to create an entirely new district for artists and the <i>avant-garde</i> . Unfortunately, he chose boggy, unstable land to build it on and the district began to sink almost immediately until it became as it is today, a twisted wreckage of leaning walls and towers, slumped buildings, and dislocated arched bridges over a myriad of canals. Visitors can find the chaotic geometry quite unsettling, and are often prone to dizziness. The Asylum is in a guarded section of the district surrounded by high walls and moat-like canals.  |
| 10   | The marsh beneath the Sinks harbors a poisonous fog called Jack's Candle. This gas can seep up, seemingly at random, and kill within a matter of minutes, and so most locals keep canaries in their homes to help detect its intrusion. Some nobles keep entire aviaries of the birds, some of which have escaped to form large colourful flocks that swoop around the district's dilapidated architecture. While it can appear as an enclave of respectability, the Sinks has a reputation for excess, depravity, and cruelty. Fortunes can be made by artists talented — and brave — enough to appeal to a decadent local aristocracy that relishes the shocking and the suffering. |
| 12   | While the local nobility presents the Sinks as an elite domain of extreme art, in truth the Capitol uses it to exile their outcasts: the mad, the inbred, the criminal, and the illegitimate. But the nobility is still rich, and the Sinks is infested with hangers-on, traders, priests, and others greedy or mad enough to live in the shadows of an aristocracy shunned for its shocking proclivities.  |
| 15   | Stories persist that sea-devils brazenly walk the streets of the Sinks by night, and that worship of their foul gods is conducted behind the gilt doors of the aristocrats. Indeed, similar stories claim that many of the noble families are infected with vampirism, and that their patronage, parties, and galas are actually opportunities to abduct their prey.  |
| 19   | It is claimed that some lidos and pools are bottomless pits that harbor huge, slumbering sea monsters and that some waterways carry lonely travelers to streets that can never be found again.  |



# Chapter One: Sinks and Sources

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Once the characters finish their breakfast and grab their gear, the inspector leads them through the northern streets of Little Xi'en toward where the Watch riverboat he has commissioned is moored on the Lyme.

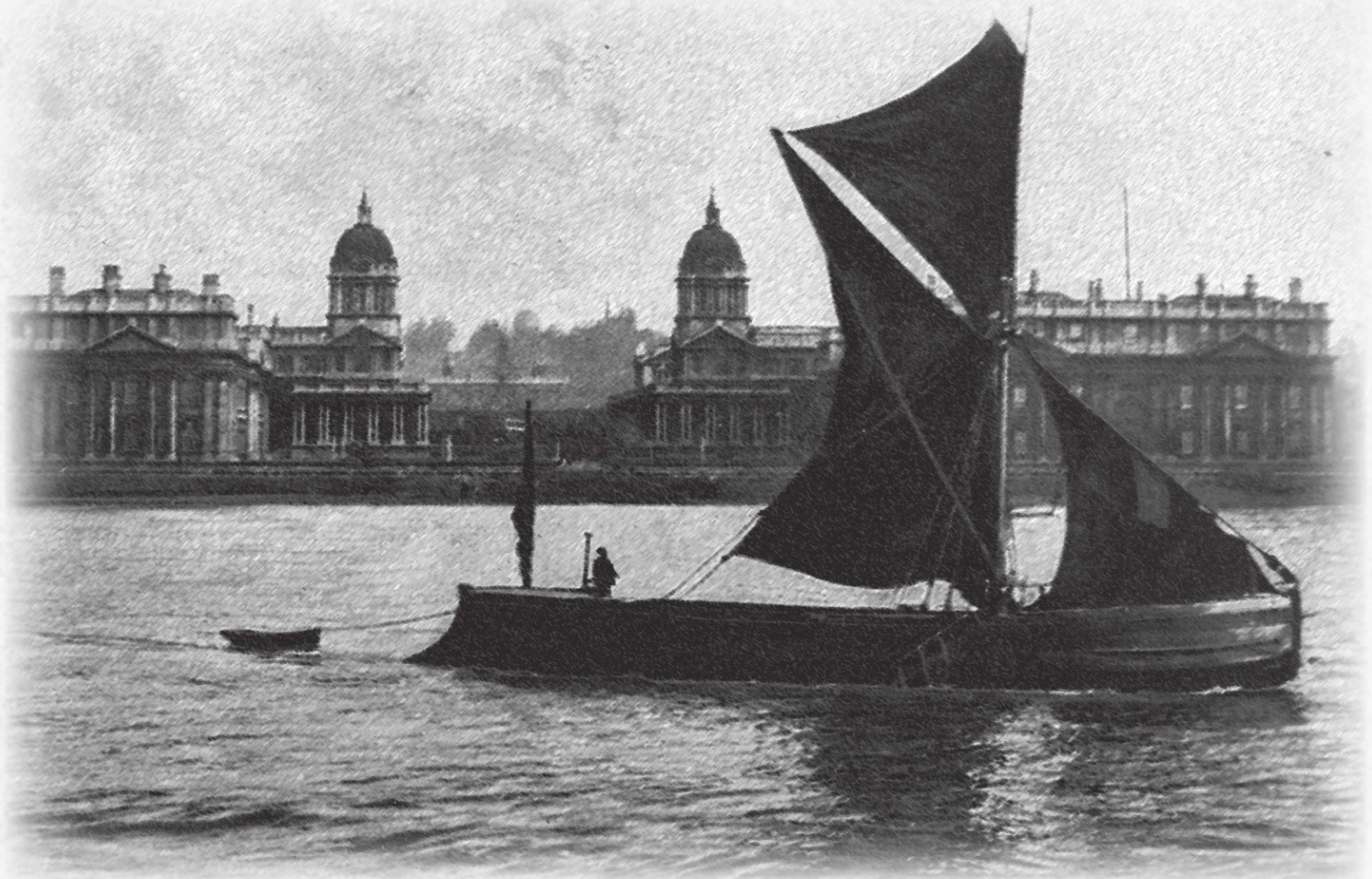
## To the Sinks

The public wharves are bustling with business but the Watch has its own private dock at which an official Watch riverboat is moored. The inspector wastes no time in getting everyone aboard and underway. The riverboat is a 40ft fleshgine-powered sidewheel paddleboat captained by Lyme Constable Eckers. The characters are free to enjoy the journey to the Sinks, which takes them more than 2 miles downriver to the Passage Canal.

Notable sights along the way include:

- The imposing, granite walls of the Capitol, looming over the counter turn in the Lyme.
- The stacks of towers of BookTown, and the innumerable bridges of wood, rope, and stone that span the canyons they form, farther along the left bank.

- The confusion of structures and scaffolds that precariously protrude overhead like cancerous growths from the sagging iron and timber arches of Town Bridge all seemingly staring down in anguish at their imminent collapse into the churning toxicity below. Or they cling to the broken remnants of dead ships lashed to the piers underneath that are somehow weirdly illuminated in a way that casts the colossal structure above in shadow and creates an impossibility of angle and intrusion in the midst of timber islands and broken boats connected by umbilicals of rope and chain. The pervading odour is of ripe fish and salt spray.
- The Jumble's vast decks, platforms, gangways, stairs, and ladders sit within a web of rigging at the centre of the piered maze of nameless streets known as the Cat's Cradle on the right of the clock turn.
- The abandoned folly of Skum Point extruding toward their destination.
- The row upon row upon row of rooftops that stagger upward from the rickety arched piers and garishly painted wooden buildings of Candy Spine, all strangled by bright flags and gaudy signs as they rise to the Great Fayre at Festival's summit where a huge fun wheel and twisted towers sit like a dazzling crown.



# Business in the Birdcage

When the riverboat reaches the edge of the Sinks district, read the following:

The riverboat finally reaches the anarchic disarray of the Sinks, where every moss-covered, leaning building seems to rely on another to remain standing, like a house of cards perched between a riddle of stinking canals and vast flocks of colourful water and songbirds that swoop over its mansions and cathedrals. From a collection of old, dilapidated shipyard docks, past a spire-like church blistered with raven-headed gargoyles, to a huge statue of a bloated devil sheathed within a many-windowed tower from which naked men and women hang from manacles, the riverboat makes its way toward a wide waterway that cuts through the district's heart.

As you enter the great Passage Canal, which bisects the Sinks from Sister Lyme to the Bath's grand confluence more than a half mile away at the far side of the district, the smell of sewage begins to underpin a scent of decay, and the rubbish-strewn waters take on a sheen of putrescence.

The Sinks' main street of trade is a constant hubbub of activity flanked by a mishmash of shops, stores, and warehouses, many stacked upon one another, with upper storeys accessible only by rickety ladders or winched baskets or cages. Locals and visitors paddle, push, or guide canoes, rafts, kayaks, narrowboats, flat-bottomed barges, gondolas, and sandolos every which way to access stalls and façades that display a cornucopia of goods for purchase. Ornate ornaments,

carven furniture, fine clothing, abstract paintings, and risqué sculptures jostle for attention among more mundane offerings such as fruit, cured meats, home remedies, and boat supplies.

Between and beyond the trader's pitches, whose waves and cries for attention blend with the flapping of their colourful awnings and banners, the caws of the ubiquitous gulls, and the curses and songs of the punters. Tilting townhouses with walls of faded frescoes patched with dark, chartreuse moss and suspended wrought-iron balconies cant over the edges of the waterway as though continuously threatening to collapse and crush the commerce beneath.

Several hundred feet along the Passage from where it joins the Lyme, a massive building bridges the canal. The riverboat pulls alongside its dock, sending a drift of black swans gliding away across oily, dark waters.

"Here we are," states the inspector as he hops off the boat, a couple of halfling lads hurriedly looping its ropes around the dock cleats. You collect your gear and follow the inspector into the building that declares itself, via a painted sign high on the wall above the dock, "The Bridge House Tavern and Birdcage." Inside, the inspector leads you up a flight of stairs and through a series of interconnected bar areas that, despite the relatively early hour, are all well attended. Laughter and chatter fill the air along with trails of pipesmoke and the aromas of dark ales, black rum, and baked bread. Halfling servers in dark clothes and yellow aprons hustle barefoot across her polished dark-wood floorboards, delivering food and drink to customers who sound remarkably polite and thankful regardless of their walk of life or state of sobriety.

The sound of birdsong grows curiously louder as you pass deeper into the tavern until its source is revealed as a flock of canaries housed in a massive cage that passes through both ceiling and floor to levels above and below. A circular bar surrounds the wrought-iron structure, and a statuesque middle-aged woman with curly red hair, a long black skirt, and a tight-fitting yellow bodice stands nearby.



## HORROR IN THE SINKS

One of the sights of the Sinks, the Bridge House Tavern and Birdcage is the size of a small village that spans the Passage Canal. It is easy to get lost in, particularly if you take one of its rooms, which tend to be nearer the canal level. Food is plain but plentiful, and the drink of choice is rum, although there are many fine wines behind the bars as well. Ellie arranged for the canary cage, which rises somewhat clumsily through the centre of the entire building, to be installed after the tavern's entire clientele was poisoned by a seep of odorless marsh gas many years ago (i.e. Jack's Candle).

The woman in the black skirt is **Miss Ellie** (N female Thf 6, 19hp), the surprisingly foul-mouthed owner of the establishment. Ellie greets Inspector Muncy by name before welcoming everyone to the Birdcage and asking them if they'd like to order something from the bar. The characters have a chance to chat with Ellie for a short while and also to purchase some drinks. Although she won't make the offer, if any of the characters happen to make her laugh, she'll buy the round. Both she and Muncy are quick to dispel any characters' assumption that she is whom they have come to meet. After serving any ordered drinks, Ellie directs the group to a private upstairs meeting room, mentioning to the inspector that the other party is already waiting. For more information on the Birdcage and its proprietor, including her true identity, refer to location **SI11** in *The Blight: Richard Pett's Crooked City*.

\*See *The Blight: Richard Pett's Crooked City* by **Frog God Games** for details.

### District Commander Ghall

When the characters enter the meeting room, read the following:

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In the meeting room, a solemn, middle-aged man dressed in the dark blues of a high-ranking Officer of the Watch sits at the head of a long table. He stands as you enter and looks expectantly at the inspector who shakes his hand and nods in affirmation to the unspoken question before excusing himself and closing the door behind him.

"Please take a seat," says the man in a confident voice clearly accustomed to issuing orders. He gestures to the chairs that surround the table, waiting as you arrange yourselves, and regarding you all with keen interest, before continuing.

"My name is Insian Ghall, and I am the District Commander of the Watch for the Sinks. I have a current and pressing need for competent and trustworthy independent contractors. Inspector Muncy highly recommends you for this job or else you would not be here. I require you to investigate two deaths among the Watch officers serving as overseers in the Asylum. You will be provided with all the necessary authorizations and will each be paid the standard stipend of 1 gold shekel per day. This assignment will also grant the right to requisition materiel as usual for a Watch contractor but I require your utmost discretion as to the nature and detail of your investigation. You will report to me, and only me. Are these terms acceptable?"

---

**District Commander Insian Ghall** (N male human Ftr5, 33hp) is the head of the Watch in the Sinks. Recently, he received a letter from Overseer Wedgewood of the Asylum Watch that announced deaths among the Watch officers serving as underoverseers there. While this would not normally be anything of particular interest to Ghall — the Asylum Watch is a dangerous post — his son is currently posted there, and hastily scrawled on the back of Wedgewood's letter was a note in his son's handwriting requesting an external investigation. Ghall wants to engage the characters in the investigation but does not want to reveal his true cause for concern.

The characters likely have questions for the district commander and he answers them as described below:

- **Who are you again?** My name is Insian Ghall. I am the District Commander of the Sinks Watch. That means that I am in charge of the Watch for the entire Sinks district and that I report to Watch Commander Durmast himself.
- **Why are you meeting us here?** It is best that we have these

discussions in private and on neutral ground.

Until he understands the truth of what has been happening, Ghall wants to avoid his involvement becoming known by watchmen who may report directly to Watch Commander Durmast.

- **Why do you need independent contractors for this job?** The Watch is quite prepared to employ independent specialists when it deems necessary, and I deem it necessary in this case. In addition, and as I have already mentioned, I require discretion. I'd rather not involve other branches of the Watch at this stage, so you are not to disclose the nature or results of your investigation to anyone but myself.

- **Who has died?** "Watch Officers Murn Hobley and Lomen Ashdown. Both serving as underoverseers within the facility and both within the last few days.

Though Wedgewood's letter stated this, in truth, Ashdown has actually been dead for more than 2 months.

- **What do you know about these deaths?** Deaths in the Asylum rarely call for an investigation, even when they occur among the overseers. The post is considered one of the most dangerous in the city and with good reason. It is severely underfunded and under-resourced — a reprehensible situation that I have been fighting to rectify for some time. The deaths you are investigating both seem to have occurred in the overseers' tower, which is in itself a cause for concern since it is a veritable fortress designed to keep those officers stationed there safe while within its confines. That's all I can tell you at this time. Further details will be available from Overseer Wedgewood of the Asylum Watch.

- **What is the role of the City Watch at the Asylum?** We are tasked with the security of the facility since the institution has been deemed too important and its inmates too delicate to trust to any private enterprise or outside organization.

If the characters specifically ask Ghall for information on how the Watch implements security, he tells the characters the following:

Due to the lack of funding, we have little option but to partner with the internal sanatorium, which assesses inmates for their suitability as additional resources. Your authority in this matter does not extend to interfering with that institution nor of the internal prison. Do not escalate this matter by interacting with either of them.

- **This sounds dangerous. Can you increase the pay?** At this, the district commander sets his jaw and considers your question before sighing and adding that he's prepared to double the pay rate but expects the investigation to be conducted swiftly and professionally as his personal agents in the matter. If the characters continue to press for more pay, Ghall has a limit to what he will offer:

"Three gold shekels per day. That's as high as I will go. If it's insufficient, then I shall seek another group."

### District Commander Ghall and the Sinks

District Commander Ghall can expand what the characters know of the Sinks' history. Roll 1d20 once on the table below to find out what he reveals. Give the characters all the information with a target number equal to or lower than the number rolled. Ghall reveals any information gradually over the course of their journey to the Sinks. Keen to ensure the characters take the job, he downplays the information about the Judge (should that result be included), saying he shouldn't have gossiped about the man or the nuns.

| 1d20 | Result  |
|------|---|
| 5    | The Sinks is home to the city's insane asylum, simply called the Asylum.                          |
| 7    | The Asylum is in a guarded section of the district surrounded by high walls and moat-like canals. |

## To the Asylum

| 1d20 | Result  |
|------|---|
| 10   | The Asylum wall has a single huge gate and guard towers with inward-facing siege engines to prevent escape attempts.  |
| 13   | The Asylum contains exiled nobles who are too dangerous — either through genuine insanity or simply by virtue of who they are or what they know — even for exile to the Sinks. The Asylum contains a sanatorium and a prison, along with the Watch Station tower. |
| 16   | The Watch actually maintains a minimal presence in the Asylum and that, in fact, the vast majority of "guards" are actually inmates selected by a dedicated order of nuns called the Sisters of the Devout Resurrection and Rebirth who run the sanatorium.       |
| 19   | The true authority figure in the Asylum is an inmate known as the Judge, an ex-Justice sentenced to life in the Asylum for committing a horrific series of murders, and the nuns of the Sanatorium are a Luciferan order.   |

### Deputies of the Watch

Each day that the characters spend on the investigation earns them a 1gp stipend apiece, unless they negotiated a higher rate. In addition, District Commander Ghall gives them a writ deputizing them as investigators for the Watch that they can use as credentials but warns them that this status does not confer any authority over other members of the Watch, and that they must work with the Watch officers they will be investigating. He asks them to avoid discussing the reason for the writs with other members of the Watch but notes that they can requisition mundane equipment worth 100gp or less from the Watch once per day. Doing so requires that they go to a Watch Station with their credentials (the Asylum Watch Tower counts as such a station). Any item of 20gp value or less can be had immediately (at the Referee's discretion, since some items may be harder to come by and require a day to procure). Items worth more than 20gp require a day to procure, and the characters must return to pick it up. Unless the item would be consumed by its use (holy water, etc.), it is expected that the characters return it within one week. If they fail to do so, the Office of the Watch charges them double its list price in order to replace it.

Ghall finishes the meeting by issuing the characters their writ of authority and requesting that, once the characters have completed their investigation and are ready to deliver their report, they ask Miss Ellie to arrange a meeting, though they should avoid seeking a meeting with him at a Watch Station. He then excuses himself and leaves, shaking Muncy's hand outside before departing.

When the characters are ready to head to the Asylum, the inspector accompanies them back to the dock where Lyme Constable Eckers waits with the riverboat. The journey to the Asylum is relatively swift and direct along a canal that stretches from a junction just farther along the Passage from the Birdcage straight to the Asylum Pool.

Along the way, the characters may be struck by the beauty and detail of the architecture, notwithstanding the fact that it is all partially sunken, covered in moss, and leaning at haphazard angles, usually onto nearby buildings. Among these structures, walkways of corroded iron and wood have been erected so that people can climb and walk from building to building over the ubiquitous canals with nary a solid street in sight. The number of "prahu punters" — boatmen in colourfully striped attire who sing emotionally expressive songs in loud, melodic voices as they pole gondolas every which way, transporting people around the district — seem nearly matched in numbers by the City Watch kayaks whose occupants watch the crowds with evaluating eyes.

The characters also smell the raw stink of sewage that occasionally assails them, along with catching sight of patches of excrement that float on the surface of the canal. And they'll occasionally catch a strange scent in the air that makes them feel momentarily dizzy and disoriented, as though momentarily gripped by a sea sickness that compels them to steady themselves against a boat rail lest they topple into the black waters.

But most of all, the characters notice a susurrus of sound, even beneath the songs of the boatmen, the ubiquitous bird calls, and the grunts and sighs of the fleshgine running their riverboat paddler, that slowly rises in volume as they approach the forbidding 60ft-high walls of their destination. And as they get closer, they are finally able to discern that the susurrus is a seemingly endless, composite scream — a scream of human anguish and suffering from many voices overlapping one another in their cacophony that issues from within the Asylum. The characters may also wish to question Inspector Muncy regarding their destination. If asked, Muncy shares the following:

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"I don't envy you, heading into that place. I've heard it's a living hell, where the inmates prey upon each other and the guards barely keep the upper hand. But don't forget: It's where the nobility send their own, and to kill a noble has dire consequences. Any murderous madman in there might have connections that will get your necks stretched if you put him down. You want my advice? Whatever you're going in there to do — and I don't want to know what — keep your heads down, get the job done, and get out as fast as you can."

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# Chapter Two: Welcome to Heaven

When the riverboat reaches the Asylum Pool, read the following:

A 60-foot-tall wall constructed of huge blocks of smooth grey stone looms over the surrounding buildings. Stretching approximately 550 feet along the Asylum Canal before turning at the Asylum Pool to join another length of wall that runs from the Bedlam Canal. The walls on this side of the compound have guard towers at three corners and run through a gatehouse. Guards walk slowly along the wall or stand atop its gatehouse or towers where mounted ballistae point into the interior.

Inspector Muncy drops the characters off at the Asylum Pool dock (near **Area A1**) and wastes little time hanging around. He wishes the characters luck before ordering Eckers to head back to the Passage. The Asylum was built on a large island of dry ground in the district. An area of this land extends beyond the walls and is enclosed by the Asylum and Bedlam Canals. To the left of the Asylum Pool, slovenly buildings that seem to cower on the edges of these canals house some of the workers who provide services to the institution beyond, but between the pool and the gatehouse the land forms a large courtyard for arrivals.

## A. The Asylum and Surrounds

The Asylum is more than a single structure; it is an entirely enclosed community within the Sinks and is considered its own parish within the bureaucracy of the city. A 60ft wall encompasses its entire area to keep prying eyes out as much as to keep inmates in. Several areas of the Asylum get their own description, but a general description of the area's features is provided below.

### Features of the Asylum

**Hovels:** Most of the buildings within the Asylum are partially collapsed and dilapidated hovels with few, if any, pieces of furniture. They are typically single-storied, with stone foundations and crumbling exterior walls of wood and plaster, wooden interior walls, and roofs that bear multiple holes. In practically all cases, the doors and window shutters have been removed so that guards can also gain access, and the interiors are frequently daubed in human filth or have collections of rubbish and debris.

**Streets and Squares:** The streets and squares are compacted earth that frequently churns into a sucking bog in heavy rain. The dark mud clings to everything, giving the place a filthy appearance.

**Wall:** The Asylum wall is 60ft high, 10ft thick, and, at almost 3400ft long, encloses an area of more than 11 acres. While the external side of the wall is a smooth surface of superior masonry, climbing the surface of the internal side also requires negotiating broken glass, barbed wire, and downward-pointing iron spikes that have all been mortared into place (-20% Climb Walls, any failure results in fall damage and an additional 1d4 points of damage from hitting the protruding obstacles).

**Wall Towers:** At six of the wall's eight corners, a timber guard tower holds a defense platform for 3 light ballistae with 10 ballista bolts each. The towers each also hold a rack of 12 heavy crossbows and 20 bolts for each. A single **Asylum trustee wall guard** is typically stationed at each tower, which can be reached from a spiral stair within the wall that is accessible through a locked wooden door reinforced with an internal bar (-1 Open Doors).

**Asylum Trustee Wall Guard:** HD 1d6; HP 3; AC 9[10]; **Atk** padded club (1d4), heavy crossbow x1/2 (1d3+1, blunted bolts) or light ballista (3d6); **Move** 12; **Save** 18; **AL** N; **CL/XP** B/10; **Special:** insanity (irrational obsession with a particular object or situation [Referee's discretion]). If directly confronted by the obsession, must make a saving throw or become fascinated for 1d6 rounds).

**Equipment:** padded club, heavy crossbow with 20 blunted crossbow bolts.

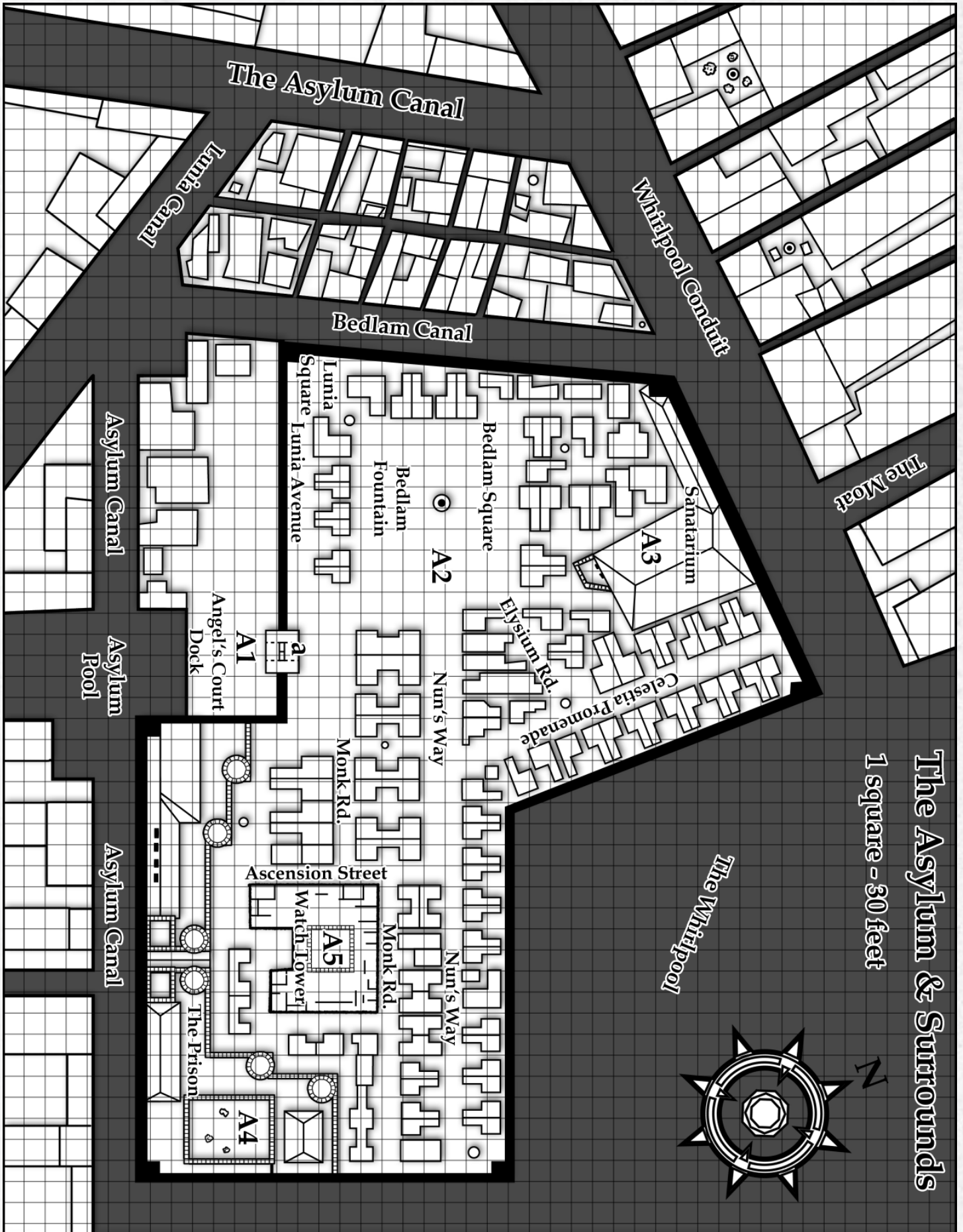
**Wells:** All wells are covered by iron grilles at the top through which chains are attached to a bucket. Their brick-lined shafts typically descend 20ft to 30ft to the groundwater. Frequent disease outbreaks in the Asylum are linked to these wells and the poor sanitation of their surroundings.

### A1. Heaven's Gate

The gatehouse is constructed of the same blocks of grey stone as the surrounding walls and frames a massive, 20-foot-square door of heavy ironbound oak. To the side of the gate, a barred window reveals a dim chamber within the gatehouse. Above the gate can be seen the bas-relief of an angel, its limestone features deteriorated by long years of exposure and weathering to form a gruesome melted mask. The shrieking from within the Asylum is more muted this close to the walls, and yet distinct sobs and screams can now be heard over the horrible hum. A wooden sign mounted to the wall beside the gate bids all comers "Welcome to Heaven."

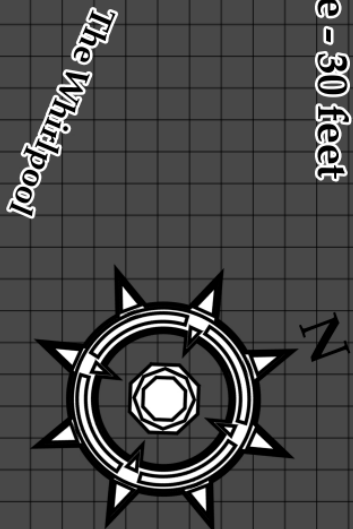
A lone guard, dressed in a chain shirt and the dark blues of the Watch, sits in the chamber beyond the iron-barred window. The chamber is small, contains a table and chair, and is only accessible by a spiral staircase that runs up to the top of the gatehouse; there is no door. **Underoverseer Simeon Kaylock** (see **Personalities of the Asylum Watch** in **Chapter 3** for more information on this guard) is startled by the arrival of the characters at his window and quite flustered as he requests to know their business at the Asylum. He refers to a logbook that clearly indicates that no visitors were expected today. The characters have to show Kaylock the writ of authority they received from Ghall before he authorizes admission. Characters who watch Kaylock examine the document get the impression that Kaylock is quite worried about something but, if questioned on the matter, he states that he is unaware of the protocol for unscheduled visitors and must consult his superior. He asks the characters to wait and disappears up the spiral stair, taking the writ with him.

**Simeon Kaylock, Addicted Underoverseer (Ftr1):** HD 1; HP 6; AC 7[12]; **Atk** cosh (1d4+1)\*, short sword (1d6); **Move** 12;



**The Asylum & Surrounds**

1 square - 30 feet



## HORROR IN THE SINKS

Several manage to reach the characters. These guards are better dressed than the inmates (typically wearing some form of padded armour), but they do not wear uniforms. Unless the characters defend themselves (easily accomplished if the characters wish it), external items such as cloaks and backpacks may be torn away by inmates who reach them, and the character takes 1d4 points of damage. An item can be easily recovered if the inmate is injured, but if the characters deal lethal damage to any of the inmates, Kaylock immediately orders them to desist lest they risk killing a noble.

Throughout this time, the characters are assaulted by the almost overpowering stench of human waste and rank body odour that emanates from the inmates. This is joined by the stink of rotting refuse that rises from the dirt itself. Some of the inmates question the characters, asking them who they are and why they have come, if they know them or their families, and if they have come to take them away. After a few rounds, the frenzy abates and the remaining inmates either disperse or lay on the ground groaning and sobbing. Some of the inmate guards zealously continue to beat a few inmates until Kaylock yells at them to stand down. Kaylock then offers to escort the characters to the watchtower (**Area A5**).

**Asylum Trustee Gate Guards (5):** HD 1d6; HP 5, 4x2, 3x2; AC 9[10]; Atk padded club (1d4), light crossbow (1d3+1, blunted bolts); Move 12; Save 18; AL N; CL/XP B/10; Special: insanity (irrational obsession with a particular object or situation [Referee's discretion]). If directly confronted by the obsession, must make a saving throw or become fascinated for 1d6 rounds).

**Equipment:** leather armor, padded club, light crossbow with 20 blunted crossbow bolts.

**Asylum Inmates (20):** HD 1d4; AC 9[10]; Atk dagger (1d4), rock (1d3); Move 12; Save 18; AL N; CL/XP A/5; Special: insanity (irrational obsession with a particular object or situation [Referee's discretion]). If directly confronted by the obsession, must make a saving throw or become fascinated for 1d6 rounds).

**Equipment:** improvised dagger, rock.

### A1a. Gatehouse

The gatehouse is 60ft high and forms a 50ft-by-40ft platform around which a 4ft-high wooden battlement has been erected. On the platform, two light ballistae are mounted at the interior corners, each with a rack of 20 bolts. Chains from a large winch secured in the centre of the platform descend down through holes in the platform to attach to the Asylum gate. A steep and narrow spiral staircase cuts through the western wing of the gatehouse from within a small chamber at the base of the gatehouse that has a strong wooden door, locked with an interior bar (-1 Open Doors). A barred window looks out of this chamber over the grounds approaching the gate. The stair climbs to a locked wooden trapdoor that accesses the parapet.

### A2. Asylum Yard

Immediately beyond the gatehouse is Angel's Court, which adjoins Bedlam Square, commonly referred to as "the Yard." The Yard, which is bounded by dilapidated hovels of stone and wood without doors or shutters to close off their darkened interiors, is filled with inmates either huddled around a central dried-up fountain or engaged in running, screaming, rocking back and forth, fighting, or defecating. In addition to the inmates, other people can be seen throughout the Yard and elsewhere, including plenty of trustee guards with padded clubs and armour, and groups of nuns in black and gray habits. The occupants of the yard generally ignore the characters after the initial rush at the gatehouse.

### A3. Sanatorium

The Sanatorium is a two-storey stone building with barred windows and a set of main double doors made of iron. It is where the Sisters of the



**Save 14; AL C; CL/XP 1/15; Special:** caulspaw addiction, immune to caul cuckoo lullaby. (See **Meeting the Watch, Chapter 3**)

**Equipment:** leather armor, cosh\*, short sword, dagger, manacles, signal whistle, briar smoking pipe, key to perimeter gates.

**Note:** Kaylock is obsessed with caulspaw and serving caul cuckoo queens.

\* See Sidebar below.

**Development:** In truth, Kaylock is worried about what the characters will discover at the Watch Station tower and wants to warn his colleagues that they have unexpected visitors. He dashes to the top of the gatehouse where he hurriedly discusses the situation with Overseer Wedgewood, and hands him the characters' writ. A quick plan formed, Wedgewood hurriedly heads to the tower, and only once he can see his boss entering the Watch Station tower does Kaylock authorize the Asylum door to be raised and descend from the gatehouse to meet them. When the characters gain entrance, read the following.

---

The great gate to the Asylum slowly begins to rise and, with it, a cacophonous crescendo of pain and anguish, pleading and rage, fear and confusion. It washes under the door like a wave and spreads beyond, echoing from the walls that confined it to fill the area with its awful, ceaseless din.

Beyond, men and women wield clubs to threaten others who, seeing the door rise to reveal the outside world, begin to converge upon it. More yells and screams add to the noise as they are beaten back or to the ground, attracting yet more from farther within the compound who start to run en masse from a large open area toward the sight of freedom. Most are dressed in rags and covered in filth, with wild hair and emaciated, gaunt bodies, barefoot, and cut and bruised. Some cry and some dance naked; some point at the exit and laugh hysterically, while others openly scream at the sky, rending their clothes and hair.

---

Kaylock stands on the other side of the door and quickly ushers the characters inside, berating them for any hesitation, before signaling to the top of the gatehouse. The door drops heavily once the final character is inside, and the crowd of inmates begins to disperse. Some remain intent on reaching the door and the characters, however, and continue to push forward. **Five Asylum trustee gate guards** with padded clubs continue to beat back around **20 inmates** but, for a few rounds, it is a losing battle.

## THE BLIGHT: RICHARD PETT'S CROOKED CITY

Devout Resurrection and Rebirth confine and tend to inmates considered too dangerous or too special to be allowed into the general population. The characters will not be permitted inside the building under any circumstances, with the **Sisters** (C female MU4 [witch], 4d4hp) citing the need to carefully control the environment of inmates whose insanities can wield spontaneous, magical violence. Any attempt to force entry will be met by considerable opposition. Further details on the Sanatorium and the awful truth about its inhabitants can be found in the Sinks and Asylum chapter of *The Blight: Richard Pett's Crooked City* but are otherwise outside the scope of this adventure.

### A4. Prison

An old prison that forms much of the southeast corner of the Asylum has been extended to run half the length of the south wall through the incorporation of rows of old tenements and hovels until it has become one massive structure riddled with barred windows and iron spikes. The screams that emerge from within its depths are some of the most bloodcurdling sounds in the entire Asylum. Practically everyone avoids the place. The true ruler of the Asylum, the man known as the **Judge** (C male human Clr4 of Mathrigaunt\*), presides over a private Abyss within and, thankfully, will not emerge throughout the characters' hopefully brief stay in his domain. Further details on the Prison and its inhabitants can be found in the Sinks and Asylum chapter of *The Blight: Richard Pett's Crooked City* but are otherwise beyond the scope of this adventure.

\* See *The Lost Lands: Borderland Provinces* (page 123) by Frog God Games

### A5. Asylum Watch Station Tower and Grounds

To the right of the gatehouse more hovel-lined streets lead to another open area, but this one has been formed through the demolition of buildings, the shells of which surround a watchtower of stone and wood that bristles with spikes. More inmates wander these debris-strewn streets. Refer to **Chapter 3** for more details on the Watch Station tower.

### Event 1: Burning in Bedlam

As Kaylock leads the characters to the watchtower, an incident occurs as described below.

---

From the continual clamor of the Yard, a piercing scream emerges. From a nearby hovel on the edge of Bedlam Square, a group of nuns in black and grey habits emerges carrying a struggling young woman between them and heading toward a nearby handcart. One to each limb and one at her head, they fight to restrain the woman who kicks and spits and yells, wrenching her body this way and that in a furiously desperate attempt to escape. The young woman looks injured, her ragged dress and dirty face spotted and smeared with blood.

---

The young woman is thoroughly insane and, apart from the usual cuts and bruises, is uninjured. The Sisters discovered the woman in the process of eating the remains of another inmate whose corpse lies partially consumed within the hovel, and they are in the process of transporting her to the Sanatorium for "treatment." The young woman seems remarkably lucid, however, as she spots the characters and screams out to them to help her, saying that the nuns are devil-worshippers who are going to torture her in the Sanatorium — an assertion that is, actually, not very far from the truth.

When the woman calls to the characters for help, the Sister at her head scowls in obvious displeasure and, with a sinister, claw-like magical gesture, puts her to sleep. The woman subdued, the nuns begin to strap her into the handcart before taking her to the Sanatorium. While the incident

may be concerning for some of the characters, it is a distraction from a real threat. The appearance of one of the characters has triggered the temporary recovery of an amnesiac whose real identity is a homicidal pyromaniac.

**Ephraim Horat Cantabulaxe Greville** hails from a family of minor nobility in the Capitol who, for many years, was a gentleman scholar with a keen interest in the history of Castorhage and its aristocracy. No one knows quite why, but one day he suddenly set out on a rampage of arson that destroyed several libraries and many more lives. Greville had no recollection of his actions nor of his identity after the terrible events and drifted into a personality of indifference and incomprehension. His inability to manage his affairs combined with the fear of another episode resulted in his family exiling him to the Asylum where he has since languished, a confused but passive man in his middle years.

In truth, Greville had the ability to create and control fire with his mind, which he had discovered several years before the incident and had been working in secret to refine. Unfortunately, political manoeuvrings within the Capitol that exploited and humiliated him sent him into a deep depression and then a manic rage that permanently unhinged him. The violence that resulted ended with a mental retreat that locked his ability away, along with his new evil pyromaniac personality, but something about the appearance of one of the characters has unlocked it with potentially fatal consequences.

**Ephraim Greville (Pyromaniac):** HP 34; AC 9[10]; Atk strike (1hp); Move 12; Save 12; AL C; CL/XP 5/240; **Special:** mental fire blast (1/round, 2d4 fire damage, save for half), pyromaniac (obsessively sets objects and creatures on fire with the power of his mind; must save or be fascinated by the flames for 1d6 rounds).

**Equipment:** none.

**Tactics:** Characters have a 3-in-6 chance to notice Greville creeping toward them from around the nearest hovel. Any characters who respond to the young woman's apparent plight, however, are distracted and have a 1-in-6 chance. Characters who spot Greville notice only an emaciated, middle-aged man dressed in dirty rags with wild, greying hair and an unkempt beard. He is strangely fixated upon one of the characters.

Greville spends the surprise round gathering power before targeting a random character with his mental fire blast. He then focuses his blasts on any who attack him. Kaylock screams at any character who responds with lethal force to subdue and not kill the man lest they all be hanged.

**Development:** Kaylock and the inmates run for cover when Greville attacks, and the nuns hide in the hovel from which they took the woman, but a zealous guard on the gatehouse moves to quell the uprising. Unfortunately, the guard is used to indiscriminately applying force against the inmates and, on the 3rd round of combat, he eagerly fires a light ballista into the melee, overjoyed at sensing an opportunity to use the weapon. The guard targets a randomly determined participant, dealing 3d6 points of damage with a successful attack. Whether the attack hits or misses, however, shortly thereafter a figure in spiked armour grabs the arbalest and pushes him off the wall, whereupon he plummets, screaming, to his death at the base of the gatehouse (unless the characters somehow intervene).

**Asylum Trustee Wall Guard:** HD 1d6; HP 3; AC 9[10]; Atk padded club (1d4), heavy crossbow x1/2 (1d3+1, blunted bolts) or light ballista (3d6); Move 12; Save 18; AL N; CL/XP B/10; **Special:** insanity (irrational obsession with a particular object or situation [Referee's discretion]). If directly confronted by the obsession, must make a saving throw or become fascinated for 1d6 rounds).

**Equipment:** padded club, heavy crossbow with 20 blunted crossbow bolts.

When the characters defeat Greville, Kaylock urges them to hurry to the Watch Station tower as their presence is causing too much of a disruption in the Yard. The characters may wish to investigate the young woman's situation, however, and talk to the nuns. The Sisters calmly explain what they had discovered and show the characters the evidence. Any accusations that the woman's assertions were correct are met with simple

## HORROR IN THE SINKS

smiles, assurances that the woman will receive the appropriate treatment for her terrible affliction, and invitations for the characters to confine their interests to their appointed responsibilities. If Greville is unconscious, the nuns swiftly stabilize him before lifting him onto their handcart next to the woman and transporting him to the Sanatorium as well. They order guards to bring any dead inmates, including the remains in the hovel, to their morgue. If the characters attempt to interfere, Kaylock exhorts them not to oppose the Sisters and to accompany him to the Watch Tower. If the characters continue to intervene, however, the nuns are quite capable of defending themselves.

**Sanatorium Sister (MU4, witch):** HP 12; AC 9[10] or 2[17] (missile) and 4[15] (melee) from *shield* spell; **Atk** dagger (1d4); **Move** 12; **Save** 12; **AL** C; **CL/XP** 5/240; **Special:** hex (1/day, *charm person* or *sleep*), spells (3/2).

**Spells:** 1st—*magic missile*, *protection from good*, *shield*; 2nd—*darkness* 15ft radius, *invisibility*.

**Equipment:** dagger, spell pouch, *wand of fear* (5 charges).



# Chapter Three: Who Watches the Watchmen?

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When the characters approach the Watch Station tower, read the following description.

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A squat watchtower stands in a large area of broken ground cleared by the demolition of rows of tenement and other former structures. The shells of these buildings now form a makeshift curtain wall, with windows, doorways, and alleyways blocked by mounds of rubble riddled with broken glass and rusting iron spikes. Three 15-foot-wide gates of thick iron bars are situated on the western, eastern, and southern sides of this perimeter.

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Kaylock leads the characters across Angel's Court and up the gradual rise of Monk Road to the tower yard's west gate. He unlocks a padlock and ushers them into the Watch Station tower grounds before securing the gates behind them. From within the grounds, the characters can see that the shells of the buildings that surround the Watch Tower mostly consist of only the outer façades reinforced with rubble and large timbers. The mounds of broken stone that block the former alleys between the buildings descend into nests of more iron spikes in the interior.

Kaylock leads the characters straight to the Watch Station tower. Upon first reaching the tower, read the following:

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The Asylum Watch Tower is a total of 40 feet high. The lower 20 feet is constructed of stone and topped with a crenellated parapet. From the top of this tower extends a smaller wooden turret structure that, along with thick wooden columns, supports a second wooden upper level that is wider in dimension than even the stone tower beneath it. Another crenellated parapet protects this expanded floor's roof. While the entire structure looks solid and imposing, with downward-pointing spikes lining its walls to prevent climbers, its stone and wood construction nevertheless looks patchwork and is clearly born from materials scavenged from the surrounding destruction.

A single door leads into the base of the wooden extension atop the tower's parapet, but there is no such entrance visible to the stone tower itself, which is pierced only by tiny ventilation holes 9 feet up and by arrow slits 12 feet up. Yet more arrow slits line the walls of the upper level and ballistae point from the corners of its roof.

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## Asylum Watch Station Tower

The Watch Station tower has two floors in the main stone portion of the structure topped by a stone parapet 20ft high, as well as two more floors in the wood turret, topped by an additional wooden parapet 40ft high that overhangs the tower beneath by 5ft on all sides. This wider wooden parapet is supported by thick wooden stanchions set into the lower parapet as well as the wooden turret built in the centre of the tower's roof. The only access into the tower is by way of a door in the wooden central turret, so visitors must first climb the clockwork ladder to reach the stone parapet 20ft above the ground.

Most of the time that the characters are in the tower will be spent questioning the constables stationed there, so no map of the tower's interior is provided or necessary. The only real room of note in the tower itself is the watch room, the second floor of the wooden turret that, like the parapet it supports, is actually wider than the tower itself, overhanging the stone tower beneath by 5ft on all sides.

## HORROR IN THE SINKS

When the characters enter the tower (as described under **Meeting the Watch** below), it is to this watch room that they will be escorted and the constables assembled for their questioning.

### Watch Room

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The top level of the tower is a single 50-foot-square watch room that, due to the elevated ground it sits upon, almost reaches the height of the Asylum wall. Wooden columns support the roof to which a staircase ascends to a trapdoor. The open stairwell that descends into the turret beneath has a simple bannister. Each wall is lined with wide windows, most with their shutters closed, and covered murder holes line the perimeter for dropping rocks or other substances on any attackers that threaten the tower walls below. Racks of heavy crossbows, bolts, and other weaponry surround the room, in easy reach of most of the windows, and cauldrons sit on unlit stoves in each corner near crates full of red and black ceramic flasks. An assortment of tables and chairs stand around the centre of the room, some of which are strewn with maps, others with bottles, tankards, and platters holding only the remains of meals. Firewood is stacked near the stairs where the metal chimney of a wood-burning stove forms its central column.

The watch room overhangs the lower tower by 5ft, enabling anyone climbing its walls or around its base to be attacked through the murder holes around its perimeter. Among the mundane items around the room are 4 bullseye lanterns, 4 hooded lanterns, a teapot, a samovar, 4 cauldrons, an hourglass, 4 oil lamps, 5 lbs. of rough shag tobacco, partially empty bottles of spirits and wine, a signal horn, and the key to the tower's armoury. On the table are maps of the Asylum and its surroundings (see **The Asylum and Surrounds** map), and a spyglass. Each crate in the corner contains 15 black flasks of oil. A total of 16 heavy crossbows, 320 bolts, and 8 longswords are in the weapon racks.

### The Rest of the Tower

Guard quarters, weapon and food storage, a kitchen, garderobes, an armoury, and Overseer Wedgewood's quarters occupy the rest of the Asylum Watch Station tower. For the most part, these hold only mundane furnishings and accoutrements (universally in poor shape). A stairwell in the centre of the tower accesses all of its levels as well as descending into the tower basement (**Area B**).

If the characters take the time to thoroughly search the tower, the only areas of any interest will be the armoury, Commander Wedgewood's quarters, and the upper guard quarters that are all located on the second floor of the tower, and the lower battlement located atop the stone portion of the tower.

### Watch Station Armoury

The door to this room is made of iron and has a lock, though a key to it can be found in the watch room (above). The armoury contains racks of armour and weapons, and other defensive supplies including: 10 suits of chainmail, 10 steel shields, 10 longswords, and 10 longspears. In addition, padded crates contain 60 black flasks (oil).

### Commander's Quarters

Not only is Wedgewood the overseer of the Asylum, he is also the parish commander of the City Watch for the Asylum parish. As such, he is afforded considerably more luxuries than are his subordinates. He keeps the door locked and carries the key to it on his person. The chamber contains a large bed with a feather mattress, a long writing desk with a padded chair, a chest of clothing and a cabinet. An oil lamp stands on the desk. In a desk drawer is the key to the supply stair (**Area B11**) and a set of station logs that are woefully out of date and convey a lack of care and engagement.

**Treasure:** On the wall above the bed hangs Wedgewood's treasured portrait of Marlies Fan, a high-class prostitute who, in her heyday some 40 years ago, was a famed beauty who catered exclusively to the city's elite. It is a rare 1ft-by-2ft portrait of Fan who, once activated by a command word (inscribed on the back of the frame), engages the viewer with lewd conversation as she undresses. It would bring 3000gp from a collector or admirer. The chest contains a suit of leather armour in City Watch blue.

### Upper Guard Quarters

The door to this room is locked; Birdy has the key. This guard quarters contains five simple beds, each with numerous blankets, a single pillow, and an upright cabinet with an inset simple lock. The cabinets contain Constable of the Watch uniforms, leather armour, and personal belongings, including a mirror and kits for gear maintenance, grooming, and mess. An oil lamp stands on a table near the door. Birdy and Kaylock sleep here.

**Treasure:** Each cabinet contains a suit of dark blue leather armour. Birdy's cabinet contains a gold and silver hip flask engraved with the name "Bax" worth 50gp, and a set of loaded dice.

### Lower Battlement

A crenellated parapet that alternates between 4ft and 3ft tall protects the roof of the stone tower. The central wooden turret leaves a 7ft-wide walkway around its perimeter. At regular 10ft intervals, 2ft-square wooden stanchions help support the floor above. The turret door is a strong, ironbound wooden door with a lock and a heavy wooden bar (-1 Open Doors); Wedgewood carries the key.

Attached to the parapet in front of the door to the turret is a clockwork ladder. When activated, this device extends or retracts a ladder that it assembles from lengths of iron attached to spools of cable within. This process locks the pieces together to form a rigid ladder that can reach to the ground. The clockwork ladder's activation switch is locked; Wedgewood has the key.

## Meeting the Watch

When the characters reach the Watch Station tower, Kaylock calls up to the occupants to let them in. A short time later, Overseer Wedgewood (who left the gatehouse at **Area A1a** upon the characters' arrival at the Asylum) emerges through the upper doorway. After a cursory inspection of the area below, he activates some sort of clockwork contraption attached to the parapet that, over the course of a full minute, extends an iron ladder down to about a foot off the ground. Wedgewood surveys the area, a heavy crossbow at the ready, as Kaylock and the characters climb the ladder. After a nod from Wedgewood, Kaylock leads the characters inside while Wedgewood uses the contraption to retract the ladder before joining them.

Inside, Kaylock introduces the characters to the Constables of the Asylum Watch as described below.

**Overseer Wedgewood:** A thickset man in his early forties whose once-muscular build is going to fat and starting to hang off a thinning frame. He has greasy black hair, a thick moustache, and several days' stubble that highlights a scar that runs from the corner of his left eye down to his chin. Wedgewood is the parish commander and serves as the overseer in charge.

**Birdy:** A short, wiry man in his late twenties with crude tattoos running along both arms, sunken eyes, a prominent chin, and a prominent gold tooth. His head is shaved to a short stubble, revealing a port-wine birthmark on the back of his head that resembles a bird in flight.

**Cullen:** A tall man of slim build in his early thirties with long brown hair, heavy-lidded eyes, and a thin moustache. He speaks little but seems always to be watching everything.

**Kaylock:** A hook-nosed, beady-eyed man in his early thirties with a nasally whine for a voice. He tends to wring his hands together when speaking.

**Yonas:** A gaunt man in his mid-twenties with a mop of dirty blonde hair. He tends to stare with a vacant expression much of the time as if lost in thought.

All of these Constables of the Watch appear pale, unfit, and unhealthy, as though they've not been exercising or eating well. The cause is not

## THE BLIGHT: RICHARD PETT'S CROOKED CITY



obvious, however, and if asked, the overseers explain it away as “what you get for livin’ in this hellhole. Bad sleep and worse food.”

**Overseer Vern Wedgewood (Ftr5):** HP 34; AC 5[14]; Atk flail (1d8+2), short sword (1d6+2), dagger (1d4+2); **Move** 12; **Save** 10; **AL** C; **CL/XP** 5/240; **Special:** caulspawn addiction, immune to caul cuckoo lullaby, multiple attacks (5) vs. creatures with 1 or fewer HD, +2 to hit and damage strength bonus.

**Equipment:** chainmail, flail, short sword, dagger, manacles, signal whistle, briar smoking pipe, keys (ladder, upper tower door, perimeter gates, and officer’s quarters).

**Note:** Wedgewood is obsessed with caulspawn and serving caul cuckoo queens.

**Cullen Halbard and Simeon Kaylock, Addicted Underoverseers (Ftr1) (2):** HD 1; HP 7, 6; AC 7[12]; Atk cosh (1d4+1)\*, short sword (1d6); **Move** 12; **Save** 14; **AL** C; **CL/XP** 1/15; **Special:** caulspawn addiction, immune to caul cuckoo lullaby.

**Equipment:** leather armor, cosh\*, short sword, dagger, manacles, signal whistle, briar smoking pipe, key to perimeter gates.

**Note:** Cullen and Kaylock are obsessed with caulspawn and serving caul cuckoo queens.

\* See Sidebar below.

**Bax “Birdy” Gedge, Addicted Underoverseer (Ftr1):** HD 1; HP 6; AC 7[12]; Atk cosh (1d4+1)\*, short sword (1d6); **Move** 12; **Save** 14; **AL** N; **CL/XP** 1/15; **Special:** caulspawn addiction,

immune to caul cuckoo lullaby.

**Equipment:** leather armor, cosh\*, short sword, dagger, manacles, signal whistle, briar smoking pipe, key to perimeter gates.

**Note:** Birdy’s psychosis currently is suppressed.

\* See Sidebar below.

**Yonas Hall, Addicted Underoverseer (Ftr1):** HD 1; HP 5; AC 7[12]; Atk cosh (1d4+1)\*, short sword (1d6); **Move** 12; **Save** 14; **AL** L; **CL/XP** 1/15; **Special:** caulspawn addiction, immune to caul cuckoo lullaby.

**Equipment:** leather armor, cosh, short sword, dagger, manacles, signal whistle, briar smoking pipe, key to perimeter gates.

**Note:** Yonas’ psychosis currently is suppressed.

\* See Sidebar below.

## What the Watchmen Think

The Asylum is a dangerous place and deaths among its overseers are not an overly rare occurrence. So when Overseer Wedgewood submitted a report a few days ago stating that two of their number had been killed by inmates, the Watch officers expected nothing more than a burial order or a cadaver collection as a result. With the characters turning up with their writ of authority to investigate the deaths, the constables are both surprised and confused. They are unaware that one of their number — Yonas — is the son of the Sinks District Commander or that Yonas contacted his father to request an external investigation into those deaths. Yonas doesn’t know if the characters are aware of who he is, and he is not prepared to identify himself — at least not yet.

At this stage, the overseers have no idea why the investigators have been sent, as the report on the deaths that they saw did not indicate anything unusual. And while they do not trust each other, they do not suspect each other either as calling for an investigation, as they are all complicit in the crimes that have been committed. They are concerned that they have not had time to “clean up” the current situation and are anxious for Wedgewood to work out what’s going on.

## The Investigation Begins

After introductions, Wedgewood informs the characters that he has not been given any forewarning of their arrival and asks them to explain why they have been sent since he was unaware that an investigation was warranted. He demands to know who authorized the investigation and why. He does not offer the characters their writ back, but returns it if they ask for it.

The characters doubtlessly have questions for the Watch officers, and Wedgewood fields them all, having instructed the others to defer to him and his story. If the others are asked direct questions, they either repeat what Wedgewood has already said or just shrug and refuse to add any comment. Likely questions and Wedgewood’s answers follow. Information in parentheses will not be given to the characters.

• **Who has died?** Like I said in the report, two of my Watch officers:

Lomen Ashdown and Murn Hobley.

• **When did they die?** Hobley about a week ago, Ashdown a bit before that. A few weeks before. (Actually, Lomen Ashdown died 12 weeks before Hobley, as his body’s advanced state of decay suggests if examined.)

• **Why was Ashdown’s death not reported earlier?** It was. Hobley reported it. Didn’t he? Was it not received? Well, if not, that’d explain why we’ve not heard back ’til now. (This is an outright lie; Wedgewood knows that Hobley didn’t want to submit the report until the true cause of death, and remnants of the caulspawn that engulfed

## Personalities of the Asylum Watch

All of these Watch officers are caulspawm addicts suffering from caulspawm psychosis but they are unaware of this latter fact. On the day the characters arrive, three are in the grip of their insanity and, as a result, are both Chaotic and obsessed with protecting their store of caulspawm (the syreling slick) and the women who are currently pregnant with caul cuckoos. As per their psychosis, however, they keep their true natures well hidden. These constables are keen to encourage the characters to conclude their business, take the bodies, and leave as quickly as possible, but they are ready to act if the characters begin to uncover the truth of what has been occurring. While Birdy's own violent tendencies are currently suppressed, he is a violent and evil man who will not hesitate to act in accordance with the others.

Only Yonas is currently non-evil, just as he was when he decided to send the letter asking his father for help. While this "clarity" does not result in Yonas wishing to confess to anything (he doesn't think of himself as being any "different" to the times when he's psychotic), it does result in a desire to extricate himself from the mess he's in, and he thinks he can use his father to do so.

- Overseer **Vern Wedgewood** is a vile, seedy man in his early forties who abuses his authority at every opportunity and habitually bullies those beneath him.
- Underoverseer **Bax "Birdy" Gedge** is selfish and amoral, with a very short temper and a tendency to scratch his head vigorously when he feels frustrated or under pressure.
- Underoverseer **Cullen Halbard** is lazy, vain, and just wants an easy life. He's more than willing to look the other way if it saves him work.
- Underoverseer **Simeon Kaylock** always seeks to ingratiate himself with those in authority, and is quick to assess changing social dynamics and align himself with those he perceives as wielding the power. When given authority, he is petty and cruel to those beneath him. Having aligned himself quickly with Hobley, he is now trying to win Wedgewood's favor but, in reality, he is waiting for the opportunity to become the Honeyman's new agent.
- Underoverseer **Yonas Hall**, aka Yonas Ghall, is the son of the district commander, but this is not known by the other Watch officers. If left to his own devices, he usually does the right thing but he is weak-willed, easily influenced, and tends to associate with those who would lead him astray. He idolized Hobley and his great charisma, and yearned for his approval. Now, he is scared of Wedgewood and Birdy and is growing paranoid that he'll soon meet the same fate as Lomen.

Lomen, could no longer be detected.)

- **How did they die?** Inmates, 'o course. Lomen, he was, ah, beaten to death by a mob of 'em 'fore we could get to 'im, and Hobley, he was dragged into an 'ovel by a big 'un and strangled 'fore we knew what was 'appenin'. Inmates. It's always the inmates. Dangerous job this. We do our best but, well, sometimes, it just gets outta' hand. Shame. Good lads, they were. (This is also an outright lie; Lomen Ashdown was killed by the syreling slick when he tried to stand up to Hobley regarding the "children"; Orpha strangled Hobley in his sleep.)
- **Where did they die?** Out there. In 'Eaven itself, o' course. Where d'ya think? (Another lie; both were killed in the Watch Station tower's basement.)
- **Where are their bodies?** We've stored 'em in one of the cells down in the basement. Pendin' orders 'n all that rot.
- **Why are you refusing to answer our questions?** (This question is

likely to be posed to the other guards who all continue to defer to Wedgewood; it is his answer that follows.) All due respect but yer not Watch, are ya. And I'm answerin' yer questions. We don't know what this is all about, and so I've told the lads to let me deal with all this. I'm in charge here as parish commander, and I'll be the one what cooperates. They've got nuthin' to say to ya. You can talk to me.

Wedgewood is a good liar and has had some time to work up a believable account of events. If challenged, Wedgewood just shrugs and says it's all the truth, gesturing to his men, who nod and state their agreement with his account. The characters may also ask questions about the Asylum and the Watch's role within it. Likely questions and Wedgewood's answers follow.

- **What are your duties in the Asylum?** Security. We're 'ere to make sure no one escapes 'n to stop any violent outbreaks. We do the best we can wi' what we got.
- **Who are the guards without uniforms?** Inmate trustees. Usually they're the least crazy 'uns what can 'andle the'selves. No choice. Not enough o' us ta keep the place runnin' quiet, otherwise.
- **Who are the nuns?** Sisters from the Sanatorium. They's the ones what treat 'em. Them 'n' the physikers. Off limits. Don't interfere. There are some others what come in from outside, as well, ta help. They're all sanction't by the Cap'tol, so don't be stickin' yer noses in it.
- **What is that building to the south?** That's the prison. You don't go there. Ever. That place, well, we're not in charge, right. The "Judge" is, 'n that's where he is and ya don't want to ever be meeting 'im or else you're in for a long and unpleasant stay.

In the process of questioning the constables, if the characters try to exert authority that they don't have, such as by trying to divide them up to question them in isolation, the officers refuse to comply. Similarly, if the characters use magic on any of them, they react angrily, drawing weapons and preparing to attack the characters unless they back down. If any of the Watch officers is enchanted, the rest of the Watch do not permit the characters to interact with him, accusing the characters of undermining the integrity of the Watch and acting above their authority. If a fight threatens to break out, the constables remind the characters that they are breaking the law by assaulting duly appointed Officers of the Watch and that recriminations are sure to follow. The Watch officers warn aggressive characters that they will be arrested and subject to the full extent of the law if they carry out any threats. If combat starts, the Watch officers defend themselves to the best of their ability, using lethal force if necessary.

## New Weapon: Cosh

A cosh is a bludgeon used by Constables of the Watch in the City-State of Castorhage and by many officers of the law throughout the Lost Lands. Shorter and lightert than a club and fashioned with a grip and a loop that can be wrapped around the wrist to prevent it from being dropped, a cosh functions as a club but deals an extra point of damage because of its sturdy construction. If the wielder of a cosh places the handle's loop around his wrist, it cannot be disarmed.

| Weapon | Damage | Weight (pounds) | Cost |
|--------|--------|-----------------|------|
| Cosh   | 1d4+1  | 2               | 1gp  |

## Event 2: Monstrous Midwifery

Eventually, the characters either request to inspect the dead bodies or else the overseers offer them up for removal. Keen to ensure that nothing happens to the women or the syrelings, Cullen and Kaylock join Wedgewood in leading the characters down to the basement. The

## THE BLIGHT: RICHARD PETT'S CROOKED CITY

description of the basement is included below. Birdy elects to stay behind with Yonas to keep watch. As the group approaches the basement door, however, they hear muffled screams from beyond. The three Watch officers are obviously concerned as Wedgewood quickly unlocks the door to the basement and hurriedly leads the group down to the lower cellar (**Area B6**) from which the screams emanate. Hearing the screams, Birdy likewise descends to investigate, leaving Yonas behind alone in the tower above. At the base of the steps, a short corridor leads to the lower cellar past several open archways to chambers beyond. As well as in the dungeon (**Area B2**), an oil lamp dimly illuminates the kitchen store (**Area B5**), enabling characters with darkvision or those with normal vision who make a saving throw to see Iris huddled against the southwest corner (see **Area B5** for more information). When the characters enter the lower cellar (**Area B6**), read the following:

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An oil lamp placed on the floor in the north corner dimly lights this rectangular chamber. Open archways exit the room from the north and south walls. A wild-eyed and heavily pregnant young woman, chained by an ankle to a heavy iron ball, lies on a bedroll, her knees up and her hands clenching the blankets with white knuckles. Her dark hair is stuck to her face with sweat as she looses yet another scream of pain.

---

The young woman is **Eleanor Courtley** (L female human commoner, 3hp), a sufferer of multiple personalities who just entered what will be an unnaturally swift, yet complicated labour. Upon seeing Eleanor, the constables are dumbstruck and look at each other in panic, realizing they have no idea what to do to attend to the young lady. Finally, they exhort the characters to help her give birth. As Constable Hobley was the only one of them to attend the first births, none of these watchmen has any experience with a birth or knows what to expect. The characters must help Eleanor through her labour to save her life and, as far as they know, that of her baby.

### Labor Pains

**The First Complication:** Shortly after the characters enter the room, Eleanor loses consciousness and begins convulsing in a massive seizure. Unless treated, the seizure lasts for a full minute. The seizure stems from eclampsia, an occasional complication of labour that can endanger both mother and baby. Any attempts at healing (whether via magic, potion or otherwise) end her seizure immediately.

If the characters end the seizure, Eleanor regains consciousness but she has temporarily forgotten about her situation and surroundings. If the seizure is untreated and takes its full course, on the following round, Eleanor regains consciousness but she has transitioned into a different personality. Eleanor now identifies as **Elspeth Harcourt** (C female human aristocrat, 3hp) who is furious at the awful surroundings and indignity of her situation. She imperiously yells at whoever is attending her that they had better be competent midwives or else she'll have them drawn and quartered; she screams at anyone else in the room to get out.

Award the characters 15 XP for successfully overcoming this complication.

**The Second Complication:** Shortly after Eleanor/Elspeth regains consciousness, she begins pushing and soon delivers the baby's head, but it becomes immobile and further pushing has little effect. Characters can identify that the baby's shoulder is caught against the mother's pelvic bone and that the baby is at risk of death from compression of its umbilical cord. The baby needs to be manoeuvred into a position from which it can be delivered.

A single character must manoeuvre her baby into a position from which it can be born. This process requires the character to make a saving throw (with a -3 penalty if Elspeth is the dominant personality, as she is uncooperative). If successful, the character helps Eleanor/Elspeth to deliver her baby, but if the save fails, the baby decides to help itself. Whatever the case, the baby is not quite as expected.

Award the character who delivers the baby 15 XP for successfully

overcoming this complication.

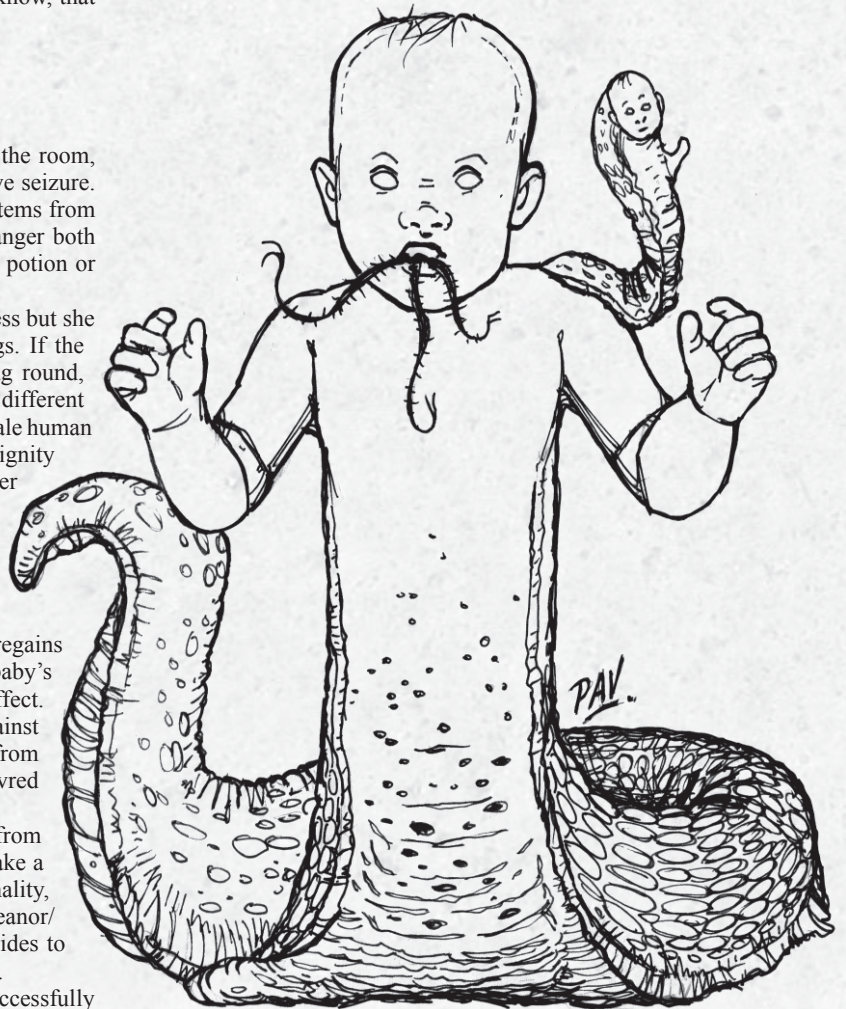
**The Third Complication:** This complication actually occurs during "Newborn Nightmare" below. In the round following the birth, Eleanor/Elspeth passes out and begins bleeding profusely. Each round, any character in the room has a 1-in-6 chance to notice the bleeding; a character who specifically examines Eleanor/Elspeth automatically notices. Another cure spell or potion stops the bleeding immediately, and leaves the woman at 1hp. She bleeds to death in 3 rounds if the characters fail to treat her or do not notice the final complication.

Award the characters 15 XP for successfully overcoming this complication.

### Newborn Nightmare

The newborn infant is a **young caul cuckoo** that has been growing distressed at the difficulty of its birth. At the moment of its delivery, it shapechanges into its horrific natural form in order to escape the constricting confines of the birth canal. Any characters involved in successfully delivering the baby detects something unnatural in the baby's movement just before its birth and can act in the surprise round after rolling initiative normally. Everyone else remains surprised if the newborn caul cuckoo catches them unaware.

In the surprise round, all characters within 30ft who witness the caul cuckoo in its natural form must make a saving throw versus its horrific appearance or be sickened for 1d6 rounds (-1 to hit and saves). Upon witnessing the horrified reactions of those around it, the caul cuckoo quickly starts singing its lullaby. It then severs its umbilical cord with one of its tongues and begins looking for an escape route, moving into each room to try to find a way out of the tower's basement. If it discovers the privy (**Area B9**), it slithers down the privy chute and into the sewer channels; it is interested only in escaping to safety and attacks only with its tongues if prevented from doing so.



## HORROR IN THE SINKS

**Caul Cuckoo:** HD 4; HP 23; AC 6[13]; Atk 3 tongues (1d4 plus 1d6 acid); Move 6; Save 13; AL N; CL/XP 6/400; **Special:** change shape (*polymorph self* into humanoid), lullaby (300ft radius, save or *confusion*), spell-like ability, vulnerable to salt (1d6 damage for 2 rounds). (See **Appendix A: New Monsters**)

**Spell-like ability:** constant—ESP.

**Note:** Anyone within 30ft who sees a caul cuckoo in its natural state must make a saving throw or be sickened for 1d6 rounds (–1 to hit and saves).

**Development:** If the **syreling slick** in the east store (**Area B10**) hears the caul cuckoo's lullaby (to which it is immune), it immediately begins to move to defend it. It does not attack the Watch officers but, without **Hobley**, it does not follow their orders either. The syreling slick instinctively moves to defend the young caul cuckoo, focusing its slams on those who attack it. It fights to the death and, if killed, dissipates, leaving no trace. Although the **Honeyman** senses through their link the damage the slick sustains, it is still unsure of what is happening.

As caulspawn addicts and psychotics, the constables are all immune to the caul cuckoo's lullaby. Nevertheless, they have never seen such a creature and, repulsed, they stand back to avoid it and move away if it approaches them. If the syreling slick arrives, however, they warn the characters not to harm it. If the characters attack the syreling slick, the constables draw their weapons and retaliate, focusing their attacks on any characters who continues to attack the ooze. The watchmen first scream at the characters to stand down and drop their weapons.

Unless the characters stop attacking the syreling slick, they then focus lethal attacks on such characters. If the syreling slick is killed, the Watch officers cry out in despair when their source of caulspawn dissipates, and renew their attacks against all the characters in a murderous fury. Caught in the grip of caulspawn psychosis, all but **Birdy** fight to the death. If **Birdy** is reduced to fewer than 6 hit points, he attempts to escape the melee and lock the characters in the basement before running back to the watch room where he and **Yonas** arm themselves with heavy crossbows and watch the stairs. Here, **Birdy** makes a last stand, but if further injured, he immediately surrenders.

**Syreling Slick:** HD 5; HP 35; AC 6[13]; Atk slam (1d6 plus caulspawn plus engulf); Move 9 (climbing 9, swimming 12); Save 12; AL N; CL/XP 7/600; **Special:** caulspawn (4d6 hour addiction, euphoria, 1-hour onset, –2 to hit and saves, see caulspawn addiction sidebar), engulf (1d4 damage/round, save resists entanglement), immunities (acid, blunt weapons). (See **Appendix A: New Monsters**)

**Overseer Vern Wedgewood (Ftr5):** HP 34; AC 5[14]; Atk flail (1d8+2), short sword (1d6+2), dagger (1d4+2); Move 12; Save 10; AL C; CL/XP 5/240; **Special:** caulspawn addiction, immune to caul cuckoo lullaby, multiple attacks (5) vs. creatures with 1 or fewer HD, +2 to hit and damage strength bonus. (See **Meeting the Watch** above)

**Equipment:** chainmail, flail, short sword, dagger, manacles, signal whistle, briar smoking pipe, keys (ladder, upper tower door, perimeter gates, and officer's quarters).

**Note:** Wedgewood is obsessed with caulspawn and serving caul cuckoo queens.

**Cullen Halbard and Simeon Kaylock, Addicted Underoverseers (Ftr1) (2):** HD 1; HP 7, 6; AC 7[12]; Atk cosh (1d4+1)\*, short sword (1d6); Move 12; Save 14; AL C; CL/XP 1/15; **Special:** caulspawn addiction, immune to caul cuckoo lullaby. (See **Meeting the Watch** above)

**Equipment:** leather armor, cosh\*, short sword, dagger, manacles, signal whistle, briar smoking pipe, key to perimeter gates.

**Note:** Cullen and Kaylock are obsessed with caulspawn and serving caul cuckoo queens.

\* See Sidebar above.

**Bax "Birdy" Gedge, Addicted Underoverseer (Ftr1):** HD 1; HP 6; AC 7[12]; Atk cosh (1d4+1)\*, short sword (1d6); Move 12; Save 14; AL N; CL/XP 1/15; **Special:** caulspawn addiction, immune to caul cuckoo lullaby. (See **Meeting the Watch** above)

**Equipment:** leather armor, cosh\*, short sword, dagger, manacles, signal whistle, briar smoking pipe, key to perimeter gates.

**Note:** Birdy's psychosis currently is suppressed.

\* See Sidebar above.

## Asylum Watch Station Basement

The basement is reached via the central stair from the first floor above or via the secret stair (**Area B11**) from the subterranean canal below.

### B1. Interrogation Chamber

Long tables line the north and south walls of this chamber. At the east end, a chair with metal restraints affixed to the front legs, and the arm- and head-rests, is bolted to a wooden base. Crude torture implements lie on the tables nearby.

This room is used to extract information from inmates when required. As the security of the Asylum is now mostly handled by the Sanatorium, which has its own not-entirely-dissimilar methods of inmate control and questioning, this room no longer sees much use, but its existence is a reminder to the women of what may happen if they cause any trouble.

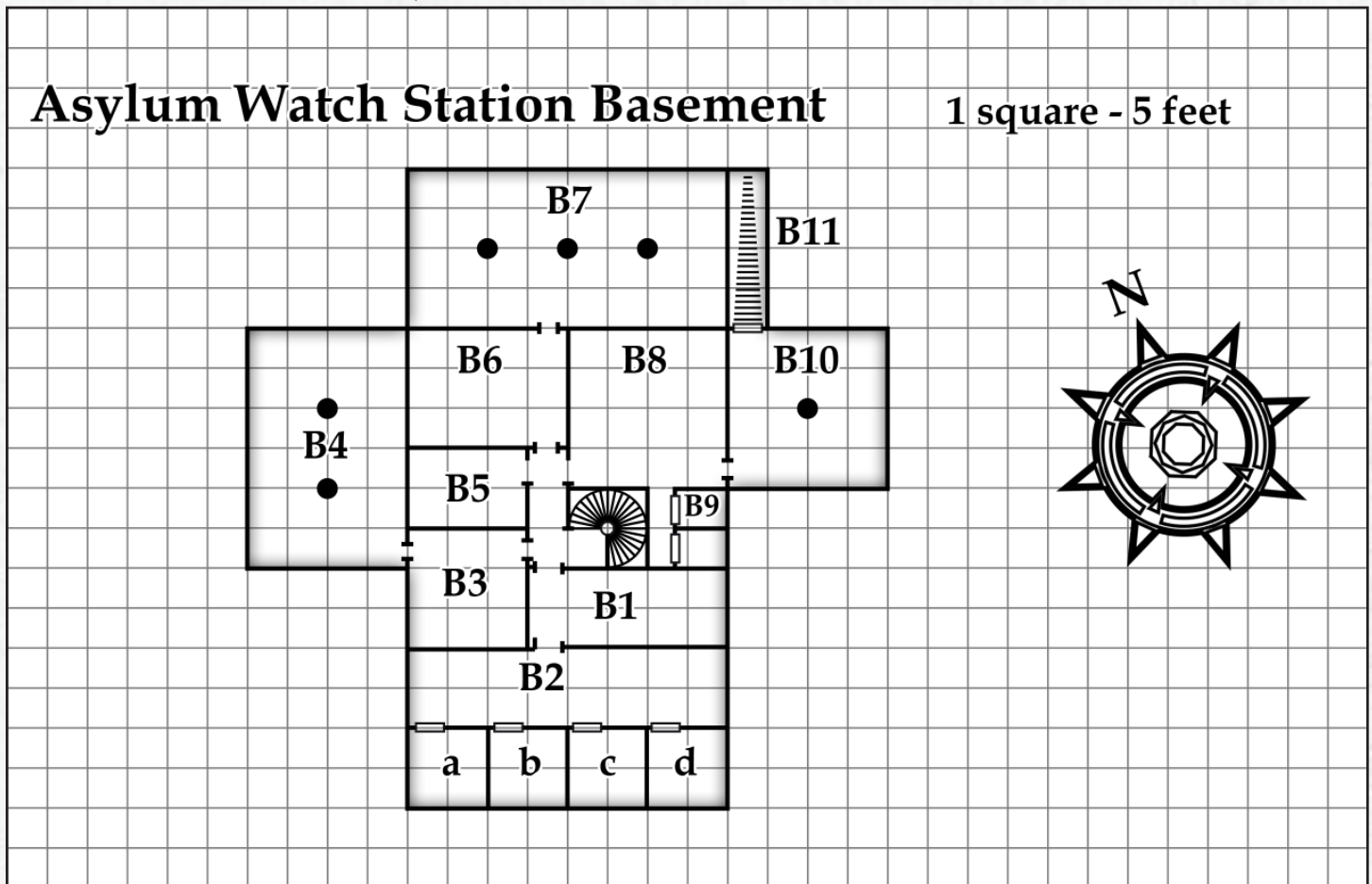
### B2. Dungeon

An oil lamp on a small table near the north door dimly illuminates four iron doors with small, barred windows that line the south wall of this chamber. The shutter in the southernmost door is shut, but the others are open, revealing a dark interior. A leather case and a ring of four keys sit on the table.

The iron doors are fitted with sturdy locks (–10% Open Locks). Beyond each iron door is a small cell. Iron shutters can be slid across the doors' windows but only cell **d**'s shutter is currently closed. The keys on the table open the cells. In addition to an occupant, cells **a**, **b**, and **c** contain a bedroll, several thick blankets, a wooden water bucket, a privy pail, and iron fetters on chains bolted to the back wall. **Lilann Borr** (N female human commoner, 2hp), a schizophrenic, is shackled in cell **a**. **Molly Seddle** (C female human commoner, 6hp), a psychotic murderer, is shackled in cell **b**. **Orpha Pickergill**, aka Orpha Furey Alaminous Pickergill-Shrive (N female human aristocrat, 4hp), a recovering homicidal maniac, is shackled in cell **c**.

The women look clean and well-cared for, but they are barefoot, clothed in rags, and visibly pregnant; the length of their pregnancy is around 3 months. The women have, in fact, been pregnant only for around 1 month, but the accelerated development process of their corrupted foetuses makes it appear as though they have been pregnant for three times as long.

Anyone who approaches within 5ft of the door to cell **d** detects a foul odor from beyond the door. If the door or hatch is opened, the overpowering stench emanating from the decomposing bodies in the cell beyond causes anyone within 5ft of the cell to saving throw or be nauseated (–2 to hit and damage) for as long as they remain in the area and for 1 minute thereafter. If the door or shutter is left open, the awful stink spreads at 10ft per round until it fills the dungeon (**Area B2**) and questioning chamber (**Area B1**). Anyone in these areas must also succeed on a saving throw. The stink persists in the areas it has reached for as long as the door is open and for 10 minutes thereafter.



The decomposing naked bodies of two human males are laid on the floor in **d**. The body in the middle of the floor is bloated and has skin that has turned a blue-green, patched with red splotches, and blistered around the abdomen. The man's tongue protrudes several inches, and a dark fluid has oozed from his mouth and nostrils. A harmless swarm of maggots and beetles feasts on the corpse, and masses of fat black flies crawl over it and the walls of the cell, with several swarms flying out into the rooms beyond. This is the corpse of Murn Hobley. The body has been dead for around a week, but the cause of death is not apparent. If the body is disturbed, the flies buzz up in a snarling swarm around the room.

The body toward the back of the cell is in an advanced state of decomposition, mostly dry skin, bone, and cartilage. If the body is disturbed, a swarm of light brown moths, barely visible on the corpse, takes to the air. This is the corpse of Lomen Ashdown. The body has been dead for at least 2 months, and quite possibly much longer, but the cause of death is not apparent.

**Treasure:** The leather case on the table contains Hobley's child-birthing tools, 6 *potions of healing*, and 2 *potions of extra healing*.

### B3. Dungeon Guardroom

The room contains two chairs, a table, a stack of empty bottles, and an empty weapons rack.

### B4. West Store

This storeroom has a vaulted ceiling supported by two pillars. It contains barrels and crates of preserved food and drink.

### B5. Kitchen Store

**Iris Fanning** (N female human commoner, 3hp), a paranoid schizophrenic, is kept in this room which is dimly illuminated by an oil lamp. Like the women kept in the dungeon cells (**Area B2**), Iris is about 3 months pregnant. Iris is clean but clothed in a dirty, ragged white dress,

and one of her bare feet is shackled to a heavy iron ball. She sits on a blanketed bedroll in the southwest corner, with a water bucket nearby and a used privy pail in the southeast corner.

### B6. Lower Cellar

**Eleanor Courtley** (L female human commoner, 3hp), a sufferer of multiple personalities, is kept in this room, which is dimly illuminated by an oil lamp. Eleanor is heavily pregnant, around 9 months. Like the other women, the accelerated developmental process of Eleanor's corrupted foetus makes it appear as though she has been pregnant for longer than she has. Eleanor has been pregnant only for around 3 months, but she is due to give birth shortly after the characters arrive (see **Event 2** above).

### B7. North Store

This storeroom has a vaulted ceiling supported by three pillars. It contains large piles of coal and wood, along with a shovel and a wood axe.

### B8. Privy Store

This area contains barrels of stale water intended for cleaning out the privy chutes. A 5ft-long wooden pole used to unblock the chute stands in one corner.

### B9. Privy

This chamber contains two privies separated by a narrow wooden wall. The privies empty into a chute that empties through the ceiling of the subterranean canal (**Chapter 4**). Lids to the wooden seats do little to manage the room's stink.

### B10. East Store

This storeroom has a vaulted ceiling supported by a central pillar. In the west corner of the north wall is a locked iron door, barred (on this

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side) with a thick, wooden plank. The key is in the Officer's Quarters. If the characters move to open this door before learning about what is beyond, the constables warn the characters that it leads down to a disused, subterranean supply canal infested by swarms of aggressive rats (see **Chapter 4**).

Unless attracted elsewhere in the basement due to **Event 2**, a **syreling slick** lurks in this chamber, covering the iron door and wall in the north corner. The door cannot be opened while the ooze covers it. While the ooze has a hive mind intelligence capable of understanding a few basic words of Aklo, it has become used to being harvested by the constables and is not smart enough to recognize the characters as a threat unless they injure it. Unless harmed, it remains motionless on the wall.

**Syreling Slick:** HD 5; HP 37; AC 6[13]; **Atk** slam (1d6 plus caul-spawn plus engulf); **Move** 9 (climbing 9, swimming 12); **Save** 12; **AL** N; **CL/XP** 7/600; **Special:** caulspawn (4d6 hour addiction, euphoria, 1-hour onset, -2 to hit and saves, see caul-spawn addiction sidebar), engulf (1d4 damage/round, save resists entanglement), immunities (acid, blunt weapons). (See **Appendix A: New Monsters**)

### B11. Supply Stair

A 3ft-wide stairwell of stone steps descends 20ft to a small room with a 10ft-high ceiling. A stone door in the east wall, barred with a thick plank of wood, can be opened via a central iron ring that allows it to be pulled inward and slid to one side. The stone door leads to the disused, subterranean supply canals (see **Chapter 4**). If Orpha is with the characters, she warns them that aggressive swarms of rats lair in the tunnels beyond the door.

## Illuminating the Darkness

Following the attacks, the characters can obtain some or all of the following information by interrogating surviving overseers and the imprisoned women.

### Questioning the Overseers

All of the overseers know all of the information under “What the Overseers Know” below, however, they may not readily volunteer it. In fact, it is possible that none of them other than Yonas Hall survived the battle after the birth of the caul cuckoo. The overseers reveal information based on their attitudes toward the characters. You can roleplay the situation, with the characters attempting to intimidate the Watch to get answers.

#### Initial Attitudes of the Overseers

**Yonas:** When the characters return to the watch room, Yonas is trembling in a far corner armed with a loaded heavy crossbow that he levels at them. He does not fire unless attacked. He finally puts down the crossbow and becomes helpful, voluntarily revealing what he knows. Yonas reveals that he is the district commander's son and that he secretly requested an external investigation. He lies and says he was forced to take the honey, and asserts that everything that has happened is Hoble's fault and a result of the addiction to the honey. He further claims that his father will reward the characters if they ensure his safety and recovery.

**Birdy:** Birdy is hostile initially, but as his psychosis is currently suppressed, he can be intimidated. His responses are not characterized by the same level of anxiety as the psychotic constables, but he is clearly worried about the disappearance of his honey supply. He responds well if the characters agree to say that he and the others were forced into their situation through a terrible addiction.

**Wedgewood, Cullen, and Kaylock:** Each is initially hostile due to their caulspawn psychosis. They become angrier the more characters try to intimidate them. Characters can play to their obsession for obtaining more honey. Their responses are dominated by extreme anxiety at the loss of their supply of honey and terror of what will happen when their current dose wears off. They make frequent desperate pleas to the characters to find them more honey.

### What the Overseers Know

The constables know that they are addicted to a substance they call “honey” which they have been taking every day for months. Their source of “honey” was the serpentine ooze that was made from it, and which Hoble, and then Wedgewood, were given the power to control by the “Honeyman,” a man dressed in a ragged robe whom Hoble brought to the tower soon after they had all agreed to try it.

They know they ate so much of it initially that they slept for a full day. When they awoke, the Honeyman had gone but Hoble told them that they had passed through dream into enlightenment and that the Honeyman had chosen their offspring to receive holy powers. They abducted women from among the inmates and imprisoned them in the basement of the tower where, over several weeks, Hoble orchestrated “holy unions” when the men had eaten honey that before long resulted in pregnancies that Hoble proclaimed as proof of the “blessed” nature of the acts.

When Eleanor miscarried a few weeks later, Hoble declared her as unfit to bear a holy child and considered sacrificing her for her failure. Hoble summoned the Honeyman again and offered her life in payment for the child's, but the Honeyman was merciful and gave her a chance to redeem herself. Shortly after the first of the “blessed” children was born, Eleanor became pregnant again.

When the women started giving birth 3 months later, Hoble ordered the men to stay away, stating that they were not permitted to look upon their holy progeny; only he was allowed to attend to them in their labour. At first, the men complied but eventually Lomen Ashdown challenged Hoble and demanded to see the children on the basis that the pregnancies had only lasted three months and even he knew that meant something wasn't quite right. When Hoble said that the children had been taken by the Honeyman, Lomen grew angry and attacked him, but Hoble had the “honey snake” engulf and kill Lomen in response.

Later when the first mothers had recovered sufficiently, Hoble arranged more honey-induced “holy unions” to produce more pregnancies. But a few weeks later, Hoble was found dead in the cell of Orpha, the woman who was carrying his child — strangled by her chains. Although the men were angry, they decided that they could not harm her so long as she was carrying a holy child but moved her into the cell next to where they placed Hoble's body.

Since Hoble's death around a week ago, they have been wondering if the Honeyman will return and what he will do if he does. They do not know how Hoble summoned him to the basement or how he left afterward, but they assume holy magic was involved. They have been focused on looking after the mothers but were also worried about what to do when Eleanor's child arrived. It was during this time of concern and upheaval to their plans that Overseer Wedgewood wrote the letter to the district commander reporting the deaths of the two Watch officers and that Yonas, unbeknownst to the others, added a secret request to his father for an investigator.

### Questioning the Women

#### What the Women Know

This general information can be gleaned from any of the women. Specific knowledge for each of the women individually is included in the following section.

The women were abducted from the general population of the Asylum many months ago and imprisoned in the Watch Station basement. They were washed and well fed by the guards who treated them with care and who, strangely for a dismal posting like the Asylum, always seemed to be happy. Shortly after being moved to the basement, the men began to make unwanted visits to them nightly and always had a sickly-sweet smell on

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their breaths on these occasions. The following morning, Hobley would visit each of them, always carrying a large white worm with a horrible human face. This would continue until on one of those mornings, the worm began to sing and the woman fell back asleep to its strange lullaby. When the woman awoke, Hobley announced that she had passed through dream into holy sanctity. The next morning, the sickness came and she realized she was pregnant.

The pregnancies developed quickly, and all but one carried to term in only 3 months. Eleanor, however, miscarried after a few weeks. Hobley was furious, and everyone thought he was going to kill her, but a strange man clad in a ragged robe told him to give her a second chance. Eventually, the worm sang to her again, but not before the other women had already given birth to their progeny. Hobley ordered the other men away from the basement when the births started so that only he was present. When the child was born, he took it away, and the mother never saw it again. The women are desperate to know where Hobley took their children. They overheard an argument shortly after the births began between Hobley and another overseer called Lomen. Lomen was also demanding to know where the children had been taken, and threatened Hobley. There was a fight, and Lomen started screaming to Hobley to “call it off,” but then Lomen’s screams were muffled and finally stopped completely. The women never saw Lomen again and assumed the worst. They decided to stop asking after the children after his apparent horrible fate. After the women had recovered from the births, the nightly visitations began again, always followed the next morning by Hobley with a white worm waiting for it to sing.

Then everything changed when they heard that Orpha had killed Hobley. The men argued at length about what to do because Hobley had taken care of everything for them before. They considered killing Orpha, but as she was pregnant with another “holy child” — Hobley’s no less — and they decided they shouldn’t. They moved her from Hobley’s favored room into Eleanor’s cell in the dungeons. Eleanor, who was reaching term, moved into Orpha’s room in preparation for the birth. That was a few days, maybe a week, ago. Then the characters arrived.

### Initial Attitudes of the Women

**Eleanor/Elspeth:** If Eleanor/Elspeth survived, the ordeal of her labor combined with the horror at what she gave birth to has caused her to transition into Elspeth. Elspeth is a no-nonsense aristocrat who declares that she does not wish to see the “monster” she unwillingly bore for that rapist, and demands that her “midwives” burn it. Characters who treat Elspeth with the deference and respect due a noble can get her to talk. Elspeth can add that the man in the ragged robe had the same sickly-sweet smell that was on the breath of each man who raped her and that she saw him produce one of the horrible white worms from within his robe and give it to Hobley.

**Iris:** For several hours after the sounds of Eleanor’s labor and the subsequent melee, Iris’ paranoia is out of control and it is impossible to get her to answer any questions while this state persists. She is virtually mute with terror and constantly implores any who approach her to leave her alone. The characters have to wait 1d4+4 hours for her to calm enough on her own to do so. Iris does not have any desire to have the baby back, as it forms too much a part of the trauma that she has endured.

**Lilann:** The stress of events has caused Lilann to fall into the grip of her psychosis and repetitively bash her head against the wall of her cell. When the characters visit Lilann’s cell, they find her unconscious (but stable) with a bloodied forehead and bloody marks on the wall nearby. Any healing magic revives her. Lilann reveals that Hobley used to keep all the white worms in her cell and that they would sing her to sleep every night until they turned into white moths and flew away out of the bars of her cell. Unfortunately, this is just one of Lilann’s many hallucinations. She fully believes it, but characters begin to detect small changes in her story the more times she tells it.

Lilann also wants to know what Hobley has done with her baby. Even if she is told that Eleanor’s baby was a monster, she and the other women are convinced that their own was not. Lilann saw her own child before Hobley took him away, and he was a healthy baby boy.

**Molly:** Molly is calm and collected, but visibly angry about recent event. She is initially helpful. She tells the characters everything she knows about what has happened to her and the other women. If asked, she

tells the characters that she was sentenced to the Asylum after she killed some men who were trying to hurt her (a true story), and that she is not insane, and hopes they can help her escape and find her baby. She also wants the constables punished for what they have done. In truth, Molly is a murderous psychotic who has spent most of her life stealing and killing, and this is a ruse to win the characters’ trust. She is currently focused on biding her time until she can steal a weapon and begin exacting her revenge on any of the surviving Watch or anyone else who gets in her way (see **Event 3 in Chapter 4**).

**Orpha:** Like Molly, Orpha is initially helpful, but she is anything but calm and collected. Instead, she is sickened by her experiences and begins to border on the hysterical if she becomes convinced that the characters may save her from her current circumstances. Amid floods of tears and anger, she freely tells the characters everything she knows about what happened to her and the other women. If asked, she tells the characters that she used to suffer from an uncontrollable anger that led her to kill members of her family, but that she has since learned to cope with it and channel it into nonviolent outlets (which is true). Nevertheless, Orpha also freely admits that she killed Hobley, but that she willingly did so in self-defence rather than as some manifestation of her old anger. She had remained compliant until he finally let his guard down and fell asleep in her room while “high on honey,” and she strangled him with her chains. She adds that “it *felt* good to be rid of him.” If the characters pick up on her use of the past tense and asks what she means, she simply adds, with a look of disgust, “I just can’t get his face or his voice out of my head, and I don’t know if I ever will.” This is a veiled reference to her current haunting, something she is not yet ready to reveal (see **Orpha’s Haunting** below).

Orpha adds that Hobley gave their babies to someone called the “Honeyman” whom he would meet “beneath the watchtower.” She goes on to reveal that her true identity is Orpha Furey Alaminous Pickergill-Shrive, a noblewoman of considerable means who rewards the characters handsomely if the characters arrest the offending constables, help her and the other women escape the Asylum, and then rescue their babies from the Honeyman. She says that she knows where the Honeyman lives and shares this location with the party when she and all the other women are safely on the outside. If asked how she knows where the Honeyman is located, she reveals only that Hobley told her but not when or why (see **Orpha’s Haunting** below).

While it may seem strange to the characters that Orpha does not immediately share the Honeyman’s location — given that she wants him brought to justice and the children saved — Orpha knows that she doesn’t have a lot to bargain with. She hopes that the characters’ own motivations for wanting to bring an end to the Honeyman’s plot is as strong as her own, and she tries to use it to bring about an end to the women’s suffering as well. If questioned about this, she explains that the women need to be free to look after their children. She arranges for all the rescued women and children to be cared for properly once out of the Asylum. Even though holding out on them for now, ultimately Orpha does want the characters to know how to find the Honeyman and, if at any point during the escape she feels that she may not survive, she does her best to grab a character to quickly tell him (see **Asylum Aftermath in Chapter 4** for details of this information).

### Orpha’s Haunting

To Orpha’s horror, on the night following that in which she killed Hobley, his spirit returned to haunt her. Compelled by its former lust, it attempted to subject her to the same nightly assault that Hobley had done in life, whispering the same vulgarities and obscenities while seemingly unaware of the fact that she had quite literally made an end of him. At first, she thought she had slipped back into madness but, in the depths of her terror and revulsion, she rediscovered the mental strength that had enabled her to endure her torments, and ordered him away. Hobley was flung back and tried to renew his attack, but they soon both realized that she could control his manifestation. She dismissed him, only to discover that he inhabited her mind. She tried and tried to cast him out of her head, but found she could not. Hobley, however, was chastened and confused, struggling to understand and accept the reversed power relationship. In between the all-consuming lust that now defined him, he occasionally wondered what

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he had become and why. They eventually began to communicate. Over the last few days, Orpha discovered much about Hobley and what he knew about the Honeyman. But she has kept his presence a secret, waiting to use it to her advantage.

Orpha's haunting has given her the ability to speak with and control the dead, but she is not aware that Hobley is, in fact, a phantom. She simply believes she is haunted and sometimes inhabited by Hobley's ghost, with which she can mentally communicate and which sometimes manifests when they are alone. She knows that she can force Hobley to do things, but she is unaware that sometimes this is actually herself causing it or manifesting his phantom, believing instead that Hobley produces the effects in response to her requests. Orpha's ability to control Hobley is still forming and, as a result, Hobley has increased autonomy with the ability to enact his own swift manifestation and control its form.

Orpha cannot stop his whisperings in her mind, and she occasionally looks distracted or angry and may vocally respond before catching

herself — and thus occasionally seeming quite mad — but she is learning to cope. Her subconscious spellcasting also “haunts” her: doors open and close, small objects float or fling themselves at people who threaten or anger her, and she occasionally leaves a “ghostlight” on something she touches.

The lustful phantom of Hobley spends the majority of its time sharing Orpha's consciousness, but he swiftly manifests in response to anything that threatens her. He looks much as he did in life, but as a spirit of deep gold that suffuses the air around it with the sweet, honey-like scent of caulspaw. When manifested, Hobley is frequently distracted by the lust that tethers him to Orpha, subjecting attractive females to vulgar, sexual comments, empty promises of what he will do to them when he visits them in their sleep, and attempts to touch them inappropriately. Orpha chastises him and sternly dismisses him back into her mind when he gets out of hand, which he reluctantly obeys. Statistics for Orpha and Hobley can be found in **Event 3** in **Chapter 4**.



# Chapter Four: Leading the Lost

When the characters are ready to leave the Asylum, they have two choices: either they attempt to leave through the main gate or they find some other way to sneak out. If the characters agree to take the women with them, any surviving constables inform them that Thatchery Crab, an overseer who works for the Sanatorium, is in charge of the gate and he will not allow the inmates to leave. They say that unless the characters intend to start murdering city officials, they need to find another way out for the women. If the characters ask for suggestions, Orpha recommends that they try to find where Hobley used to meet the Honeyman “beneath the tower.” Any surviving constables warn that the areas beneath the Asylum are disused supply canals — now little more than sewers and nests for vermin — that have been blocked off for decades. They admit, however, that they’re not sure where Hobley met with the Honeyman, and that they haven’t ventured down since Wedgewood went to investigate after Hobley died. But he found nothing of interest apart from a large swarm of water rats rushing toward him.

While the canals were, indeed, home to swarms of rats, unbeknownst to the constables, they have now all fled thanks to a dangerous ooze that recently moved in. If the characters remain intent on exploring the area, the Watchmen direct them to the iron door at **Area B10**.

## Through the Main Gate

If the characters head back to the main gate, they are accosted by the man dressed in spiked full plate whom they may have witnessed push an arbalist from the wall in **Event 1**. Several inmate guards stand nearby, and more are stationed on the wall and gatehouse. **Thatchery Crab** is an evil and vindictive man in service to the Sisters of the Devout Resurrection and Rebirth who have tasked him with ensuring that none of the inmates ever leaves the Asylum without their, or the Judge’s, permission (which, to date, neither party has ever granted).

**Thatchery Crab (Ftr6) (Fallen Paladin):** HP 41; AC 2[17]; Atk +1 *trident* (1d8+2) or heavy crossbow x1/2 (1d6+1); **Move** 12; **Save** 9; **AL** C; **CL/XP** 6/400; **Special:** multiple attacks (6) vs. creatures with 1 or fewer HD, -1[+1] dexterity AC bonus, +1 to hit and damage strength bonus, +1 to hit missile bonus.

**Equipment:** +1 *plate mail*, +1 *trident*, heavy crossbow, 20 bolts, barbed manacles, signal whistle, signet ring, unholy symbol of Lucifer, bone snuffbox containing 10 pinches of tobacco snuff.

**Asylum Trustee Gate Guards (8):** HD 1d6; HP 6, 5, 4x3, 3x2, 2; AC 9[10]; Atk padded club (1d4), light crossbow (1d3+1, blunted bolts); **Move** 12; **Save** 18; **AL** N; **CL/XP** B/10; **Special:** insanity (irrational obsession with a particular object or situation [Referee’s discretion]. If directly confronted by obsession, must make a saving throw or become fascinated for 1d6 rounds).

**Equipment:** leather armor, padded club, light crossbow with 20 blunted crossbow bolts.

**Asylum Trustee Wall Guards (4):** HD 1d6; HP 3; AC 9[10]; Atk padded club (1d4), heavy crossbow x1/2 (1d3+1, blunted bolts) or light ballista (3d6); **Move** 12; **Save** 18; **AL** N; **CL/XP** B/10; **Special:** insanity (irrational obsession with a particular object or situation [Referee’s discretion]. If directly confronted by obsession, must make a saving throw or become fascinated for 1d6 rounds).

**Equipment:** padded club, heavy crossbow with 20 blunted crossbow bolts.

**Development:** Crab will not, under any circumstances (barring being magically compelled to do so), permit inmates to leave the Asylum. Additionally, he denies any request for the gate to be opened within the first 3 days of the characters’ arrival unless the characters can somehow convince him otherwise. Crab will definitely not open the gate for paladins, and becomes openly hostile toward them. To help convince him to open the gate, he demands a large bribe. He examines the characters’ gear and points out an item of high value such as a magic weapon or item on each who wishes to leave, and demands that as the “gate tax.” If the characters refuse to pay up, he’ll deny their request and tell them to come back another day. If the characters approach the gate after 3 or more days pass, Crab no longer demands a bribe. Players will have to get creative to convince Crab to allow inmates to leave (or pay a hefty fee for their exit as well). If attacked, Crab calls for the guards and wades into combat.

Crab keeps unpredictable hours and doesn’t seem to sleep much, but there are a few hours each night he is not manning the gatehouse. If the characters try to leave when Crab is not present, they discover a group of **4 Sanatorium Sisters** in his place who explain that the characters need to return when the Overseer is on duty, as neither they nor the gate guards are authorized to open the gate without his presence. See **Event 1** for the Sisters’ statistics if they are required.

## Down the Hatch

The characters may discover an escape route via the supply canals, but they hold their own challenges. The canals were entirely sealed when Hobley was using them to deliver the newborn caul cuckoos to the Honeyman and so, although his spirit is familiar with their layout and Orpha can advise the characters on it, she cannot guide the characters directly to an escape route. If the characters agree to take the women with them, then Orpha and Molly both request weapons and ask that the surviving Watch constables be brought along too, so that they can be sure they’ll be charged for their crimes. They’ll request that the constables be restrained, as they are not trustworthy, but will not push the point if the characters are disinclined. While Orpha is motivated to ensure that the constables are hanged for their crimes, Molly is planning a more direct revenge (see **Event 3** below).

## The Supply Canals

Two canals pass beneath the Asylum, both running through its foundations of masonry and hewn stone. The canals have 20ft-wide, 5ft-deep channels with 5ft-wide walkways on either side. The stone of the walkways is slippery, requiring anyone running or fighting to make a

## HORROR IN THE SINKS



saving throw or fall prone at a random point within their Movement. The outlets of sewer chutes line the ceiling of the canal for its entire length, save for where it passes beneath Bedlam Square.

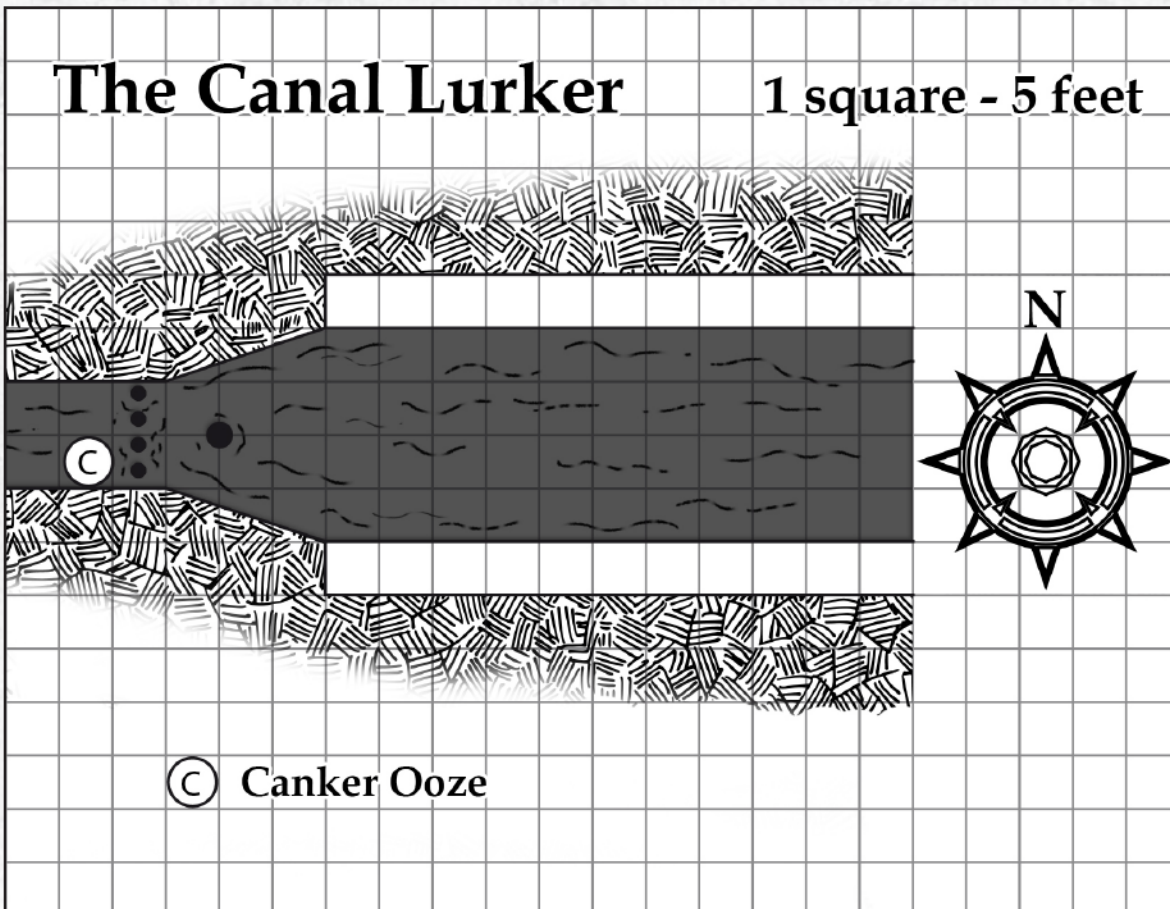
The depth of the water in the subterranean canals is subject to the full tidal action of the Lyme estuary as it rolls into and out of the Sinks as the air drawn into the system at ebb tide is able to escape during flood tide via a number of open sewer chutes in the ceiling along their lengths. The following sections assume the subterranean canals have an intertidal water depth of around 3-1/2ft. However, at a normal high tide, the water can rise to 5ft in depth, a couple of inches below the edge of the channel, and at a normal low tide, the water can drop to only 2ft in depth. During exceptional tides, the water can overflow the channels by up to 3ft or drain from the subterranean canals completely.

There is no illumination in the subterranean canals other than dim light during daytime at each of the exits. The rest of the areas are permanently dark.

Most of the vermin that would normally be expected in such an area have left due to the presence of a canker ooze that spends most of its time at the Bedlam Canal exit but which makes occasional forays along the channels (see below). The creature is not attracted by light, but loud noises elsewhere in the subterranean canals may draw it to investigate.

When the characters first enter the subterranean canals, read the following.

A 20-foot-wide channel of murky water separates 5-foot walkways of slimy stone on either side of this vaulted tunnel. Trios of circular stone columns are spaced at regular 20-foot intervals along its length. One in the centre of the channel and one at the edge of each walkway still hold aloft the 10-foot-high vaulted ceiling, but just as elsewhere in the Sinks, regular cracks in the walls, columns, and walkways, broken sections of vaulting, and leaning pillars belie its structural integrity. The water reaches to within around a foot-and-a-half from the lip of the channel but filth encrusted on the walls indicates that it has overflowed by several feet in the past. The stench of sewage fills the greasy air, and sound echoes in the enclosed space.



## Event 3: Molly the Murderess

Despite their dilapidated appearance, the tunnels are in no present danger of collapse. The channels flow in accordance with the tide. During ebb tide, they flow east and south, and during flood tide, they flow west and north. The flow is so sluggish, however, that it is treated as standing water. If the area is approached from the canals instead of from the canal stair, characters have a 1-in-6 chance to notice the featureless stone door in the western wall. When not barred from the other side, it can be pushed in and slid to one side to reveal the canal stair (see **Chapter 3, Area B11**).

**Treasure:** Hidden in one of the cracks in the wall near the secret door is a darkwood fipple flute that functions as *pipes of the sewers*. This was given to Hobley by the Honeyman so that he could protect himself from the rat swarms that once laired in these canals. If Orpha is with the characters, she announces that Hobley hid something here that protected him from the rats, and she retrieves it. Otherwise, a character who searches the walls in this area can find it.

### The Canal Lurker

Orpha guides the characters in the direction of the nearest exit, but even with Hobley's presence guiding her, she is unaware of a danger that currently occupies these channels.

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The filth and slime that covers the walkway and the lower parts of the wall begins to clear here until soon the damp stone is swept clean and clear of dirt and detritus for the remainder of the path. Whoever began this recent cleaning project obviously didn't get far.

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A **canker ooze** in this area occasionally explores farther into its current lair, and the result of its passage over the walkways is noticeable. While the canker ooze's passage absorbs any organic material and sweeps away debris, the walkway is not corroded as its acid does not affect stone.

The walkways end 20ft from where Nun's Gusset exits beneath the Asylum's east wall. The channel narrows to a 10ft-wide, 5ft-tall opening that appears to be blocked by rusted iron bars. However, the lower portions of the bars have been corroded away by a creature that has taken up residence in the mouth of the exit and extend only around 1ft below the 3-1/2ft of water. Due to the filthy water, however, this cannot be perceived from farther than 10ft away. Once past this grate and its guardian, the characters have successfully escaped the Asylum.

**Canker Ooze:** HD 6; HP 36; AC 8[11]; **Atk** slam (2d6 plus paralysis); **Move** 6 (swimming 12); **Save** 11; **AL** N; **CL/XP** 8/800; **Special:** acid (dissolves metal and organic, but not stone), immunities (acid, cold), noxious cloud (15ft radius, 2d6 damage and blindness for 1d3 rounds, save for half), paralysis (2d6 rounds, save avoids), transparent (1-in-6 chance to spot). (See **Appendix A**)

**Tactics:** The canker ooze lurks in the mouth of Nun's Gusset, from where it extends its pseudopod into the flow of the Bedlam Canal to catch passing prey. A character within 10ft of the ooze has a 1-in-6 chance to see it due to the filthy water it hides beneath. The canker ooze remains motionless under the iron bars. It uses its noxious cloud as a defense mechanism, triggering it only when it sustains damage and creatures are nearby. It does not pursue other prey once it paralyzes a creature, and instead starts to eat. If damaged while eating, it seeks to escape into the deeper water through the exit, dragging its prey with it. However, it flees if reduced to fewer than 15 hit points, leaving its prey behind,

While she hides it very well, Molly Seddle is actually a murderous psychopath who plots to kill as many of the constables as she can throughout the time that the characters are seeking a way to escape the Asylum. While being careful not to overplay her hand, she tries to obtain a weapon to defend herself with and encourages the characters to explore ahead while she, the rest of the women, and the — hopefully restrained — constables wait behind. Whenever she feels she has the best chance, such as when the characters are otherwise engaged with some of the inhabitants of the canals, or when they are exploring far ahead — she attacks the constables, hoping to kill them quickly and quietly. If the characters chose not to arm her, she attempts to hide a small weapon, preferably a dagger, on her person after stealing it from somewhere in the Watch Tower, another of the women, a constable, or if there is no other option, a character.

When Molly launches her attack, the constables and the other women — all expect Orpha — begin crying out, possibly alerting the characters. Orpha watches dispassionately, indifferent to the plight of the constables and inured to the violence. The Watch officers respond by attacking Molly and any of the other women in reach, if they are able. If Orpha or any of the other women are attacked, Hobley manifests and attacks the constables on the following round. If this is the first time that Hobley manifests, any constable who sees him is automatically frightened and runs in fear for 1d3 rounds.

**Molly Seddle:** HP 6; AC 9[10]; **Atk** dagger (1d4); **Move** 12; **Save** 18; **AL** C; **CL/XP** B/10; **Special:** none.  
**Equipment:** dagger.

**Orpha Furey Alaminous Pickergill-Shrive:** HP 4; AC 9[10]; **Atk** strike (1hp); **Move** 12; **Save** 18; **AL** N; **CL/XP** 3/60; **Special:** banish undead (at will), *light* (at will), mental blast (1d6 vs. ghosts only), *speak with the dead* (at will).  
**Equipment:** none.

**Murn Hobley (Ghost):** HD 3; HP 20; AC 3[16]; **Atk** slam (1d6); **Move** 12 (flying); **Save** 16; **AL** C; **CL/XP** 5/240; **Special:** alluring presence (characters attacking Orpha 50% chance likely to target Murn instead), incorporeal (50% miss chance), manifest (can appear at will, or 50% likely when called by Orpha), tether (must remain within 500ft of Orpha).

**Development:** If a character attacks Molly and she sustains damage, that character becomes a target for Molly's attacks in the future, once deals with the Watchmen.



# Asylum Aftermath

When the characters finally escape the Asylum, they may want to do a number of things. First, if they arrested any of the Constables of the Watch from the Asylum Watch Station, they will want to deliver them to the Watch, and likely to Ghall himself. Second, if they managed to free any of the women, they may want to guide them to safety. Third, they may want to locate the Honeyman and the missing children.

## Arresting the Constables

If the characters wish to arrest the constables, then they need to take them to a Watch station or arrange a meeting at the Birdcage with Ghall. In the former case, the characters need to share their writ with the desk sergeant on duty to ensure that the constables are held in custody and the District Commander notified. Roll 1d8: On a roll of 1, the sergeant refuses to place fellow Officers of the Watch under arrest without further evidence and recommends that the characters seek a meeting with the District Commander directly; on 2–3, he notifies Watch Commander Durmast (see **Concluding the Adventure** for the effects of this). He gleefully informs the characters of this decision, however, but a sufficient bribe of at least 100gp or a magic item, can persuade him to mind his own business. On a roll of 4–8, he takes the men into custody as asked.

If the characters arrange a meeting with Ghall, the District Commander requires a full account of their findings, thanks them for their efforts, and takes any arrested Watch officers into custody. If Yonas is dead, he controls his reaction with a grim expression but characters realize that he is both angry and distraught. He asks for a full account of what happened to Yonas and any other Watch officers who died. If the characters killed Yonas themselves or allowed him to die through neglect or inaction, and Ghall learns or suspects that this is the case, he is furious and threatens the characters with the full measure of the law if they do not complete their task by bringing the Honeyman to justice, dead or alive. Further, he takes any freed women into custody, and states that the characters' incompetence has ensured they will not be paid. If the characters do not agree to the terms, the women are sent back to the Asylum, and the characters are arrested and imprisoned in the Sinks until they agree to capture the Honeyman or 1 year passes.

If Yonas survived, then Ghall respects the characters' decision to free the women and issues an order of release that authorizes their freedom. He pays the characters for their work and offers a bounty of 500gp to bring the Honeyman to justice, dead or alive. If the characters ask for more, he considers it for a moment and increases the bounty to 750gp. If the characters press for even more, he offers a maximum bounty of 1000gp. In this case, Ghall is also favorably inclined to the characters for any future requests or favors.

## Freeing the Women

The fate of the women largely depends on whether Yonas survived as detailed above. If Ghall authorizes their release, Orpha soon discovers that her family has stripped her of her title, property, and most of her wealth. She uses what she has to house herself and the women in temporary accommodations and offers 500gp to the characters in reward money 1 week after her release.

If Yonas died and the characters failed to convince Ghall that they could not have saved him, then the outlook for the women is poor. Whether they are with the characters or not, they are eventually arrested and sent back to the Asylum.

## Hunting for Honey

If Orpha survived the escape from the Asylum, she is true to her word and shares the location of the lair of the Honeyman as a mansion called the Dimora Boszarozza, located in the northeast Sinks on Salomè Street, just south of the Street of Echoes. She describes the mansion as having stone steps flanked by rose trees that lead up to its entrance from a private wharf, and that it is sinking into an alley canal at its west end. The information is sufficient for the characters to be able to locate the mansion without any problems and, if she survived and is with the characters, its sharing also triggers Eleanor's memory, causing her to transition if she is currently Elspeth.

## Eleanor's Memories

Eleanor relates that Hobley once mentioned a place called the Dimora Boszarozza when he was with her and that "the trees in the boats are a monster from the mire." Hobley's ghost has little recollection of the Dimora Boszarozza but Eleanor's story stirs his memory. Orpha confirms Eleanor's story, adding that Hobley says "it guards the mirror Between." Neither the women nor Hobley can add any further detail.

If the characters failed to treat Eleanor's seizure during labor and she transitioned into Elspeth, Elspeth now retakes control and shares nothing further. If the characters successfully treated Eleanor's seizure such that she didn't transition into Elspeth, then Eleanor shares another recollection. Hobley told her that "there are two mirrors in the house: the mirror Between and the mirror Below." Again, Eleanor's story stirs Hobley's memory and Orpha adds that he says "the mirror Below is through the fire and the mirror Between is over the water." This is all that either can recall.

The "mirror Between" is a reference to the *mirror-portal* that formed to the Myre-Between, located in the attic solarium (**Chapter 5, Area C49**). The "mirror Below" is a reference to the clairvoyant *spying pane* located in the safe room (**Chapter 5, Area C58**), which is accessible through the secret door below the fireplace in the master bedroom (**Chapter 5, Area C38**).

If the characters did not free the women or they did not survive the escape and Orpha did not tell the characters of the Honeyman's location, they will need to conduct their own investigation. The Honeyman is hard to find, but they can track down information in 1d4 days that leads them to the Dimora Boszarozza.

# Chapter Five: The Garden of Unearthly Dismay



Visharix, the cuckoo queen shaman, laired on a small isle in the Myre-Between, not far from the ruins of a flooded slum populated by his caul cuckoo kin. There, he cultivated and bred vines and swamp plants, creating fruits of extraordinary colour and size with which he decorated his home. Local rumor of the occupant's madness prevented most from daring to visit the bountiful isle but, over time, hunger and foolishness led several to creep ashore and feast. Of those, most were discovered and slain, if not by Visharix, then by the fruiting plants themselves. Rather than consign the bodies of the thieves to compost, however, in the shadow of a runestone obelisk that stood at the centre of his island, Visharix animated them to add to its decoration, draping them in the very fruits they sought and posing them in tableau mockeries of their trespasses.

An artistic passion ignited in Visharix that soon led from the punishment of thieves and trespassers to actively preying on the local population. His grisly artwork began to take over the nearest parts of the ruins, driving away the inhabitants until Visharix was left alone amid his increasingly ambitious works. But his activities, unknowingly inspired by insidious whisperings from the runestone, a continual mental susurrus that spoke of the art of insanity, triggered its strange magic and punched a hole through reality. The spirits of the slum and those he had slain spoke to him and showed him where the swamp had begun to pour through a hole in the wall of a sunken building, and Visharix climbed through.

The hole opened into the solarium of a Sinks' mansion, and it was not long before its family was under the shaman's sway, addicted to his caulspawn, and psychotically devoted to his whims. One by one, their servants became his thralls, too, and soon Visharix had begun to transform

their Sinks mansion into another artwork. The family carefully curated gatherings in which selected aficionados of extreme art and the pleasures of mind-altering substances were invited to participate in debauched orgies of decadent indulgence, at prohibitive prices — wealth that was used to fund the increasingly bizarre and exotic stone and woodwork that the “Honeyman,” as Visharix was known, required for his sculptures.

Eventually, following an attempt on his life by another family, jealous of the Boszarozas' growing notoriety in their exclusive circle of the corrupt and debased, Visharix decided to grow his own brood; offspring that would not only be capable of truly understanding and continuing his grand work, but who would embody the art of insanity. And so he began whispering his plans to a devoted apostle — a young Constable of the Watch named Hogley — and pointed him to the high walls of the Asylum.

## Dimora Boszarozza and Grounds

The Dimora Boszarozza is the home of the exiled Boszarozza family, minor nobles banished from the Capitol following a bungled assassination plot against their matriarch. Now, Nicolo, his wife Caterina, and their two children, Alba and Helia, along with their servants, some other Sinks' nobles, and a large number of their hangers-on, prostitutes,

## HORROR IN THE SINKS

and artists, are either the insane devotees of Visharix and his art or its unliving participants.

It is built on a small island along an affluent canal called Salomè Street, which is just south of the Street of Echoes in the northeast of the Sinks. Its nearest neighbour is more than 150ft away and the well-to-do families that reside in this area keep themselves to themselves and their affairs private. The grounds to the rear of the property are within a 15ft-tall, 2ft-thick curtain wall that extends from the northwest and northeast corners of the mansion. Due to the mansion's subsidence, however, the wall has split away from where it joins the building, leaving large cracks down to ground level.

The grounds consist of extensive gardens of mostly bushes and flowers, but with some vegetable and fruit patches as well. Some small trees and saplings line parts of the gravel paths that wend their way through the grounds, and a pond is toward the east. The gardens have not been tended to in many months, however, and they are now becoming overgrown with weeds, clogged with rotting detritus, and infested with insects and other harmless vermin. The pond, which is covered by a thick layer of algae and leaves, is now the home to **2 giant dragonfly nymphs** that attack anyone who approaches the edge of their pool.

**Giant Dragonfly Nymphs (2):** HD 5; AC 5[14]; Atk bite (1d6); Move 9 (flying 18); Save 12; AL N; CL/XP 6/400; Special: none. (*The Tome of Horrors Complete* 210)

### Features of the Dimora Boszarozza

The Dimora Boszarozza is a 4-storey mansion with an additional expansive basement area, an adjoining boathouse, and a large walled garden. Like many such dwellings, it faces the canal with its grounds to the rear. Before its current usage, the basement and first floor were primarily used for storage and house staff, and the family and their guests primarily used the second and third floors. The attic is separated into two spaces: The family used most of the front area for relaxing or entertaining, while the rear area was used by the staff, for storage, and to house the servants of guests.

The first two floors of the house are made of stone with 2ft-thick exterior and 1ft-thick interior masonry walls. The exterior walls of the third floor, also stone, narrow to only 1ft thick. The attic's interior walls are wooden and 2in thick. Floors are fitted wooden boards over smooth stone. Unless stated otherwise, ceilings throughout are 9ft high, and all exterior doors are strong, ironbound wooden doors inset with good locks and fitted with bars that can be secured from the inside. In general, interior doors do not have locks. All windows are glass with interior wooden shutters that can be barred.

The building was one of the more fortunate Sinks' constructions in that its subsidence had been relatively mild; the western wall of the boathouse was almost 3ft lower than the eastern wall of the house. Over the 240ft length of the building, this tilt was relatively minor and the family had adjusted to it rather than spend money correcting it. When the portal to the Myre-Between opened in one of its solarium mirrors (**Area C49**), however, interdimensional forces sent a tremor throughout the construction that resulted in a more severe subsidence: The building sank an additional 4ft into the canal at its west end, and tilted several inches to the north. This resulted in the boathouse pool overflowing the walkways and pouring into the first floor of the house, flooding several of the western rooms south of the scullery, and the majority of the basement via the coal chute (**Area C6**) and the west lift shaft (**Area L1**).

In addition, swamp water flows from the mirror in the solarium (**Area C49**) down the spiral stairs to the third-floor landing (**Area C43**). From there, it flows over the north balcony in a waterfall down to the family room (**Area C31**), and west, down the back stair and the west lift shaft (**Area L1**). In the family room, the water flows along the west wall, and through the morning room where it is joined by the water pouring down the back stair, to empty down the boathouse steps (**Area C7**) and the west lift shaft (**Area L1**).

### B. Bath

These rooms were generally segregated between male/female and aristocrat/servant. Unless otherwise noted, they contain a large wooden tub, a (now-nonfunctional) spigot tap in the wall for bringing hot water from the boiler, buckets for filling and emptying the tub, and shelves containing soap and towels.

### L1 & L2. Lift Shafts

Among the many amazing innovations that once graced the Dimora Boszarozza were a pair of pulley-operated elevator lifts. Zombie draft animals that walked treadmills in the manor's basement powered these lifts. These zombie creatures have since been repurposed into the art dioramas the Honeyman has placed around the house, and the lifts themselves are no longer functional, the lift floors now stuck in place at the basement level. However, chains hang within the shafts that can be used to help swim down to the basement or climb up to the upper floors. **Area L1** has become a waterfall for the muddy runoff from the mirror-portal in the attic. The muddy water there makes climbing on the chain slippery (–15% Climb Walls). At each lift location, the lift shaft is closed off by a metal-hinged lattice that accordsions together as it slides open.

**Treasure:** The grippli bogborn alchemist Oggoglian (see **Area C17**) stores her treasures in the flooded basement at the base of the **Area L2** lift shaft, which anyone who searches through the wreckage of the lift enclosure can discover. It contains a 10 packets of powdered caulspawn, 10 vials of caulspawn (see **Appendix A: New Monsters**), and 5 gold bars worth 500gp each. Powdered caulspawn has no effect on its own but, if a packet is added to a flask of acid, the caulspawn is reconstituted into a single dose. Anyone searching through this wreckage must deal with the occupants of the flooded cellars as described under **Basement** below.

### Q. Servants' Quarters

These rooms served as accommodations for the various sorts of serving staff that once occupied the manor. These servants have either all been dismissed or slain by the various monstrous entities that now inhabit the house. These rooms are entirely mundane, with basic furnishings and chests and wardrobes holding only servant uniforms and other apparel. They contain nothing of value. Various types of servants that once occupied these chambers include housemaids, cooks, kitchen maids, footmen, gardeners, valets, butlers, nursery maids, tutors, and guests' servants.

### P. Privy

These rooms were often (but not always) segregated between male/female and aristocrat/servant. Unless otherwise noted, they contain one or more stalls with wooden seats built to go over privy pails, water pitchers, porcelain washbasins, soap, and hand towels.

### Fruits of the Obscene

As has been mentioned, the Honeyman (aka the caul cuckoo queen shaman Visharix) has turned the entire Dimora Boszarozza into a gallery of living (and unliving) art. Most of these take the forms of various disturbing and hedonistic tableaux of nude cadavers, animated cadavers, or honey-addicted models in various poses arrayed around different types of sculpture and other constructions. One thing almost all have in common is their plant life — specifically various fruits of unusual size and abnormal appearance. Most of this flora (unless otherwise indicated) has been transplanted into the manor through the mirror-portal from the Myre-Between, and as such might possibly resemble another mundane type of fruit or flower or may be entirely alien altogether. Attempts by the characters to identify these types of plant life reveal that they are not of the mundane world. Most of these are from the Myre-Between region.

# THE BLIGHT: RICHARD PETT'S CROOKED CITY

## G. Storage Room

Various types of storage areas are placed throughout the entirety of the manor. Each of these contains assorted mundane tools, equipment, or goods (linens, dinnerware, etc.) that would be appropriate to areas nearby (as determined by the Referee). If near an entrance to the manor, they are likely as not to be a cloakroom or mudroom for doffing soiled outdoor wear. Any of them that contain anything of value or interest receives its own numbered location description.

## First Floor

### C1. Kitchen Lobby and Servery

Unless it has already been slain, characters in or near this area can smell the Myre-Between fiend's sweet, fruity aroma, and must make a saving throw or also hear babies crying in the boathouse (Area C7).

Dominating this area are two massive tables, each 20ft long and 5ft wide, that are covered in oversized specimens of strangely coloured fruit that fills the area with a pungent, overripe aroma. The fruit on the western table looks rotten and diseased, while the fruit on the eastern table looks ripe. Cabinets around the walls and shelves under the tables contain a variety of platters, boards, and kitchen utensils. The batches of rotten fruit are covered in **yellow mold**.

**Yellow Mold:** HD n/a; AC n/a; Atk spore cloud; Move 0 (immobile); Save n/a; AL N; CL/XP 3/60; **Special:** spore cloud (1d6 damage, 10ft diameter). (*Monstrosities* 336)

### C2. Kitchen and Scullery

This kitchen has a long, central workbench and a large, iron-lined fireplace in the northwest corner, flanked by iron ovens. Plain wooden hutches store cauldrons, pots and pans, and kitchen utensils hang from hooks on the walls and ceiling. The southwest corner contains a large

wooden sink with a metal tap that used to provide hot water when the boiler was operational. Near the fireplace, a saltcellar (holding enough for 10 handfuls) sits on a table. Just off the kitchen is a scullery fitted with wooden tables and sinks around its walls. Shelves and hooks store cleaning and food preparation tools.

### C3. Pantries

These side rooms are fitted with wooden tables with drawers containing kitchen utensils and food products (mostly spoiled now). The western pantry was used to make pastries and has several sacks of flour.

### C4. Larder

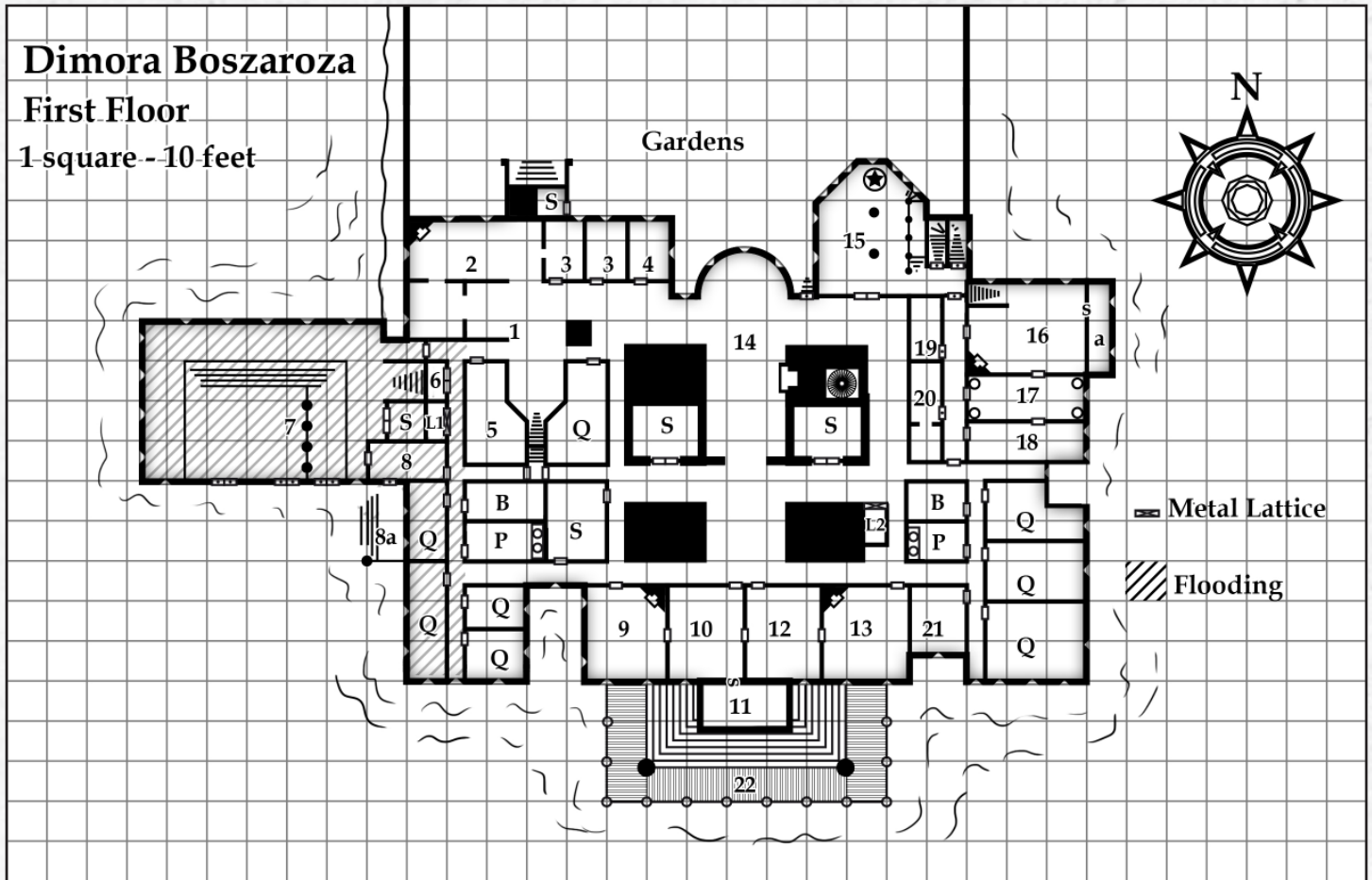
Food was stored in this cool room. The larder now traps a **slime mold** lured inside after it slithered through from the Myre-Between. It appears as a tangled carpet of swamp weeds dotted with pale fungus that surges forward as soon as the door opens. The mold has consumed or destroyed all the food.

**Slime Mold:** HD 4; HP 27; AC 9[10]; Atk slam (1d8+1 plus disease); Move 3; Save 13; AL N; CL/XP 4/120; **Special:** fungal rot (1d6 damage/day until cured), immune to fire. (*The Tome of Horrors Complete* 505)

### C5. Kitchen Maids' Quarters

Unless it has already been slain, characters in or near this area can smell the Myre-Between fiend's sweet, fruity aroma, and must make a saving throw or also hear babies crying in the boathouse (Area C7).

Like the various other servants' quarters located around the manor house, this room was the kitchen maids' accommodation. It contains basic furnishings. It now traps a **slime mold** from the Myre-Between. The tangled mass of swamp vines and reeds dotted with fungal growths surges forward to engulf anyone opening the door.



## HORROR IN THE SINKS

**Slime Mold:** HD 4; HP 27; AC 9[10]; Atk slam (1d8+1 plus disease); **Move** 3; **Save** 13; **AL** N; **CL/XP** 4/120; **Special:** fungal rot (1d6 damage/day until cured), immune to fire. (*The Tome of Horrors Complete* 505)

### C6. Coal Chute

Unless it has already been slain, characters in or near this area can smell the Myre-Between fiend's sweet, fruity aroma, and must make a saving throw or also hear babies crying in the boathouse (**Area C7**).

An inch of water covers the floor here. A low and wide wooden door, angled to the back wall of this area, can be lifted to provide access to a coal chute 3ft wide and 10ft long that leads directly into the flooded basement of the house.

### C7. Boathouse

The Myre-Between fiend occupying this chamber has created the mirage of the Between fruit described below. Each character must make a saving throw or be fooled by this mirage. Read the italicized section below only if one or more characters fail their saving throws. Characters who save versus the mirage continue to smell the Myre-Between fiend's scent, but do not see the mirage. Instead, pull them aside privately and tell them that they see a patch of seaweed-like vines dotted with small blue flowers. They likewise cannot hear the crying of the mirage babies.

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The 10-foot-wide walkway that provides access to the north, east, and west sides of this large boathouse is now completely submerged, ranging in depth from a few inches at the east to a couple of feet at the west. Stone steps that once rose from the north of the boat pool to join the walkway now descend into its murky depths. Wide, ironbound wooden doors bar access to the exterior canal to the south, and wooden pillars rise a few feet from the pool, isolating its easternmost section. To the east, a short flight of stone steps leads 10 feet up to a pair of open double doors from which a steady stream of filthy water pours down into the pool. A short corridor covered in shallow water running parallel next to the steps leads to another open door. A hooded lantern hanging on the north wall illuminates the room.

*Half of a large, blue-skinned, spherical fruit — about 5 feet in diameter — floats in the centre of the pool, filling the boathouse with the strong, sweet aroma of its exposed, white flesh. Arranged on the floating fruit, like a circle of seeds at its core, are four human babies whose crying reverberates around the chamber.*

---

The fruit is an aquatic variety native to the Myre-Between.

All doors that lead into this area are treated as exterior doors. A rope bell-pull hangs from the northeast corner. Due to the subsidence, the boat pool is 10ft deep at its east end and 12ft deep at its west. It is not open to the canal beyond, but a lattice has been built into the stonework at the bottom of the pool's walls as an outlet. The boats that were housed here — a 20ft gondola and a wider fleshgine-powered riverboat — are both holed and sunk to the bottom of the west pool; the east pool was used for deliveries.

A predator from the Myre-Between called a **Myre-Between fiend** now inhabits the boathouse pool. This free-floating clump of intelligent, carnivorous swamp weed has formed an alliance with the Honeyman in return for regular feeding, and the crushed, mostly humanoid, bones of former meals litter the bottom of the pool and the sunken boats. The Myre-Between fiend lurks on the surface of the pool and uses its mirage ability to lure victims into the water. If creatures that appear affected by its mirage enter the boathouse but won't swim out to it, it slowly begins to float toward them, attempting to grab a victim within reach and submerge with it beneath the hulls of one of the sunken boats. It also retreats there if reduced to fewer than 20 hit points.

**Myre-Between Fiend:** HD 7; HP 45; AC 5[14]; Atk slam (1d8); **Move** 9; **Save** 9; **AL** C; **CL/XP** 8/800; **Special:** distorted image

(25% chance to miss), engulf (save after slam or held, automatic 1d6 damage, Open Doors to escape), *phantasmal force* (3/day).

**Treasure:** Lying amidst a scattering of humanoid and other bones on the bottom of the pool are a lacquered box containing 10 doses of opium, and various pieces of jewelry worth a total of 1400gp. On the north wall is a bullseye lantern containing *continual light*. The boats require extensive repairs to the fleshgine and hulls before they can be used.

### C8. Trade Lobby

Unless it has already been slain, characters in or near this area can smell the Myre-Between fiend's sweet, fruity aroma, and must make a saving throw or also hear babies crying in the boathouse (**Area C7**).

Two inches of water cover the floor here. This room contains a simple wooden table and four chairs all pushed back against the walls. The south door is locked and barred, but the east and west doors stand open.

### C8a. Trade Stoop

Stone steps once rose 5ft out of the canal to a stoop, but the canal now covers it. The windows are shuttered on the east wall.

### C9. Ladies' Stitchery

This room contains chairs, workbenches, and equipment to sew and make other repairs to clothes, and other household cloth such as linen, drapes, and upholstery. A small fireplace is in the northwest corner.

### C10. Laundry

This laundry contains mangles, carts, hanging rails, sinks, soap, brushes, buckets, and rollers among other washing and cleaning equipment. The back wall rotates. The secret door leads to the servants' safe room (**Area C11**).

### C11. Servants' Safe Room

This empty room was intended as a secure room for the house staff to retreat to in case of intruders. The door can be locked closed using a lever on the wall nearby. Tiny vents under the wharf steps (**Area C22**) provide the room with fresh air.

### C12. Polishing Room

This room contains chairs, workbenches and equipment for cleaning and polishing household metalware, weaponry, and armour.

### C13. Men's Workshop

This room contains chairs, workbenches and equipment for repairing and maintaining household furnishings and other items requiring the use of carpentry.

### C14. Servant's Hall

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A plain, sturdy, chair-lined table runs most of the length of this vaulted hall. A semicircular, windowed recess in the north wall is covered by a multitude of brass bells connected to wires that disappear through tiny holes in the ceiling. Each of the bells has a small plaque beneath it. A large fireplace is set into the east wall, and a door is set to the east of the north recess.

---

The bells at the head of this servant's hall connect to bell pulls in many of the family's rooms. In all, there are 19 bells here with plaques naming the following locations: Boathouse, Library, Laboratory, Dining Room, Drawing Room, Games Room, Family Room, Morning Room, Master Bedroom, Sitting Room, Inner West Canal, Outer West Canal, West Garden, Inner East Garden, Outer East Garden, Outer East Canal, Inner East Canal, Solarium, and Observatory.

## THE BLIGHT: RICHARD PETT'S CROOKED CITY

The door to the east of the north recess is a locked exterior door.

### C15. Chapel

The north and west walls of this vaulted chapel are lined with stained-glass windows that depict religious scenes. A statue and two columns line the aisle, each fashioned as the same haloed woman. In the southern pillar, she wears chainmail and an imperious countenance; one hand aflame — illuminating the room — and a morningstar held overhead in the other. In the middle pillar, she wears a modest dress and a stern expression; a balanced scale is in one hand and a rod is ready in the other. The northern statue depicts her wearing robes and offering an open book with both hands. Steps lead up to a raised section beneath a colourful fresco on the east wall, a carven stone balustrade separating it from the main nave. Wooden pews have been pushed back and stacked against the walls between iron candelabra.

The statues are representations of the Holy Mother in each of her three aspects: the Fair Fist, the Rule of Order, and the Beatific Quest. The same check identifies the religious scenes in the stained-glass windows and the fresco as those from her holy book. The southern statue's hand has a *continual light* cast upon it. All the doors in the recess are locked.

In the centre of the chapel, **6 naked men and women** hum and hold hands as they sit in a circle around a mound of giant red fruit that resemble strawberries. Every so often, they break the chain to paw and stroke the fruit before holding hands again. The people are addicted to caulspawn, or "honey" as they call it. They do not attack unless attacked first or the fruit pile is interfered with, in which case they draw clubs from beneath the fruit.

**Honey Addicts (6):** HD 2; HP 13, 12, 11x3, 10; AC 9[10]; **Atk** club (1d4); **Move** 12; **Save** 16; **AL** C; **CL/XP** 2/30; **Special:** caulspawn addiction, immune to caul cuckoo lullaby.

**Equipment:** club.

### C16. Library

Shelves and cabinets containing books and scrolls on a variety of topics line the wood-paneled walls of this large library. Comfortable lounges and chairs with small side tables are placed around its centre, and a small drinks cabinet with glasses is located against the east wall. A bell pull hangs in the northwest corner. Windows along the north wall look out onto the canal.

A character who searches the east wall can locate a locked secret door. Searching the north wall nearby locates a concealed keyhole. The secret door can be slid aside to reveal the secret library (**Area C16a**). A character who searches the west wall can locate a panel that slides aside to reveal a switch in the stone wall beyond. Clicking the switch has no discernible effect but it bypasses the wall scythe trap in the vault (**Area C19**).

**Treasure:** The books cover a variety of topics, mostly on alchemy, history, and the nobility of Castorhage; several are rare or first editions worth 150gp in total. Three shuttered everburning lamps (see sidebar) stand on the side tables.

#### C16a. Secret Library

Shelves of erotica, including books and a large collection of art in written, pictorial, and object form, line this narrow room. Four of the illuminated books are rare and much-sought-after salacious works by the famed writer Emily Bleaklow and are worth 50gp each. The art collection is worth 300gp to a collector.

## Lamps and Candles

In several rooms throughout the Dimora Boszarozza, there are instances of everburning lamps and everburning candles. These are mundane lamps and candles enchanted with a *continual light* spell.

### Everburning Lamp

**Weight** 1 lb.

Everburning lamps are oil lamps bearing a *continual light* spell that function in all ways as an everburning torch. However, an everburning lamp is partially made of glass and is, therefore, relatively fragile. If an everburning lamp is broken, its *continual light* no longer functions.

### Everburning Candle

**Weight** —

This otherwise normal candle has a *continual light* spell cast on its wick. Due to the small size of its wick, it sheds light only as an ordinary candle, but it does not emit heat or deal fire damage. If the candle is broken, its *continual light* no longer functions.

### C17. Laboratory

This chamber contains a number of workbenches upon which an array of intricate glassware, ceramics, and oil burners are assembled, all illuminated by candles. Beakers, bottles, retorts, tubes, crucibles, funnels, filter, dishes and metal stands are clamped into complex configurations with many housing some form of boiling or condensing liquids and vapors of different hues. The sweet smell of honey infuses the air. There is a door in the west, north, and south walls, and windows in the east wall look out onto the canal.

While this chamber houses a working alchemical laboratory, it also functions as an art installation. In each corner of the laboratory is an unclad female **human juju zombie**, perfectly preserved and trapped in a tall glass tube held on a wooden base. The tube is tight enough so that the zombies cannot gain any leverage with which to break the glass, but they move their heads to watch anyone who comes close, mouthing inarticulate words and moaning in torment. The tubes have a lever mechanism that allows a wooden stopper at the top to be opened (though a zombie cannot escape without help), though the glass can be broken. If a zombie is released from its captivity, it immediately attempts to break its companions free before turning and trying to kill anyone present.

A bell pull hangs behind the tube in the northwest corner.

A grippli alchemist named **Oggoglian** works in this laboratory. Always on the lookout for interesting new narcotic substances to refine and replicate, Oggoglian allied with the Honeyman after she experienced caulspawn and wanted to learn its secrets. She has recently succeeded in producing a powdered form of caulspawn that reduces its weight and volume for shipping as well as improving its duration of effect, but her secret experiments to replicate the drug from other substances have so far failed.

**Oggoglian (Female Grippli MU5):** HD 7; HP 38; AC 6[13]; **Atk** staff (1d6) or blowgun (1d3 plus sleep poison); **Move** 12 (climbing 12); **Save** 9; **AL** C; **CL/XP** 9/1100; **Special:** marsh move, spells (4/2/1). (**The Tome of Horrors Complete** 311)

**Spells:** 1st—*charm person*, *magic missile* (x2), *sleep*;  
2nd—*mirror image*, *web*; 3rd—*lightning bolt*.

## HORROR IN THE SINKS

**Equipment:** blowgun, staff, 10 blowgun darts, *ring of protection +1*, *potion of invisibility*, sleep poison (1d3 hours), keys (alchemical store [Area C18], doors to sitting room and vault corridor from the chapel [Area C15], and the armoury [Area C20]).

**Juju Zombies (4):** HD 3; HP 21, 20, 18x2; AC 2[17]; Atk fists (1d6); Move 14; Save 12; AL C; CL/XP 5/240; **Special:** immunities (cold, electricity, *magic missiles*), +1 or better weapon to hit, resist fire (50%). (*The Tome of Horrors Complete* 616)

**Tactics:** Oggoglian is immersed in her work and noise from other areas of the mansion is not uncommon, so it is likely that she is initially unaware of the characters' presence. As soon as she becomes aware of intruders, she drinks her *potion of invisibility* and climbs up to the ceiling to continue her combat preparations for as long as she remains undetected before launching her attack. She tries to draw the characters away from her laboratory so as not to damage her equipment but if forced to fight in its confines, she attempts to include the corner tubes in any damaging area effect; the tubes shatter if they sustain more than 3 points of damage, releasing the juju zombies into the fray. If she is reduced to fewer than 18 hit points, she begins her retreat; if her path is blocked, she doesn't hesitate to break a window and jump through into the canal.

**Development:** If Oggoglian escapes, she returns to scout the mansion the next day and recover any of her gear left behind, including her treasures at the base of the east lift shaft (Area L2). If the characters have taken any of her belongings, she tracks them down to exact her revenge but such events are beyond the scope of this adventure.

**Treasure:** On various benches around the room are a number of finished alchemical items, including 4 flasks of acid, 4 *potions of healing*, 4 *frozen concoctions*, and 2 *potions of fire resistance*. In addition, a total of 6 everburning candles (see sidebar above) illuminate the room.

### C18. Alchemical Stores

The door to this room has a lock, but it is currently unlocked; Oggoglian has the key. This room contains alchemical reagents, alchemical tools, and drugs stored in bottles, packets, and bags on shelves and tables.

**Treasure:** The room contains 400gp of assorted alchemical reagents and various spell components. In addition, 30 packets of powdered caulspawn are lined up on a table. Powdered caulspawn has no effect on its own but, if a packet is added to a flask of acid, the caulspawn is reconstituted into a single dose.

### C19. Vault

This iron door is fitted with a lock (-10% Open Locks) and also bears a **trap** that secures this lead-lined room. The room contains shelves and a portable, lead-lined iron safe (also with a lock) in which the family kept their most important documents and most valuable jewelry. The vault has now been mostly plundered.

**Trap:** A scythe blade attacks anyone who steps through the door into the room unless the bypass switch in the library (Area C16) has been set. The blade strikes as a 5HD creature and does 2d4 points of damage.

**Treasure:** The vault contains 10 gold bars worth 500gp each. The safe contains the deed to the Dimora Boszarozza and three pieces of jewelry worth 100gp each.

### C20. Armoury

A locked iron door secures these adjoining rooms. The northern chamber contains weapons racks, and the southern chamber contains armour stands. The weapons racks contain 5 light crossbows, 50 cases of bolts (10 bolts each), 5 short swords, and 15 spears.

### C21. Valets' Quarters

This was the valets' accommodation, and it contains basic furnishings. It now serves as the lair of 2 **caul cuckoos** (the offspring of Orpha Pickergill-Shrive and Iris Fanning). These caul cuckoos are Chaotic and currently devoted to their queen but if they are captured and returned to



their mothers, they can be redeemed (see *Concluding the Adventure*).

**Caul Cuckoos (2):** HD 4; HP 28, 26; AC 6[13]; Atk 3 tongues (1d4 plus 1d6 acid); Move 6; Save 13; AL N; CL/XP 6/400; **Special:** change shape (*polymorph self* into humanoid), lullaby (300ft radius, *save or confusion*), spell-like ability, vulnerable to salt (1d6 damage for 2 rounds). (See **Appendix A: New Monsters**)

**Spell-like ability:** constant—ESP.

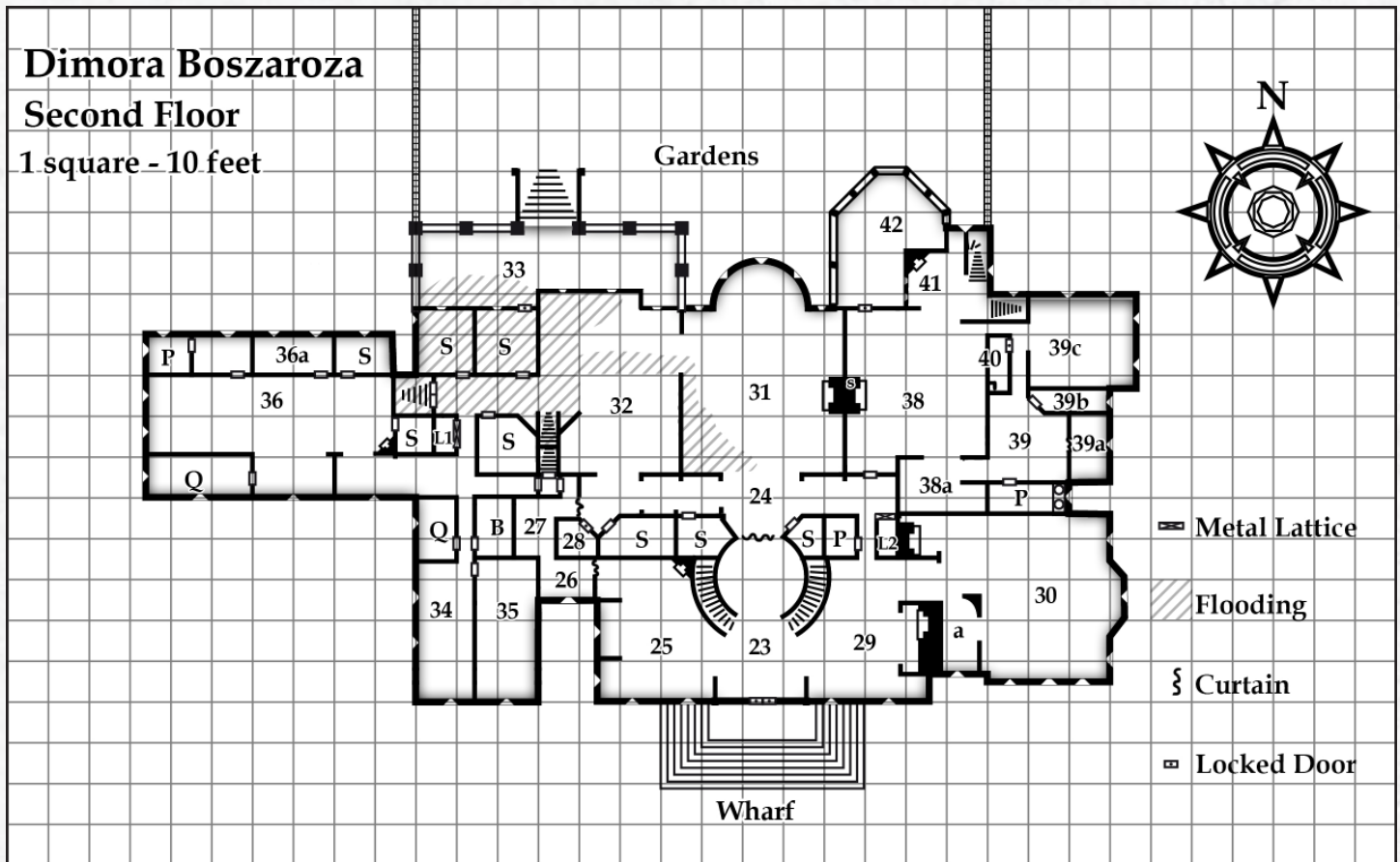
**Note:** Anyone within 30ft who sees a caul cuckoo in its natural state must make a saving throw or be sickened for 1d6 rounds (-1 to hit and saves).

**Development:** If the characters retreat from this area without killing the caul cuckoos, they attempt to retreat to the aviary (Area C55) to warn their queen.

### C22. Wharf

A long wharf constructed of dark timber extends into the canal from the base of a grand stone stair leading up to the main doors of a mansion covered in large patches of dark-green moss and creepers. The mansion has sunk several feet at its west end, so much so that the steps, which rise between two 10-foot-tall pillars of rose stone carved to resemble leafless trees, ascend at an angle to the wharf's landing.

The wharf is separated from the foundation of the mansion and has not subsided. The steps lead up to the front doors of the mansion that lead into the foyer (Area C23).



## Second floor

### C23. Foyer

A glowing orange glass globe that hangs from the 20-foot-high ceiling softly illuminates this wide, wood-paneled entrance hall. Archways are set in the east and west walls near two staircases that curve up to the floor above, each with a magnificent balustrade of carven, dark-stained wood. Hallstands on each side of the door hold a variety of umbrellas, canes, and hats. Vines and creepers hang down from a 10-foot-wide balcony that overlooks the foyer from the top of the stairs, forming a curtain of vegetation that partially obscures a waterfall a short distance to the north. In the centre of the foyer, a 5-foot-tall fluted plinth of striated, blue stone bears a configuration of orange glass globes surrounding a slimmer, 5-foot-tall column of smooth, grey stone. A large purple fruit sits in a blue dish on the top of the second column.

The glass globe has a *continual light* held in its interior, providing the mysterious illumination. Portraits of historical and extended family members hang on the curved foyer and staircase walls. Despite the family's feelings about whom they portray, they keep them hung here and elsewhere in case they need to use the *spying pane* in the safe room (Area C58).

The waterfall that can be seen and heard on the other side of the curtain of plant life descends from the third-floor landings (Area C43). The strange sculpture is one of Visharix's artworks and the fruit is a Between variety of plum. The hanging vegetation is also from the Myre-Between and two more purple fruits can be seen dangling 5ft above the floor, but these are 2 **serpent creepers** that attempt to surprise anyone who approaches to examine them. A character has a 1-in-6 chance to detect their true nature. Like the rest of the plant life, they are bound to the balcony and cannot reach farther than 10ft from it nor follow creatures

into other locations. The women on the third-floor landing (Area C43) are aware of the creatures and avoid them.

**Serpent Creepers (2):** HD 6; HP 42, 39; AC 1 [18]; **Atk** bite (1d8 plus acidic poison plus constrict); **Move** 12 (climb 12); **Save** 11; **AL** N; **CL/XP** 9/1100; **Special:** acidic poison (1d2 damage/round, save ends ongoing damage), constrict (automatic 1d8 damage), lure (camouflage as fruit), surprise (4 in 6). (*Tome of Horrors* 4 186)



## HORROR IN THE SINKS

**Development:** If the sirine flowers (Area C30) see characters in this area, the characters hear beautiful birdsong from that area but are out of range of its effects.

**Treasure:** A short sword and an umbrella can be found in one of the hallstands.

### C24. Gallery

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This vaulted gallery has 20-foot-wide archways near the centre of its north and south walls, and a smaller 10-foot-wide archway at the west end of its north wall. The heraldic device of a leafless tree is carved into the keystone of the largest northern arch. Doors line the south wall, with a single door at the east end of the north wall, near to where a mirror hangs, reflecting the gallery's length.

Portraits of the current family at various ages line the gallery, each with nameplates. A character who studies these portraits is able to identify individual family members.

### C25. Dining Room

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This large dining room has a 10-foot-wide archway in its east wall. A long buffet table stands in an alcove, and a large dining table and stacks of chairs are pushed back against the north wall, obstructing the west arch. Windows in the west and south walls look onto the wharf and canal. A large, spherical contraption hangs from the ceiling like some sort of twisted chandelier.

The room hosts one of Visharix's artworks. A spiked sphere, similar to the shell of a horse-chestnut, but 5ft in diameter and made of pink wood, is held near the ceiling by a tripod of two pink wooden disks and a spiked stake. The thinning tip of the stake pierces through the sphere and curves away on the other side for a few feet. A bell pull hangs near to the fireplace.

**Treasure:** A number of paintings of the city line the walls, one of which is worth 75gp. An everburning lamp illuminates the art piece.

### Editor's Note: Visharix's Art

As mentioned, the Honeyman considers himself something of an artist of the *outré*, and as you read through the various art tableaux he has installed throughout the Dimora Boszaroya you may get the impression that the author might be as well. But never fear! After reading Al's manuscript and then subjecting him to a battery of psychoanalytical testing (one can never tell exactly how much exposure to Richard Pett is too much), we have cleared him to continue to be a member of society without the need of chaperone, electronic ankle monitor, or shock collar. Well, maybe the shock collar just for fun.

We were able to determine the source of his crazed inspiration for the Honeyman's art, though! Al's "Garden of Unearthly Dismay" is no less than a Blight-inspired interpretation of the eerily disturbing late-15th/early-16th century triptych *The Garden of Earthly Delights*. Created by Flemish Primitive painter Hieronymus Bosch, the triptych remains on display in the Museo del Prado in Madrid and even today defies interpretation. Writer Peter S. Beagle described its central panel as an "erotic derangement that turns us all into voyeurs, a place filled with the intoxicating air of perfect liberty." Yeah, that sounds about right for the Honeyman ...

— Greg

### C26. Servery

A table is fitted to the south wall of this dining room antechamber, which was used by the footmen for the collection and storing of food and tableware during dinner service.

### C27. Butler's Pantry

A table is fitted to the west wall of this dining room antechamber, which was used by the butler for the collection and storing of wine, spirits, and glassware during dinner service.

### C28. Plate Safe

The door to this room is locked; the key is in the family armoury (Area C40). Shelves inside store both ceramic and silver dinnerware. The remaining silverware is worth 150gp in total.

### C29. Drawing Room

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A fireplace set in a vaulted recess in the east wall dominates this large, wood-paneled drawing room. Large windows in the south wall overlook the wharf and canal beyond. Paintings line the walls and adjoining corridor, and large, comfortable couches, chairs, and glass-fronted cabinets are pushed back against the walls. A bell pull hangs in the northwest corner.

A strange sculpture of some kind stands in the centre of the room. A 5-foot-diameter, 2-foot-thick disk of pink balances on its edge, propped up by a stake that pierces its centre. Cradled within a wide crack at the top of the disk is a white stone egg with blue striations. It is broken at the top from which deep-green vines with wide leaves sprout. Heavy clusters of ripe blackberries hang from the vines.

The centre of the room hosts one of Visharix's artworks. The berry-laden vines are 2 **assassin vines** that grow from the compost in the stone egg. They remain motionless until a creature within their reach damages them or begins to move away.

**Assassin Vines (2):** HD 7; HP 47, 42; AC 5[14]; Atk vine (1d6+1); Move 1; Save 9; AL N; CL/XP 8/800; **Special:** animate plants (30ft radius, save or be held immobile).

**Development:** If the sirine flowers (Area C30) see characters in this area, the characters hear beautiful birdsong from that area but are out of range of its effects until they enter the northeast quarter of the room.

**Treasure:** One of the paintings depicts the Sinks' Cathedral Square as it was before its subsidence and is worth 200gp to a collector. A number of silver and bejeweled ornaments are worth 150gp in total, and a selection of books of poems, stories, architecture, and finance are worth 50gp in total. A cabinet contains bottles of spirits and wine, and an everburning lamp illuminates the art piece.

### C30. Game Room

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This huge, wood-paneled room has a wide fireplace set into an arched recess in the northwest corner, and a large bar across the southwest corner. Upholstered chairs and a variety of game tables for cards, billiards, and more, are pushed back against the north wall, which is hung with paintings. The south and east walls are lined with windows that look out onto the surrounding canals, and a recess in the east wall contains a mound of dark earth. A bell pull hangs near the fireplace.

A circle of sharp, blue stones surrounds a mound of dark earth. From this mound, two curving shafts of black iron come together to form a 1-foot-diameter ring near the ceiling. Hanging from the ring on a short chain is a pink glass globe.



## HORROR IN THE SINKS

Planted within the mound of earth are two beautiful plants, each with 5-foot-tall stalks and large flowers in shades of copper, silver, and gold. A pleasant aroma fills the room.



The flowers are 2 **sirine flowers** cultivated by the Honeyman and incorporated into one of his works of art in return for regular feeding. They begin humming a beautiful birdsong as soon as they notice any intruders entering the mansion and attack when anyone comes within reach.

**Sirine Flowers (2):** HD 6; HP 42, 39; AC 7 [12]; Atk 4 tendrils (1d4 plus grab); Move 3; Save 11; AL N; CL/XP 9/1100; **Special:** charming song, essence drain, immune to sleep and charm, resist fire. (*Tome of Horrors 4* 194)

**Treasure:** Four paintings form a series by a subversive artist that depict the Sinks' buildings held up or straddled by naked women and are worth 25gp each. A billiards set worth 125gp and a deck of playing cards (each illustrating a different demon) worth 50gp are amid the collection of gaming gear. An everburning lamp illuminates the art.

### C30a. Bar

The contents of the bar have been mostly plundered. A secret compartment contains 2 bottles of a rare tawny port called Rag Day Refined (worth 20gp each), and a case of imported Libynosi cigars worth 40gp can be found within.

### C31. Family Room

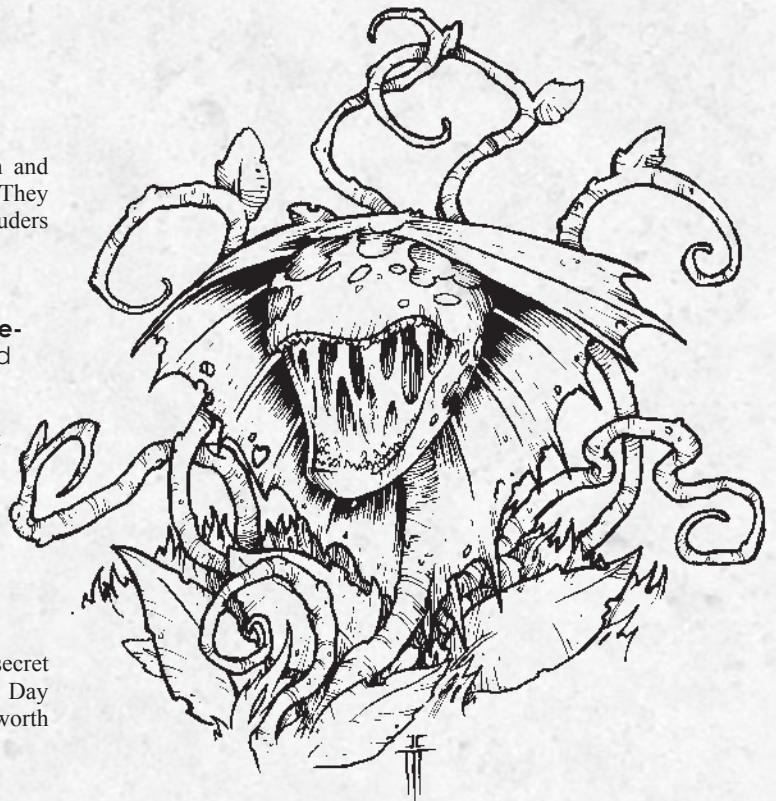
This huge room is partially flooded by a cascade of muddy water that rains down from a balcony overlooking the room above a wide archway in the south wall. The water runs along the west side of the room and through another archway. A harpsichord stands in a window-lined alcove in the north wall, and a large fireplace is set in the centre of east wall. From the 20-foot ceiling, a 10-foot-diameter, triple-tiered chandelier is suspended by a chain over the centre of the room. An assortment of comfortable chairs, tables, and cabinets have been pushed back against the east wall, and a bell pull hangs to

the east of the alcove. Artwork lines the walls, including a large, stylized leafless tree carved in bas-relief above the fireplace.

Most disturbingly, however, slowly circling the northern part of the room are the naked corpses of four women with the tops of their skulls removed. Emerging from within each of these hollowed craniums are large bulbs with green and black striped leaves and pink petals.

The water pours over the west side of the balcony from the third-floor landing (**Area C43**). The room is host to one of Visharix's pieces of art. The women are preserved 4 **human zombies**, and the plants emerging from the tops of their heads are 4 **cobra flower seedlings**. Due to the unusual colouration and partial concealment of the cobra flowers. The cobra flowers are bound within nutrient-rich soil in the zombies' body cavities and, while they remain so, they cannot move or use their constrict attack. If a zombie is destroyed, however, the cobra flower fully emerges. The zombies do not move to attack unless they or a cobra flower is attacked or obstructed. The cobra flowers, on the other hand, attack anyone who comes within 5ft.

**Cobra Flower Seedlings (4):** HD 4; HP 28, 26, 24, 21; AC 5 [14]; Atk bite (1d6 plus 1d3 acid); Move 3; Save 13; AL N; CL/XP 4/120; **Special:** squeeze (tendrils, to-hit to snare, automatic 1d6 damage/round, +2 to-hit bite attack on held victims). (*The Tome of Horrors Complete* 103)



**Zombies (4):** HD 2; HP 14, 11, 10x2; AC 8[11]; Atk strike (1d8); Move 6; Save 16; AL N; CL/XP 2/30; **Special:** always strike last, immune to charm, hold, and sleep spells.

**Treasure:** The piano is in need of tuning. The chandelier has holders for 24 candles but only 4 everburning candles are currently in place. Six large paintings of landscape scenes around Crow's Fallow\* are worth 40gp each.

\* See *The Blight: Richard Pett's Crooked City* by Frog God Games for further details.

## THE BLIGHT: RICHARD PETT'S CROOKED CITY

### C32. Morning Room

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Filthy water streams into this large morning room from an archway in the east wall and through to a wide corridor running west. There, it joins a similar stream pouring down a flight of stairs. The water forms a large, shallow pool in the northwest section of the room in which a long table surrounded by twelve chairs stand in an alcove, their lower legs swollen and cracked from submersion in the water. Windows in the alcove look out onto a massive porch and a garden beyond. Other furniture is pushed back against the east and southwest walls, both of which are hung with artwork, and a 10-foot-wide archway is in the centre of the south wall. A bell pull hangs in the northeast corner.

Slowly circling in the southern part of the room are the naked corpses of four women with the tops of their skulls removed. Emerging from within each of these hollowed craniums is a large yellow flower. Dark green vines with long black thorns emerge from the torsos of the pacing women and wrap around their bodies. The entire room is foul with the smell of rotting fish, and a small cloud of flies buzzes around the flowers.

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The stench in the room is so bad that anyone entering must make a saving throw or be sickened for 1 minute (-1 to hit). The water enters the room from the family room (Area C31) and down the stairs from the third floor. The room is host to one of Visharix's art installations. The women are 4 human zombies, and the plants emerging from them are 4 strangle vines. The zombies and strangle vines do not move to attack unless they are attacked or their path is obstructed. If a zombie is destroyed, however, the strangle vine breaks free and immediately attacks.

**Tangle Weed/Strangle Vine:** HD 4; HP 30, 27, 25, 21; AC 6[13]; Atk 4 vines (1d6); Move 0 (immobile); Save 13; AL N; CL/XP 6/400; **Special:** strangulation (2-in-6 chance of entangling after successful attack, automatic 1d6 damage, save to break free). (*Monstrosities* 466)

**Zombies (4):** HD 2; HP 15, 13, 11, 9; AC 8[11]; Atk strike (1d8); Move 6; Save 16; AL N; CL/XP 2/30; **Special:** always strike last, immune to *charm*, *hold*, and *sleep* spells.

**Treasure:** The artwork in the room is of sentimental value, but an everburning candle sits in a holder on the table.

### C33. Back Porch

---

This huge, covered porch looks over an extensive rear garden bounded by a 15-foot-high wall. A wide flight of cracked, stone steps descends 15 feet to a gravel path that wends its way through the grounds. To the south, the house has several windows and a single door from which a stream of water pours out and over the porch's west edge. A long, wooden bench sits under the windows to the east of the door. The garden, obviously once well tended, is now overgrown with weeds and tangled with detritus and rotting vegetation. A gravel path leads to an algae-covered pond in the east side of the garden.

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Refer to the **Dimora Boszarozza Grounds and Surrounds** section if the characters explore the garden.

### C34. Day Nursery

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As the Boszarozas' children had all outgrown their nursery, this room was primarily used for the young children of guests. It contains chairs, tables, playpens, and toys, including a hobbyhorse, a tea set, and dolls. Shelves of children's books and portraits of family children going back several generations line the walls.

### C35. Night Nursery

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This night nursery contains a comfortable chair, children's beds, and cots.

### C36. Schoolroom

---

This space appears to have been used as a schoolroom. A chalkboard is mounted on the east wall, north of a door and a fireplace. A 20-foot-wide alcove in the south wall has a door on its west wall and a window that looks out onto the canal. Three doors line the north wall and two windows in the west wall are partially obscured by a stack of small desks, tables, chairs, bookstands, and other furniture that reaches to the ceiling. Books and children's toys lie discarded about the room, including marbles, quoits, and knucklebones. Crude paintings by childhood artists hang on the south wall, west of the alcove. In the centre of the room, a 10-foot-long, 7-foot-wide white wooden egg lies on its side, its east-pointing top "smashed" open to reveal a nest of woven reeds and vines in the space inside.

---

The room hosts an art piece. Characters who search the ceiling notice a number of small holes, each just a few inches wide. Small bits of hanging plaster suggest they were formed by something breaking through from above. A larger, 2ft-wide hole is obscured above the stack of furniture. The room's occupants use this hole to climb into the roof dead space above (Area C37).

**Two caul cuckoos** (the offspring of Molly Seddle and Lilann Borr) are currently in this room and, if it escaped the watchtower, the **newborn nightmare** (the offspring of Eleanor Courtley) is here as well, lurking in the roof dead space (Area C37). These caul cuckoos are Chaotic and currently devoted to their queen but if they are captured and returned to their mothers, they can be redeemed (see **Concluding the Adventure**). If they were alerted to the characters' presence, the two caul cuckoos are also in the dead space; otherwise, they are in the nest. As soon as they notice intruders, all the caul cuckoos begin singing and attempt to flee to the roof dead space if they are not already there, from where they continue their lullabies and attack anyone who attempts to follow them.

**Caul Cuckoos (2):** HD 4; HP 31, 30; AC 6[13]; Atk 3 tongues (1d4 plus 1d6 acid); Move 6; Save 13; AL C; CL/XP 6/400; **Special:** change shape (*polymorph self* into humanoid), lullaby (300ft radius, *save* or *confusion*), spell-like ability, vulnerable to salt (1d6 damage for 2 rounds). (See **Appendix A: New Monsters**)

**Spell-like ability:** constant—ESP.

**Note:** Anyone within 30ft who sees a caul cuckoo in its natural state must make a saving throw or be sickened for 1d6 rounds (-1 to hit and saves).

**Newborn Nightmare (Caul Cuckoo):** HD 4; HP 23; AC 6[13]; Atk 3 tongues (1d4 plus 1d6 acid); Move 6; Save 13; AL N; CL/XP 6/400; **Special:** change shape (*polymorph self* into humanoid), lullaby (300ft radius, *save* or *confusion*), spell-like ability, vulnerable to salt (1d6 damage for 2 rounds). (See **Appendix A: New Monsters and Event 2**)

**Spell-like ability:** constant—ESP.

**Note:** Anyone within 30ft who sees a caul cuckoo in its natural state must make a saving throw or be sickened for 1d6 rounds (-1 to hit and saves).

**Development:** If the characters retreat from this area without killing the caul cuckoos, they retreat to the attic to warn their queen.

**Treasure:** A finely crafted kaleidoscope worth 60gp lies inside the egg.

### C36a. Library

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This room contains a small table, chairs, and two bookcases. The books cover a variety of early-stage academic topics and are worth 60gp in total to a school or tutor.

## HORROR IN THE SINKS

### C37. Roof Dead Space

The space between the ceiling and the roof is 5ft high over the east-west line of the room and slopes down to the north and south. The space is filled with roofing beams, and the floor between the beams is filled with an insulation of wood-shavings atop thin wooden slats. The caul cuckoos are small and light enough to move through this space without impediment, but other creatures weighing more than 50 lbs. must roll below their dexterity on 3d6 or stumble and break through the ceiling between the beams. A creature that breaks through must make a saving throw to catch a beam or fall 10ft into the room below.

### C38. Master Bedroom

This massive bedroom has a wide fireplace in the middle of the west wall opposite a large, four-poster bed in the room's centre. Archways are set in the north and south walls to the east of a door, a dressing screen drawn across the southern. A desk and leather-backed chair have been pushed against the west wall to the north of the fireplace, and an armoire and dresser stand against the east. A bell pull hangs in the northwest corner, and a corridor leads from the northeast. Large paintings are hung on the east and west walls.

The horrifying sight of four unclothed women with the tops of their skulls removed, slowly circling the bed, greets your eyes. From their damaged skulls emerge light-green vines that dangle like hair, ornamented by beautiful crimson and violet flowers with white patterning. The strong, heady aroma of the flowers fills the room.

The door to this room is unlocked; the key is held in the family armoury (Area C40). The room is host to one of Visharix's artworks. The women are 4 zombies with 4 witherweeds growing from their missing calvariae. Neither the zombies nor the plants attack unless attacked first or their route is obstructed. Lying asleep in the bed are a man and a woman, 2 honey addicts.

**Witherweeds (4):** HD 3; HP 22, 20, 18x2; AC 6[13]; Atk 3 fronds (1d4); Move 0 (immobile); Save 14; AL N; CL/XP 5/240; **Special:** sleep smoke (20ft radius, 3/day, save each round or fall asleep for 1d4 hours). (*The Tome of Horrors Complete* 603)

**Note:** The Honeyman bred these plants to produce a special sleep smoke when agitated, up to three times per day. The smoke replaces the witherweeds' normal death smoke. Any victim caught in the cloud must make a saving throw each round or fall asleep for 1d4 hours.

**Zombies (4):** HD 2; HP 13x2, 10x2; AC 8[11]; Atk strike (1d8); Move 6; Save 16; AL N; CL/XP 2/30; **Special:** always strike last, immune to *charm*, *hold*, and *sleep* spells.

**Honey Addicts (2):** HD 2; HP 14, 10; AC 9[10]; Atk club (1d4); Move 12; Save 16; AL C; CL/XP 2/30; **Special:** caulspawn addiction, immune to caul cuckoo lullaby.

**Equipment:** club.

Searching the fireplace reveals a tiny keyhole on the underside of the mantelpiece; Visharix has the key. Unlocking the lock causes the entire fireplace to slide to the south, revealing a narrow flight of stone steps that spirals 20ft down to the basement safe room (Area C58). A failed attempt to open the lock triggers a **poison needle trap** that causes the victim to fall asleep for 1d6 hours on a failed saving throw.

**Development:** If the characters succumb to the witherweeds and fall asleep, the honey addicts in the adjoining areas carry the sleepers down to the sepulcher (Area C59) and lock them in before alerting Visharix.

**Treasure:** The two paintings are disturbing nudes whose amputations reveal what they would otherwise have been modestly concealing (75gp each). Four everburning candles are spaced on the floor around the bed. A

secret drawer in the desk contains four documents detailing identical loans that Nicolo Boszarozza obtained from an organization called The Sailors of Skin. The first repayment of 2000gp is due in two months.

### C38a. Dressing Room

An ornamental dressing screen (worth 140gp) displaying enameled images of birds of paradise is positioned over this alcove. This room has a full-length mirror against the east wall, and a dresser and vanity against the south.

### C39. Bathing Suite

This large chamber has a curtained archway in the east wall, and corridors to the north and west. Doors stand in the south and northeast walls. A wide mirror is mounted on the west wall over a long dressing table.

This area is where the resident honey addicts come to rest and play whenever the Honeyman doesn't require them elsewhere. In his mind, however, it is another of his art projects as the addled junkies cavort in their caulspawn-driven debauchery. In total, 10 honey addicts are currently in this extended area; 3 in the main bathing suite chamber (Area C39), 2 in the bath (C39a), 1 in the boudoir (Area C39b), and 4 asleep in the wardrobe (Area C39c). They are all unarmed unless they have been alerted to the characters' presence, in which case they have retrieved clubs from the wardrobe. They defend themselves if attacked or forced to leave the mansion, and attack anyone who harms the syreling slick in the bath (see below).

**Honey Addicts (10):** HD 2; HP 15, 13, 12x2, 11, 10x3, 9x2; AC 9[10]; Atk club (1d4); Move 12; Save 16; AL C; CL/XP 2/30; **Special:** caulspawn addiction, immune to caul cuckoo lullaby. **Equipment:** club.

**Treasure:** A collection of expensive cosmetics in drawers in the dresser is worth 35gp, and an everburning candle stands on the floor.

### C39a. Bath

This chamber is covered in ceramic tiles with mosaics of bathing nymphs on the north and south walls. A large bath is sunk into the centre of the room, and a frosted window illuminates the room. The Honeyman's syreling slick covers the southern mosaic and remains motionless, allowing the resident addicts to harvest its substance, but it moves to attack people it doesn't recognize. An everburning candle lies at the edge of the bath.

**Syreling Slick:** HD 5; HP 33; AC 6[13]; Atk slam (1d6 plus caulspawn plus engulf); Move 9 (climbing 9, swimming 12); Save 12; AL N; CL/XP 7/600; **Special:** caulspawn (4d6 hour addiction, euphoria, 1-hour onset, -2 to hit and saves, see caulspawn addiction sidebar), engulf (1d4 damage/round, save resists entanglement), immunities (acid, blunt weapons). (See Appendix A)

### C39b. Boudoir

This was the private sitting room of the lady of the house. It contains a comfortable chair, a chaise-lounge, a desk, and small bookshelf. The bookshelf contains a series of barbarian-enslavement fantasy stories for women that are very badly written but, bizarrely, highly sought-after and worth 60gp in total. An everburning candle sits in a holder on the desk and the key to the family armoury (Area C40) is in a desk drawer.

### C39c. Wardrobe

The walls of this room between the windows are lined with shelves that were used for storing clothes. Two hanging rails have been pushed back against the southern wall to make room for a collection of bedrolls, blankets, and the worthless belongings of the addicts that cover the floor. Two everburning candles sit in the east corners of the room.

# THE BLIGHT: RICHARD PETT'S CROOKED CITY

## C40. Family Armoury

An iron door fitted with a lock secures this lead-lined room, but the door is currently unlocked. The walls of the narrow room are lined with hooks from which weapons and a number of keys are hung. The keys are for the following doors: boathouse doors (Area C7), trade lobby (Area C8), garden (via Area C14), plate safe (Area C28), various storage rooms, back porch (Area C33), master bedroom (Area C38), deck (Area C42), sepulcher (Area C59), and the spice room, gaol cells, and storage cellars (all in the now-flooded basement).

**Treasure:** A number of weapons hang from the walls, including a matching pair of rapiers, a whip, and 4 heavy crossbows, a case of 40 crossbow bolts, and 5 suits of plate mail (2 of which are fitted for children). In addition, a pile of 13 crude clubs lies on the floor just inside the door.

## C41. Sitting Room

This simply furnished sitting room has comfortable chairs and side tables. A bell pull hangs in the southwest corner. A locked exterior door in the west wall leads to the deck (Area C42); the key is held in the family armoury (Area C40).

## C42. Deck

This open-air, wooden deck is bounded by a 4ft-tall rail and looks out over the garden. A long wooden table and chairs are positioned in the centre.

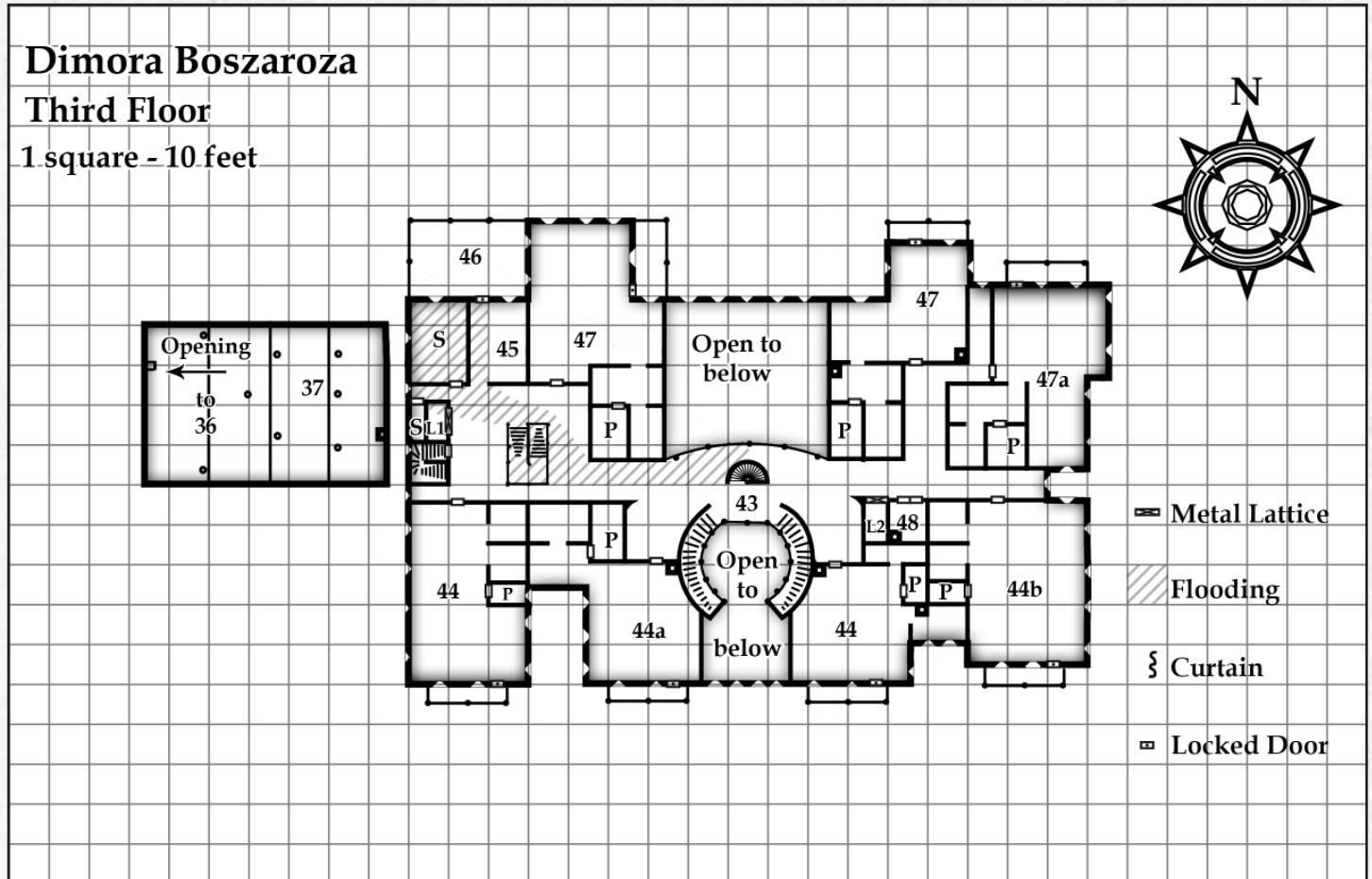
## Third floor

### C43. Landing

A wide, railed balcony looks down onto the family room to the north, and the foyer to the south. From a floor above, a cascade of muddy, brown water splashes down an iron spiral staircase and runs, following the western tilt of the building, in a stream along a corridor toward a staircase and over the west side of the northern balcony. Two flights of stairs curve down to the entrance hall below. On each side of the stairs, a door is set in the south wall. A door-lined corridor runs east.

The water pours down the spiral stair from the solarium (Area C49), pools at the base, and then flows, west northwest, to drain down the staircase and the west lift shaft (Area L1). The north balcony looks over the family room and its chandelier (Area C31). The south balcony looks over the foyer (Area C23). Paintings line the curved halls to the south.

A group of naked women, 5 with pale skin and 1 woman as dark as ebony, is gathered around the muddy cascade, posed in another of Visharix's art projects, though this one as an example of living art. The pale-skinned women have long, blond hair and wear headdresses that cradle a large red fruit. The dark-skinned woman has long black hair and wears a headdress fashioned from a stuffed peacock, its long tail feathers fanned and lowered to create a cloak of sorts for her, its "eyes" seemingly aflame with *continual light* spells. The women are **6 honey addicts**. They bid the characters welcome to the Dimora Boszaroza and invite them to explore and enjoy the space. If questioned, they remain "in character," wondering which of the brave, strong adventurers will win their hearts. When the characters first arrive, the women are unarmed and flee if attacked. Once the characters ascend to the attic, however, they recover weapons from the east luggage store (Area C48) and await a call to ascend and attack.



## HORROR IN THE SINKS

**Honey Addicts (6):** HD 2; HP 13, 12x2, 10, 9x2; AC 9[10]; Atk club (1d4); **Move** 12; **Save** 16; **AL** C; **CL/XP** 2/30; **Special:** caulspawn addiction, immune to caul cuckoo lullaby.  
**Equipment:** club.

**Treasure:** The peacock feather headdress with its *continual light* is worth 80gp as an art object.

### C44. Canal Bedrooms

The furnishings of this large bedchamber have been pushed back against the walls, upon which are hung painted scenes of the city. Numerous large windows provide views of the surrounding Sinks' district and a door leads out onto a balcony. A bell pull hangs near the interior door.

Each of these bedrooms overlooks the canal running in front of the manor, with a balcony to provide an even more dramatic view. The balcony door is a locked exterior door; the key hangs on a hook nearby. Each of these suites also has a wardrobe, a dressing room with an everburning lamp, and a private privy chamber.

#### C44a. Inner West Canal Bedroom

In the centre of this large guest bedroom is another of Visharix's artworks. Two nude men each ride beasts that slowly pace the room in a circling pattern. The mounts are quadrupedal patchworks of embalmed animal parts, one fashioned to resemble a pink-skinned bull with white horns and the other a red horse with a white mane. The men are **2 honey addicts** and they ride **2 zombie mounts** commanded to obey the men who ride them. If questioned, the addicts remain "in character," asking if the characters have seen the beautiful women at the waterfall and saying that they are on a brave journey that will win their hearts. They do not attack unless they are provoked or called to defend someone in the mansion.

**Honey Addicts (2):** HD 2; HP 13, 12; AC 9[10]; Atk club (1d4); **Move** 12; **Save** 16; **AL** C; **CL/XP** 2/30; **Special:** caulspawn addiction, immune to caul cuckoo lullaby.  
**Equipment:** club.

**Zombie Mounts (2):** HD 3; HP 21, 17; AC 7[12]; Atk slam (1d6); **Move** 12; **Save** 14; **AL** N; **CL/XP** 3/60; **Special:** immune to *charm* or *sleep*.

#### C44b. Outer East Canal Bedroom

This room has art installation and occupants identical to the inner west canal bedroom (Area C44a), complete with **2 honey addicts** and **2 zombie mounts**. The mounts are fashioned as a white unicorn with spurs along the length of its horn, and a grey mule.

**Honey Addicts (2):** HD 2; HP 13, 12; AC 9[10]; Atk club (1d4); **Move** 12; **Save** 16; **AL** C; **CL/XP** 2/30; **Special:** caulspawn addiction, immune to caul cuckoo lullaby.  
**Equipment:** club.

**Zombie Mounts (2):** HD 3; HP 21, 17; AC 7[12]; Atk slam (1d6); **Move** 12; **Save** 14; **AL** N; **CL/XP**



3/60; **Special:** immune to *charm* or *sleep*.

### C45. Balcony Antechamber

The house staff used this antechamber to store drinks, food, and other supplies whenever parties were held on the covered balcony, but it is now empty other than another of Visharix's artworks that blocks the entrance. The preserved cadaver of a man and a rowboat have been bisected horizontally so that it appears they are half-submerged in the water that has pooled on the floor here; the man is posed to appear desperately holding onto the "sinking" boat. The door to the covered balcony is a locked exterior door; the key is held in the family armoury (Area C40).

The ceiling of this chamber swarms with a mass of dark-brown cockroaches that feeds on, and is covered in, the muddy effluvia that pools on the floor. If any creature in the room uses a light source, moves at greater than half-speed, or makes a loud noise, the **2 cockroach swarms** surge down the walls to defend their nest.

**Cockroach Swarms (2):** HD 3; HP 20, 18; AC 7[12]; Atk swarm (1d6); **Move** 6; **Save** 14; **AL** N; **CL/XP** 4/120; **Special:** immune to all but blunt weapons.

**Treasure:** A secret compartment built into the west wall has lain undiscovered for years since the original builder of the manse installed it. Within are the tools he used for his surreptitious nightly hobby until one of the city's other night denizens finally got him. In a lead-lined wooden case are a set of thieves' tools, a half dozen potions (2 *frozen concoction*, *healing*, 2 *slipperiness*, and *treasure finding*.), a sap, a bottle of elven absinthe, 3 pieces of jewelry worth 1250gp in total, and an armoured insectum box inlaid with gems worth 250gp.

### C46. Covered Balcony

This covered entertaining balcony provides views of the rear garden and of the canal to the side of the property. It contains six small tables and twenty-four chairs, all of wrought iron.

### C47. Garden Bedrooms

These rooms and adjoining chambers are identical to the canal bedrooms (Area C44).

#### C47a. Outer East Garden Bedroom

This room has art installation and occupants identical to the inner west canal bedroom (Area C44a), complete with **2 honey addicts** and **2 zombie mounts**. The mounts in here are fashioned as a large white sow and a tan lion with a dark-brown mane.

**Honey Addicts (2):** HD 2; HP 13, 12; AC 9[10]; Atk club (1d4); **Move** 12; **Save** 16; **AL** C; **CL/XP** 2/30; **Special:** caulspawn addiction, immune to caul cuckoo lullaby.  
**Equipment:** club.

**Zombie Mounts (2):** HD 3; HP 21, 17; AC 7[12]; Atk slam (1d6); **Move** 12; **Save** 14; **AL** N; **CL/XP** 3/60; **Special:** immune to *charm* or *sleep*.

### C48. East Luggage Store

This room was used to store guests' luggage but it is now stuffed with bits of furniture that were dragged out of the bedrooms to make room for the art installations. One of the chests contains 10 crude clubs made by the honey addicts out of pieces of broken furniture.

## Fourth Floor (Attic)

### C49. Solarium

The west side of this huge attic solarium contains a swamp of black peaty mud, all run through with a tangle of reeds, vines, weeds, and creepers which partially obscures a double-door in the northwest corner. To the west of an art-lined alcove in the north wall stands a massive ornate golden mirror frame, 20 feet wide and 10 feet tall. Somehow issuing from this great mirror is a steady flow of muddy water. This strange swamp grows to a depth of at least a foot at the west wall before draining down an iron spiral stair set in the alcove.

Rising from the swamp in the west side of the room, an arrangement of three rotting, white tree trunks, barkless yet striped with thorny vines and dotted with pale fungus, surrounds a small table bearing a single tankard and a lit oil lamp. Two of the trunks stand in small grey rowboats, and in various positions around the table pose the naked corpses of three men. Three large, white puffball mushrooms sit in the southeast corner of the room.

The ceiling of this chamber slopes down to meet the floor and is dominated by four large windows that provide an expansive view to the south of the district and the Lyme beyond. The eastern half of the room is dry with a pair of doors set in the east wall. A bell pull hangs at the back of the alcove. The room is humid under the glare of the large windows and filled with the steady sound of running water and the low whine of mosquitoes.

The great mirror on the north wall serves as a *mirror-portal* to the Myre-Between in Between (see below). The thick, swamp mud is bound 10ft back from the stairs by a partial dike composed of a tangle of vines

and reeds, yet a continuous stream of muddy, brown water runs through it to cascade down them. The westernmost 10ft of the room is a shallow bog.

The corpses are the remains of honey addicts who fell unconscious from their habit and did not wake. The tree trunks are actually the torso and limbs of a **Myre-Between tendriculos** that crawled through the *mirror-portal* from the Myre-Between. The Between-touched creature looks different than a native tendriculos and has concealed the fleshier parts of its body beneath the mud. Anyone examining the puffball mushrooms in the corner identifies them as being tendriculos "spore-eggs."

In addition, a **mosquito swarm** is distributed throughout the vegetation, though only a few are in the air at any one time. If the characters begin to walk through the swamp or fight the tendriculos, they start to rise in their masses to feed, coalescing into a swarm in 2 rounds that continues to attack until dispersed, pursuing victims into other areas if necessary.

**Myre-Between Tendriculos:** HD 8; HP 58; AC 4[15]; Atk 2 tendrils (1d6), bite (2d6); Move 9; Save 8; AL N; CL/XP 9/1100; **Special:** distorted (50% miss), swallow whole (save if 2 tentacles hit or swallowed, automatic 1d6 damage and save or paralyzed 1d4+1 rounds). (*Monstrosities* 468)

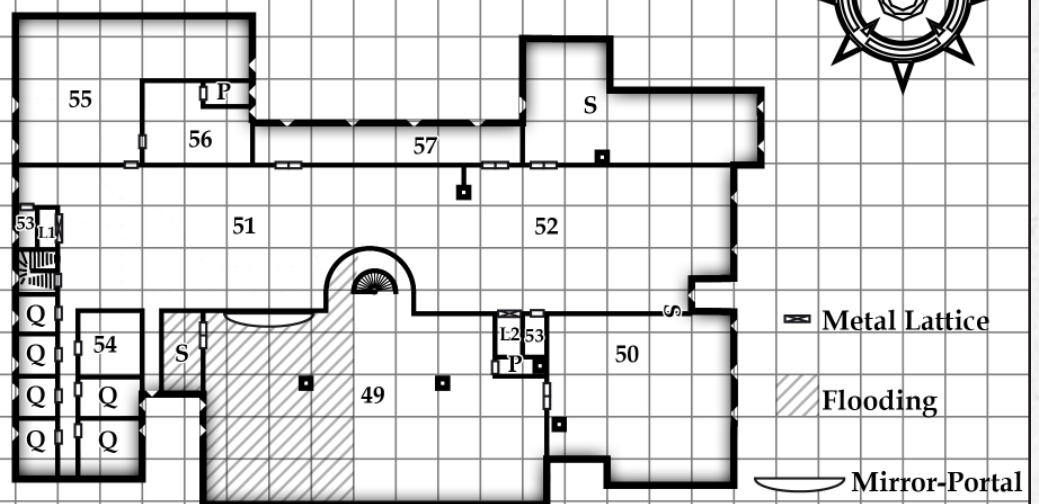
**Mosquito Swarm:** HD 3; HP 19; AC 7[12]; Atk swarm (1d6 plus disease); Move 6; Save 14; AL N; CL/XP 4/120; **Special:** disease (malaria, -1 to hit and saves, movement halved, save avoids), immune to all but blunt weapons.

**Tactics:** The tendriculos remains motionless when the characters enter the room, waiting for them to approach and investigate the tableau before launching its attack. It cooperates with the Honeyman in return for regular food, which includes participating in Visharix's art. It will not venture elsewhere in the mansion and remains adjacent to the north wall as it has been ordered to avoid breaking the windows in the ceiling. If it is reduced to fewer than 25 hit points and the *mirror-portal* is still open, it attempts to escape back to the Myre-Between with unfortunate consequences (see "The Mirror-Portal" below). The walls are thin in the attic, and any combat in this room likely alerts any creatures in the west-central space of the west overcroft (**Area C51**).

## Dimora Boszaroza

### Fourth Floor (Attic)

1 square - 10 feet



## HORROR IN THE SINKS

### The Mirror-Portal

If the characters are in a position to see through the mirror, read the following.

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Rather than a mirror, the golden frame encloses an impossible window onto a vast, trackless bog of knotted reeds and tangled vines beneath a bruised sky. In the distance, and partially concealed by patches of sinuous grey mist that float, ghost-like, above the stagnant quagmire, a rune-covered, stone obelisk protrudes through an undergrowth of bushes and creepers laden with vividly coloured, oversized fruits, that cover a small island of raised earth. The isle, its monolith, and its bounty, all sway with the shifting of its dubious foundation.

---

This chamber's great mirror has become a *mirror-portal* to Between and is the aperture by which the Honeyman and all the other creatures that infest the Dimora Boszarozza have crawled into the city. Through the portal, the characters can see the Myre-Between. If *detect magic* is used, the *mirror-portal* radiates strong magic, but the dweomer is flickering, as though it is failing.

The *mirror-portal* to the Myre-Between has become quite fragile, and it will not sustain another significant lifeform passing through. During combat, if the Myre-Between tendriculos is within reach of the portal and at least one its tentacles is not grappling an opponent, it has a 50% chance each round of accidentally lashing one of its tentacles through to the other side. If this occurs, the portal instantaneously collapses, and the great mirror explodes violently, dealing 3d6 points of damage to all creatures within 15ft.

If the characters manage to kill the Myre-Between tendriculos without it destroying the *mirror-portal*, the portal nevertheless closes and the mirror explodes should any of them attempt to interact with it. If the characters leave the room without attempting to interact with the portal, then it closes several minutes later but without the explosion. In any case, whenever

the characters return to the Solarium, the portal has closed permanently and, while quite valuable, the mirror is once again a mundane item of furniture. Even when the portal closes, due to the western subsidence of the mansion, the water will not drain from the room.

**Treasure:** The golden mirror frame can be disassembled and is worth 500gp. The oil lamp on the table is an everburning lamp.

### €50. Observatory

---

The ceiling of this large observatory slopes down toward the south. Three large windows in this ceiling and three similarly large windows in the east wall provide a wide panoramic view of the city. A double-door stands in the west wall and a large, intricately filigreed telescope is pushed back against the northwest corner along with a stack of furniture that partially conceals a series of star charts hung upon the north wall.

In the centre of the room is another of the house's strange works of art. A massive disk of white stone, 1 foot thick and 25 feet in diameter, sits upon a 3-foot-tall stone column carved to resemble a wide-bodied man-like figure with dried brown swamp grass for hair. Upon this delicately balanced disk, four couples slowly promenade around a 5-foot-wide, 10-foot-tall, narrow-mouthed, pink ceramic vase. A dark-green, frilled cup of a plant emerges from the top of this vase. Each couple is made up of the animated, embalmed corpse of a naked man carrying a lit candle and a woman clothed in noble finery.

---

This is another of Visharix's gauche art installations. The corpses are honey addicts now animated as **8 zombies**. The plant is a **basidiron** that Visharix sealed into the vase after it crawled through from the Myre-Between. It cannot move, but it can see its surroundings and regularly infuses the area with its spores because of the constant movement of the zombies.



## THE BLIGHT: RICHARD PETT'S CROOKED CITY

Characters who search the north wall can locate a secret door that leads to the attic's east-central space in the east overcroft (Area C52). A bell pull hangs in the northwest corner, partially obscured by the stack of furniture.

**Basidiron:** HD 5; HP 36; AC 3[16]; **Atk** slam (1d8 plus spores); **Move** 9 (currently 0, immobile in vase); **Save** 12; **AL** N; **CL/XP** 8/800; **Special:** hallucination cloud (20ft radius, new save each round or *confusion* while in cloud plus 1d4 rounds after leaving), immune to cold (slowed), spores (save or smother in 1d4+1 rounds). (*The Tome of Horrors Complete* 45)

**Zombies (8):** HD 2; HP 14, 13, 12x3, 11, 10x2; AC 8[11]; **Atk** strike (1d8); **Move** 6; **Save** 16; **AL** N; **CL/XP** 2/30; **Special:** always strike last, immune to *charm*, *hold*, and *sleep* spells.

**Tactics:** When anyone approaches within 20ft of the vase, there is a 50% chance that the area is already filled with the basidiron's hallucination cloud and the basidiron can release more spores in 2d3+4 rounds; if not, then the basidiron can release its spores in 2d3-1 rounds. The zombies do not attack unless they are damaged. If damaged, the zombies move toward their attackers, unbalancing the stone disk, which tips over in the direction of their movement. In this case, any zombies on the disk fall prone and slide to the edge of the disk, but the ceramic vase also topples and smashes, releasing the basidiron. The disk also tips if any character attempts to climb onto it. The walls are thin in the attic, and any combat in this room likely alerts any creatures in the solarium (Area C49) and the east-central space of the east overcroft (Area C52).

**Treasure:** The telescope is worth 3000gp, and the furniture includes some books on astrology, astronomy, engineering and the planes worth 300gp in total. The corpses carry everburning candles.

### C51. West Overcroft

This vast central attic space runs the entire length of the building, though only the western half is visible from here. The roof, which peaks at 20 feet overhead and slopes to the north and south, is supported by a series of thick, wooden crossbeams, vertical stanchions, and a huge central beam. To the west, a metal lattice closes off what appears to be an alcove of some sort. To the south and southwest, door-lined corridors run to south-facing windows, and two doors stand in the north wall.

Stone statues of nine naked men stand in the centre of the place. Their forms are pierced in multiple places by metal knives and swords and are caught, as though frozen in time, fleeing from a table tipped onto its edge from which cards, dice, game boards, and broken tankards lie scattered. The statue of a young naked woman, a tankard in one hand and a lit candle in the other, stands near the table, a look of horror upon her face as she surveys the chaos. A fist-sized bone die sits balanced on the crown of her head. Near the table, a dagger is thrust into a mound of plump, overripe blackberries clustered within a large blue dish.

The statues are another art installation and are the petrified remains of honey addicts who fell unconscious from their habit and were turned to stone by the Honeyman's spirit animal. Visharix inserted the weapons that pierce their forms as their bodies petrified. The dagger is stuck into a severed hand laid at the bottom of the dish beneath a mound of the inhabitant's feces, which the fruit conceals. The blackberries are the harvested fruit of the assassin vine. All the dice are loaded, and all the cards are marked. The lit candle is an everburning candle.

Unless the characters enter the area stealthily, hiding behind the tipped table is the Honeyman's **al-mi'raj**, which he calls Jezirat. The creature appears as a large gaunt rabbit with matted and bloodstained yellow fur, sharp black fangs, bloodshot eyes, and a single, 2ft-long, black, spiraling horn protruding from its forehead. Jezirat attempts to gore a surprised opponent before thumping the floor with its powerful back legs to warn Visharix that intruders are near. Visharix, however, is more intent on displaying his own artworks and does not come to his animal's aid. Jezirat



attempts to flee down the stairs if severely injured, but, as the *al-mi'raj* cannot open the door itself, it can do this only if the door is already open. The walls are thin in the attic, and any combat in this area likely alerts the occupants of the aviary (Area C55).

**Jezirat (Al-mi'raj):** HD 2; HP 14; AC 5[14]; **Atk** horn (1d6); **Move** 24; **Save** 16; **AL** N; **CL/XP** 4/120; **Special:** *dimension door* (at will, 50% miss chance), immune to poison, magic resistance (30%). (*The Tome of Horrors Complete* 19)

### C52. East Overcroft

This vast central attic space runs the entire length of the building, though only the eastern half is visible from here. The roof, which peaks at 20 feet overhead and slopes to the north and south, is supported by a series of thick, wooden crossbeams, vertical stanchions, and a huge central beam. Large windows look east, past the edge of the Sinks to the Hollow and Broken Hills and the clock-turn of the Lyne. There are doors in the north wall and a metal lattice closes an open shaft to the south.

Near the centre of the area is a wooden half-barrel. The naked cadaver of a headless man squats over the edge of the barrel as if it was using it as a privy bucket. Opposite him are the naked corpse of man and a woman dressed as a barmaid positioned as though she is holding him as he vomits into it, his eyes wide and his mouth agape. The glow of a single candle can be seen emanating from the half-barrel.

This is another of Visharix's depraved tableaux. Anyone approaching can see that the half-barrel is filled with urine and feces. Protruding from this noxious stew is a pile of Castorhage gold shekels, positioned directly below the squatting man as if his bowels had summoned up the golden treasure. Submerged in the pool are the severed heads of two men, looking up at the surface with anguished expressions, and a single candle, somehow still lit beneath the sewage.

## HORROR IN THE SINKS

Searching the east end of the south wall locates a secret door that leads to the observatory (**Area C50**).

**Treasure:** There are 66gp in total in the barrel, and the candle is an everburning candle.

### C53. Lift Maintenance

Steps leading up provide maintenance access to the pulley and chain at the top of the adjacent lift shaft.

### C54. Washroom and Privy

This room was a washroom and privy for guests' servants, but it now houses another example of Visharix's "art." The naked cadaver of a man sits on the privy next to a pig on its haunches positioned as though whispering into the man's ear. The sow wears a black-and-white nun's veil and dips a quill it holds in a front cloven hoof into a vial of ink held by the man. An indulgence is scribed on a piece of parchment draped across his lap. Several more pieces of parchment are draped across a wooden roller on the wall near the man.

### C55. Aviary

The walls of this large aviary are lined with long birdcages in which large numbers of bright yellow or red canaries, black ravens, and gray pigeons have been pinned to their perches by long nails driven through them. The ceiling slopes down from a height of more than 15 feet at the south wall to less than 5 feet at the north and has a long, shuttered window and wide, wooden sills. Long tables are set against the walls under the cages. A golden throne-like high chair stands in the centre of the room.

Sitting upon the chair is the **Honeyman**. Visharix appears to be a dirty, pale-skinned, gaunt human vagrant clad only in a ragged brown robe. A medallion of black wood inscribed as an open eye hangs on a leather cord around his neck, and a diadem carved of the same black wood sits on his brow. While the chair looks as though it could be pushed over, it is bolted to the floor and quite stable. Surrounding the chair, **6 honey addicts** dressed in courtier's clothes kneel on hands and knees and fervently lap at the ooze that drips through a hole in the seat of the Honeyman's chair. Hiding in the bases of cages surrounding the room are **3 caul cuckoo syres**. The 6 addicts dressed in finery are Nicolo and Caterina Boszarozza, their daughters, Alba and Helia, and a local noble couple, Harmattan and Cecilia Solestin.

**Visharix, "The HoneyMan" (Caul Cuckoo Queen):** HD 9; HP 67; AC 3[16]; Atk 2 stingers (1d6 plus caulspawn), 3 tongues (1d4 plus caulspawn); Move 12; Save 6; AL C; CL/XP 11/1700; **Special:** caulspawn (4d6 hour addiction, euphoria, 1-hour onset, -2 to hit and saves, see caulspawn addiction sidebar), distorted (50% chance to miss), gaseous form (3/day), immune to acid, summon syreling slick, spell-like abilities, spells (4/2/2).

**Spell-like abilities:** at will—ESP; 3/day—suggestion.

**Spells:** 1st—charm person, detect magic, magic missile, sleep; 2nd—invisibility, phantasmal force; 3rd—haste, hold person.

**Equipment:** ring of spell storing (dimension door x2), pouch containing 5 pieces of onyx worth 50gp each, keys to the safe room (**Area C58** via **Area C38**) and the vault (**Area C19**).

**Caul Cuckoo Syres (3):** HD 1; HP 8, 7x2; AC 5[14]; Atk none; Move 6 (burrow 6, climb 6, swim 6); Save 17; AL N; CL/XP 1/15; **Special:** implant (sleeping victims), lullaby (30ft radius, save or fall asleep for 1 round), spell-like ability, vulnerable to salt (1d6 damage for 2 rounds). (See **Appendix A**)

**Spell-like ability:** constant—ESP.

**Honey Addicts (6):** HD 2; HP 15, 14, 13x2, 12x2; AC 9[10]; Atk club (1d4); Move 12; Save 16; AL C; CL/XP 2/30; **Special:** caulspawn addiction, immune to caul cuckoo lullaby.

**Equipment:** club. (Nicolo has the keys to the secret library [**Area C16A**], and to the safe held in the vault [**Area C19**].)

**Tactics:** Visharix is obsessed with his art and he does not initiate combat when the characters enter, preferring to relish their reactions to the art installation he currently participates in. He engages them in conversation for as long as they respond appropriately but grows quickly bored if the characters push the discussion of subjects other than the interpretation and appreciation of his art. If bored, he expounds on his inspiration for the composition of several installations around the mansion. In combat, he enters melee before resorting to his few spells. If injured, he uses *dimension door* to escape and retreats to hole up in the safe room (**Area C58**). There, he recovers before re-launching his attack at an opportune moment.

The caul cuckoo syres try to remain hidden until combat begins, at which point they begin their lullabies, targeting a separate character each round. The wire cages containing the syres are unlocked.

### C56. Birdkeeper's Quarters

This room was once the quarters of the birdkeeper, but it now serves as the Honeyman's private sanctum. The bedding has been torn apart and woven with reeds and vines to form a nest in the southeast corner.

**Treasure:** Six pieces of onyx worth 50gp are in the privy sink basin.

### C57. Guest Luggage

In the centre of the room is another of Visharix's art installations. A lute and a harp of giant-size stand in the centre of the chamber, the foot of the harp breaking through the rose of the lute. The naked corpse of a man is crucified on the lute; his arms broken and wrapped around the neck of the instrument behind him and his feet nailed to its soundboard. His face is turned down to the ground. Another corpse is suspended within the harp, pierced through from front to back by its string, its arms spread and face upturned as though in rapture. Eight more cadavers are positioned around the huge instruments as though they were a choir, singing from a hymn whose notes have been cut into the buttocks of a ninth who lies beneath the instruments.

## Basement

Water has flooded the basement, pouring in from the coal chute (**Area C6**) and the west lift shaft (**Area L1**). The only dry spaces in the basement are the safe room (**Area C58**) and the sepulcher (**Area C59**), both of which are completely sealed off from the central space. The heavily polluted water of the Sinks' canal has been considerably diluted by the flow of water from the Myre-Between and it is not harmful to the touch, but it remains murky and opaque.

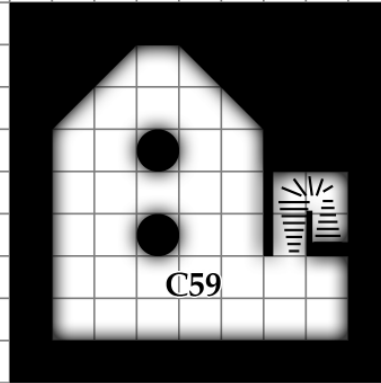
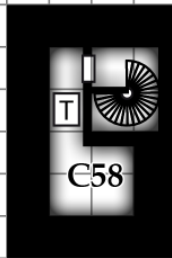
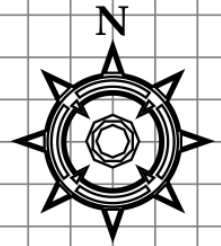
This area is not mapped, other than the specific rooms at **Areas C58** and **C59**. However, if the characters wish to enter the flooded basement, they occupy a dozen or more chambers that extend beneath the entire first floor of the manse. The water level matches the canal but, due to the tilt of the house, it is completely flooded to the 9ft-high ceiling for the westernmost 60ft, and then gradually declines to an average of only 5ft deep for the easternmost 30ft. Smaller characters must swim to move in these flooded areas. Most of this area is empty save for a few wooden boxes of household junk and rubbish.

Roaming separately throughout the area are **4 giant leeches** that recently wriggled through from the Myre-Between. Any vigorous movement in the water, such as combat, attracts the others, each of which take 2d4 rounds to arrive. In addition, for every minute spent in the basement, there is a cumulative 10% chance of attracting the attention of a **living disease** that has seeped in from the nearby canal and now lurks above the water at the back of the basement like a strange mist. It has been dormant for many years, but it now moves to envelop any living creatures it senses.

## Dimora Boszaroza

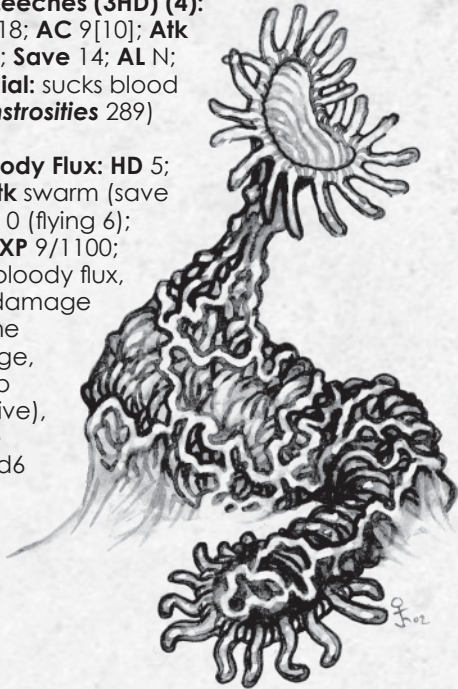
### Unflooded Basement Areas

1 square - 5 feet



**Giant Freshwater Leeches (3HD) (4):**  
**HD** 3; **HP** 22, 19x2, 18; **AC** 9[10]; **Atk**  
 bite (1d4); **Move** 3; **Save** 14; **AL** N;  
**CL/XP** 4/120; **Special:** sucks blood  
 (3hp/round). (*Monstrosities* 289)

**Living Disease, Bloody Flux:** **HD** 5;  
**HP** 36; **AC** 4[15]; **Atk** swarm (save  
 vs. disease); **Move** 0 (flying 6);  
**Save** 12; **AL** N; **CL/XP** 9/1100;  
**Special:** disease (bloody flux,  
 save or take 2d6 damage  
 per round), immune  
 to weapon damage,  
 regenerate (1d8hp  
 per round while alive),  
 vulnerable to *cure*  
*disease* (save or 5d6  
 damage).



### C58. Safe Room

This room was designed as a secret area that the family of the house could use to evade intruders. At the base of the spiral stair, which is accessed from the master bedroom (Area C38), is a small room containing comfortable chairs and shelves built into the southern wall. A lever protrudes from the upper east wall of the corridor that, if pulled down, causes a 6in-thick iron wall to drop down from a groove in the ceiling, sealing the room, opening a tiny vent to provide the room with air, and arming a **trap** outside the room. At the top of the spiral stair, a lever opens and closes the secret fireplace entrance.

**Trap:** When the iron wall is in place, a pressure plate in the square outside is activated, and a stone block thrusts out of the wall to crush anyone in that square. Anyone in the square must make a saving throw or take 6d6 points of damage.

### Spying Pane

This polished mithral mirror with an ornate copper frame is 4ft long and 2ft wide. It can be hung or placed on a surface and then activated or deactivated by speaking a command word. The *spying pane* forms a link with any mirror or framed art object such as a painting that it touches while activated, up to a maximum of 20 such objects. Each such link permits the user to look through the linked object's frame as though it was a window. Touching the object to the *spying pane* a second time cancels the link, and if the maximum number of links has been reached, linking a new object to the speculum breaks the oldest existing link. A link is also broken if the distance between the *spying pane* and the object exceeds 600ft. When activated, the surface of the *spying pane* displays a grid of the currently linked views; touching one of the views enlarges the window to its actual size or the size of the mirror, whichever is the smallest. Touching it again restores the grid. A *spying pane* can be used for as long as 10 minutes a day, in increments of 1 minute. These increments do not need to be consecutive.

The *spying pane* in the Dimora Boszaroza is currently linked to a mirror or artwork in each of the following areas: library (Area C16), laboratory (Area C17), gallery (Area C24), dining room (Area C25), drawing room (Area C29), game room (Area C30), family room (Area C31), morning room (Area C32), master bedroom (Area C38), bathroom (Area C39), landing (Area C43), the canal bedrooms (Area C44), the garden bedrooms (Area C47), solarium (Area C49), and observatory (Area C50).

**Treasure:** The shelves contain 2 heavy crossbows, a case of 10 bolts, 4 clubs, 4 daggers, 2 longswords, 2 *potions of extra healing*, 12 *potions of healing*, 2 *potions of heroism*, 2 everburning lamps, a Heldring boardgame called *halatafl*, a deck of cards, a set of dominos, 6 winter blankets, 6 set of cold-weather clothing, 6 bedrolls, 30 days of preserved rations, 50 days of water in several casks, a privy pail and several sealable small barrels for waste. Hanging on the east wall is a mirror of polished mithral with an ornate copper frame. This mirror is a *spying pane* (see sidebar).

## CS9. Sepulcher

Stone sarcophagi are laid in shelved alcoves along the west and north perimeters of this family mausoleum. Several of the alcoves are empty.

**Treasure:** In a sarcophagus marked as containing the remains of “Marea Delaxannis Boszarozza,” a gold wedding band set with a rose diamond is engraved with the words “May you only ever see my love for you” around the inside. It is worth 3000gp. The diamond is a *gem of seeing* that allows the ring’s wearer to see through illusions. However, each day the wearer has a 5% chance of being cursed with blindness.

In a sarcophagus marked as containing the remains of Gorgomela Darranaimor Boszarozza is a *medallion of ESP* engraved with a leafless tree symbol.

## Concluding the Adventure

If the Honeyman is identified as the source of the addictions and killed, then the characters have succeeded in bringing their investigation to a conclusion. If he escapes, however, he goes to ground and it may be some time before his machinations reassert themselves elsewhere in the city.

If the characters captured any of the caul cuckoo children and returned them to their freed mothers, the maternal bonds prove strong enough to re-establish a link and the children are redeemed within a few months of careful nurturing. What the future holds for this extended family and if the children can ever truly be cured of their foul Between taint, however, is left for another tale.

If the characters saved any of the Boszarozas and they manage to recover from their addictions, they open their home to any freed women so long as at least one of their children were also saved. While this noble family’s motivation may be linked to memories of caulspawn, perhaps things will turn out well for all of them. Perhaps not. Surviving Boszarozas claim any property taken by the characters. If the characters saved any of the honey addicts in the Dimora Boszarozza, a fifth of them reward the characters with 50gp each and a wealthy or influential new contact in the Sinks or beyond.

Eventually, the characters need to report to District Commander Ghall, who locates them within a few days if they fail to do so. This encounter goes much as is already detailed in “Asylum Aftermath” (see **Chapter 4**). By this time, however, any internal watch reports to Durmast have taken effect. If the characters showed their writ to a watch patrol when escaping the Asylum or when trying to arrange a meeting with Ghall and this resulted in a report to Durmast, then the characters are not paid and Ghall is angry with them. If Yonas was also killed, then the effects of these compound to make things very difficult for the characters.

If the characters did not save the Boszarozas and claim the mansion for themselves using the recovered deed, everything looks fine until several weeks later when a small army of Capitol barristers arrives to strip them of it and any of the wealth they took from it. The characters are destined to fail in any opposition to this action, and the more vigorously they try, the more likely they are to see the inside of a Capitol jail cell. If the characters hand the property over to the freed women, however, and Orpha survived, an old barrister friend of Orpha’s secures her the Dimora Boszarozza against any competing claim, and when the lawyers arrive, they are repelled. In this case, Orpha and the women become valuable allies of the characters, barring any contrary decisions that Molly may already have made, and the characters each earn a 2000 XP story award.

# Appendix A: New Monsters

## Caul Cuckoo

**Hit Dice:** 4  
**Armor Class:** 6 [13]  
**Attacks:** 3 tongues (1d4 plus 1d6 acid)  
**Saving Throw:** 13  
**Special:** change shape, lullaby, spell-like ability, vulnerable to salt  
**Move:** 9/6/9/9 (burrow, climb, swim)  
**Alignment:** Neutrality  
**Number Encountered:** 1, 2, 1d6+2 (gang)  
**Challenge Level:** 6/400

This is no ordinary human child, but an infection, something that leeches upon a living babe whilst in the womb and smothered it, becoming something partly human and partly from Between. Its form is fluid, oily almost, and the disturbing mixture of human and slug is revolting to behold. Creatures within 30ft who see a caul cuckoo in its natural form are sickened for 1d6 rounds (-1 to hit and saves, save avoids).

Caul cuckoos are the tragic result of an unborn child corrupted by a caul cuckoo syre while still in its mother's womb. A caul cuckoo has a 50% chance of being in either of its two forms at birth. If in its human form, it usually waits until after nightfall to either escape into the night, or murder its sleeping parents and then escape into the night. If born in its slug-like form, it immediately attacks its mother and any others present in an attempt to escape. Though the birth of these creatures is a rare occurrence, there is a reason that many old midwives carry a bag of salt with them whenever they attend a new delivery. A handful of salt burns a caul cuckoo, dealing 1d6 points of damage on the first and following rounds.

A caul cuckoo can take the form of a humanoid. A caul cuckoo's humanoid form is fixed by its humanoid mother — it cannot assume different humanoid forms. A caul cuckoo retains its tongue attacks while in its humanoid form. Equipment worn or carried in its humanoid form melds with its body when assuming its natural form.

A caul cuckoo's lullaby has the power to disorient the minds of those that hear it. When a caul cuckoo sings, all creatures within 300ft must make a saving throw or become confused (as per the spell). This effect continues for as long as the caul cuckoo sings and for 1 round thereafter.

**Caul Cuckoo:** HD 4; AC 6[13]; Atk 3 tongues (1d4 plus 1d6 acid); Move 6; Save 13; AL N; CL/XP 6/400; **Special:** change shape (*polymorph self* into humanoid), lullaby (300ft radius, save or confusion), spell-like ability, vulnerable to salt (1d6 damage for 2 rounds).

**Spell-like ability:** constant—ESP.

## Caul Cuckoo Syre

**Hit Dice:** 1  
**Armor Class:** 5 [14]  
**Attacks:** none  
**Saving Throw:** 17  
**Special:** implant, lullaby, spell-like ability, vulnerable to salt  
**Move:** 6/6/6/6 (burrow, climb, swim)  
**Alignment:** Neutrality  
**Number Encountered:** 1  
**Challenge Level:** 1/15

A caul cuckoo syre is a pallid pupa no larger than a finger, with a tiny, twisted humanoid face. Caul cuckoo syres are the progenitors of caul cuckoos. They spend the majority of their lives stealthily searching out pregnant humanoid females to infest, corrupting their unborn children into caul cuckoos.

A caul cuckoo syre can crawl into the birth canal of a helpless (including sleeping) humanoid female and implant itself into her womb. Once implanted, each time the host sleeps for a full night, the syre bathes the host's developing embryos or fetuses in unnatural hormones and other chemicals leeches from its own body. As a result of this process, every following morning, the host is automatically sickened for 1 hour. After 5 nights of this process, the host's developing embryos or fetuses are transformed into caul cuckoo fetuses (which take the subtype of the host as their alternate form), and the syre fully dissolves and is destroyed.

A *cure disease* spell cast on the host creature automatically renders the syre unconscious for 1 minute. If the syre dies or becomes unconscious, it is immediately ejected into the birth canal, where it is automatically detected by the host and from where it can be removed safely. While implanted, a syre is considered helpless.

When a caul cuckoo syre sings, it may target one creature within 30ft that must make a saving throw or fall asleep for 1 minute, as per the *sleep* spell. Creatures with more than 4 HD are immune.

A handful of salt burns a caul cuckoo syre, dealing 1d6 points of damage on the first and following rounds.

**Caul Cuckoo Syre:** HD 1; AC 5[14]; Atk none; Move 6 (burrow 6, climb 6, swim 6); Save 17; AL N; CL/XP 1/15; **Special:** implant (sleeping victims), lullaby (30ft radius, save or fall asleep for 1 round), spell-like ability, vulnerable to salt (1d6 damage for 2 rounds).  
**Spell-like ability:** constant—ESP.



## Caul Cuckoo Queen

**Hit Dice:** 7

**Armor Class:** 3 [16]

**Attacks:** 2 stingers (1d4 plus caulspawn), 3 tongues (1d4 plus caulspawn)

**Saving Throw:** 9

**Special:** caulspawn, gaseous form, immune to acid, summon syreling slick, spell-like abilities

**Move:** 12

**Alignment:** Chaotic

**Number Encountered:** 1

**Challenge Level:** 9/1100

A caul cuckoo queen appears as a humanoid vagrant covered in a dirty, ragged robe. This “robe” is actually a layered hide that the queen can open to reveal translucent, pale-yellow flesh riddled with pores that weep a honey-like substance called caulspawn, a powerful aphrodisiac and euphoriant.

The queen attacks with stingers that extrude from sheaths in the palm of its hands, and a trio of long, sharp tongues. A victim stung by the queen must make a save or be injected with a dose of caulspawn (see below).

Once per day, a queen can expel a syreling slick from its body. The syreling slick remains until it is slain or the queen dismisses it. Only one slick can be active at a time. If the queen is killed, the slick is banished back to the Between.

A caul cuckoo queen can use *ESP* at will. Three times per day, it can assume gaseous form and cast *suggestion*.

**Caul Cuckoo Queen:** HD 7; AC 3[16]; Atk 2 stingers (1d6 plus caulspawn), 3 tongues (1d4 plus caulspawn); Move 12; Save 9; AL C; CL/XP 9/1100; **Special:** caulspawn (4d6 hour addiction, euphoria, 1-hour onset, -2 to hit and saves, see caulspawn addiction sidebar), gaseous form (3/day), immune to acid, summon syreling slick, spell-like abilities.

**Spell-like abilities:** at will—*ESP*; 3/day—*suggestion*.

## Syreling Slick

**Hit Dice:** 5

**Armor Class:** 6 [13]

**Attacks:** slam (1d6 plus caulspawn plus engulf)

**Saving Throw:** 12

**Special:** caulspawn, engulf, immunities (acid, blunt weapons)

**Move:** 9/9/12 (climb/swim)

**Alignment:** Neutrality

**Number Encountered:** 1

**Challenge Level:** 7/600

A syreling slick is a pale-yellow, serpentine ooze with small gray flecks suspended within its syrupy mass. It is the first stage of the caul cuckoo lifecycle. The proto-syre’s primitive hive mind grants it a limited intelligence that is able to animate the caulspawn ooze into a vehicle and weapon.

Syreling slicks slam foes with a pseudopod. Any creature struck by this slam must make a saving throw or be drawn into the viscid ooze for 1d4 points of damage per round. The touch of the syreling slick infuses the target’s body with caulspawn, forcing them to make a saving throw or become addicted to the honey-like substance (see the **Caulspawn Addiction and Psychosis** sidebar below).

Syreling slicks can be harvested for the caulspawn they consist of. Each dose of caulspawn harvested deals 1 point of damage to the slick.

**Syreling Slick:** HD 5; AC 6[13]; Atk slam (1d6 plus caulspawn plus engulf); Move 9 (climbing 9, swimming 12); Save 12; AL N; CL/XP 7/600; **Special:** caulspawn (4d6 hour addiction, euphoria, 1-hour onset, -2 to hit and saves, see caulspawn addiction sidebar), engulf (1d4 damage/round, save resists entanglement), immunities (acid, blunt weapons).



### Caulspawn Addiction and Psychosis

Caulspawn is a pale-yellow, viscous liquid caul cuckoo queens produce to protect and feed their swarms of syrelings. If the substance is examined closely, the syrelings can be seen as tiny gray worms distributed within the liquid. As well as supporting the development of their young, caulspawn has strong aphrodisiac and euphoria effects for most fey, humanoids, and outsiders that consume or inject it, and for whom it proves remarkably addictive. Caul cuckoo queens collect the sweet, honey-like substance in vials or wax-covered paper to sell to victims once they become addicted.

Caulspawn affects anyone who ingests it, injects it, or suffers an injury where the liquid is introduced into the wound. A typical caulspawn dose kicks in after 1 hour and lasts for 4d6 hours. The user gains a feeling of well-being interspersed with periods of euphoria (-2 to hit and saves). A creature must make a saving throw each hour while under the effects. If the save fails, the creature must roll 1d6: 1-2, caulspawn psychosis develops; 3-4, lose 1d4hp; 5-6, no effect.

Caulspawn psychosis causes the creature to become Chaotic and immune to the lullabies of caul cuckoos. They become obsessed with caulspawn and with obtaining it by serving caul cuckoo queens. A creature under the psychosis suffers a -5 penalty against the caul cuckoo queen’s *suggestion* ability.

*Cure disease* gets rid of the parasitic syrelings. It also ends the caulspawn effects and psychosis.

## Living Disease, Bloody Flux

**Hit Dice:** 5

**Armor Class:** 4 [15]

**Attacks:** swarm (save vs. disease)

**Saving Throw:** 12

**Special:** disease, immune to weapon damage, regenerate, vulnerable to *cure disease*

**Move:** 0/6 (flying)

**Alignment:** Neutrality

**Number Encountered:** 1

**Challenge Level:** 9/1100

Living diseases are swarms of microscopic organisms, harmful bacteria or viruses that have supernaturally gained limited sentience as a cohesive swarm under certain exceedingly foul or magical conditions. They seek out hosts through which to propagate their contagion. Though they are considered swarms, their individual components are so small as to be invisible to unaided sight. They are only visible at all due to the sheer number of individual organisms that make up the swarm; literally billions of them make up a single living disease.

Living diseases offer no resistance to items or creatures entering their midst and cannot be physically felt. They make no sound whatsoever. A living disease in the dark is terrible indeed, as there is no indication it is present until its effects are first felt.

Though extremely rare, there are many different kinds of living diseases — potentially as many kinds as there are diseases. Only one is described here: bloody flux.

Any creature caught in the bloody flux swarm must make a saving throw each round or take 2d6 points of damage per round as he suffers from inflammation in his intestinal tract, high fever, painful cramping and bloody diarrhea. Bloody flux is endemic to the Sinks district of Castorhage, with a major outbreak occurring every few years though largely remaining contained to that portion of the city. On occasion, it spreads to other poor, overcrowded areas of the city where clean water is in short supply. Bloody flux is generally contracted through exposure to contaminated water either through the presence of fecal matter from someone who is already suffering from the disease or, as is the case in the Sinks, the presence of one or more bloody flux living diseases that travel through various water sources there.

A bloody flux swarm is vulnerable to *cure disease*. If the spell is cast upon the disease swarm, it must make a saving throw or suffer 5d6 points of damage.

**Living Disease, Bloody Flux:** HD 5; AC 4[15]; Atk swarm (save vs. disease); Move 0 (flying 6); Save 12; AL N; CL/XP 9/1100; **Special:** disease (bloody flux, save or take 2d6 damage per round), immune to weapon damage, regenerate (1d8hp per round while alive), vulnerable to *cure disease* (save or 5d6 damage).



## Ooze, Canker

**Hit Dice:** 6

**Armor Class:** 8 [11]

**Attacks:** slam (2d6 plus paralysis)

**Saving Throw:** 11

**Special:** acid, immunities (acid, cold), noxious cloud, paralysis, transparent

**Move:** 6/12 (swim)

**Alignment:** Neutrality

**Number Encountered:** 1

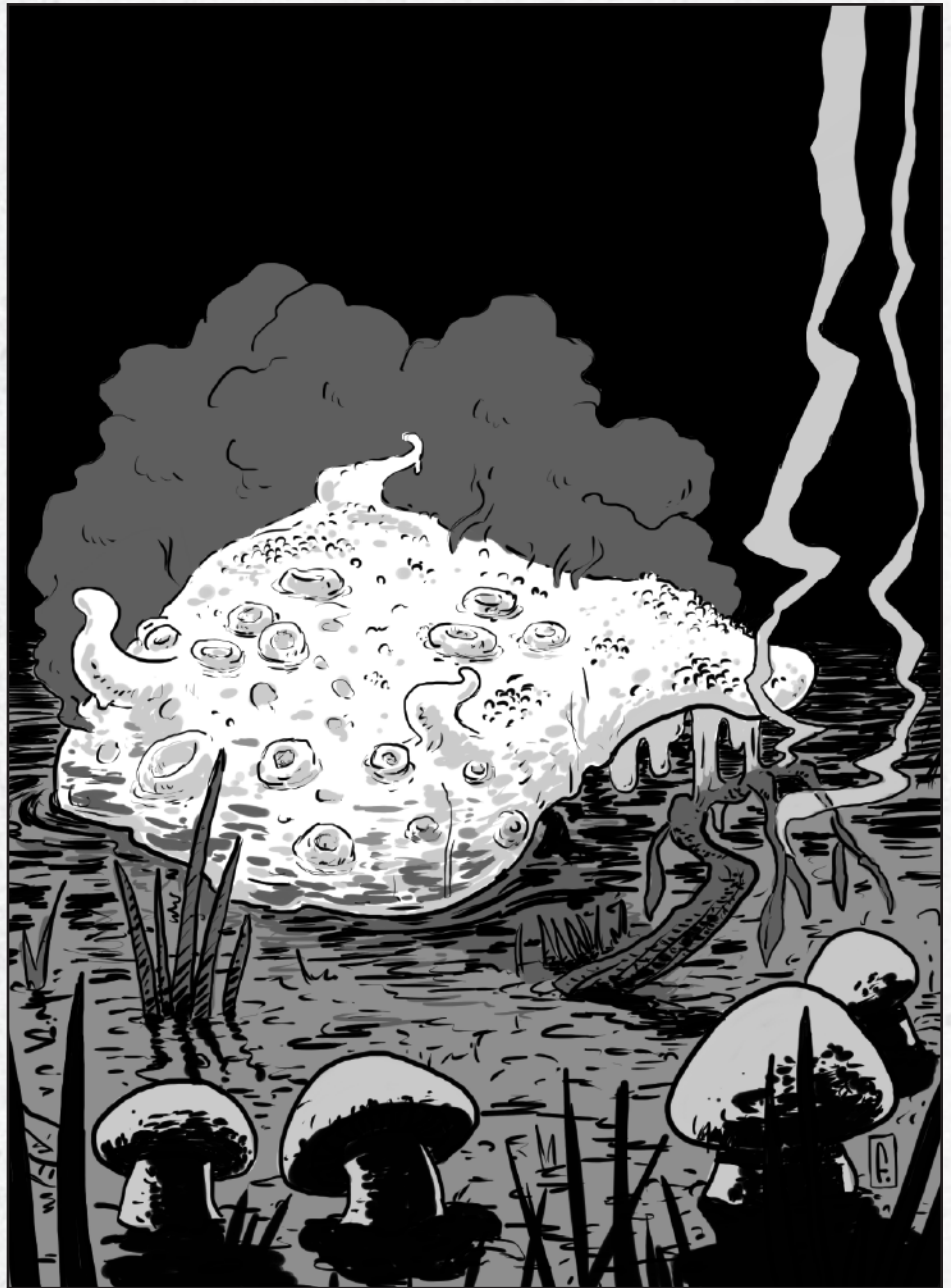
**Challenge Level:** 8/800

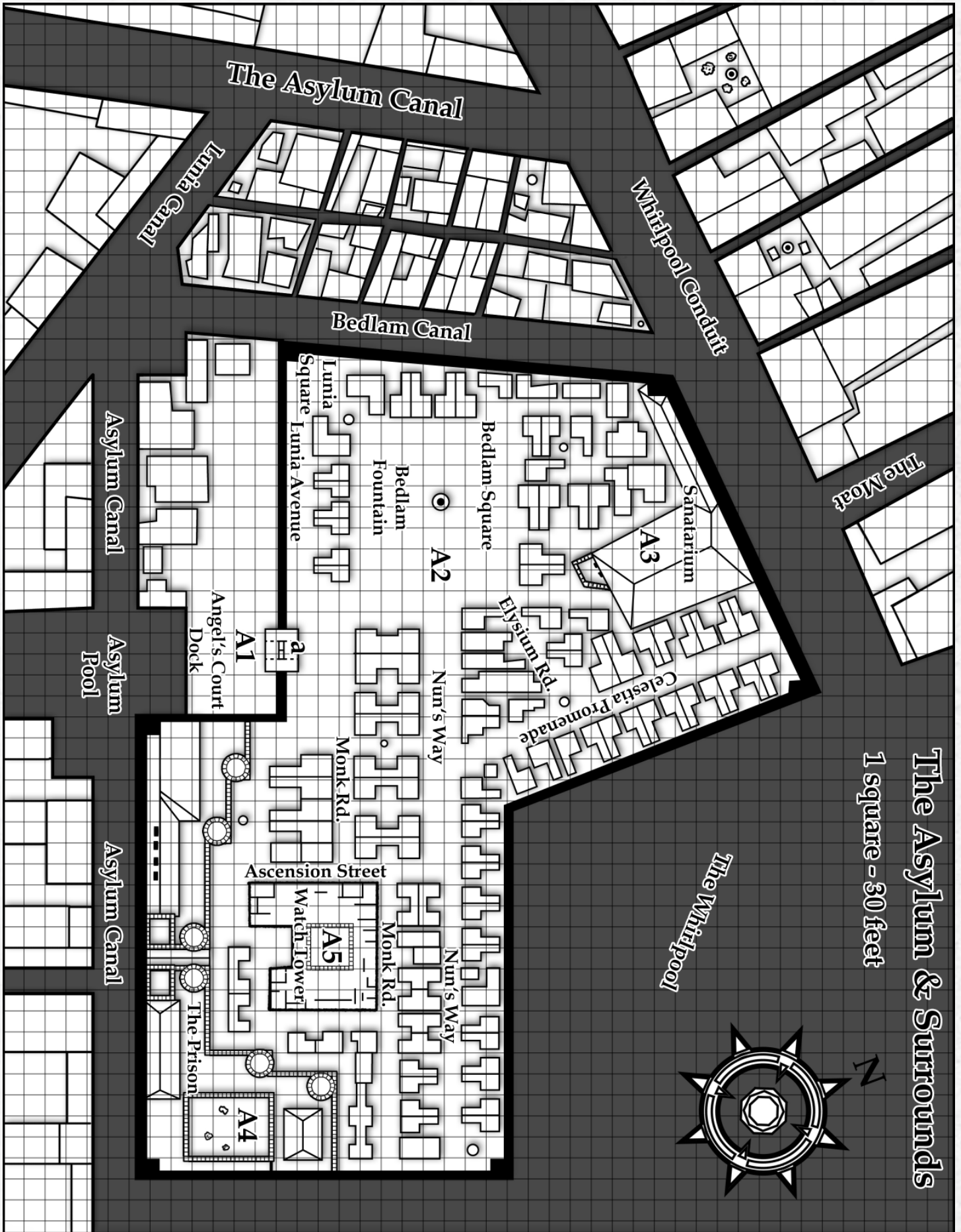
Canker oozes are transparent masses of pitted and colorless protoplasm that extend pseudopods as it undulates through the murky water. They are aquatic variants of grey oozes that dwell in the swamps of the Sinks.

Canker oozes attack with pseudopods that secrete a paralytic slime (save or paralyzed for 2d6 rounds). The oozes are also covered in digestive acids that dissolve metals and organic material, but not stone. Once every 1d4+1 rounds, a canker oozes can bubble off an acid cloud of noxious vapor that does 2d6 points of damage to all creatures within 15ft unless they make a saving throw for half damage. Creatures that fail their save are also blinded for 1d3 rounds.

Canker oozes are transparent, which makes them incredibly difficult to see (1-in-6 chance). The ooze is immune to acid and cold.

**Ooze, Canker:** HD 6; AC 8[11]; Atk slam (2d6 plus paralysis); Move 6 (swimming 12); Save 11; AL N; CL/XP 8/800; **Special:** acid (dissolves metal and organic, but not stone), immunities (acid, cold), noxious cloud (15ft radius, 2d6 damage and blindness for 1d3 rounds, save for half), paralysis (2d6 rounds, save avoids), transparent (1-in-6 chance to spot).

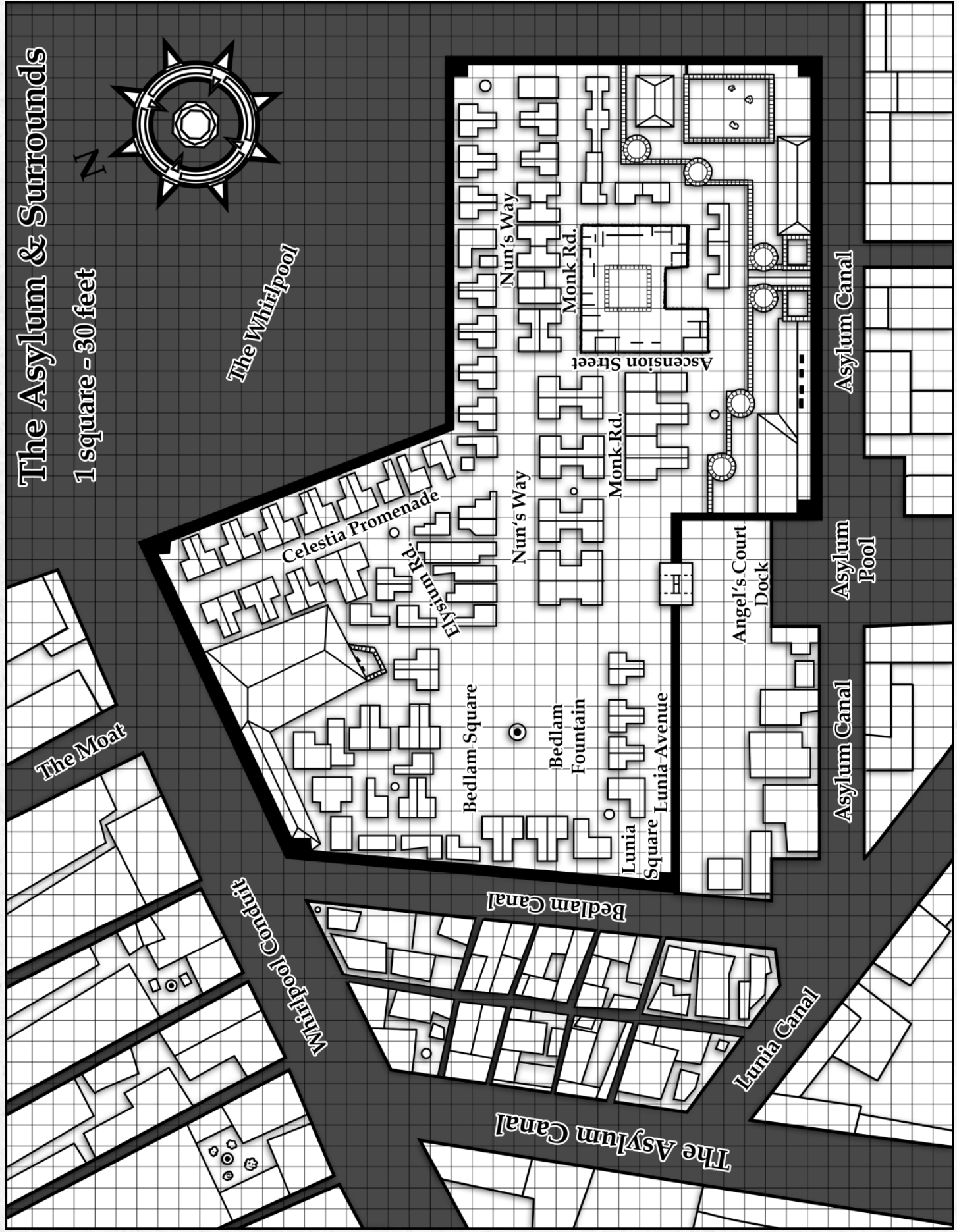




**The Asylum & Surrounds**

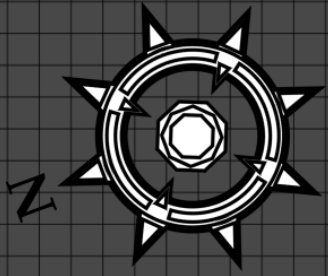
1 square - 30 feet

*The Whirlpool*



The Asylum & Surrounds

1 square - 30 feet



The Whirlpool

The Moat

Whirlpool Courtyr

Celestia Promenade

Elystun Rd.

Bedlam Square

Bedlam Fountain

Lunia Avenue

Bedlam Canal

Lunia Canal

The Asylum Canal

Nun's Way

Nun's Way

Monk Rd.

Monk Rd.

Ascension Street

Angel's Court Dock

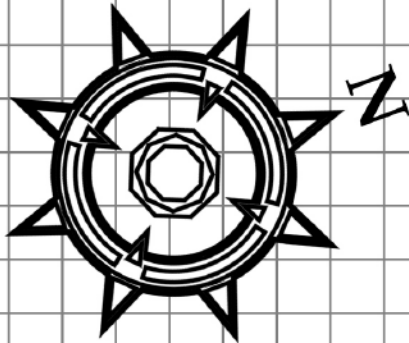
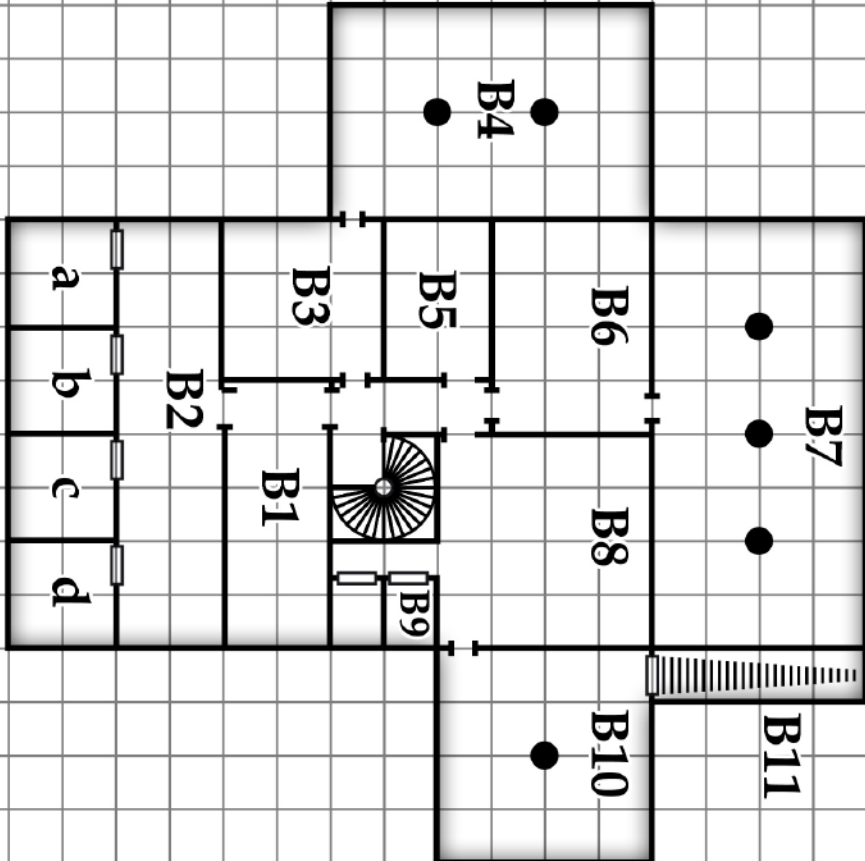
Asylum Canal

Asylum Pool

Asylum Canal

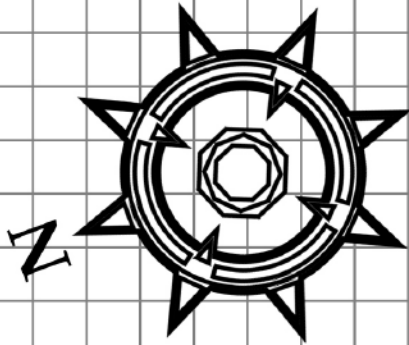
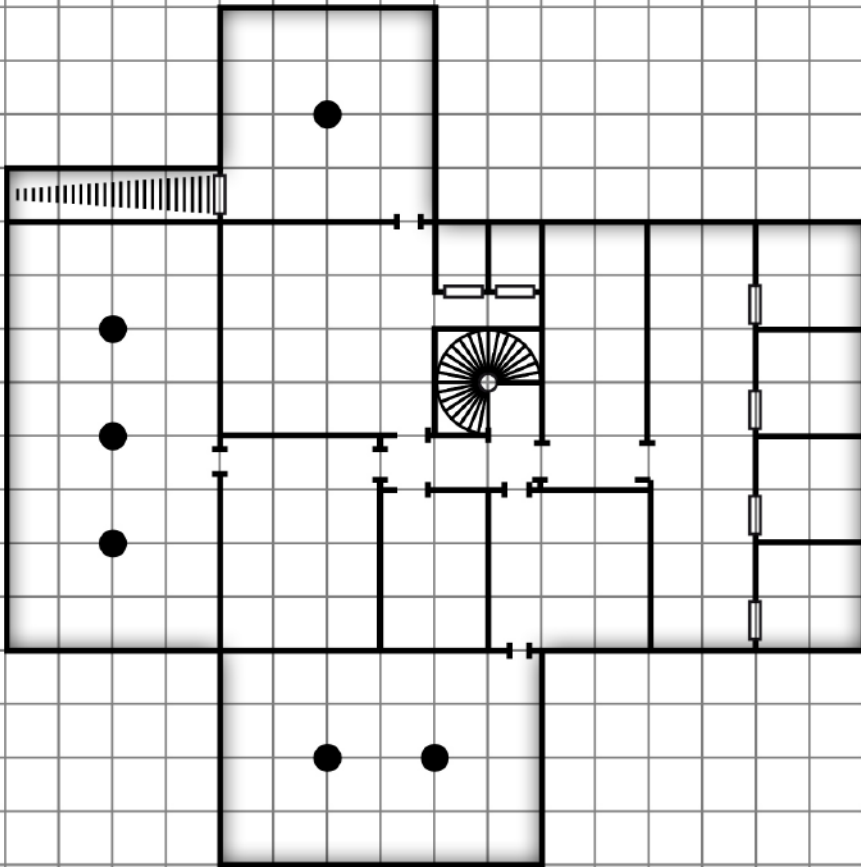
# Asylum Watch Station Basement

1 square - 5 feet



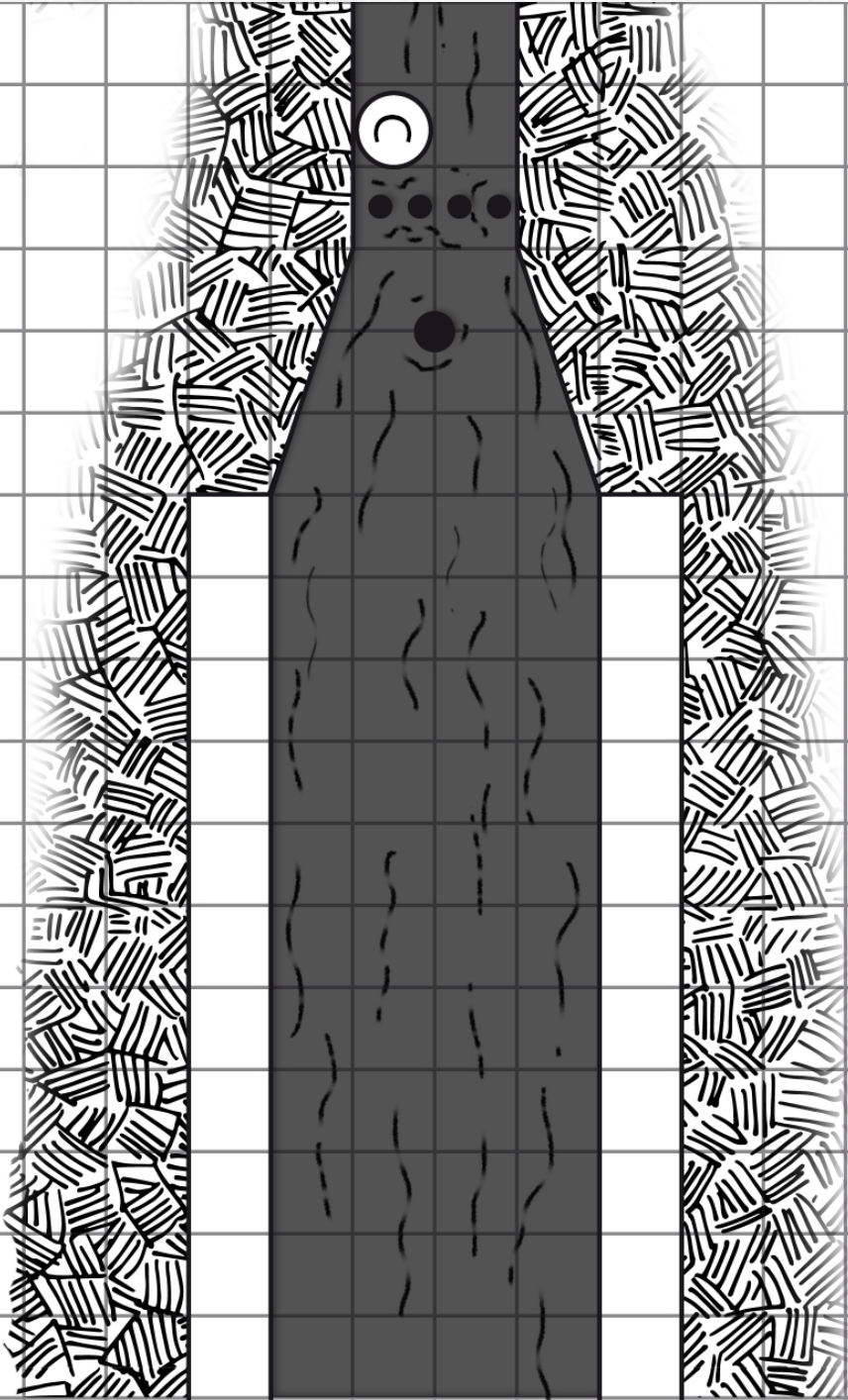
**Asylum Watch Station Basement**

1 square - 5 feet

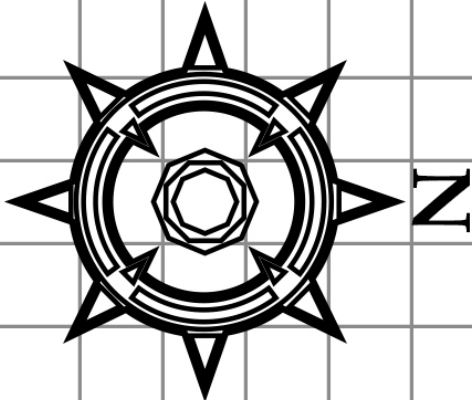


# The Canal Lurker

1 square - 5 feet

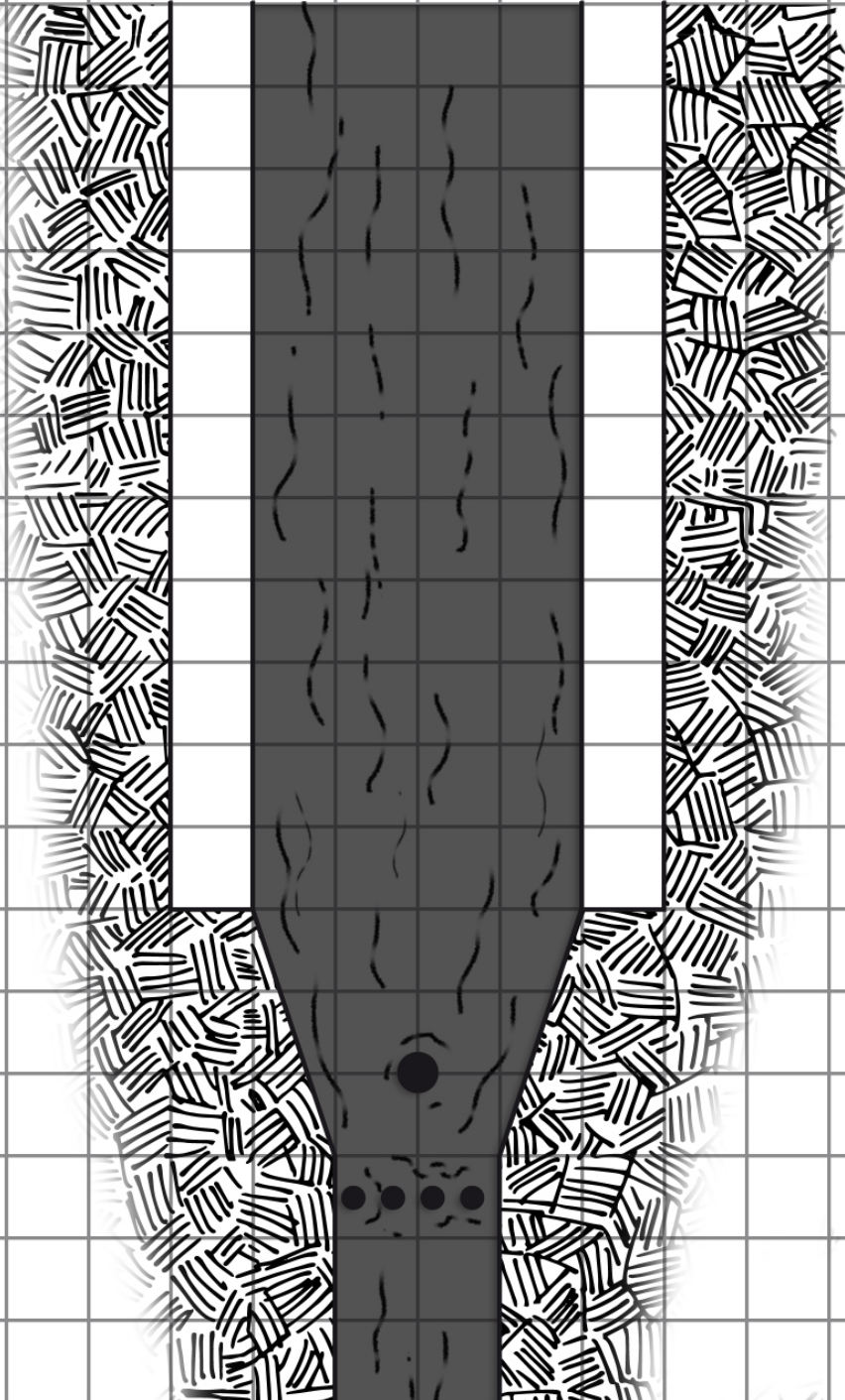
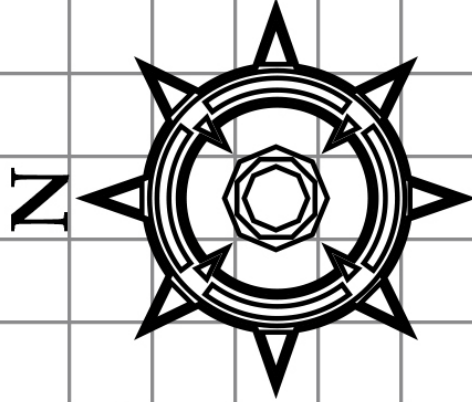


© Canker Ooze

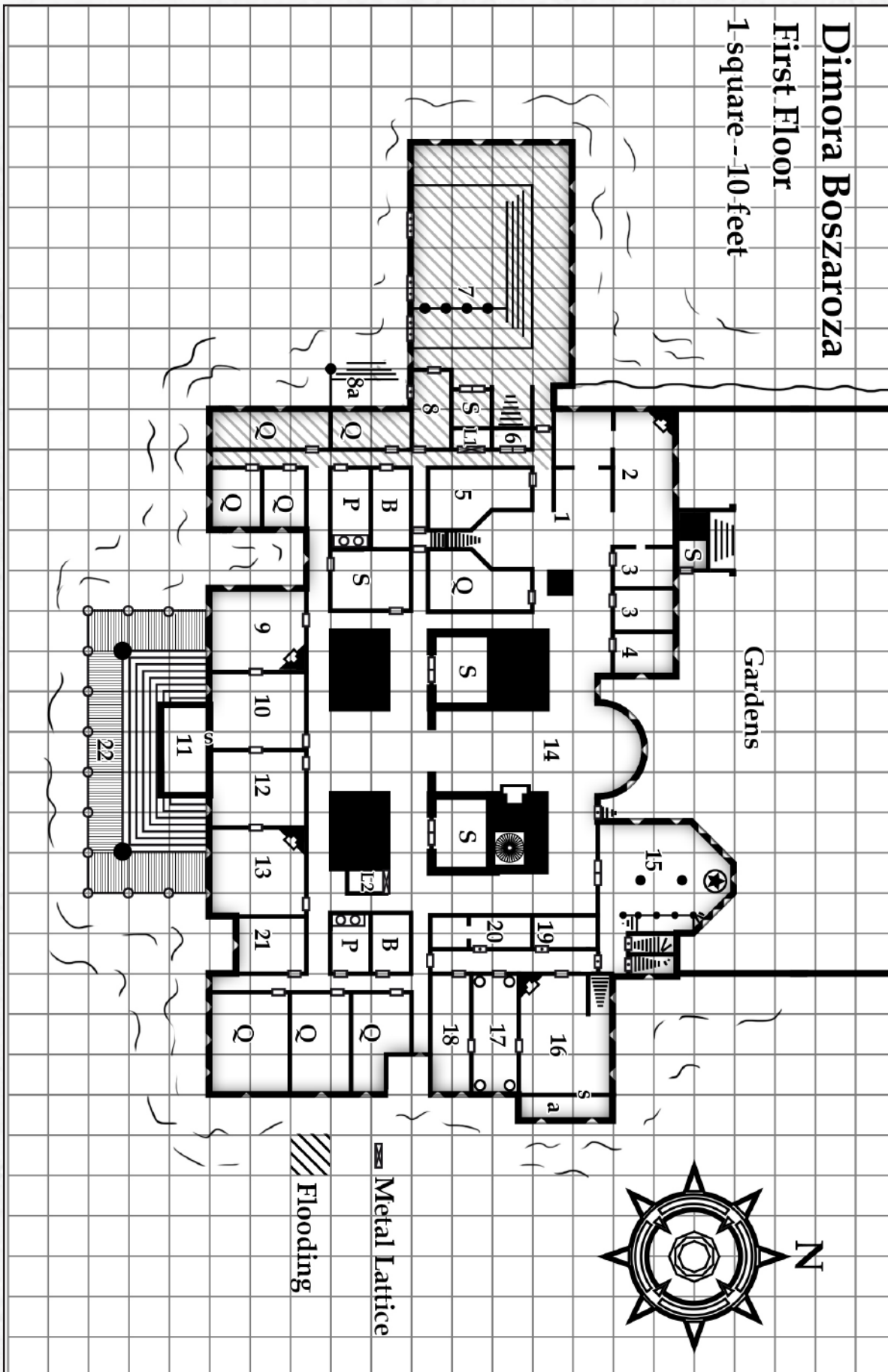


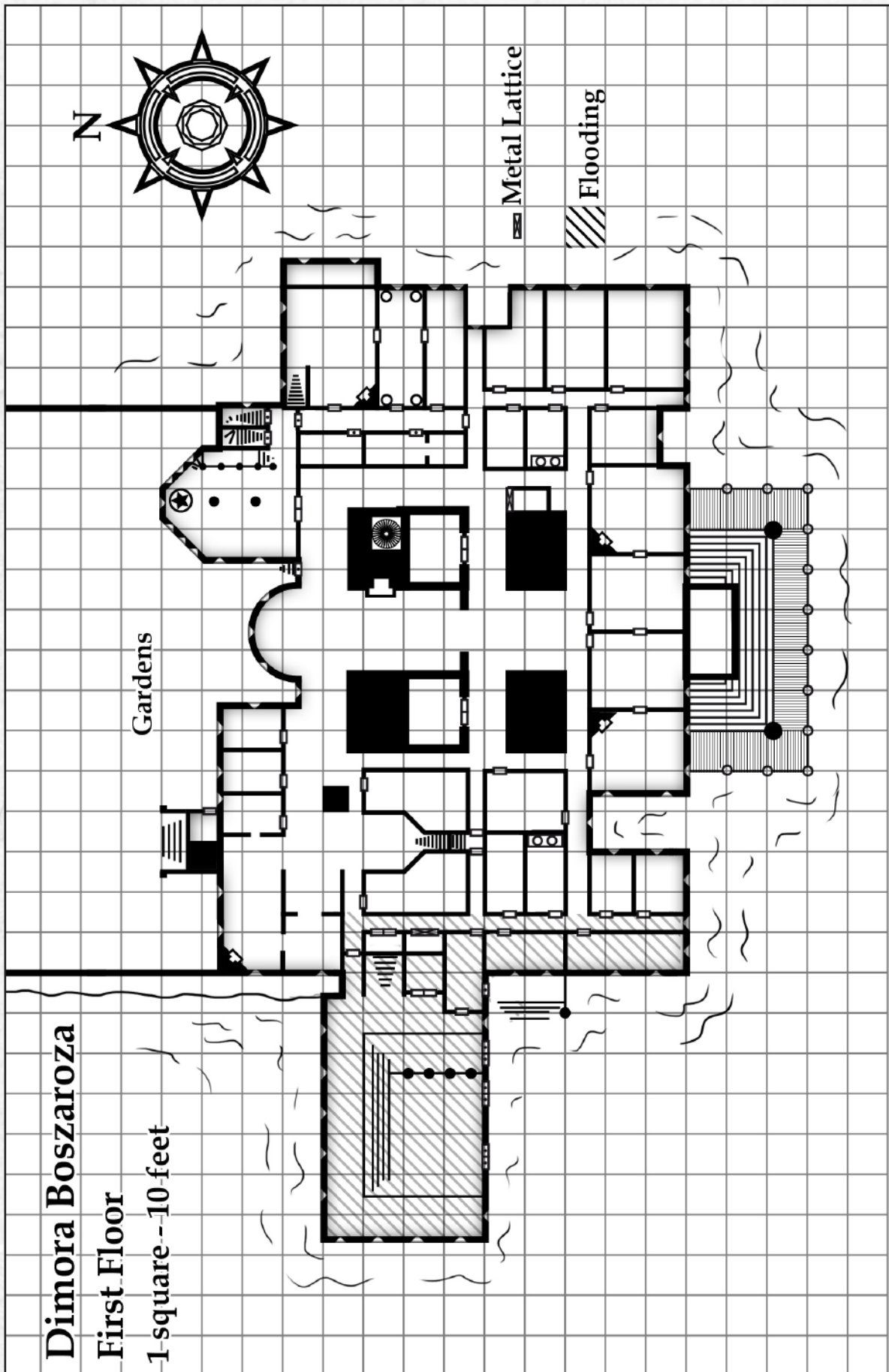
# The Canal Lurker

1 square - 5 feet

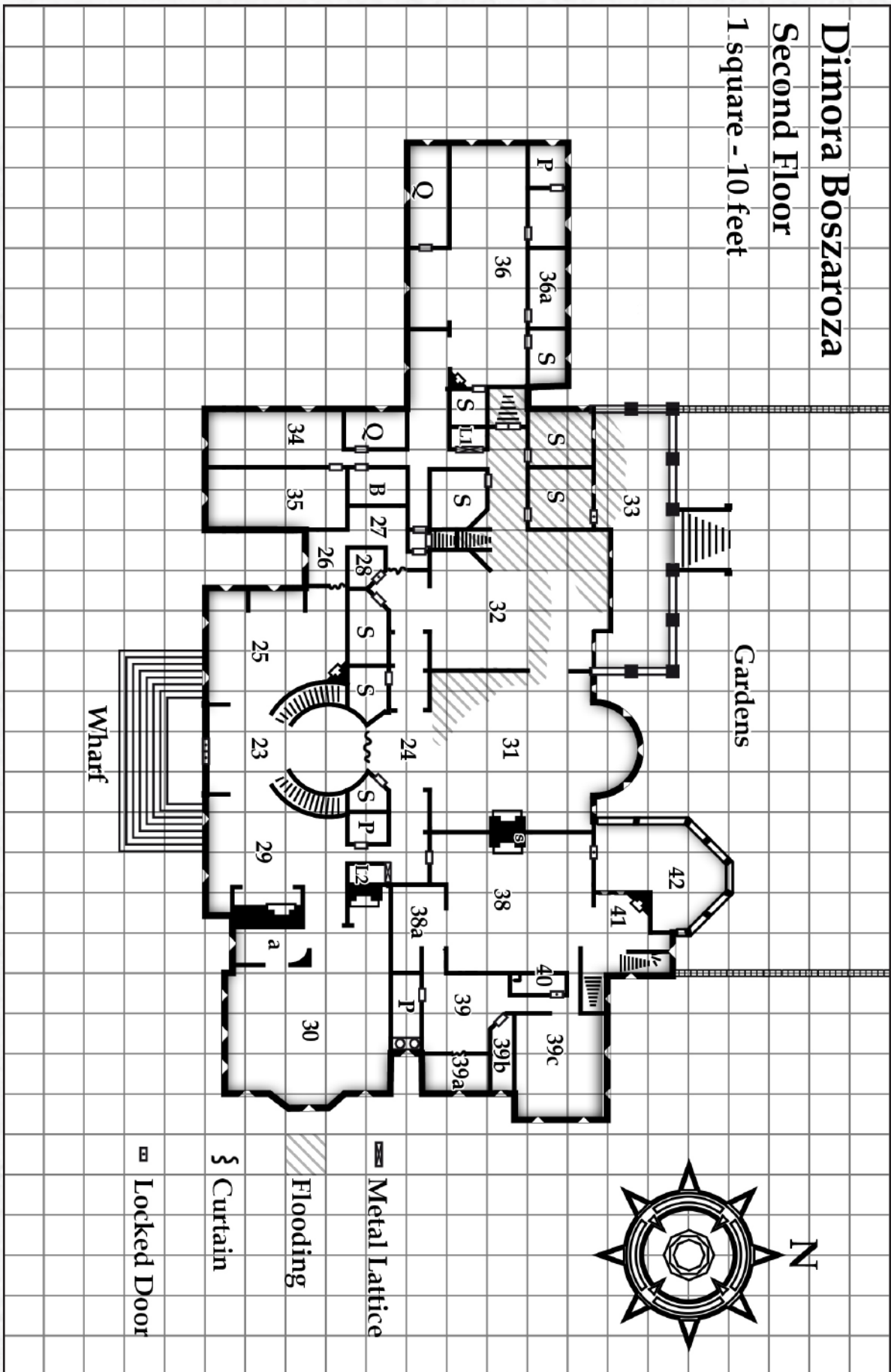


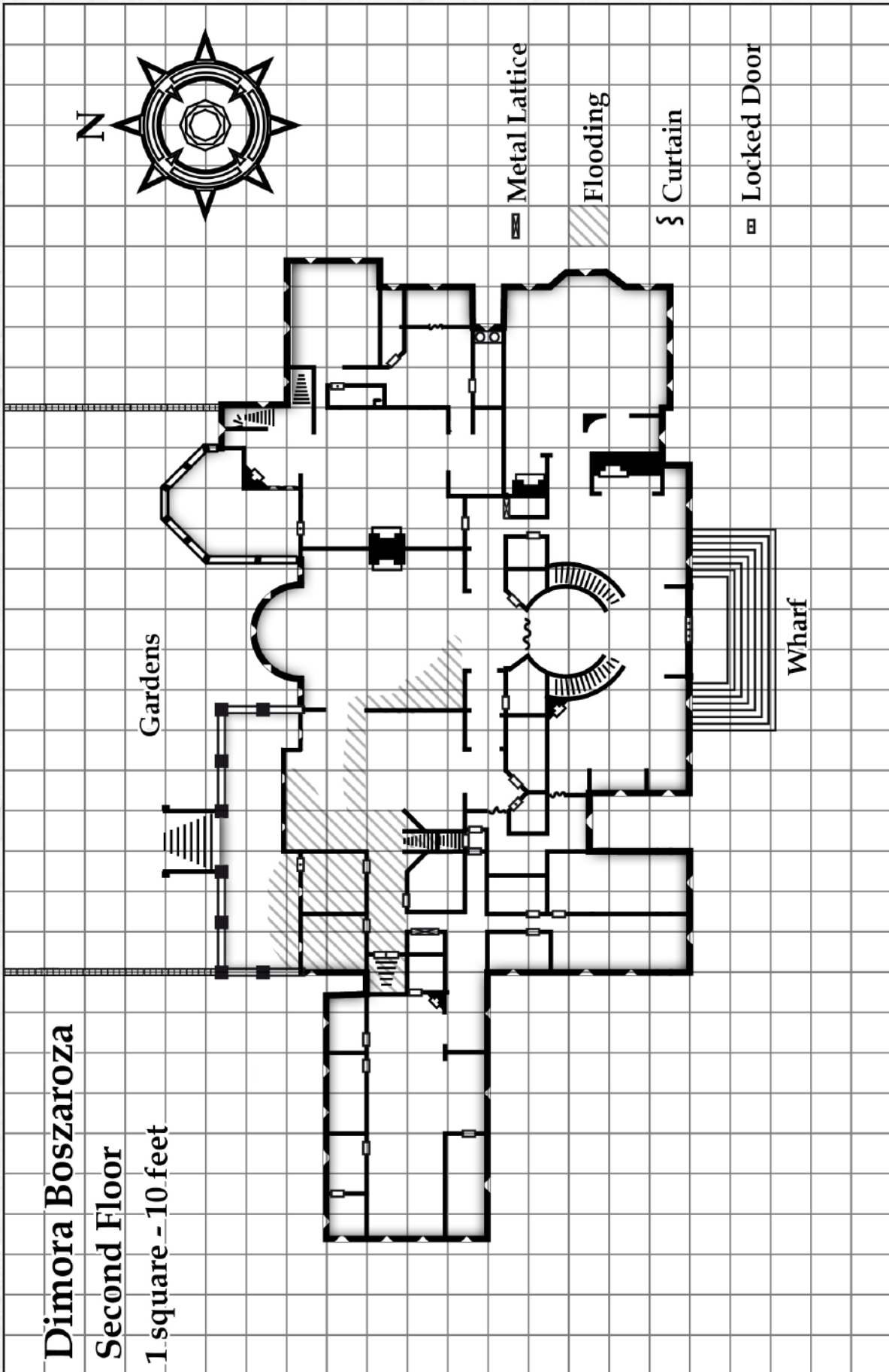
PLAYERS MAP





PLAYERS MAP

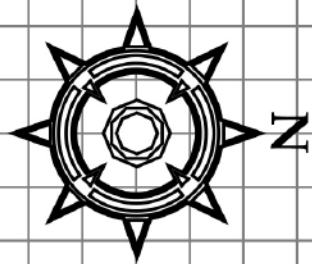
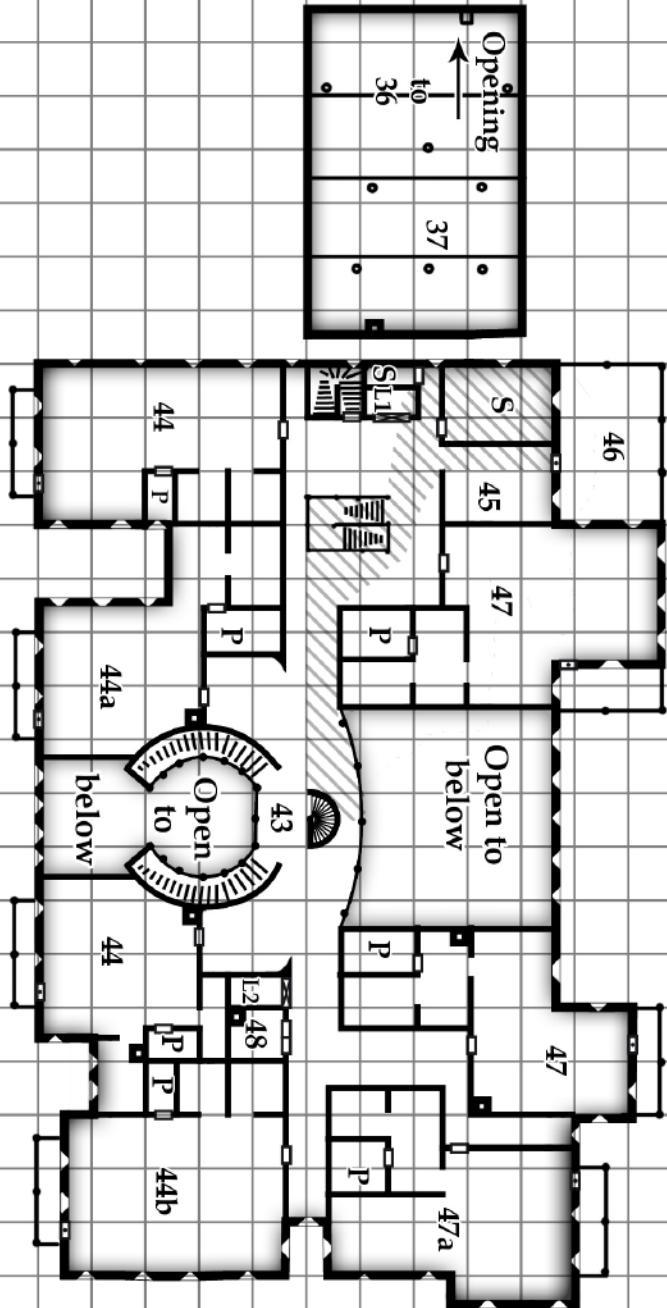




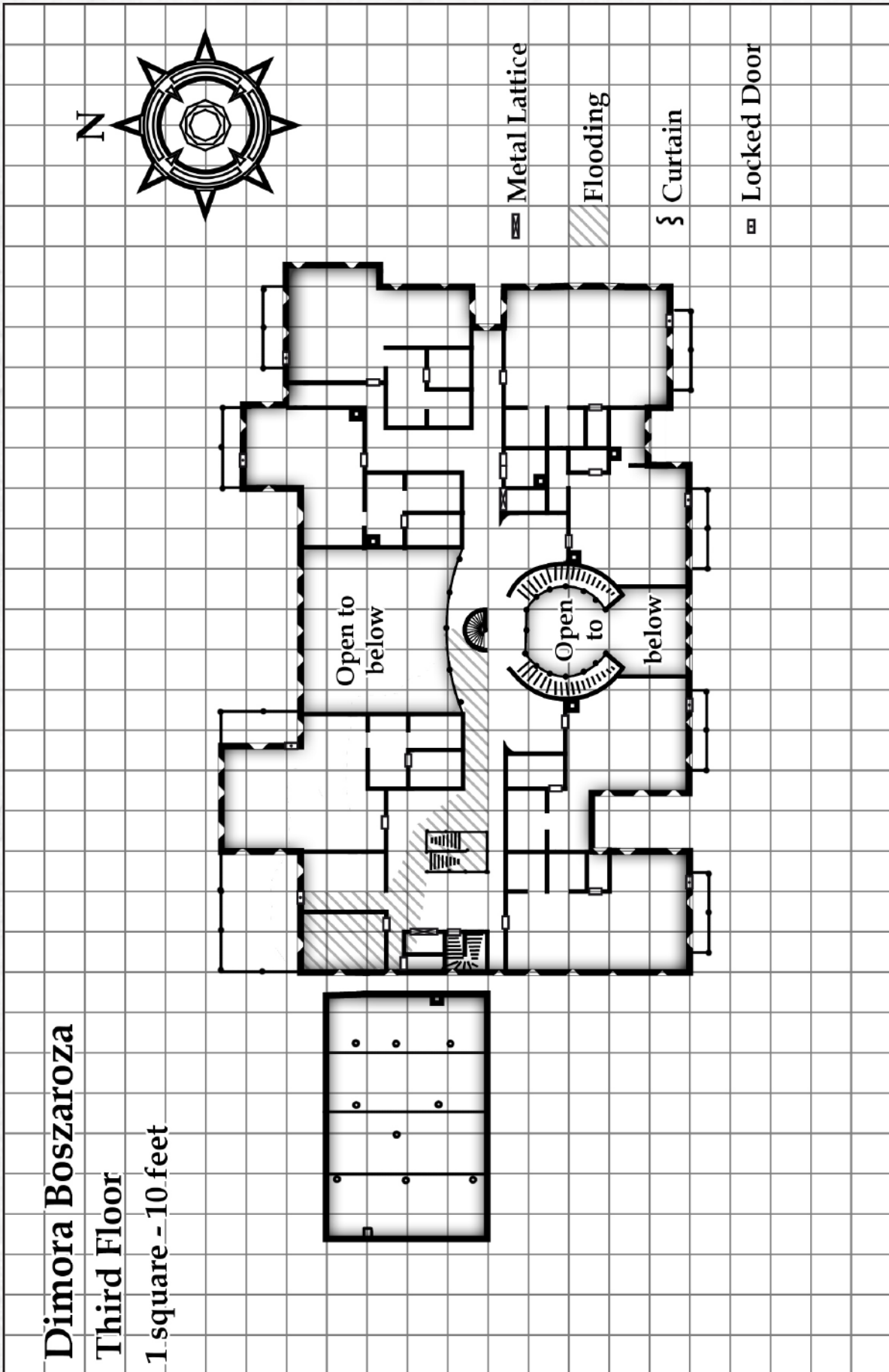
**Dimora Boszarozza**

**Third Floor**

1 square - 10 feet



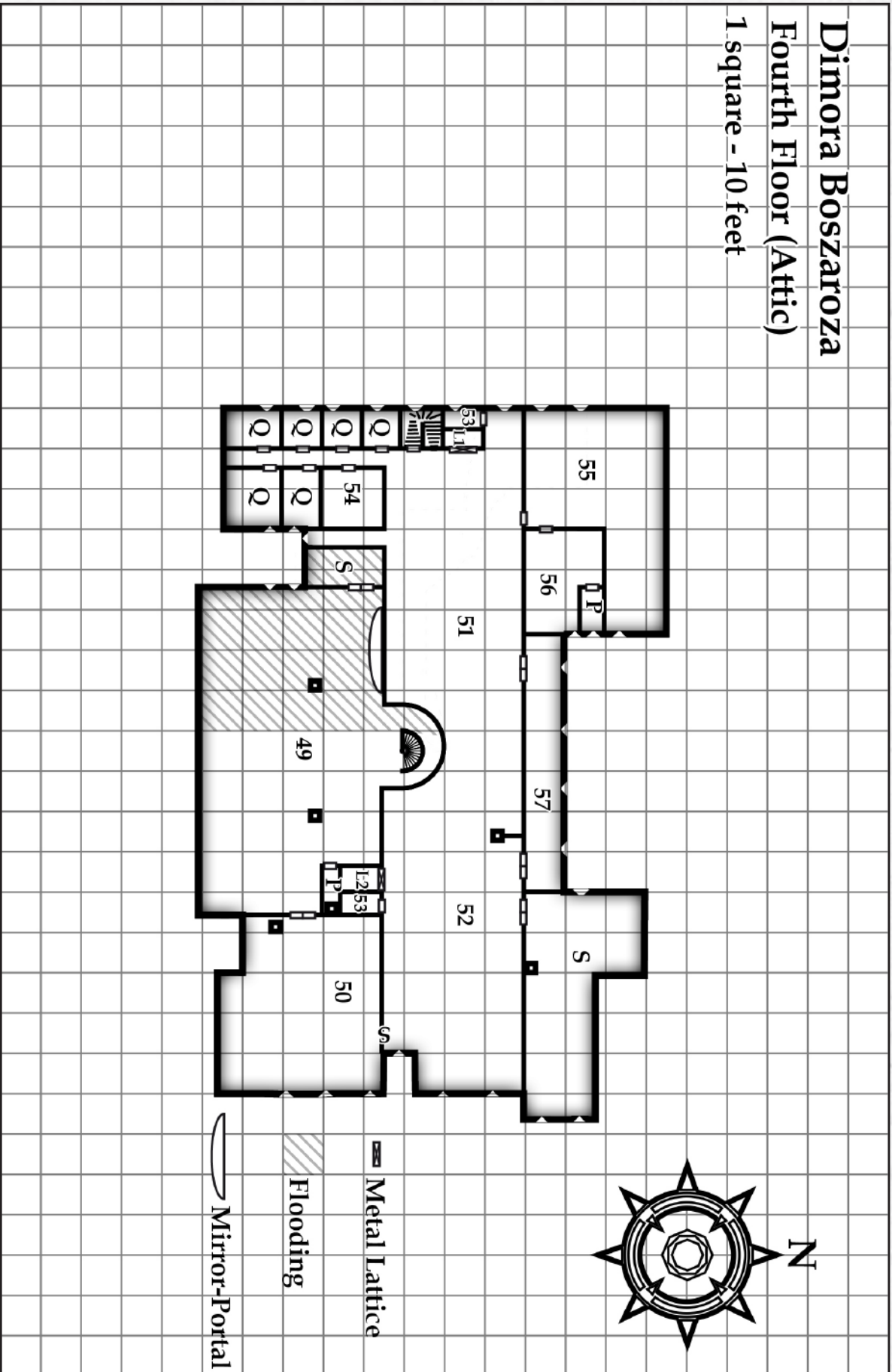
- ▣ Metal Lattice
- ▨ Flooding
- } Curtain
- ▣ Locked Door

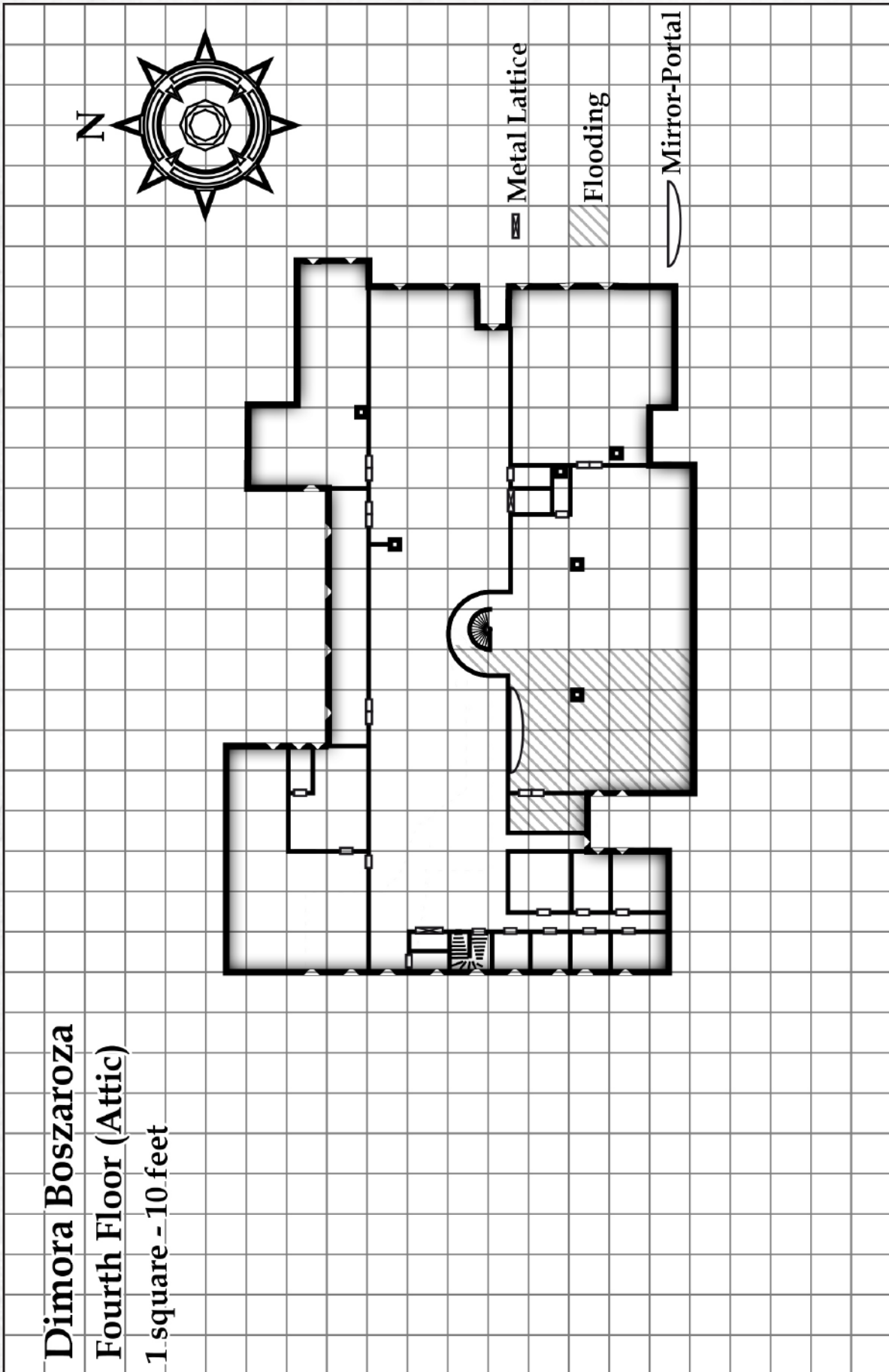


**Dimora Boszarozza**

**Fourth Floor (Attic)**

1 square - 10 feet

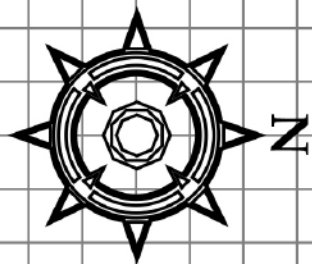
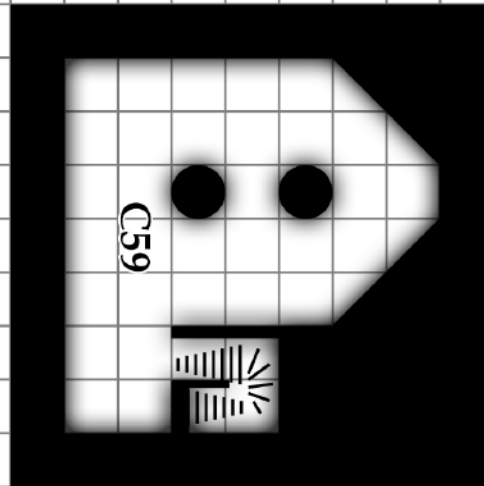
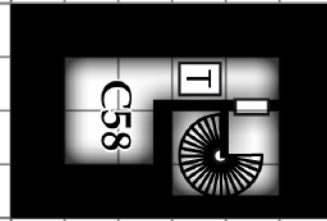


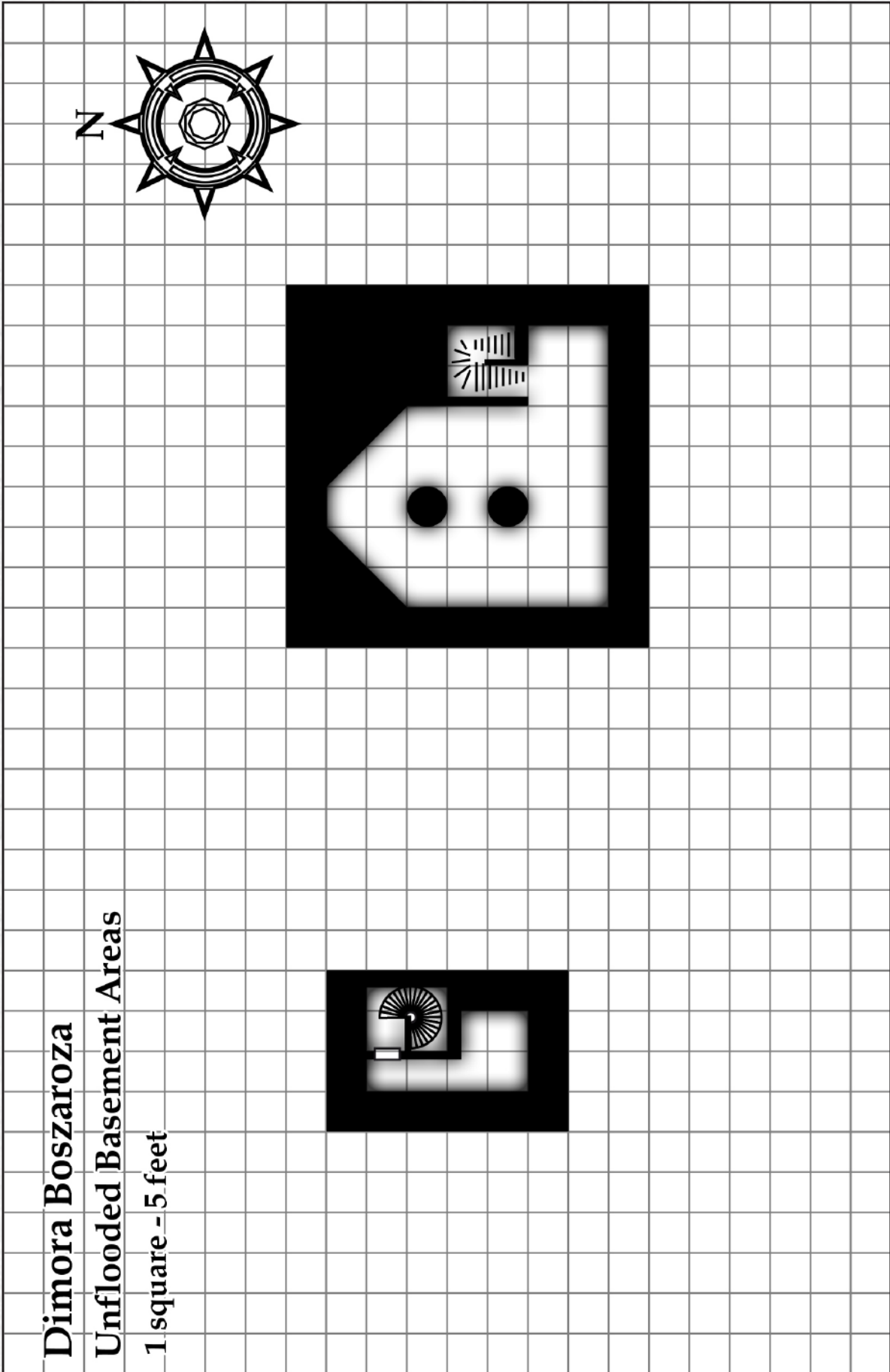


**Dimora Boszarozza**

**Unflooded Basement Areas**

1 square - 5 feet





## THE BLIGHT: RICHARD PETT'S CROOKED CITY

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# The Blight

Richard Pett's Crooked City

## EB2: Horror in the Sinks

Lurking in the drowning folly that is the aristocratic enclave of the Sinks, the horrific Asylum, shunned by a citizenry terrified of the revelations it may contain, is where the nobles of the Blight bury their living secrets. But when too many overseers are killed, and in ways more gruesome than even the brutality of that location might evoke, someone must enter to investigate. Those who do soon learn that life — if it can be called that within its walls of that bleak place — is even worse than they feared and the truths that nestle within its inmates are far more distressing than mere madness.

*Horror in the Sinks* is a stand-alone adventure set in **The Blight** for 4–6 3rd- to 4th-level characters.



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