

Blight Pathologies

BP2: Death in Art

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FROG GOD
GAMES

The Blight: Pathologies

Death in Art

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Introduction

The painter, sculptor, or actor is no stranger to death in the Artists' Quarter, with each creator seeing it nearly every day in one of its various forms. Whether it be in the common pattern of murder, the cruel simplicity of low caste senescence, or the vile shape of undeath within the ranks of the Fetch, the danger and finality of each person's demise serves as one of the many inspirations that forges the artist's craft. Experiencing firsthand the closing moments of a person's life can provide range and depth to an artist's repertoire. Many novice artists in the quarter seek out these experiences, believing that their exposure to the act of death, no matter the form, only strengthens their understanding of life and its delicate dance.

Adventure Synopsis

One such artist living on the outer fringe of the Artists' Quarter no longer needed to view the performance of death's final curtain call for inspiration. Radonis Calfenris was already a talented painter in the city and a protégé of the master painter Maximel D'Regiolette. Considered to be one of the best young painters in Castorhage, Radonis was already rivaling many of the established and respected artists twice or three times his age. Temporarily released from the intense tutelage of his mentor while the master painter continued his work on the Great Castorhage Cathedral, Radonis flourished within his newfound freedom outside his instructional routine. The young painter used his exceptional skill and youthful charm to gain favor with the high caste aristocrats of Castorhage while filling his wallet with gold.

Radonis' exposure to new caste levels and powerful factions within the Artists' Quarter also introduced him to members of the Revolutionaries, a secret group of anarchists and rebels. One such member was Brontalo della Vasso, a prestigious discontent tied to numerous uprisings and subversive affairs. Enamored by the dangerous lifestyle of the rebel, Radonis became an inseparable associate to the older man, accompanying him to many public and secret events. The young painter even purchased an elegant home in the same cul-de-sac near his new friend.

During their time together, Radonis found that Brontalo was actually working with a master bank note forger to supply counterfeit paper tender to his allies within the Revolutionary faction. The fake money was used to buy needed supplies, weapons, and strategic locations within the Artists' Quarter to enhance their position for further plans. Although the young artist was initially captivated by the secret life of undermining order and law, he eventually felt the pull of his craft calling him back to the easel.

Rumors of a love tryst between the two men washed through the streets like a heavy rain, eventually forcing Radonis and Brontalo apart for a time. Brontalo's wife, Sukuzana, nearly left her husband, only agreeing to stay with him after repeated assurances that the rumors were false. Brontalo was forced to distance himself from Radonis to repair his relationship with his wife and his faction.

It was during their time apart that Radonis painted one of his greatest works, a scene depicting a fictitious meeting between several ranking members of disparate factions, including Brontalo and The Painter, the notorious master bank note forger. Why the young painter decided to paint such a volatile scene that he knew would create massive ripples through the community, no one knows. However, it was hinted that a secret work was going to be auctioned off within a week of its completion, a piece that would open the eyes of every member of each faction. Professional gossipers speculated at the scene of the painting, spinning dozens of unique tales of debauchery, treason, and murder that whipped the aristocratic community into a frenzy. Gold coins, silver bars, and bearer bonds were removed from many Castorhage banks in anticipation of the expensive price of the work.

Two days before Radonis was to hold his auction in his home, he disappeared. The Artists' Quarter guards were called to investigate but failed to find the young painter, nor anything missing within the studio.

The only painting that raised eyebrows in the studio was a nude painting of one of the other neighbors in the area, the Lady Kellita Bwarfor, which was found hanging on a prominent wall in the gallery.

Background Information

Although the two men enjoyed each other's company, Radonis and Brontalo were not in a romantic relationship. Brontalo had hoped to bring Radonis into the secret society of the Revolutionaries as his next in command. Although the young painter seemed ready to commit to the cause in the beginning, Brontalo soon realized that Radonis was never going to leave his first true love and his passion for painting. The rumors of a romantic relationship between the two may have been carefully manufactured by the *Raven Periodical*, a Revolutionary controlled mouthpiece, to help Brontalo distance himself from the now untrustworthy young painter.

Radonis has been murdered for his recent work, the painting that detailed the faces of many never-before-seen faceless faction leaders and the underground's most wanted. Although the fictitious meeting never occurred, Radonis painted a scene that insinuated that all of these prominent faction members were colluding with each other, undermining all the work that had been done previously. The young painter's intent was to expose Brontalo's dubious activities while providing authorities with the faces of other leaders. Radonis was too naïve to realize that his work, although artistic and beautifully crafted, was going to be his demise before he ever had a chance to display it to the community.

The young painter had a tumultuous relationship with all three of his neighbors, including his once friend Brontalo and his wife. In addition to the della Vassos, the retired soldier Thriskarn and the well-to-do Bwarfors had issues with Radonis. The four homes encircle the dead-end street found at the outer edge of the Artists' Quarter in the Tincture and Lace parish.

Thriskarn despised the young painter's undisciplined lifestyle, especially his boisterous, late-night parties and the continual traffic of unladylike females visiting at strange hours. The old soldier had been seen numerous times challenging Radonis and threatening him with his service blade. Radonis enjoyed the old soldier's annoyance, using Thriskarn's rage as fuel to throw more parties and invite more prostitutes to his home.

Gragoree and Lady Kellita Bwarfor were rich aristocrats who lived next door to Radonis and, on the surface, seemed to be friends with the painter. However, Radonis was in an adulterous relationship with Lady Kellita. When her husband found out, several near violent arguments between Gragoree and his wife erupted in the dead-end street, witnessed by plenty of neighbors. Radonis was threatened more than once by the lady's proud husband.

Brontalo della Vasso killed the young painter for obvious reasons. After finding out that Radonis painted a fictitious meeting between him, The Painter, and other faction overlords, Brontalo broke into the painter's home to steal the work. After tussling with Radonis, the older man killed the painter with a paintbrush, stabbing him through the eye and driving the instrument into his brain. Brontalo hid the body in the crawlspace between the young painter and Thriskarn's basements until the search for Radonis moved elsewhere. Brontalo left the painting's ornate frame in the basement, taking the large painting and stashing it in the hidden space in the center of the cul-de-sac (under the della Vasso crest). At first, della Vasso planned to destroy the work. Instead, he decided to keep it for possible blackmail purposes later.

Enter the Adventurers

Why would the adventurers care about a young painter's disappearance in the outer fringes of the Artists' Quarter? Without any direct link to

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Radonis, you will have to manufacture a reason for the group to get involved. Perhaps the young painter approached the characters for protection on the night of the auction and now that he's missing, they feel their reputation is at stake. Maybe the artist realized that the painting would be too volatile an item to expose and hired the adventurers to secret it away to a safe location before he and the mysterious item disappeared. When authorities implicate the group, they must prove their innocence by finding the real perpetrators. It's also possible that the local guard, indifferent to another missing artist, hires a group of adventurers hungry to make a name for themselves to look into the matter.

Final Preparations to Run the Adventure

Death in Art is a good old-fashioned murder mystery. The characters must figure out what happened to Radonis and what he may have been hiding until the night of the auction. It is unlikely that the group discovers the truth through violence, but instead should resolve the story through diplomacy and investigation. They must navigate several lies and false leads, questioning the neighbors as suspects until the final pieces of the mystery fall into place.

This adventure requires little to no dice rolling to resolve the mystery. Instead, players need to ask questions about each area they investigate to find clues that lead them to the story's end. You need to answer their questions using the details provided within each area, divulging only what the characters' senses would discover. You can make the story as hard or as easy as you wish by providing more or fewer details as necessary. Instead of rolling skill checks for area searches, you should ask the players for more detail about the actions they are attempting. Let the words of their questions and actions help you decide what they uncover. Although this may feel awkward for some players early, it shouldn't take long for them to catch on to the adventure design and see the path to resolution. This adventure will stretch you and your players' abilities in storytelling and imaginative descriptions.

Not every area is fully detailed within this book, especially the areas without relevant clues. Your job as the Referee is to handle the room descriptions and player questions in these areas, embellishing as necessary to give the appearance that there might be something of interest where the characters are investigating. Providing a simple room description without attempting to make it interesting may tip the players off, leading to them skipping areas. The goal should be to provide equal attention to all areas, regardless of the lack or number of clues present.

DC's for perception tests and stat blocks for the various NPC's are provided, but this is meant to be a different sort of adventure, and you are encouraged to use them sparingly, if at all.

The Cul-de-sac at Rue Douleur

Rue Douleur is a dead-end street found at the outer boundary of the Tincture and Lace parish. A narrow lane winds through small but elegant homes until it reaches the end of the street where Radonis' home stands. Each home is built directly next to its neighbor; no alleys or side streets exist between the buildings. Famous and wealthy residents have lived along Rue Douleur for many generations.

Authorities have set up a guard post before the four homes of Radonis, Thriskarn, the della Vassos, and the Bwarfors to prevent journalists, gossipers, and nosy neighbors from entering the area. A mob of more than 100 interested citizens has crowded around the guard post in hopes of catching a glimpse of a body or a whisper of juicy information. Only guards and prominent guild members are allowed entry, including the young painter's mentor, Maximel D'Regiolette (N male human expert 5; Wis 16; Profession (artist) +14) (who may make an appearance at some point in the story, if desired).

The narrow street widens before the four homes, stretching more than 30ft between the Bwarfor and della Vasso homes. A small strip of grass runs between the edge of the street and all four homes. If the characters survey the crowd outside the roadblock, use the table below for a few interesting bits of information.

Points of Interest in the Crowd

Point of Interest	Details
Crying female	Novice painter, obviously infatuated with the young painter (DC 10)
Craning neck of a tall man	Appears to be a journalist, likely from the <i>Raven Periodical</i> (DC 10)
Indifferent guard	Obviously cares little for the artist's disappearance (DC 10)
Male with worried look	A young artist concerned about one of his own disappearing (DC 15)
Shady, shifty face	Hard to spot twice, but likely an interested Triad or Revolutionary faction member (DC 25)

Guards and neighbors walked through the dead-end street, eliminating any obvious evidence found in the area. When the characters arrive in the area, all three neighbors are outside their homes talking with each other.

Searching the Cul-de-sac

Area Investigated	Detail
Middle of the street	Hundreds of distinct footprints heading toward and leaving all four homes. (DC 10)
The street itself	Stone blocks tightly set into the ground in a circular pattern make the cul-de-sac appear elegant. A pattern in the center of the circular stones is the house crest of the della Vasso family. (DC 10)
The stone with the della Vasso crest	The crest shows a set of scales tipped drastically to one side where a mule in the lowered scale outweighs a crown in the raised scale. The circular crest stone is roughly 4ft in diameter. (DC 10)
A detailed check of the crest stone	A small hole can be spotted where the mule's eye might be. A button just inside the hole can be depressed, allowing the stone to be turned (pushed) in a clockwise direction downward until it slides into the tunnel wall below. A set of iron rungs lead down into darkness (see the area titled, "Cul-de-sac Hiding Spot" to continue this location). (DC 28)
Radonis' front door	A few sets of common footprints, average size (Radonis entering and exiting); one set of smallish footprints (Lady Kellita along the edge of the home, into the front door) and a much larger set (Brontalo della Vasso entering and exiting); mixed in with many unknown sets of footprints (messengers, visitors) (DC 15)
Bwarfors' front door	Mostly Gragoree and Lady Kellita's footprints (exiting and entering); a few unknown footprints (messengers, visitors) (DC 15)
Bwarfor front right window	Small footprints below the window (Lady Kellita), leading alongside the house to Radonis' front door (and back) (DC 15)

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Area Investigated	Detail
della Vassos' front door	Mostly Brontalo and Sukuzana's footprints (exiting and entering); several unknown footprints (messengers, visitors); Brontalo has large footprints, Sukuzana's are tiny. (DC 15)
Thriskarn's front door	Almost no footprints except Thriskarn's (large footprints) (DC 10)

Cul-de-sac Clues Found

Area	Clue Details	Relevance to Mystery
(1) Bwarfor front right window	Small footprints (Lady Kellita) in the grass and soil along the edge of the Bwarfor home and Radonis' home.	Indirect, proves adulterous affair. (DC 15)
(2) Bwarfor front right window	The window paint appears worn as if the window is used frequently. It slides up and down very quietly (Lady Kellita used the window to exit and enter her home in the late-night hours to visit Radonis).	Indirect, proves adulterous affair. (DC 20)
Bwarfor front doorknob	Trace amounts of blood on the handle of the door (Lady Kellita's blood after her husband struck her across the face, fighting about her affair with Radonis).	None, but it may suggest a jealous husband. (DC 20)

Questioning the Neighbors

Although the neighbors have agreed to answer questions posed by authorities (or the characters), none of them is forthcoming with many details. They would rather not discuss the young artist's disappearance in the presence of the other residents of the street, preferring to quietly discuss matters closer to their homes. They may be persuaded to enter their homes with the characters for a private conversation.

The neighbor most apt to approach the characters to discuss the disappearance is Thriskarn (LN male human aristocrat 1/fighter 3; Knowledge (history) +12; masterwork dagger), the retired soldier. He disliked the young artist and has no qualms about telling anyone who cares to listen. He'll answer questions quickly, eager to get back to his home to resume reading one of his many military tomes.

Thriskarn is of average stature, old, and a bit frail. He is *right handed* (DC 20) and always carries his service blade, a slender and long ceremonial dagger, in its scabbard on his left hip. He has a short temper and angers easy when disrespected. The old soldier has failing eyesight and is hard of hearing.

Questioning Thriskarn

Question	Answer(s)
When did you see Radonis last?	"A couple of nights ago. Had another one of those debauched parties with naked girls, wine, and whatever else. No shame, those young artists."
Were you on good terms with Radonis?	"No. Didn't like him, and he didn't like me. Been nice and quiet since he's gone missing. Don't miss him, either."

Question	Answer(s)
Did you have anything to do with his disappearance?	"Heh. Not me, sonny. I didn't like the little fool, but I have better things to do than waste time on him."
Why didn't you get along with Radonis?	"Those loud parties kept me awake at night. He had no respect for his neighbors, except maybe that little princess over yonder." (smirks and points at Lady Kellita)
Have you ever assaulted Radonis or threatened him in anyway?	"I almost lopped his head from his shoulders once when we argued about his parties, but no."
Your neighbors say that you threatened him with your sword in the cul-de-sac once. Is that true?	"Well, he mocked me when I asked him to quiet his party down. Nearly hacked his smirking face from his skull, but thought better of it. So maybe I scared him a little."
Do you think any of the neighbors had anything to do with Radonis' disappearance?	"Well, he took a liking to Lord Bwarfor's wife for a while, made the old idiot real angry. And he was upset when Brontalo della Vasso stopped spending time with him suddenly."
Do you know what project Radonis was working on and why he was so secretive about it?	"No. Don't really care, either. Paintings and sculptures are a waste of time. Good books, that's worth dying for!"
Can we look in your home?	"I don't think so, sonny. Why don't you look in their homes first?"

Lord Bwarfor (N male human aristocrat 3) and Lady Kellita (N female human aristocrat 3; Cha 16) answer questions out in the cul-de-sac but keep their voices hushed to prevent others from hearing their answers. The proud-looking husband appears uncaring and indifferent, but his wife looks as if she's hiding strong emotions behind a well-trained mask of disinterest. If the characters examine Lady Kellita's face, they may see that her heavy makeup is covering a large bruise (DC 15). Lord Bwarfor struck his wife after tiring of her persistently chasing the young painter.

Lord Bwarfor is a large man, *left handed* (DC 20), and easily suppresses his emotions (except when his wife's infidelity is being discussed). He seems to be a gentleman to strangers, but those who know him are aware of his darker side. He always carries his writing utensil in his right front pocket.

Questioning the Bwarfors

Question	Answer(s)
When did you see Radonis last?	Lord Bwarfor: "Haven't seen the young man in several days. My businesses keep me from home much of the time." Lady Kellita: "Maybe a few days ago. He was keeping to himself lately, working on a new project."
Were you on good terms with Radonis?	Lord Bwarfor: "Didn't know him well, really. I don't often associate with artists in my day-to-day business." Lady Kellita: "I occasionally chatted with him in the cul-de-sac when we crossed paths."

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Question	Answer(s)
Did you have anything to do with his disappearance?	Lord Bwarfor: "No, I don't care whether an artist disappears or takes another's place in this damn parish." Lady Kellita: "Of course not. Does it look like I could do something like that?"
Have you had any problems with Radonis?	Lord Bwarfor: "None, whatsoever." Lady Kellita: "No."
Your neighbor(s) say that Lady Kellita spent time with Radonis. Is that true?	Lord Bwarfor, getting angry: "I think not! She would never lower herself to a common tradesman!" Lady Kellita, looking a bit guilty: "No."
(To Lord Bwarfor) Your neighbor(s) say that you tried to confront Radonis about him and your wife. Is that true?	Lord Bwarfor: "That's ludicrous. Nothing of the sort happened."
(To Lady Kellita) How did you get that bruise on your face?	Lady Kellita: "I tripped over my gown and fell down the stairs. I can be clumsy sometimes."
Do you think any of the neighbors had anything to do with Radonis' disappearance?	Lord Bwarfor: "Well, that old soldier Thriskarn tried to cut his head off with his service blade once, out in the open in front of all of us. Also, it was rumored that Brontalo and the young painter were more than friends and when the older man broke off the relationship, Radonis was angry." Lady Kellita: "They say Sukuzana used her ties to her Triad family and asked for Radonis to be <i>permanently</i> separated from her husband."
Do you know what project Radonis was working on and why he was so secretive about it?	Lord Bwarfor: "A project? I don't think I heard anything about that." Lady Kellita: "The gossipers say it was a painting or sculpture sure to shock the parish. Other than that, I don't really know."
Can we look in your home?	Lord Bwarfor: "If you must. But keep your filthy paws to yourself, I'd hate to lose any of my fine silver to common cretins." Lady Kellita: "Of course. I can put on some tea and serve some fine crumpets I just received by delivery today."

The characters find Brontalo della Vasso (CN male human aristocrat 3/ bard 1; Cha 16; Perform [oratory] +13) agreeable to answering questions, more so than his near silent wife, Sukuzana (CN female human rogue 5; Cha 17; Bluff +14, Sense Motive +10). The characters should perceive an air of distrust and dislike between the couple as they interact with them. Brontalo answers most of the questions, with Sukuzana infrequently adding a comment.

Brontalo is a tall man with a muscular build. He is always well-dressed, and is known for wearing handkerchiefs displayed in his breast pocket (always matching his jacket).

Questioning the della Vassos

Question	Answer(s)
When did you see Radonis last?	Brontalo: "Several days ago, here in the cul-de-sac. He was excited about a new project he was working on."
Were you on good terms with Radonis?	Brontalo: "Honestly, we were good friends once but we parted ways after a disagreement about affairs in the Artists' Quarter."
Did you have anything to do with his disappearance?	Brontalo: "Of course not! Why would I care about the comings and goings of an artist? These jobless types disappear all the time."
Have you had any problems with Radonis?	Brontalo: "Not after he realized that our friendship was over. His ideals and mine were not ... <i>compatible</i> . It took him a few weeks to let it go."
(To Brontalo) Your neighbor(s) say that you were romantically involved with him. Is that true?	Brontalo: "For goodness sake, no! We were but good friends once. But his flighty artist ideals and my sensible and mature beliefs did not align well. It was better to part ways, to remain acquaintances and neighbors only."
(To Sukuzana) Your neighbor(s) say that your Triad family got rid of Radonis. Is that true?	Sukuzana, smirking: "What Triad family? I have no affiliation with that faction, now or previously."
Do you think any of the neighbors had anything to do with Radonis' disappearance?	Brontalo: "Thriskarn rather disliked the young man. And everyone knows that the Lady Bwarfor threw herself at Radonis time and time again. Don't blame the poor woman, her husband was never around." Sukuzana: "The Lady Kellita is not really the <i>lady</i> she wishes everyone would see her as, especially her arrogant husband. The old soldier? Maybe, but not likely. If he were to kill the artist, he'd leave his body right in the street to prove his point of being right."
Do you know what project Radonis was working on and why he was so secretive about it?	Brontalo: "Haven't heard that. What are they saying?" Sukuzana: "I'd guess lewd artwork of another discarded lady friend. There have been enough of them visiting all hours of the night."
Can we look in your home?	Brontalo: "Of course. I assure you, there is nothing of interest in my home but feel free to look around." Sukuzana: "I'd rather not have you tramping your dirty feet around my clean home. But if you insist, then I'll allow it ... for a few minutes."

Radonis' Studio

Security has been tight around the entrances to the young painter's studio home. Guards are stationed near the front door and windows to ensure no one enters without being noticed. The double doors lead directly into a converted studio; Radonis had much of the house changed to allow for maximum light and space for his work. A small staircase just beyond the entrance leads up to a sparse upstairs bedroom and several guest rooms.

The studio is filled with hundreds of complete and incomplete works of art; sculptures, paintings, and tools of the trade are scattered about

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the area. Stacks of paintings line the walls, while a select few hang on prominent walls. Half a dozen easels stand in various parts of the studio where Radonis once painted. The floor is covered in many colors of paint, spilled while the young painter worked. Almost every recognizable color can be found somewhere on the studio floor.

Stacks of cans, bags, old easels, empty frames, and blocks of stone are piled in the far corner of the room (opposite the painting of Lady Kellita). It appears that Radonis used this area to store supplies and unneeded materials.

Characters have a lot to look through in this room, but many clues can be found if the studio is carefully searched.

The Basement Under the Studio

A narrow set of stairs leads down into a storage basement. Radonis used the area to store old frames, empty barrels, and other used art materials. The area is unlit, so characters must provide their own light source to examine the area.

Studio Clues Found

Area/Item	Clue Details	Relevance to Mystery
(1) Painting of Lady Kellita	A nude painting of Lady Kellita posing in a very unladylike position hangs on a back wall by itself. (DC 5)	Important: Brontalo placed this painting in the place of the secret work to cover up the empty spot.
(2) Painting of Lady Kellita	The painting is smaller than the painting that was here before; scratches on the wall show where a frame of a bigger painting once hung. (DC 20)	Important: Brontalo replaced the painting with a smaller work, leaving the outline of a much bigger painting behind.
"Red" paint on floor	It can be determined that some of the red paint is actually blood, still sticky as if spilled within the last few days. The amount of blood is significant, enough to safely guess that someone died. (DC 10)	Important: The blood indicates that someone, likely Radonis, suffered a significant injury in the studio.
(1) A single paintbrush with "red" paint on an easel	Radonis kept his utensils perfectly clean (the other hundred or so paintbrushes found on the easels are all clean). This one paintbrush is covered in dried blood, spanning eight to ten inches from the end of the handle. (DC 20)	Important: The amount of blood on the handle of the paintbrush suggests that it may have been inserted into a body.
(2) Single paintbrush with "red" paint	Smudged fingerprints can be found in the blood on the handle of the paintbrush, and although they cannot be seen clearly, they definitely were left by a large individual (not Radonis). (DC 15)	Important: These fingerprints prove it was not likely a small woman or Radonis who last touched the paintbrush.
(1) Supply corner	Marks on the floor where stone blocks were slid away from the wall are barely seen. (DC 25)	Important: These marks show that someone (Brontalo) moved the supplies to get to the hidden door in the wall.
(2) Supply corner	After spending thirty or more minutes moving the supplies out of the way, the back wall is exposed where a hidden door may be found (see below). (DC 30 to spot the door itself without moving the supplies)	Important: The hidden door leads to where the young artist's body has been left.
(1) Back wall (supply corner)	Light red dots (fingerprints) are found on the wall. They match in size with those found on the paintbrush. (DC 25)	Important: The fingerprints help reveal the pressure points to open the hidden door.
(2) Back wall (supply corner)	Two pressure points (both on the right side, one waist high, the other head high [of an average man]) allow the wall to pop open. Visually, there is no way to see how the door opens; a character has to place his hands on the wall to activate the door. If they see the very faint red fingerprints, it should allow them to get close to the pressure points. (No additional Perception check required, only common sense)	Important: Using the two pressure points opens the hidden door to the central basement.

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Basement Clues Found

Area/Item	Clue Details	Relevance to Mystery
Basement stairs	With proper light, more "red" paint can be found on the stairs. The appearance of red drag marks indicates something heavy was pulled down the stairs. (DC 10)	Important: The "red" paint is more of Radonis' blood. Brontalo didn't have time to clean this up and assumed it was safely hidden behind the secret wall.
(1) Frames in the basement	Radonis has neatly stacked his frames according to size in several piles. One frame stands out; it is broken and thrown to the side. No other broken frames are in the basement. (DC 10)	Important: This was the frame around the paining Brontalo stole from Radonis. He broke the frame to get the paining, rolled up the canvas and stashed it under the cul-de-sac stone. He left the broken frame here.
(2) Broken frame	If it is inspected, several drops of blood can be found on the bottom right side of the frame. The blood is dry but still sticky. (DC 15)	Important: The blood spatter indicates Radonis was near the frame when he was killed.
Footprints in the dirt floor	Two different-sized footprints are found throughout the area. (DC 15)	Important: Brontalo's larger feet are easily distinguished from Radonis' smaller and lighter footprints.
Fresh dirt near the northern wall	A few small piles of dirt are found along the northern wall and floor. The dirt appears to have been moved recently. (DC 20)	Important: When Brontalo moved the large stones in the northern wall to hide Radonis' body, dirt from between the stones fell to the floor.
Large stones in the wall feel loose	Roughly ten or twelve stones around chest high appear loose in the northern wall. (DC 20)	Important: Starting with the top stones, they may be removed from the wall to reveal a hidden crawlspace. Radonis' wrapped body is found within.
(1) Crawlspace	A rolled carpet can be found 10ft (halfway) within the crawlspace. The smell of decomposing flesh is easily recognizable within the crawlspace. (No Perception check required)	Important: Radonis' body is within the rolled carpet.
(2) Crawlspace exit	A closed door at the opposite end of the crawlspace leads to Thriskarn's basement. (No Perception check required from this side)	Interesting: Thriskarn and Radonis were aware of the crawlspace and had access to it. Thriskarn was unable to physically access the crawlspace, having lost the key to the padlock some time ago.

Radonis' Body

If the characters find the body of the young painter in the crawlspace, it can be examined for additional clues.

Clues Found on the Body

Area/Item	Clue Details	Relevance to Mystery
(1) Radonis' eye socket	The most immediate and noticeable clue is the hole in Radonis' right eye. Something slender penetrated the eye socket and pierced the young man's brain. (No Perception check required)	Important: This indicates the cause of death. Brontalo used a paintbrush in the studio to kill Radonis.
(2) Radonis' right eye	This indicates that the killer was likely left handed. (DC 20 to deduce left-handed killer if players don't figure it out themselves)	Important: This should rule out Thriskarn, who is right handed. Brontalo and Lord Bwarfor are both left handed.
Radonis' clenched left hand	If characters pry open the fingers of Radonis' left hand, they discover a cream-colored handkerchief from Camille's Couture. (DC 15)	Important: Radonis grabbed at Brontalo as he was stabbed in the eye, pulling the handkerchief from the older man's jacket pocket as he died.
Front pants pocket	A folded up note, written in flowing script and smelling of perfume, is found in the artist's right front pocket. It appears to have been folded and unfolded many times and is rather worn. It reads, "What a wonderful weekend, my young love. I eagerly await our next moment together." (DC 15)	Interesting: This is an old note from Lady Kellita.

THE BLIGHT: PATHOLOGIES

Area/Item	Clue Details	Relevance to Mystery
A key on a chain around Radonis' neck	A small key can be used to open the safe under his bed. (DC 15)	Important: The safe box contains several details of Brontalo and the Revolutionaries' activities over the last several months.

Radonis' Bedroom

The young painter's bedroom takes up nearly half of the upstairs, leaving just enough room for two small, unused guest rooms. He spent little time in his bedchambers, keeping it a mess of worn and clean clothing, painting supplies, charcoal sketches, correspondence from friends and family, and other personal effects. Most of his time was spent in the studio working,

entertaining guests, or throwing outrageous parties. When characters arrive in the room, they see a state of disorganized clutter. Two large wardrobes are near the door to the room; the doors to each are ajar.

They must spend at least an hour searching this room to find anything interesting. However, if they pick a location in the table below, they should find something quickly.

Clues Found in the Bedroom of Radonis

Area/Item	Clue Details	Relevance to Mystery
Pile of letters on nightstand	Most of the letters are from fellow artists, mostly inquiring about Radonis' health and financial state. Several letters interspersed throughout the pile are from wealthy residents of Castorhage seeking to find out what the young painter will be auctioning off. (DC 10)	Interesting: The letters provide additional insight into the rumors that Radonis had created something that people were eager to get.
Elegant clothing in one of the wardrobes	Several fancy outfits hang in the large wardrobe, cleanly washed and pressed, ready for the next event. One outfit on the end of the interior rack is not clean and smells strongly of ladies' perfume. A close inspection reveals rouge and lipstick along the neckline of the satin shirt. (DC 20)	Interesting: Lady Kellita's perfume and lipstick could be matched to the outfit.
Under a pile of worn shirts near the door	One of Brontalo's handkerchiefs is found in the shirt pocket of a worn shirt. (DC 20)	Interesting: Although it doesn't match the pattern of the handkerchief found in Radonis' dead hand, it is made by the same silk shop, Camille's Couture.
Charcoal sketches	Several parchments are found throughout the room in various places. All but one is of nude women, from noble-looking ladies to common street urchins. The only sketch that is different is that of the della Vasso family crest, found on the door of Brontalo's home as well as on the central tile of the cul-de-sac. (DC 15)	Important: The family crest could lead to the hidden location Brontalo has used to stash the painting.
A small steel box under Radonis' bed	Under the center of the bed, a locked steel box contains a diary, several bank notes, and a list of names. Radonis wears the key around his neck. The daily journal lists Revolutionary events and meetings that Radonis attended with Brontalo, most of which detail people met, topics discussed, and potential targets for uprisings and anarchist raids. The names are important faction members with facial and body descriptions Radonis used for his painting. The 10 bank notes are worth 1,000 gp each. (DC 15 Perception to notice the box, DC 20 Knowledge (local) or Perception to determine the worth of the diary's contents)	Important: The diary points at Brontalo's involvement with the Revolutionaries and their movements over the last year. The note adds long sought-after descriptions to the most mysterious faction members.

Discarded paintbrushes, worn clothes, dirty plates, sketches of nude women, and clumps of clay used to practice sculpting are found throughout the room. Unless the characters specify their search locations exactly, they continually find many of the same items everywhere in the room.

DEATH IN ART

Radonis' Guest Bedrooms

Each of the two rooms are identical in size and contents. Both have a small bed, nightstand, and a single wardrobe that take up most of the floor space in the tiny area. Unlike Radonis' bedroom, these two rooms are clean and have nothing beyond the three pieces of furniture.

The Bwarfor Residence

The Bwarfors' three-story home is elegant, clean, and filled with expensive trinkets throughout. Lady Kellita is obsessed with gold foil decoupage, lining the walls and ceilings of every room with different designs using the same material.

The entry of the home leads to a large entertaining area with half a dozen plush couches and twice as many comfortable chairs. Crystal decanters filled with different-colored liquors are found on every small table in the room. The Bwarfors have no fewer than six servants (N human commoner 1) who are often cleaning various parts of the home throughout the day. Lord Gragoree requires that his home be perfectly clean at all times.

A vast library is on the left of the hallway as the characters head to the back of the house. Hundreds of treasured tomes and ancient books fill the 50 shelves in the large room.

On the right side of the hallway, a locked door leads to the study and workspace for the man of the house. Lord Bwarfor at first refuses to open the door to his private chamber, insisting that there is no need for anyone

to tramp through his "own piece of secluded heaven." However, enough insisting and threats of involving the guards forces him to reluctantly open the door. Inside, characters see a massive mahogany desk, an oversized chair, and two glass-doored cabinets filled with parchments and ledgers. Gragoree Bwarfor prevents the characters from looking into the cabinets and desk, arguing that his private business dealings are none of the characters' business.

A large dining area is found at the end of the hallway, with double doors opening into a wide space with a long table and 20 chairs. Two doors on opposite sides of the room lead to a kitchen and servants' quarters. These areas reveal nothing interesting.

Stairs lead up to four guest bedrooms on the second floor. Each of the guest bedrooms is luxurious but empty. Additional stairs lead up to the top floor, the private bedchamber of the Bwarfors. Up to this point, Lady Kellita has been happy to show off her home to the characters but is displeased if they want to nose around in her private room. She eventually allows the group in but is visibly embarrassed as the group walks through her bedroom.

The Bwarfors have separate beds and changing rooms to each side of the room. Although Lord Gragoree's side is extremely sparse, the lady's side is more refined and fancy: floral bedsheets on the bed, a romance novel on the nightstand, and paintings of outdoor scenes of the Artists' Quarter.

The Bwarfor residence has no basement or attic.

Clues Found in Lord Gragoree's Library

Area/Item	Clue Details	Relevance to Mystery
On a shelf behind the door (when opened into the room), a set of books on the della Vasso family	Six books detailing the history of the della Vasso family up to the current generation of the family are found on the lowest shelf. The pages are worn as if read several times. (DC 25)	Interesting: Lord Bwarfor has taken an interest in the della Vasso family, especially Brontalo, suspecting that he is more than he says he is. He hasn't figured out anything yet, but keeps an eye on his movements when he can.

Clues Found in Lord Gragoree's Study

Area/Item	Clue Details	Relevance to Mystery
A journal on Gragoree's desk, open to center pages	Gragoree mixes daily events from his business and personal life on its pages. Within, he speculates about his wife's adulterous affairs with Radonis and possibly Brontalo. He even thinks she may be spending too much time with the old soldier as well. (DC 10)	Interesting: The journal proves that Gragoree believes his wife is seeing other men, a notion that he vehemently denies to everyone else.

Clues Found in the Bwarfors' Bedchambers

Area/Item	Clue Details	Relevance to Mystery
Tucked in the back of the romance novel, <i>The Moonglow Prince</i>	A small parchment in the back of the book has a note written by Radonis: "My Lady, I anxiously await our next meeting, to paint your intoxicating form until I'm entirely drunk from it. — R." A small illustration of a rose is drawn next to his initial. (DC 30)	Important: This note proves that Radonis spent time with Lady Kellita, painting her form among other things.

THE BLIGHT: PATHOLOGIES

Clues Found in Thriskarn's Home

Area/Item	Clue Details	Relevance to Mystery
Side table next to Thriskarn's chair, living area	An old writing book with Thriskarn's nearly illegible handwriting details the times and dates of Radonis' parties. (DC 20)	Interesting: The old soldier was really rigorous about keeping track of the painter's events.
Writing book on table	The last entry in the book highlights the time and date of the young painter's last party. It was five days ago and was detailed as a "more subdued, quieter affair, with fewer floozies than normal." (DC 30 to locate amongst the pages, and only in the event that the book is actually examined itself)	Interesting: Radonis may have been lying low until the big reveal.
Award shelf	Several medals and awards for outstanding military service, including one large award for "exemplary service in the face of danger by a non-commissioned soldier." (DC 15)	Interesting: The awards show that the old soldier was once a heroic, battle-proven warrior.

Clues Found in Thriskarn's Basement

Area/Item	Clue Details	Relevance to Mystery
(1) Crawlspace Door	A crawlspace door in the northern wall of the basement leads to the adjoining storage area between the young painter's and Thriskarn's basements. (DC 10)	Important: If Radonis hasn't been found yet, the characters may be able to smell his body from just outside the door. (DC 15 to detect odor)
(2) Crawlspace Door	An old, rusty padlock secures the door to the basement wall. It looks like it hasn't been opened in years. (DC 10)	Important: It may prove that Thriskarn hasn't opened the door in many years. The old soldier claims he lost the key long ago.

Home of Thriskarn, the Retired Soldier

Thriskarn tries his best to prevent the characters from entering his home, but allows them in if the group pressures the old soldier persistently or if local guards get involved with the investigation. The door opens into a simple, wide open living space. His home is very sparse; the old soldier has one comfortable chair and a simple wooden chair for guests, a bookcase full of old tomes, and a shelf with military awards from his previous service. He lives and sleeps in the main room, and besides the kitchen in the back of the house, has abandoned the rest of the rooms and floors. His lack of mobility makes stairs and moving about the large home too difficult. Doors to other rooms on this and higher levels are closed and locked. When asked for keys to the locked doors, Thriskarn admits to losing them long ago.

Thriskarn keeps a watchful eye over the characters, slapping hands and nudging people away from his awards and books when they get too close. He cherishes the books more than the awards and refuses to allow characters to thumb through the tomes unless threatened with bodily harm. The vast majority of the books are military guides, historical references, and battle map encyclopedias. Characters find dozens of duplicate titles and multiple printings of similar books.

The doors to an empty study and guest bedroom are locked in the main hallway that leads to the back of the house. A small dining area and a bare kitchen are in the back of the house. A tin container of wheat and a burlap sack of rice are on the counter next to a lone dish and solitary frying pan. Several utensils are found in a drawer nearby. A hidden door behind a small dining table leads to the basement. (DC 20)

Dust on the stairs to the second and third levels indicates that Thriskarn hasn't accessed the upper floors in many months. (DC 15) If the characters wish to explore the floors above the main level, they'll find three unused bedrooms with little more than single beds and empty wardrobes. Thick layers of dust cover everything on the upper levels. (No Perception check required)

Kitchen Stairs to the Basement

Narrow, rickety stairs lead down to a dirt-floored basement. Old casks, empty wooden boxes, and discarded containers are piled at the bottom of the stairs. Thriskarn rarely uses the basement anymore, instead preferring to toss excess garbage down the stairs. There is no light in the basement.

When characters reach the bottom, they find that the area smells badly. They probably initially think that the garbage is the cause of the odor. However, if they haven't found Radonis' body in the adjoining crawlspace yet, it may be adding to the pungent odor of rot and decay.

The della Vassos

Brontalo stashed the painting within the cul-de-sac hiding spot and fears little from letting characters search his home. Although his wife, Sukuzana, would prefer that the characters not enter and explore her home, they allow it in the interest of clearing their names. Brontalo insists the characters first stop for tea and muffins before they begin their walk through the house. During the tea break, Brontalo tries to learn what the other neighbors have said about the disappearance, latching on to any story that implicates one of the other neighbors as a plausible option. In fact, he may even add a few robust details of his own to one or more theories to make them more appealing to the characters.

The della Vasso home is similar in design to others on the street. The first floor consists of a large entertaining space in the front of the house, and a hallway leads to a dining area and kitchen in the back. The first floor also has an office for Brontalo and a parlor that is used primarily by Sukuzana and her ladies' club. The second floor has two frequently used guest bedrooms, and the della Vassos' private bedchambers make up the top floor.

The della Vassos' Living Room

A dozen plush couches, love seats, and reclining chairs fill the large living room, providing enough space to entertain 30 to 40 guests quite easily. Several paintings ranging from small to massive cover the walls of the area. Ten side tables are found throughout the room, suitable for party guests to put down drinks or food while conversing.

Brontalo's Office

The unlocked door on the right of the hallway leads to Brontalo's study and office. Although Brontalo generally appears to be comfortable with the characters entering his private workspace, they may notice a slight hint of apprehension on the older man's face when they begin poking around the room. (DC 30 Sense Motive check) A massive desk sits in the

DEATH IN ART

Clues Found in the della Vassos' Living Room

Area/Item	Clue Details	Relevance to Mystery
(1) Large painting of Brontalo	A 4ft-by-6ft painting of Brontalo della Vasso nearly fills one wall of the room. He has a proud but arrogant look on his face, with his arms folded upon his chest. (No Perception check needed to spot the painting, obviously)	Interesting: Radonis created this painting and gave it to Brontalo early in their friendship.
(2) Large painting of Brontalo	Radonis hid his initials in the painting, disguised in the background. If a character spends a few minutes looking at the painting, he finds the hidden initial "R" in the lower right section of the scene, placed along the edge of a book on a table in the background. (DC 10 if actively searched, DC 25 on cursory examination of the room/ painting)	Interesting: If questioned about the painter who created the work, Brontalo first claims to have forgotten who made it. However, if Radonis' initial is found, he suddenly remembers that the young painter gave it to him as a gift many months ago.
Stack of papers on a table near the front window	Brontalo likes to sit in front of the window when he reads the news or one of his tomes. Several <i>Raven Periodicals</i> are at the bottom of the pile from various dates, new and old. (DC 25)	Interesting: Brontalo keeps and rereads several articles periodically. He likes to keep events, names, and dates of uprisings fresh in his mind.

Clues Found in Brontalo's Office

Area/Item	Clue Details	Relevance to Mystery
Top of the desk	The family crest of the della Vasso clan is lightly etched in the top of the ornate desk. (DC 20)	Important: The family crest (scales, mule in the lower tray, a crown at the higher tray) keeps the crest in the character's mind, hopefully taking them to the tile in the cul-de-sac.
Top drawer in Brontalo's locked desk	Although Brontalo briefly protests the intrusion into his private business affairs, he opens all the drawers of the desk. The top drawer contains a parchment with several cryptic lines written in code. These are the times and locations of secret Revolutionary meetings in the city for the current week. Brontalo will not translate the code for the characters. (No Perception check to notice if the desk is opened)	Interesting: This document, if paired with the translation table in the safe behind the painting of his deceased brother, reveals Brontalo's involvement in the secret order and their weekly schedule.
(1) A series of books on the bookcase titled <i>The Family History of the Esteemed della Vasso Family</i>	Eight books line the top shelf of the bookcase, with empty space at the end of the shelf for six more books (found in Gragoree Bwarfor's library). Brontalo mentions that the six books were recently stolen from his home. (DC 15)	Interesting: The books were stolen by a thief hired by Lord Gragoree Bwarfor.
(2) The first book in the della Vasso family series	A key found in the back of the book (a slot in the back inside cover) opens the wall safe behind the painting of Brontalo's deceased brother. (DC 30)	Interesting: Brontalo claims that he did not know about the key, believing it must lead to some forgotten family treasure.
(1) Painting of Brontalo's deceased older brother, Frenkis	An early Revolutionary, Frenkis was killed by an assassin hired by a rival faction. His death inspired Brontalo to follow in his brother's footsteps. (DC 20 to notice the family resemblance)	Interesting: This painting links Brontalo's devotion to the cause.
(2) Frame of the painting of Brontalo's deceased brother	The left side of the frame is more worn than the right side, indicating that it may move occasionally. Moving the painting to the left reveals a wall safe. (DC 30)	Interesting: The safe holds important Revolutionary documents, including the current translation table for cryptic message (the table changes each week).
(3) Wall safe behind the painting	Brontalo claims he lost the key to the wall safe long ago and cannot open it, but the key is found in the first della Vasso family book on the bookcase.	(DC 30 Disable Device to open) Interesting: Brontalo becomes quite agitated if the characters find the key and the wall safe.

THE BLIGHT: PATHOLOGIES

Area/Item	Clue Details	Relevance to Mystery
(4) Wall safe contents	Several important documents are found within the wall safe. Using the names and details found, several high-profile arrests could be made by authorities if the documents were shared. The translation table can be used to translate the code of the schedule found in the top drawer of the desk. (DC 15 Knowledge [local] check to understand the significance of the documents if they are successfully decoded)	Important: The documents reveal that Brontalo is a high-ranking official of the Revolutionaries.
(5) Wall safe contents, Note to Brontalo from another member of the Revolutionaries	A note from an anonymous Revolutionary member discusses eliminating Radonis as a "loose end" and "hiring an expert to help remove the painter." (No Perception check to locate if the safe is opened and rifled through)	Important: Although Brontalo did not follow through with hiring an assassin, he decided to take matters into his own hands by confronting Radonis. It is then that he discovered the painting that led to the young painter's death.

Clues Found in Sukuzana's Parlor

Area/Item	Clue Details	Relevance to Mystery
(1) Sculpture Nearest Door of a Headless, Nude Male Form	The marble sculpture is well made, detailing the incredible musculature of a well-endowed male form. First-time visitors to the parlor immediately notice the exaggerated genitalia as the sculpture's focal point. (No Perception check required to notice)	Interesting: Lady Sukuzana really likes detailed sculptures of men.
(2) Male sculpture's genitalia	A close inspection of the sculpture should reveal a mechanical, moving part located in and around the sexual organ. (DC 20)	
(3) Male sculpture	If a character dares to move the male genitalia upward, the couch opposite the door flips backward to reveal a spiral staircase leading down under the home. (DC 15 Disable Device or	Interesting: Characters and Brontalo will be shocked to see the floor open up. If Sukuzana witnesses a character preparing to activate the sculpture's hidden purpose, she quickly and quietly flees the room and the home. (DC 21 Perception check vs her Stealth skill to notice)

middle of the room accompanied by an oversized chair. A wide bookcase overflowing with tomes and loose parchments spans the back wall. The two remaining walls are covered in dozens of paintings of Brontalo's family. Pictures of his siblings, parents, and grandparents are arranged in chronological order.

Sukuzana's Parlor

Brontalo's wife converted the old library into a parlor for hosting social engagements with other ladies living on Rue Douleur. Each week, a dozen well-to-do wives and widows assemble at the della Vasso residence to discuss local events, gossip, and financial matters. Brontalo avoids these gatherings, preferring to leave the residence before the ladies arrive. Interestingly, the Lady Kellita has never been invited to the social gatherings.

Nearly half the ladies who attend the social gatherings return later in the week for a special meeting of Triad faction members. When Brontalo leaves for one of his Revolutionary meetings, Sukuzana gathers several influential women at her home to discuss their husbands' dealings in their respective businesses and organizations. Sukuzana's group's goal is to use their knowledge of their husband's connections for their own purpose: to rid the Artists' Quarter of the Fetch. They plan, scheme, and plot together, returning to their husbands as loving wives, hoping to influence their spouses' decisions and actions in ways that best serve the Insectum Triad. Brontalo has no idea that his wife or many of the ladies who convene at his home each week have ties to the Triad faction.

Much like her husband, Sukuzana appears to be indifferent to the characters as they search her parlor. However, once they close in on the secret area below the room, she reacts much differently (see below). She maintains a position near the door at all times in case she has to exit quickly.

Four large couches form a square in the middle of the room, surrounding a large, short-legged table. Exquisite paintings of landscapes, wildlife, and city scenery cover the four walls. Several well-made sculptures stand in various places on tall pedestals. A strong aroma of fresh flowers overpowers all who enter the room — no fewer than six vases filled with fresh-cut flowers are found throughout the parlor.

Sukuzana's Triad Meeting Room

The tight, spiraling staircase descends into a 20ft-square room. A long, wooden table and eight chairs are in the center of the room. Stacks of books, rolled-up parchments, and open ledgers cover the entire table. A shutter-less lamp hangs from the ceiling.

Sukuzana attempts to flee to one of the many Triad safe houses, never to return to her home on Rue Douleur and her husband.

Two guest bedrooms make up the entire second floor. Although empty of useful clues, the characters can see that the rooms have been used recently. Brontalo states that party guests unable to make their way home late at night were welcome to stay the evening.

Della Vasso Bedroom

The topmost floor of the home is used by Brontalo and his wife as their private bedchambers. An ornate, curtained bed fills the center of the room, with a night table set to each side. Two large wardrobes, one for each spouse, are on opposite sides of the room. A small bookcase to one side of the door has 10 small tomes on its two shelves. A large painting hanging over the bed shows Brontalo and Sukuzana embracing.

DEATH IN ART

Clues Found in Sukuzana's Triad Meeting Room

Area/Item	Clue Details	Relevance to Mystery
Books on the table	Several books detail the history of Castorhage, the Artists' Quarter, and the surrounding parishes. A few smaller tomes detail the rise and fall of several factions, including the Triad and the Revolutionaries.	
Parchments on the table	Most of the parchments are maps of the Artists' Quarter. On one map in particular, several areas are circled, indicating locations of faction leaders and recurring meeting sites. (DC 20)	Interesting: Starred locations indicate the locations Brontalo frequents most frequently.
Ledgers on the table	The financial ledgers show the transfer of funds of Triad members, the redirection of other factions' money to the Triad (through theft or blackmail), and details of local ladies using their husbands' money to pay for Triad work. (DC 20 Knowledge (local) check to determine the meaning and significance of the entries)	Interesting: The characters find that Sukuzana has been stealing small fragments of her husband's money for years, redirecting it to various Triad establishments.
A note tucked in the back of one of the ledgers	A high-ranking Triad member wrote to Sukuzana, "Mistress S, please see if the young painter would be interested in assisting us. Use whatever means necessary to convince him, adding that his rejection could be dangerous to his health. – X" (DC 25)	Interesting: It seems the Triad understood how deep Radonis got into the Revolutionary faction, making his knowledge useful to the other faction.

Clues Found in the della Vassos' Bedchamber

Area/Item	Clue Details	Relevance to Mystery
Both wardrobes	The della Vasso family crest is etched into the doors of each of the two wardrobes. (DC 10)	Important: Hopefully, this repeated image of the crest continues to remind characters about the tile in the cul-de-sac.
Brontalo's Wardrobe	The large wardrobe is filled with complete outfits, separated by color and style. Brontalo is fond of handkerchiefs; each outfit (but one) has a handkerchief tucked into its front pocket. (DC 15)	Interesting: This wardrobe reveals Brontalo's use of handkerchiefs and color-matched outfits.
Brontalo's handkerchiefs	Although the color schemes are not perfectly matched, each outfit has a handkerchief. Every handkerchief is made by Camille's Couture. (DC 20)	Important: The same brand of handkerchief was found with Radonis' body.
Missing handkerchief in one outfit	Only one outfit in Brontalo's wardrobe is missing a handkerchief. The missing handkerchief is found within the young painter's dead fist. (DC 25)	Important: The missing handkerchief links Brontalo to Radonis at his time of death.
Sukuzana's wardrobe	Although it initially seems fairly normal for a well-to-do lady of the Artists' Quarter, a thorough look through the large wardrobe reveals a black, hooded cloak in the back. (DC 20)	Interesting: Sukuzana used the dark cloak and hood to travel unseen through the dark streets of the Artists' Quarter.

THE BLIGHT: PATHOLOGIES

Clues Found in the Hiding Spot

Area/Item	Clue Details	Relevance to Mystery
Storage Boxes	Dozens of wooden storage containers are found throughout the room. Each is filled with equipment useful for Revolutionary activities: oil and rags for starting fires, small daggers for easy concealment, and ropes and grappling hooks for scaling walls and buildings. (No Perception check required to notice)	Interesting: The supplies may indicate that Brontalo has a role in insurgent activities within the city.
Map on the wall	A large map of Castorhage with dozens of circled areas hangs on one of the walls. (DC 20 Knowledge [local] check to connect the circled areas with notable events)	Interesting: Each circled area is an area that the Revolutionaries attacked at one point in time. None of the circled areas are too close to one another.
Rolled up painting on the table	The painting that Radonis created to expose the many faction leaders of the city is found on the table in the center of the room. It has a few drops of blood on it on the bottom right side (matching the frame found in Radonis' basement). (No Perception check required to notice painting, DC 20 to notice the blood, DC 25 to notice that it matches the broken frame)	Important: The painting matches the size of the broken frame and shares the same blood splatter pattern.

Cul-de-sac Hiding Spot

If no other clues are found to implicate Brontalo, he claims that he has no knowledge of this secret area. He tries to convince the characters that it must have been created by one of his family members long ago. However, if the characters can piece together the clues to prove that Brontalo is the lead suspect, he may try to flee from the cul-de-sac.

Once opened, the tunnel and ladder in this area descend 30ft to a dark chamber below. The area was once part of the archaic sewer system of the outer Artists' Quarter, but is now used by Brontalo as a hiding spot for much of his Revolutionary equipment and the stolen painting made by Radonis. Brontalo quickly threw the rolled-up painting onto the table in the center of the room, eager to return home before he was missed.

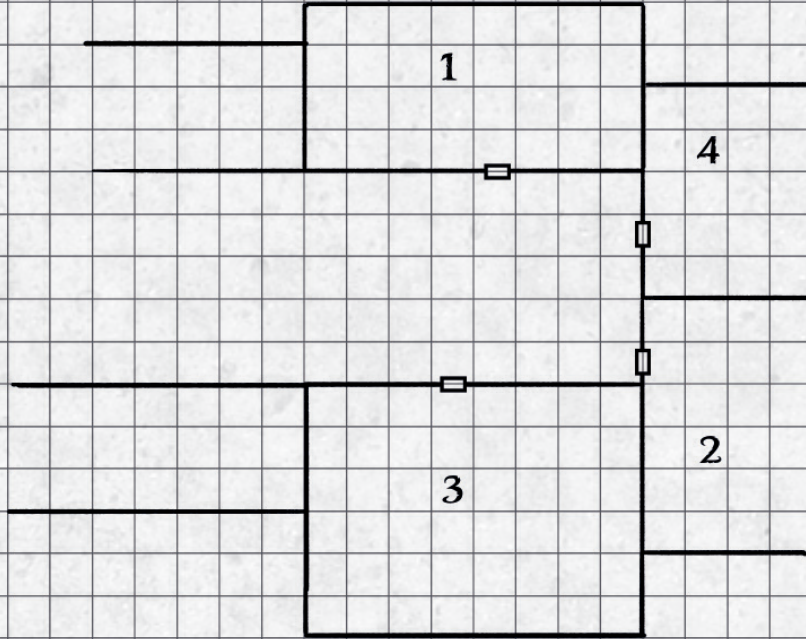
Adventure Conclusion

An in-depth, careful investigation of all the cul-de-sac homes should lead the characters to an answer to the mystery. Although the residents of Rue Douleur should provide enough intrigue and misdirection, there are enough clues that solidly point to Brontalo della Vasso. Wrap up the characters' involvement to the story in whatever way makes the most sense.



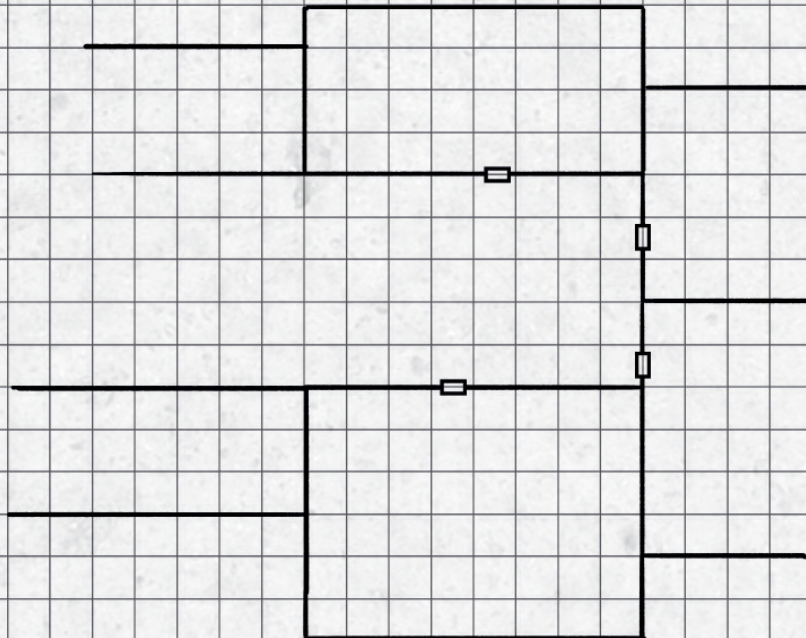
Dead End Street

1 Square - 5 Feet



Dead End Street

1 Square - 5 Feet



THE BLIGHT: PATHOLOGIES

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