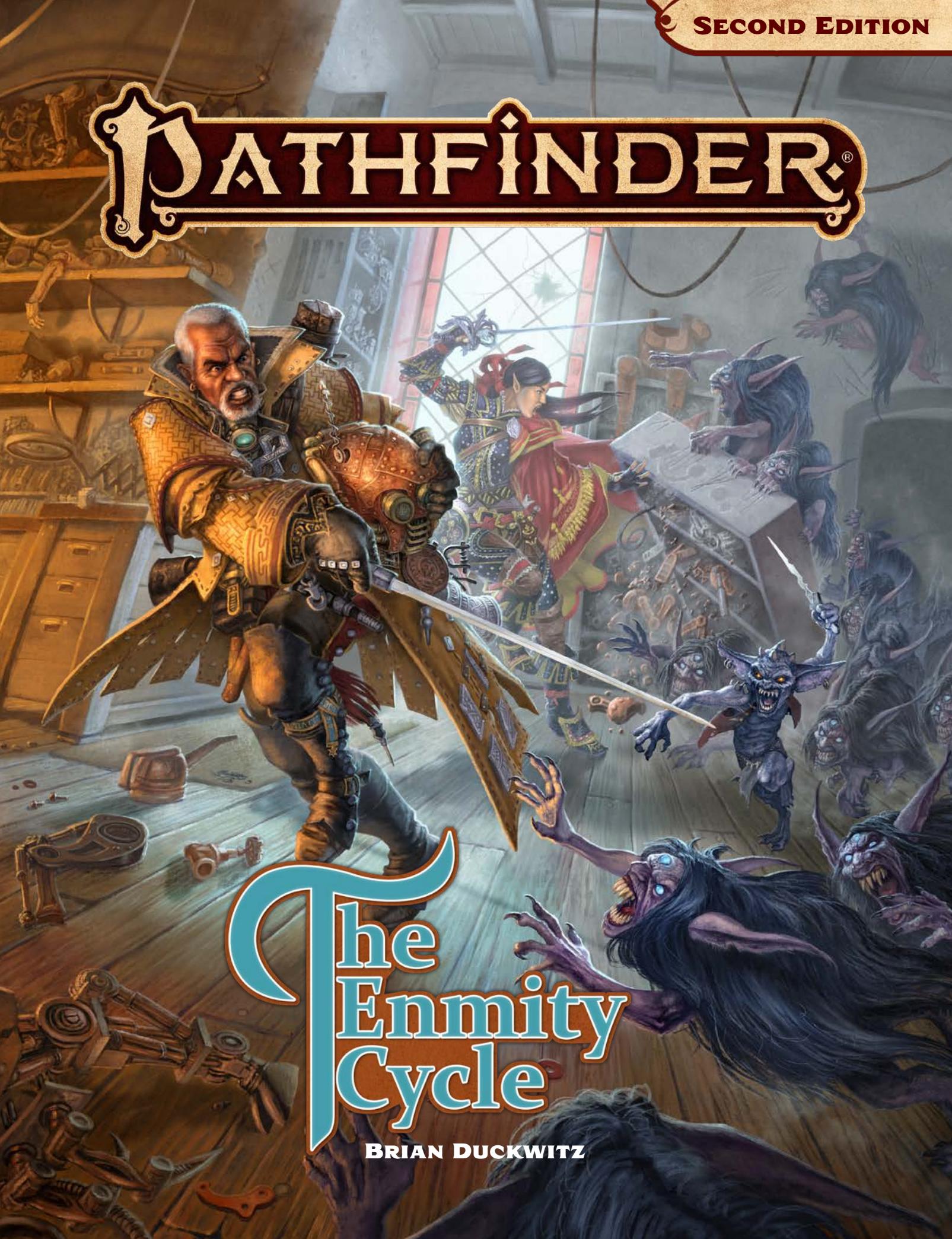


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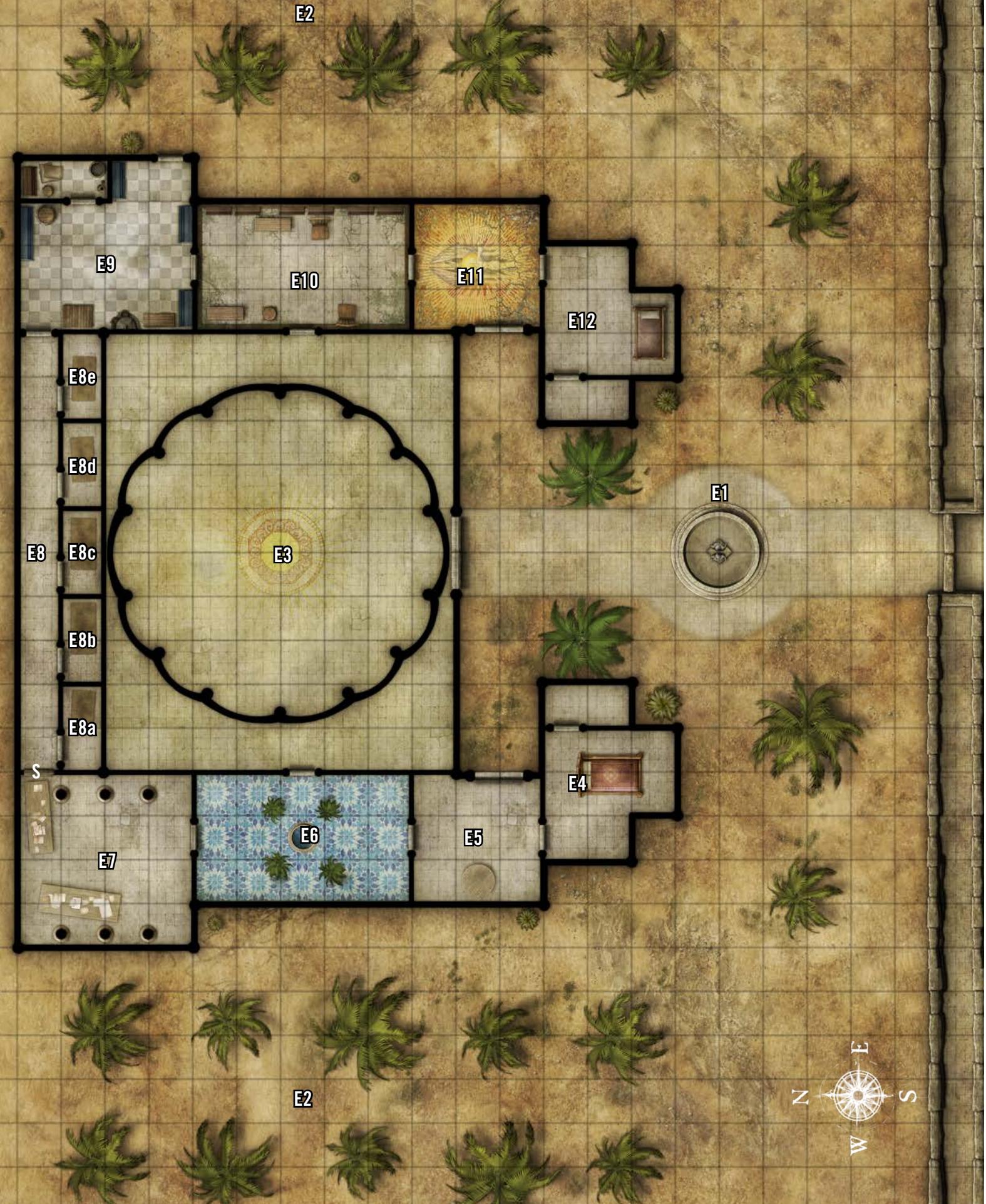
# PATHFINDER®

## The Enmity Cycle

BRIAN DUCKWITZ



THE COMPOSER'S HOUSE  
1 SQUARE = 5 FEET



# PATHFINDER

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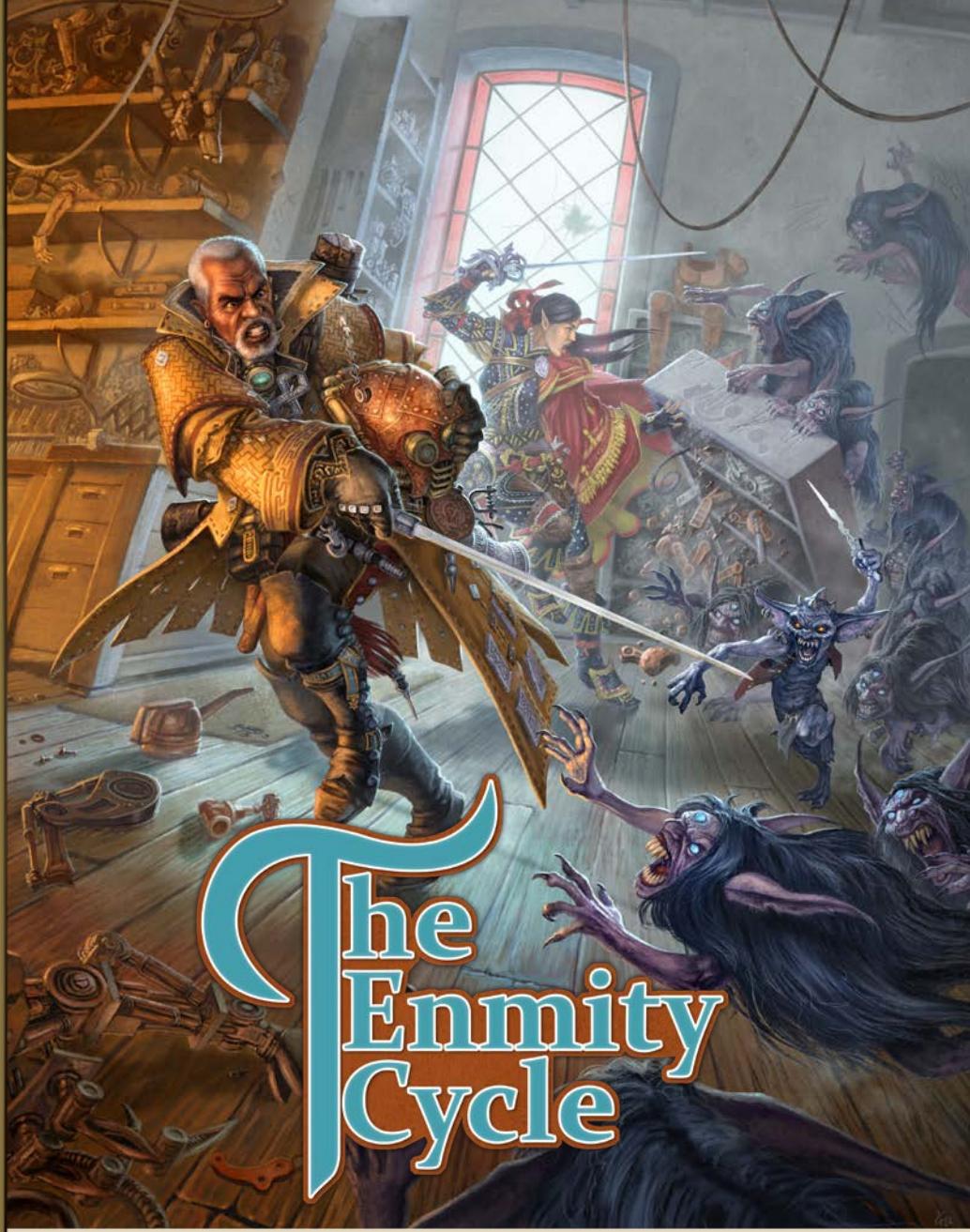
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[paizo.com](http://paizo.com)



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by Brian Duckwitz

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# The Enmity Cycle

## Chapter 1: The Missing Poet ..... 4

The PCs meet with a wealthy merchant and art patron who is worried about a missing poet and a strange package he received. They investigate the poet's house, find he's truly missing, and follow clues from there to a tiny village and a remote, ruined temple. After learning rumors about the temple and its history, they find it isn't dedicated to Sarenrae as the locals believe, but to an evil god. They confront the cultists there and learn that the missing poet is only part of a larger series of abductions.

## Chapter 2: The Abducted Tinkerer ..... 20

The heroes return to Lamasara, following clues left behind that suggest the tinkerer Dhia is likely at risk. They arrive at Dhia's workshop and discover that gremlins have taken it over. After a series of harrowing, trap-filled encounters with the gremlins, they learn the tinkerer has also been kidnapped. Further clues lead them to a gambling riverboat on the Junira where the heroes find the vessel closed. After investigating, they discover it has been claimed by a group of Usij cultists working with strange creatures called scrapborn. Within the riverboat, they find several prisoners who have been contributing to a performance project, although the project's creators aren't imprisoned there.

## Chapter 3: The Imprisoned Composer ..... 36

After learning that a composer is missing as well, the PCs find the location of her house and go investigate. There, they find this house has also been taken over by whoever is behind the abductions. After encountering several dangerous foes within, they rescue the poet, tinkerer, and composer, who name the culprit behind all of this: Zridi. This wealthy sponsor of the arts has been forcing the three creators to alter their works for some mysterious purpose. By gathering information around Lamasara, the group learns of strange happenings at the Riversong Theater, where they finally face Zridi. They must stop her dangerous ritual that, if left unchecked, could wreak havoc in the relationships between Thuvia's cities and its people.

## ADVANCEMENT TRACK

- 4** The PCs begin this adventure at 4th level.
- 5** The PCs should reach 5th level before venturing to Dhia's workshop.
- 6** The PCs should be 6th level before facing Zridi in the Riversong Theater in Chapter 3.

## MORE THAN ALCHEMY

When mentioning Thuvia, the sun orchid elixir and its promises of immortality always spring to mind. It's very likely that people in Golarion make these associations as much as players. This adventure aims to add more depth to the desert nation. A covetous and spiteful div—a fiend consumed by an urge to corrupt and ruin mortal creations—serves as the antagonist, while a trio of passionate artists who attracted her ire discover the depths of cruelty a spurned fanatic can possess.

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The Missing  
Poet**

**Chapter 2:  
The  
Abducted  
Tinkerer**

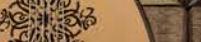
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## THE ENMITY CYCLE FLIP-MAT

This adventure makes use of a custom Flip-Mat, available now everywhere you buy your games. Each side depicts an important location found in this adventure, and each map is also available in this book. There's no need to draw out these locations when you can pick up this Flip-Mat and have the work done for you!





## Chapter 1: The Missing Poet

Many stories about Thuvia revolve around the sun orchid elixir. This isn't one of those stories.

A nation of five city-states, Thuvia originated in the deserts of northern Garund when numerous nomadic groups united against two invaders—the Jistka Imperium to the west and the empire of Osirion to the east—to form the Tekritanin League in the Age of Destiny. The Tekritanin League was ultimately defeated, but after some time, the people of Thuvia rose up and established their own land once again with the power of their five cities.

Today, the sun orchid elixir, the marvelous concoction that extends life, is central to the nation's international might and renown. But many outside Thuvia don't realize that the city Merab is a powerhouse of trade and leadership, instead seeing it as the birthplace of

Artokus Kirran—the sun orchid elixir's creator. Nor do they know of the military might of Aspenthar, whose forces were instrumental in throwing off the yoke of Osiriani oppression, or the harmonious way in which Pashow uses magic to provide for its people. Likewise, few beyond Garund are aware of how Duwwor's druids and technologists make the most from the surrounding desert, though plenty have heard of the diplomacy of Lamasara, along with its beautiful gardens and vibrant arts community—which is where our story begins.

For years now, Zridi, a vindictive pairaka div, has insinuated herself into various communities in Lamasara. Her focus has mainly been on personal calamities, driving powerful people against each other or building up a promising creator and then slowly tearing them down. As all divs seek to thwart

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mortal accomplishments and destroy their works, pairakas focus on destroying mortal relationships and severing communal bonds. In Lamasara, Zridi saw a garden of accomplishments and creations she could spoil for her own twisted pleasure. She began by instigating small spats between artists, setting up volatile pairings between collaborators, or even directly sabotaging galleries or showhouses. Zridi did it all under disguise or through proxies, but over time, she grew bored with these petty cruelties. Strangely, she also grew fond of some of these artists and got past her initial dismissal of their works; she even began to appreciate some of the stories she'd read or the inventive songs she heard. To aid in her plots, she insinuated herself in the art community in Lamasara and began to guide their action a little more directly by posing as a patron. Zridi would use ill-gotten gold and a considerable skill for suggestion to fund wild projects for artists. Some she would let come to fruition, but others she would keep funding only long enough to get the protege's hopes up before sabotaging it just to watch the artist collapse in despair. She sponsored poets, playwrights, composers, and inventors, then harried their dreams with nightmares until they gave up their craft. Zridi saw her move involved approach as a way to dash the hopes of new and upcoming talent as well as disappoint the audiences who watched as the creators imploded.

As Zridi harvested hopes and dreams, she cultivated a network of associates and underworld connections, as well as Usij cultists who worshipped Ahriman, Lord of the Divs. Among them was a handsome janni named Seddek, who served as her muscle and errand boy. Together, they wormed their way into the confidences of many in Lamasara.

Even as Zridi undertook this approach to fulfilling her drive to sow distrust and hatred among mortals, she found herself appreciating the work of several established artists. Two of these favorites were the poet **Valls Beida** (NG male human poet 8) and the composer **Sefalia Naaljal** (CG female human composer 6). Zridi was drawn to the traditional tales Valls told of Thuvia from long ago—a time she dimly remembered when she lived near the House of Oblivion before Ahriman's banishment. She particularly liked the characterization of the divs in Valls's work, as it instilled a healthy fear in his readers of the pairaka and her kin. She, along with two other patrons, sponsored Valls's second volume of his epic trilogy *From League to Legends*, supporting him financially as he completed that collection of Thuvian poems. She eagerly awaited the third volume of his

poetry that was set to complete a cycle of these traditional tales.

Zridi also became enamored with the music written by the composer Sefalia, who studied with Valls at the Blossoming Sun Academy of Arts in Merab and relocated to Lamasara a few years ago. In addition to her use of traditional Thuvian music, Sefalia liked to surprise and confuse listeners, working disharmony into her themes. Something about these compositions tugged at the core of Zridi's essence, and though she didn't know much about music, she knew she liked Sefalia's work and went to every performance she could. She even went as far as to sponsor a trip Sefalia took to Osirion to study for a few months. Neither Valls nor Sefalia had any suspicion that Zridi was anything other than the kindly, middle-aged Osiriani woman she disguised herself as.

As their reputations increased over the years, Valls and Sefalia began to talk more and more about collaborating. They also kept in close contact with a dear friend from their time in university, **Dhia Joulue** (CG nonbinary inventor 8), an inventive tinkerer who frequently traveled from their home in Duwwor to meet up with Valls and Sefalia for weeks at a time. Some don't consider Dhia's craft to be a traditional approach to art. The tinkerer had always been deeply interested in mechanical devices, at first for their practical uses to improve daily life. As their skill evolved, they came to see machines as a means to express truth. When someone demonstrated the grace in a device, they showed that truth. Believing that the functional could be artistic and beautiful, Dhia even once argued, in jest, that Sefalia's compositions were just an expression of mathematics.

During one of these visits, Dhia mentioned how they were creating clockwork dancers to perform for one of the wealthy families in Merab. They expressed the difficulty of programming a clockwork construct to not always move with perfect, measured precision. The idea of this work intrigued Sefalia and Valls, and soon, all three had decided they would join together collectively and produce an anbarit—a new type of performance that incorporated spoken poetry, music, and dance. They all agreed to put their other projects on hold and focus fully on this new effort. That would mean Valls wouldn't be completing the third volume of *From League to Legends* after all, and Sefalia would cancel her residency at Glass Gardens Theater after the next set of shows. Dhia, on the verge of completing their project, would pack up their workshop and relocate to Lamasara. The three wanted to keep their collaboration a secret and worked hard to keep adoring fans and eager patrons in the dark.





Their idea to merge their different strengths into a powerful piece inspired them to theme the anbarit on unity, just as the unity of the five city-states of Thuvia makes the nation strong. Valls's knowledge of and love for Thuvian history was certainly a driving factor in that decision, but since each had seen small squabbles between the cities during their lives, usually surrounding the auction, they also felt that such a theme would strengthen the bonds between the nation's people. It could bring them together as strong as they were in old times when they fought back against two powerful empires.

Spending days on end in Sefalia's home on the outskirts of town, the three quickly began to develop their anbarit that they titled *The Amity Cycle*. They started reaching out to patrons around the city but were careful to keep the details of the project secret to help build surprise. While searching for patrons, Valls came across Zridi, who was eagerly awaiting the third volume of his epic poetry. Valls replied that he was switching gears and working on something else for a while. When she became upset and offered to fund the third volume for double what she contributed the last time, he rebuffed her offer, claiming what he was working on was important to him, “—and to Thuvia.”

This rejection infuriated the div in ways she didn't expect. She'd begun to feel she was owed the final volume in the series, and yet another delay was simply too much. She must have it. Zridi kept these thoughts inside, however, and pretended she was excited to see what Valls would write next. When she received similar information the next time she saw Sefalia, who told her she wouldn't be finishing the symphony she'd worked on while in Osirion just yet, the pairaka became increasingly suspicious and resentful.

As Zridi fumed, she stalked the two artists, often in the form of a mangy street dog or a random fan. She discovered that the two were actually three, and Valls and Sefalia seemed quite close to one another. She watched the three collaborators to see what manner of project they were working on. What she discovered stoked a burning flame of hatred. Not only was Valls not finishing the third volume, but he was building a strong relationship and hoping to encourage national pride, bringing Thuvians closer together. Pairakas exist to destroy such bonds, and seeing her favorite artists put aside the art Zridi believed she was owed felt personal. She saw it as an affront and dedicated herself to breaking these three and turning their beautiful creation into a seed of ruin.

This anbarit they discussed needed to be destroyed, Zridi decided, and the collaborators' reputations with it. In a fury, she traveled to the inner desert, intending

to visit the House of Oblivion for inspiration. While on her sojourn, she was struck with a series of visions that revealed the steps of a ritual that took the anbarit and altered it to sow discord and destruction. Certain that Ahriman sent these visions, she immediately began developing a plan.

While Zridi was on her pilgrimage, Valls, Sefalia, and Dhia were hard at work, busy writing poems and narration, composing music, choreographing dances, and building mechanical performers and set pieces. To drum up interest in the artistic community about their new project (but careful to not reveal too much), they stealthily hung up posters around Lamasara. These red posters contained a pentagonal logo above the word “Amity.”

As the anbarit grew closer to completion, the three artists began seeking out a place to perform their debut. Lamasara was an obvious choice, but they wanted to debut during auction season, and Lamasara wouldn't host the auction for another two years. This year, the auction was set to occur in Merab in just a few months, which wouldn't provide much time to secure a venue and transport everything needed to perform there. The artists were undecided. Though Thuvian citizens can't purchase the elixir, many still attend the annual auction for the ancillary commerce. Numerous performers also follow the auction circuit, since whichever city holds the auction becomes inundated with travelers eager to bid on the rare elixir. On the other hand, many people of means who wished to avoid the crowds come to Lamasara during auction season for the plentiful entertainment, delicious food, and unparalleled leisure. The trio of artists believed that their anbarit extolling the unity of Thuvia's five cities would be a perfect way to remind citizens that they're one nation and to show off the virtues of Thuvia to the foreigners who visited. They were still trying to finalize a location, and had even found a viable theater, when disaster struck.

Zridi had been busy enacting her plan. She sent her lackey Seddek to recruit the Usij cultists in the area to support her efforts. She made overtures to the secretive community of scrapborn, bizarre aberrations who dwell beneath the city. With these forces readied, she sent a group of Usij cultists to capture the composer Sefalia and imprison her in her own house. Since the poet Valls had painted and decorated his house in red, a color Zridi intrinsically can't tolerate, she sent her follower Seddek to capture the poet and bring him to the city. Finally, she personally led a group of gremlins to abduct and imprison the tinkerer Dhia. Through physical, magical, and psychological coercion, Zridi found ways to force each of the three to assist her

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in rewriting and corrupting their own work, which Zridi snidely refers to as *The Enmity Cycle*.

Her plans continued untroubled for several weeks, during which time Zridi's anger and resentment toward the three artists spread to the rest of the arts community in Lamasara. Her entitlement grew, and in it bubbled a poisonous enmity toward anyone who supported Valls and Sefalia. Zridi wanted others to hurt like she had—she wanted them to feel the same resentment. One day, while she forced the three artists to work on their ruined project, her anger got the best of her, and she ripped the head off Dhia's mechanical assistant, dropped it in a box, and sent it via courier as a taunt to a patron who had supported Valls's work in the past, the dwarf merchant Tahar Khalud. Though damaged, the mechanical head still functioned. It had been programmed to recite the opening poem of *The Amity Cycle*, which it did as Tahar opened the package. Confused at first, Tahar recognized the style of verse and remembered Valls mentioning something about clockworks in his last letter. Little does he know that Valls is now being forced to work on a magical performance that's intended to bring disaster upon Thuvia.

If it's performed, the corrupted version of the anbarit—*The Enmity Cycle*—will infect the minds of all who hear it. Worse still, the audience members will become compelled to share its nihilistic message of death and obliteration to those nearby. Zridi hopes this act, held at the height of festivities leading up to the sun orchid elixir auction, might spread word of the anbarit to all parts of Thuvia and lead to the dissolution of the bonds connecting the five cities.

## Getting Started

The adventure begins in the Thuvian city of Lamasara, famed for its beauty, diplomacy, and thriving arts community. The city is situated on the banks of the Junira River, a broad, slow-moving body of water that's used for shipping and transportation, as well as leisure by the many pleasure craft that ply its waters. Lamasara is a colorful place that attracts visitors from around the Inner Sea who share a love of performance, art, and culture.

The player characters in *The Enmity Cycle* could be citizens of Lamasara or anyplace else in Thuvia. They could've come to the city for a relaxing break between adventures or to see an art exhibit or performance that has piqued their interest. The characters could also be artists and have crossed paths with a patron or are friends with some of the imperiled artists in this story. In particular, the PCs need to find a reason to answer a summons from a dwarf merchant and patron of the arts, **Tahar Khalud** (NG male dwarf merchant 7) who recently received a worrisome, if not confusing, parcel.

### MEETING WITH TAHAR

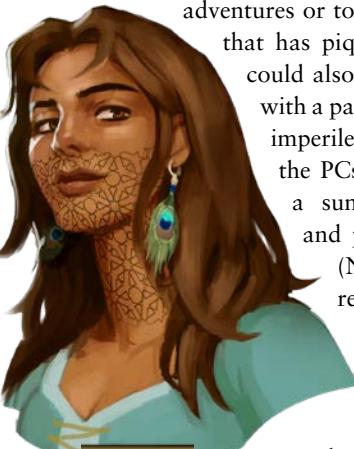
Tahar devoted his family's fortune to the arts. He's particularly a fan of poetry, spending a great deal of time reading collections of verse or attending one of the numerous public readings in town. He has sponsored numerous poets and performers over the last 50 years, but he finds the work of Valls, whose historical epics are remarkably popular, to be his favorite. When Valls came to him with a request for additional funding for a new work, Tahar jumped at the chance. He could see Valls's excitement and wanted to help the great poet contribute another work to his already impressive oeuvre.

The PCs receive a note from Tahar via messenger that asks the PCs to meet with him at his residence as soon as possible to discuss a concerning matter. The messenger herself doesn't know anything else; she works for a courier service and politely but quickly leaves for her next job.

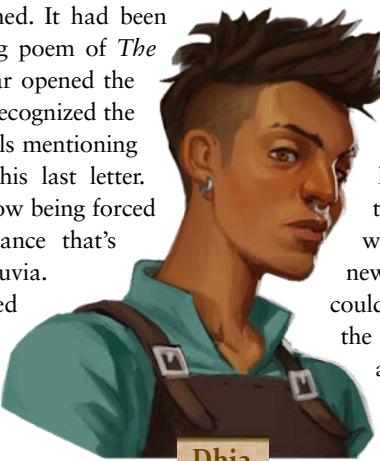
Cautious PCs might spend time learning about Tahar before meeting him. A character who succeeds at a DC 18 Diplomacy check to Gather Information learns he's from a long line of merchants who are generally respected within Lamasara.

The dwarf merchant operates several textile mills, and their materials are used for clothing across the region. A critical success is enough to hear that

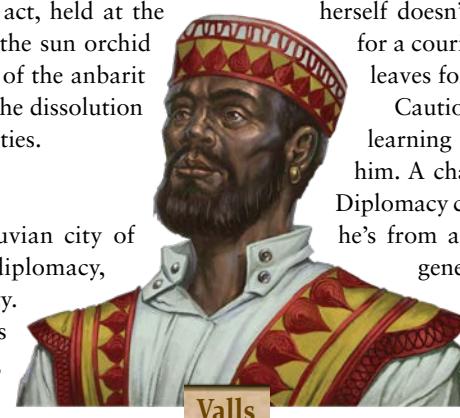
Tahar has a sizable number of artists and musicians whom he supports with generous contributions. If any of the PCs were already familiar with Tahar, they might already know some or all of this information.



Sefalia



Dhia



Valls





When the PCs decide to visit Tahar, the journey takes them just outside of Lamasara to the south of the city in an area of beautiful, verdant land that borders the Junira River. Farmlands and groves of dates stand on either side of the road. Tahar's house looks like a simple whitewashed stone structure on a low rise overlooking the Junira. As they arrive, read or paraphrase the following.

---

The soft burbling of a marble fountain fills the courtyard of a beautifully crafted mansion. The green lawn is perfectly manicured, and two palm trees provide shade for the comfortable stone benches arranged around a small, circular table. Gold leaf decorates the walls and central dome of the mansion, and sunbeams dance about the area.

A clean-shaven dwarf, dressed in fine white robes accented with gold, walks toward you and sets the tray he was carrying on the table. In addition to several glasses of water, there's a small bowl full of dates. He then bows briefly, pops a date into his mouth, eats it, and drinks from one of the glasses before turning to the group. A smile touches his eyes as he speaks. "Greetings, my friends. Would you care for some refreshment?" He gestures toward the tray of drinks and dates.

---

Characters who are trained in Society or who succeed at a DC 16 Society check recognize the offer of dates and drinks, as well as the consuming of a sample of each first, as a small ceremony often used to show the host has no ill intentions toward their guests. Refusing to respond in kind by eating and drinking is a minor insult, although a character who refuses and explains their choice can smooth any offense by succeeding at a DC 19 Diplomacy check. Even if the PCs manage to upset Tahar, he still needs their service.

Whether or not they join in the food and drink, Tahar continues.

---

"Thank you for accepting my invitation. I am sure you are full of questions. When news that a skilled group of adventurers in Lamasara reached my ears, I knew Desna's luck and Shelyn's blessings were on my side, for I have a concern I think you could help me with. First, though, allow me to introduce myself. I am Tahar Khalud, and this is my home. Please, tell me something of yourselves so we can become comfortable."

---

Once all the players have had a chance to speak, read or paraphrase the following.

---

"While I myself am not skilled in such matters, I am a lover of the arts. I feel my fortune is best spent bringing joy and love to Thuvia, and I know the arts can do that.

I have dedicated the last fifty years of my life to earning money to support my family and the arts here in the city and beyond. Many artists and musicians have come to me over the years asking for patronage, and I am pleased to say I rarely had to turn anyone away.

"You can imagine my excitement, then, when the famous poet Valls Beida came to me and spoke of a new undertaking that I could help support. I can assure you I immediately agreed! The famous Valls! Can you imagine?" Tahar seems lost in thought for a moment before he continues.

"But now I fear there is some kind of trouble. Valls has not sent his regular update to me in two weeks, and just two days ago, I received a very strange package." Tahar claps his hands, and a servant emerges from a nearby doorway carrying a basket. Tahar reaches into the basket with both hands and pulls out a gleaming metal object that looks vaguely like a humanoid head. He fiddles with a knob on the device and it begins speaking:

"When we were challenged by the land and beasts,  
We cultivated the land between shore and peaks.  
When pressed by enemies on all sides,  
We came together and fought back our oppressors.  
When we recognized our strength,

We built our cities and strengthened our bo—" it says  
before a sharp popping sound silences the device. A  
moment later, the device begins speaking the same words  
again, but the dwarf turns the same knob, and it stops.

"What do you make of this?" he asks.

---

Tahar hands the mechanical head to the PCs for them to investigate. The dwarf listens intently to anything they have to say about it, as he knows little about the inner workings of clockwork devices himself.

The poem the mechanical head recites are the lines for *The Amity Cycle*. The complete text for this poem appears on page 60.

Characters who succeed at a DC 15 Society, Performance, Art Lore, or similar skill check recognize Valls as the name of a rather famous poet who has written several popular volumes of poetry. He's known particularly for his epic poetry about ancient Thuvia. With a critical success, a character knows that Valls lives near Lamasara and that he attended the Blossoming Sun Academy of Arts in Merab, a prestigious university with ties to the churches of Sarenrae and Shelyn.

## THE MECHANICAL HEAD

The PCs can learn a number of pieces of information from the head. Below are some of the skill checks the PCs might make to study the clockwork and what they can find with each. You can be generous here and allow skills that aren't exactly the same to work if the player points out a creative application or solution.

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**Arcana:** A PC who succeeds at a DC 18 Arcana check can determine that while the device isn't magical, it clearly has some components that were magically crafted. The housing, for instance, seems remarkably durable. If they get a critical success, they notice there are magical symbols often associated with music etched into the device's surface.

**Crafting or Engineering Lore:** A PC who succeeds at a DC 18 check with either of these skills can tell the device is clearly clockwork. Whoever crafted it was highly skilled, their work durable yet elegant. There's a key slot for winding the device, and a socket at the base seems designed to allow it to attach to another piece; however, it appears the head was violently removed, and many of these connections are damaged. If they get a critical success, a PC can tell there are likely other pieces of information stored within that would probably require either unique tools or perhaps a code word or phrase. Trying to gain access in other ways risks permanently damaging the clockwork.

**Diplomacy or Society:** A PC who succeeds at a DC 18 check with either of these skills knows that there are numerous stories from Thuvia (and elsewhere) where sending a severed head signifies either a strong message of impending doom or grave insult.

**Intimidation:** A PC who succeeds at a DC 18 Intimidation check quickly realizes there's an implied threat being communicated here, although the message goes beyond just trying to scare someone. It also contains a taunt. The insult or threat here isn't exactly clear, however, so whoever sent it didn't seem to give it much forethought.

**Performance or Poetry Lore:** A PC who succeeds at a DC 18 check with either of these skills notes that the words are delivered in the style of an epic poem from northern Garund. It's obviously incomplete, but the meter and phrasing is in a traditional Thuvian style. The poet Valls is famous for his work in this type of poetry.

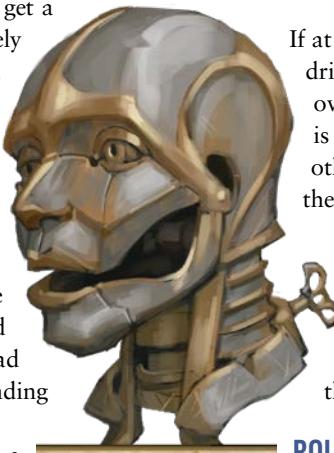
Once the PCs are finished examining the mechanical head, read or paraphrase the following.

"This is all very strange," says the dwarf. "I didn't expect this package, and I don't understand why Valls would send it without any other information. Perhaps he has more he yet plans to do and I'm worrying for no reason. Would you visit his home and ensure he is safe? It would do my heart a great deal of good."

**Treasure:** Tahar offers the PCs 80 gp as a reward for bringing any news of Valls and his whereabouts.

## CLOCKWORK CLUES

Assuming the PCs continue to repair and consult with the mechanical head throughout the adventure, the device might start to communicate with them more clearly. It can be anything from a quirky companion, beautiful oddity, or helpful tool. Encourage the PCs to tinker with it to learn more. As the GM, you can use the mechanical head to provide hints—some cryptic, some poetic—at moments when the players are stumped.



**Mechanical Head**

If at least one of the PCs participated in the drinks and dates ceremony or smoothed over any resistance to doing so, Tahar is willing to provide the money now; otherwise, he only awards the PCs after they return with news and evidence.

**XP Award:** If the PCs participate in roleplaying the meeting with Tahar, award them 20 XP. If they learned at least one piece of information from the mechanical head, award them 80 XP.

## ROLEPLAYING THE MECHANICAL HEAD

At the start of the adventure, the mechanical head can only speak the first portion of the poem it was programmed with, but as the PCs gain more clues and tools along the way, it acts more like an NPC with its own personality and ideas. While it's difficult to know if it's truly sentient, when it becomes fully functional, the device can hold a rudimentary conversation, make suggestions, and speculate about the future (though it frequently makes little practical sense). To understand its personality and quirks, it helps to know why Dhia created it in the first place.

The primary function of the clockwork servant was to serve as an orator, delivering lines of poetry from *The Amity Cycle* but also storing other poems, songs, plays, and famous speeches. Dhia looked at the creation of this construct as a sacred act in service of Brigh, and they've spent months after its initial creation tweaking and perfecting it. Whether through Dhia's own skill, divine inspiration, or a combination of the two, a spark of intelligence and self-awareness began to grow within the construct, and it became something of a companion to the inventor. The construct's own attempts to create original written and spoken works haven't succeeded yet, as the mechanical head can only





draw on a tiny catalogue of pre-programmed poems and stories.

When fully functional, the device is cheerful and friendly. It speaks mostly in a pleasant—although somewhat clinical—tone, except when reciting something from its memory. When that happens, the recitations are full of emotion and sound almost like a human except for the metallic ring in its voice. If anyone who knows Valls hears the device recite these poems, they recognize the recording is based on the poet's voice.

The mechanical head also has no memory of its name, or if it even had one. For his part, Valls referred to it as "Assistant," although that knowledge has been damaged, so the PCs can provide the construct with a name should they desire. Such a situation could be an interesting roleplaying opportunity for the party!

## On the Road

The mysterious partial poem from the mechanical head, along with Tahar's fears, all point to the poet being in trouble. Tahar knows Valls lives in a small house about a day's journey by camel west of Lamasara. He can provide general directions, but the PCs will have to track Valls's exact location on their own. If the PCs succeed at a DC 19 Diplomacy check to Gather Information, it takes them 2 hours to talk to other writers and merchants in Lamasara to locate Valls's residence. A critical success halves the amount of time. A failure means it takes 4 hours to get the information, while a critical failure means it takes 8 hours.

Once the PCs leave Lamasara and the lands irrigated by the Junira behind, it doesn't take long before the landscape becomes much more challenging. Read or paraphrase the following after they leave the city.

The first few miles west of Lamasara are green, lush, and covered with crops. The farmland ends abruptly, however, and soon after, the land becomes rocky and dry. A few scattered palm trees grow in patches to either side of the road leading west, a sign that water exists but is far less abundant. Over the course of several more miles the road winds through low, hard-packed hills. To the north and south stretches a long expanse of sand. The occasional house is visible from the road, usually tucked behind a hill or dug into the ground.

After a few hours, the road forks at a place where the rocky terrain prevents too much sand from blowing onto the path.

### WATER LORD BANDITS

### Moderate 4

Although it's at the border of his territory based in the Silver Frond Oasis, the Water Lord **Almeth** (LE male elf brigand 8) has claimed the lands immediately west of

Lamasara's domain as his own. This includes the lands where Valls lives, although Almeth only recently became aware of the poet's presence. They've never met, but Almeth is a tremendous fan of Valls's epic poems about the mythic heroes of Thuvia's past.

A week ago, Almeth sent a group of his followers to talk to the poet and deliver a message to him. Unfortunately, Seddek had already abducted Valls by this time. When these messengers arrived, they were immediately attacked by the sand wolves the janni left behind as guards. Two of the messengers were slain and the rest fled. Knowing they would be in serious trouble if they returned without completing their mission, the bandits decided to raid caravans until they found something useful they could present to Almeth on their return and hopefully assuage their leader's anger.

**Creatures:** When the PCs encounter them, the bandits have set up an ambush at the crossroads in the desert. They first attempt to cow their prey by threatening them and promising to leave them unharmed if they turn over their valuables. If that doesn't work, they attack and try to take the valuables by force. They fight until two of their number are killed or captured, at which point the rest flee into the desert in hopes of leaving the area and finding a new life somewhere else.

### WATER LORD BANDITS (4)

### CREATURE 2

Bandits (*Gamemastery Guide* 208)

**Initiative** Stealth +8

**Favored Terrain** The bandit ignores the effects of non-magical difficult terrain in deserts.

**Development:** If the PCs capture a bandit and make his attitude at least indifferent (they're hostile to start), he explains that he works for the Water Lord Almeth and was sent to give a message to the poet Valls who lives nearby. One of the bandits carries a note with the following message: "Dear poet Valls. I am most eager to have you as a guest at my home in the Silver Frond Oasis, which lies to the west of your dwelling. I am a great admirer of your work and would be honored if you would visit. The bearers of this message can easily guide you to my home should you wish to come. Sincerely, Almeth."

If asked about what they were supposed to do, the bandit explains they were explicitly told not to harm the poet and to leave him alone if he refused to accompany them. Almeth made it clear that he admires the poet and wants to build a friendship. The bandit further describes how canine creatures made of sand attacked his group and how they ripped apart his two companions.

**Treasure:** In addition to the note described above, the bandits were sent with a *staff of healing* as a gift to prove their honorable intentions toward the poet.

## The Poet's House

Despite his fame, or perhaps because of it, the poet Valls sought a place to live far from the more populated areas of Thuvia. His earliest, most successful poems retell and reimagine the great heroes of Thuvia's past: warrior-kings and -queens, long battles with the divs of the desert, and the founding of the five major cities of the land. In recent years, however, Valls has felt the need to focus on the long history and deep traditions of the common people of Thuvia who thrive in the desert day by day. He decided to build a second home in the traditional style of many desert-dwelling Thuvians, and this place helps him remain connected to those roots.

Characters who Investigate the area and succeed at a DC 18 Society, Thuvia Lore, or similar Lore skill check recognize the sunken construction as typical of traditional houses in the region, with a design that helps dwellers stay cool in the blazing sun and protected from harsh winds. On a critical success, a character knows that while the house is built in a traditional style, it's also a relatively new construction.

The map for Valls's house appears on page 12.

### A1. COURTYARD

### SEVERE 4

A traditionally-built desert home has been dug into the desert here, the walls lined with clay painted a bright red. The palm tree near the well provides shade, while short passages to the east and west hint at further rooms built into the ground to provide shelter from the desert sun. A small garden grows in the northwest corner, and a set of stairs on the west provide access to the courtyard from the ground level.

Much of Valls's time is spent taking care of his little garden, although he also purchases supplies from nearby farmers and traders to keep himself well-fed. The red walls of the courtyard and interior rooms made it difficult for Zridi to abduct the poet herself, since the color red is abhorrent to pairaka divs. Instead, she tasked Seddek to kidnap Valls. To ensure the janni succeeded, Zridi supplied him with two sand wolves, and although Seddek accomplished his mission, his clumsy commands to the wolves (see Creatures below) mean rumors have spread among travelers in the area that something is amiss.

A character who Investigates the area and succeeds at a DC 20 Religion or Society check remembers that the color red is thought to ward off evil spirits and divs

### TRAVELING TO SEE ALMETH

Although the clues suggest Almeth has nothing to do with the disappearance of Valls, the PCs might still want to investigate the lead. The Silver Frond Oasis is a full day's journey directly west through rocky desert. It's a lush, verdant area surrounding a pond fed by springs. The elf bandit is curious about visitors and initially orders his forces to allow the PCs to pass. His attitude begins as indifferent, and he's eager for word regarding Valls. He's deeply disturbed by any news that the poet is missing, but he explains that he hasn't heard anything about it. If he's at least friendly, he offers continued safe passage through his territory. Additionally, he offers the PCs a reward of 50 gp if they return Valls safely and provide him with an introduction. If the interaction at the oasis goes sour and a fight break out, the camp typically has a dozen human and half-elf bandits. For Almeth, use the statistics for an elite bandit.

by many Thuvians. With a critical success at a Religion check, the character recalls the color being specifically associated with the insidious pairaka divs.

**Creatures:** Seddek left two sand wolves here. They've been commanded to attack anyone who enters the courtyard and fight until destroyed, but they don't pursue anyone beyond 30 feet of the poet's house. In addition to these rather straightforward commands, Seddek's parting words were to "keep yourselves busy," meaning the sand wolves have been digging in the sand and performing howling dirges through the day and night. Characters who are Searching and succeed at a DC 17 Perception check as they approach the location can hear the sound of this howling before getting in sight of the creatures.

### SAND WOLVES (2)

Page 62

**Initiative** Perception +14

### CREATURE 5

### A2. KITCHEN AND DINING

A short flight of stairs leads halfway up the wall of the courtyard to a room carved into the hard-packed earth. A red curtain fringed with gold covers a doorway. Inside, the walls are painted a bright red. A fireplace is carved into a niche in the southern wall. Shelves that contain a variety of ingredients and cooking utensils stand to the east above a



# THE POET'S HOUSE

1 SQUARE = 5 FEET



table cut into the earth. The northern part of the room has a low table and several cushions.

A character who Investigates the room can tell that whoever lived here left in a hurry, as a pot in the burned out fireplace contains the charred remains of meat and grains. If a character succeeds at a DC 16 Perception check, they notice the kitchen utensils on the food preparation table to the east are dirty, and pests have gotten into the stored food. With a critical success, a character can piece together a rough time line, realizing that whoever lived here has been gone for several weeks, perhaps even a few months.

## A3. BEDROOM

Beyond a fringed red curtain is a short hallway that opens into a cave-like bedroom carved from the earth and painted a dark red. Cut into the wall to the west is a bed covered with a simple sleeping pallet and a light woolen blanket. The east half of the room features a table cut into the wall, a small stool, and shelves lined with books. Papers lie scattered about the entire area.

Valls was here working at his desk when Seddek and his subordinates found him. He tried to fend off the attackers but was quickly overwhelmed and tied up. The poet was then taken to the Temple of the Scorching Sun and held by the Usij cultists there. Characters who Investigate the area and succeed at a DC 19 Perception check see clear signs of a struggle, although nothing suggests that anyone was killed.

**Treasure:** Valls's library contains valuable tomes worth 40 gp.

## SEARCHING THE POET'S HOUSE

While the poet isn't anywhere in the house, the PCs can find several important clues and items if they spend time looking around. A character who Searches for at least 10 minutes finds several letters in the bedroom desk. They appear to be correspondences between Valls and two other members of the arts community in Lamasara, but none of the writers use their names, only the single letters "V," "D," and "S." They discuss a collaborative work that all three are undertaking, and each expresses a great deal of excitement about how important this work will be to Thuvia as a whole.

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## INVESTIGATING THE HEAD'S FUNCTIONS

A character who Investigates the letters and succeeds at a DC 19 Perception or Society check can compare the writing samples to drafts of poems Valls has tucked away and determine that he's one of the three correspondents, and that he seems to be responsible for writing an epic poem that will be used in something called an "anbarit." On a critical success, the character notes that a few lines in the letters describe "a new assistant" that D sent who has been very helpful in recording and trying out new versions of the poem. The letters also express excitement at D's recent move to Lamasara from Duwwor and congratulate them on finding a new space that will allow their work to blossom.

Searching the house turns up a crushed metallic device under a cushion in the kitchen. The item is shaped like a cone that has been bent, scuffed, and nearly flattened. A character who Investigates it and succeeds at a DC 18 Engineering Lore check realizes it's designed to slot into the mechanical head; on a critical success, the character realizes the device is designed to allow someone to speak into the cone while it's attached and cause the clockwork to record their words. This recording can be played back when the clockwork is fully wound.

A character who Searches the bedroom also finds a key tucked under the pillow on the bed. It has a strange shape that any character trained in Crafting or Engineering Lore can recognize as a type used in clockworks. Using this key with the mechanical head allows the device to be wound farther than before. If the PCs do so, read or paraphrase the following.

---

Rapid clicking suddenly emanates from the mechanical head, followed by the metallic ring of a single high note. "Oh, that seems to have... unlocked something in my memory I did not know was there," it says in a calm, metallic voice that's occasionally interrupted by a pause. "And I can... speak again. I'd forgotten how." After a moment, it begins reciting what sounds like a poem:

"When one of our own found eternal life in the deepest desert,

We traded it to foreigners so that we would be prosperous together,

So that our ingenuity would bring us independence forever.

Some say we are nothing without its lure.  
They say we are unbound, one man alone,  
A land of sand and sun and nothing else."

---

The clockwork can't recall the next lines and seems puzzled by this lapse. It also greets the PCs and realizes it doesn't know its name or designation.

Until it's further repaired, the device's speech synthesizer is prone to glitches and random pauses. A character who succeeds at a DC 20 Engineering Lore or Crafting check can remove the pauses in its speech; a critical success means the character understands how to repair the recording device and reattach it to the clockwork. The PCs can then use the recording device at any time to store spoken words.

Now that the clockwork is capable of more than just reciting the poem, the PCs likely have many questions for it. Unfortunately, it doesn't yet recall much about its existence before Tahar reactivated it. Nevertheless, here are some likely questions the PCs might ask and the clockwork's replies.

**What are you?** "I believe I am a... mechanical assistant. I am not sure who... built me or whom I served."

**What is your name?** "Unknown. Perhaps you could... provide me with a designation?"

**What do you remember?** "I know the information I have... already shared of the poem stored within me, but it feels... incomplete. I am unable to access the rest of the lines. I apologize."

**Do you know Valls?** "That name sounds... familiar, but I cannot recall why. Can you tell me who that is?"

**Repairing the Clockwork:** A character who examines the clockwork, once the new key has been discovered, and wants to fix the device can attempt a DC 20 Crafting or Engineering Lore check. With a success, the character realizes there are specialized tools needed for the task, many of them probably custom-made.

**The Letters:** If the PCs share the information in the letters out loud around the mechanical head, it immediately reacts by playing a recording it took right before its head was ripped off. Read or paraphrase the following.

---

The mechanical head reacts to the words in the letter quite dramatically. Its eyelids flutter, and what sounds like a woman's angry voice spills from the construct. "Fine then. If those fools at Ilhiin's temple can't handle a simple poet, I'll step in myself. And why is this construct here?! No one is to know our plan!" There's a metallic shriek, and the recording abruptly stops.

A character who succeeds at a DC 20 Society or Thuvia Lore check knows Ilhiin is a small, relatively unknown village about two days northwest of Lamasara; with a critical success, they also know that the village stands near the ruins of an ancient settlement. A character can find similar information by succeeding at a DC 18 Diplomacy check to Gather Information and spending 2 hours talking to people in Lamasara.



With these details in hand, the PCs are likely to set out for the village.

**XP Award** If the characters learn of Ilhiin, award them 20 XP.

## Returning to Lamasara

If the PCs already know the location of Ilhiin, they can save themselves a day's journey by heading almost directly north from the poet's house across the rocky desert to the village. They might, however, decide to return to the city to report their findings to Tahar, Gather Information on Ilhiin and the ancient ruins, or simply resupply. Use the Returning to Tahar (page 20) and Finding a Place to Stay (page 21) sections in Chapter 2 to handle those situations. At this point, Zridi is still unaware of the PCs' efforts to track down the poet.

Traveling to Ilhiin from Lamasara takes 2 days by camel over rarely-used rural roads that skirt the edge of the desert and eventually go through rough, hilly terrain. There aren't any merchants currently traveling that route, although that might change if the PCs wait a few days.

### ON THE ROAD TO ILHIIN

### Moderate 4

The forces of the local water lord aren't the only dangers in the lands surrounding Lamasara. While the city's outskirts are relatively safe, numerous threats still lurk within a few miles, one of which is a tribe of marauding gnolls. They tend to steer clear of settlements and sometimes skirmish with Almeth's forces, but they're experts at surviving in the wild and enjoy preying on remote areas and those who travel the roads there.

**Creatures:** Half a day's ride from Ilhiin, the PCs are stalked and attacked by a group of marauding bandits who see the group as easy pickings. These gnolls have no connection to Almeth or his raiders but are part of the larger Bleached Teeth tribe. They prefer to set up an ambush using the rocky terrain as cover. They fight until reduced to fewer than 10 Hit Points or until only one gnoll remains, at which point the survivors flee.

**Treasure:** In addition to their gear, the gnolls have 22 gp in gems and coins.

### GNOLL HUNTER (4)

### CREATURE 2

*Pathfinder Bestiary 178*

**Initiative** Perception +7

## Ilhiin

The people of Ilhiin live as their ancestors have for centuries: growing crops that tolerate the heat, drawing water from deep aquifers, gathering the sparse

seasonal rains in cisterns, and working closely as a community. They venerate the sun, though local beliefs in Sarenrae have been tainted by the false Sarenites living in the Temple of the Scorching Sun, as well as by folk stories that date back to the Nurgal worship once practiced there. While suspicious of outsiders, the villagers are tolerant of visitors, especially those who openly worship Sarenrae.

Ilhiin is led by a council of elders composed of anyone who's at least 60 years old. Currently, the council has seven members. Only three extended families live here, and the village has a population of 58. Traders only occasionally pass through the area, so Ilhiin is almost entirely self-sufficient.

When the PCs arrive in Ilhiin, read or paraphrase the following.

---

An small village with a handful of square, whitewashed buildings stands in a shallow depression of the surrounding rocky desert. The houses are organized in a circle around a central well, a lush, green area with three large date trees that provide shade. Hills rise to the north and west, sheltering the village from the desert winds.

---

Unless they're stealthy when they enter town, the PCs are met with suspicious stares from windows that are quickly shuttered. The citizens of Ilhiin begin with an unfriendly attitude toward the PCs. The DC to Make an Impression on the average villager is 19. After a few minutes, however, one of the town's leaders ventures forth to talk to the PCs.

**Nizar Wassim al-Ilhiini** (N human male village elder) has never traveled more than a dozen miles from the village. He's a short, soft-spoken, elderly Garundi man dressed in simple, white linen robes, and he's often the first person in the village to greet visitors. Unlike most people in town, his initial attitude toward the PCs is indifferent. He inquires about the PCs' business in Ilhiin and mentions that they don't receive many visitors who aren't regular merchants. If asked directly about the nearby temple, he tries to deflect such questions with comments like, "Yes, there is a temple near here, but the priests prefer privacy," until his attitude is friendly. If he becomes friendly or helpful, he explains that the temple is 3 miles west of town within a complex of ruins and provides detailed instructions for how to find it. Like everyone else in the village, he believes the place is a temple dedicated to Sarenrae.

**XP Award:** If the PCs learn the location of the ruins and at least one other piece of information about it, award them 40 XP.

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## TEMPLE RUMORS

After years of serving as a temple for a group of Usij posing as worshippers of Sarenrae, the ruins have sparked many rumors and stories for the locals. Characters who succeed at a DC 19 Diplomacy check to Gather Information can learn one of the following bits of information (or two with a critical success).

- The Sarenites at the old ruins keep to themselves and only rarely send someone into the town, usually for supplies.
- The local farmers have an agreement with the priests of the temple to donate a portion of their crops to the temple in order to keep the worshippers fed.
- The temple holds the annual Sun's Kiss holiday on the summer solstice each year. The town's children play in the sun during the hottest part of the day until they become sunburned, after which the town holds a feast. A character who succeeds at a DC 20 Religion check has never heard of such a holiday; on a critical success, the character knows this holiday doesn't fit at all within the worship of Sarenrae.
- Some kind of spirit occupies the temple or surrounding ruins, and the priests spend much of their time and energy keeping it contained. Over the years, several villagers have attempted to explore and learn more, but none have ever come back.

## Temple of the Scorching Sun

The faith of Nurgal, although diminished greatly during the Age of Darkness, did preserve a few strongholds within the desert that remained influential far later than almost anywhere else. The dwellers of the desert saw the sun as a power that waged war upon their very existence, and the acolytes of the Shining Scourge mixed the teachings of the sun's brutal power with their never-ending lust for war. These small groups grew in size and influence as new kingdoms and trade routes made their way through the desert, and eventually joined together to form a complex city dedicated to their god.

This pyramid and the ruined buildings atop it are all that remain of a larger settlement that served as a center of worship for Nurgal several centuries ago. At its height, hundreds of warriors and priests trained here as elite forces serving their god's desire for senseless battle. After a long, slow decline precipitated by changing trade routes and the expansion of other gods of war such as Gorum, the city was finally destroyed by a party of adventurers in 4302 AR. It remained empty for almost two centuries, with the presence of the poltergeist serving as a deterrent for curious locals from the nearby village. In 4495, a group of Usij explorers

found the place and realized it would serve as a perfect headquarters. They posed as followers of Sarenrae to the locals, which allowed them to incorporate the sun elements of the ruins into their charade. Since then, the ruins have become a local curiosity. A few of the villagers serve as volunteer caretakers, but none of them know the temple's original purpose or that the temple's current occupants are anything other than eccentric followers of the Dawnflower.

Scattered throughout the location are clues of the temple's original purpose as a center of worship for Nurgal. The initial Recall Knowledge check to put these pieces together has a DC of 22, but the DC is lowered by 2 for each additional clue the PCs find.

The map for the Temple of the Scorching Sun appears on page 16.

## APPROACHING THE RUINS

Characters who follow the directions they learned in Ilhiin can easily locate the ruins of an ancient city perched on a hill after traveling 2 hours by camel to the west of the village. The land here is dry, dusty, and rocky, with only the hardiest plants able to survive. Ancient, crumbled buildings, a few fitted-stone walls, and the occasional cobbles from an ancient road are the only remaining signs of what was once a large city; the rest has been swallowed by the desert or worn away by the wind. In the center of these ruins rises a step pyramid where the false Sarenites dwell.

Characters who Investigate the ruins can tell there used to be a city here, and those who succeed at a DC 20 Society or Ancient History Lore check recognize features of the construction that must place the ruins from around the time of the Jistka Imperium.

### B1. TRAIL OF BURNING SUN

**Moderate 4**

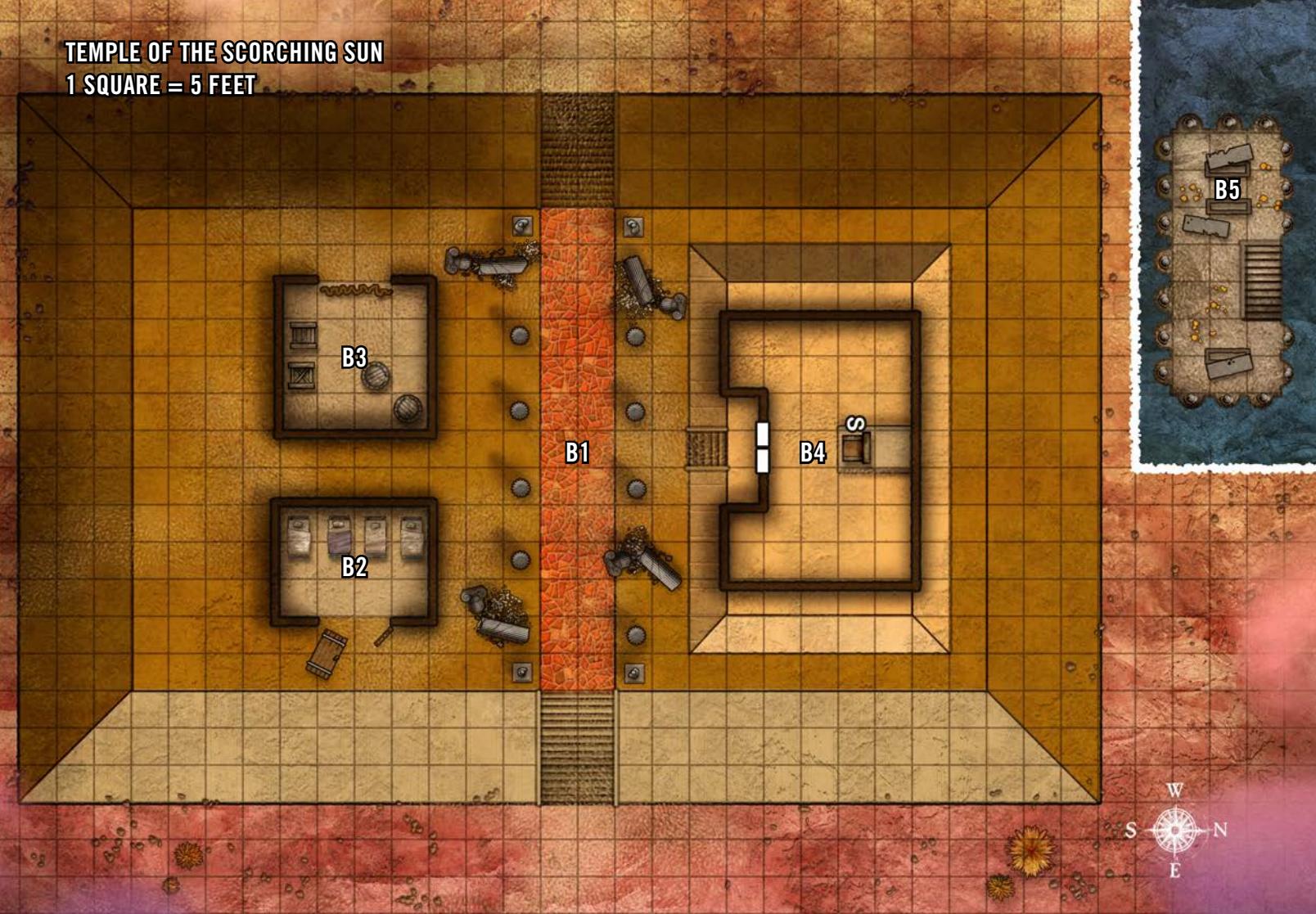
This path across the top of the pyramid was the center of daily worship for the Nurgal cult long ago. The faithful gathered here in the mornings to greet the sun and in the evenings to offer sacrifices for its return the next day. During daylight hours, the warrior monks who lived here trained under the blistering sun in the hottest parts of the day. The Ahriman cult uses it for similar tasks, requiring those who dwell here to stand motionless under the heat of the sun without water, all while telling the locals that this is Sarenrae's will.

---

A well-worn path runs across the top of the pyramid's surface from east to west. Scatterings of colorful yellow and orange tiles are all that remain of what must have once been a larger work of art. Weather-worn statues stand at either end of the path, their features eroded and difficult to interpret. In the path's center is a massive bonfire.

# TEMPLE OF THE SCORCHING SUN

1 SQUARE = 5 FEET



Characters who Search this section of the ruins can uncover hints about the place's history. A character who succeeds at a DC 19 Perception check finds several crudely-made symbols carved on the tiles of the walkway; on a critical success, a character notices that these symbols were carved over the top of something older. A character who succeeds at a DC 19 Religion check knows that these symbols appear to be of Sarenrae but have incorrect proportions; with a critical success, they uncover that hidden symbols associated with the worship of Ahriman have been incorporated into the depiction of Sarenrae's wings. A character who succeeds at a DC 19 Crafting or Architecture Lore check notes the construction techniques used here date back at least 2,000 years. A character who critically succeeds also knows this style of building wasn't one used by Sarenites, although it's clearly designed to revere a sun-related deity.

A character who Investigates the statues and succeeds at a DC 19 Perception check can identify that the statues at either end look out east and west to face the rising and setting sun; with a critical success, they discern pained expressions on the eroded figures.

**Creatures:** The two Usij cultists here tend to the filth fire and keep it well fueled with the salvaged scraps of wood, trash, and camel dung stored in the nearby buildings. They usually assume any visitors have come here to offer sacrifices to the "holy pyre" and ask for items precious or meaningful to the owners as a sign that the supplicants are earnest. On her last visit, however, Zridi warned the cultists that visitors who wish to stop the holy work of Ahriman might seek out the temple. Unless the PCs are disguised as villagers, therefore, the cultists assume they're here to investigate. They wait to see if the PCs rid themselves of any precious items before moving to attack.

One of the cultists spends the first round of combat gathering wood from a nearby pile and tossing it onto the filth fire. This is a 3-action activity that has the concentrate trait. If successful, a 10-foot-diameter cloud of smoke surrounds the filth fire, granting concealment. The smoke clears on its own after 2 rounds.

**Treasure:** One of the cultists carries a moderate eagle-eye elixir.

## SCORCHING SUN CULTIST (2)

## CREATURE 2

UNCOMMON NE MEDIUM HUMAN HUMANOID

**Perception** +9

**Languages** Common

**Skills** Athletics +7, Deception +8, Religion +6, Stealth +5

**Str** +4, **Dex** +1, **Con** +3, **Int** +1, **Wis** +1, **Cha** +3

**Items** crude wooden religious symbol of Sarenrae, scimitar, scorpion whip, robes

**AC** 17; **Fort** +11, **Ref** +8, **Will** +5

**HP** 35

**Speed** 25 feet

**Melee** ♦ scimitar +10, **Damage** 1d6+5 slashing

**Melee** ♦ scorpion whip +10 (disarm, finesse, reach 10 feet, trip), **Damage** 1d4+5 slashing

**Ranged** ♦ short bow +7, **Damage** 1d6+3 piercing

## FILTH FIRE

## CREATURE 4

*Pathfinder Bestiary 2* 110

**Initiative** Perception +11

## B2. BARRACKS

## LOW 4

The sandstone blocks that form this building are pitted and wind-worn. One of the double doors hangs tenuously by a single hinge, while the other has fallen completely off the frame. Inside are several sleeping pallets. Several large pieces of cloth form a roof.

This building originally served as housing for the cult of Nurgal. The current residents use it similarly.

**Clues:** A character who Investigates and succeeds at a DC 19 Perception check finds rusted weapon racks embedded in the walls; with a critical success, they also identify pitted indentations below the rack that suggest maces hung here. The current residents of the ruins use this room as sleeping quarters. A character who succeeds at a DC 19 Religion check realizes the tented roof of the building is relatively new and is a strange choice for worshippers of a sun god.

**Creatures:** These cultists rotate duties with those in area **B1** throughout the day. Otherwise, they bide their time here.

**Treasure:** One of the cultists has a moderate energy mutagen.

## SCORCHING SUN CULTIST (3)

## CREATURE 2

Above

**Initiative** Perception +9

## B3. STOREHOUSE

## MODERATE 4

This sandstone building has a palm-frond roof shielding it from the sun. A sheet of frayed dark cloth serves as a door.

This building was originally used for storage, just as the current residents use it.

**Creatures:** Jimbilin grew up in a nomadic family who roamed the desert as their ancestors had for millennia. When a gnoll raiding party attacked them, only Jimbilin escaped with his life. He wandered the desert for some time, able to survive because of his training. Before long, he found himself at the House of Oblivion, confronted by div guardians. With vengeance in his heart, the halfling walked directly past the divs and entered the place. When he emerged a couple years later, he came out a priest of Ahriman and went forth to do his master's bidding to bring about vengeance through destruction.

Since the storehouse is shielded from the morning sun, the cultists who serve as guards during the night rest here during



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the day. Jimbilin leads the watch at night with two other cultists. They switch places with the cultists in area **B2** when night falls.

### JIMBILIN

### CREATURE 4

**NE** **SMALL** **HALFLING** **HUMANOID**

Male halfling priest of Ahriman

**Perception** +12; low-light vision

**Skills** Deception +12, Diplomacy +12, Medicine +10, Religion +10, Stealth +8

**Str** +2, **Dex** +3, **Con** +3, **Int** +2, **Wis** +5, **Cha** +3

**Items** +1 chain mail, scorpion whip, wooden religious symbol

**AC** 21; **Fort** +9, **Ref** +10, **Will** +14

**HP** 62

**Speed** 20 feet

**Melee** ♦ scorpion whip +10, **Damage** 2d4+4 piercing

**Prayer of Oblivion** ♦♦♦ (divine, evil, negative) The priest chants a prayer to his deity that invokes the forces of nothingness; **Frequency** once per day; **Effect** All enemies within 30 feet take 5d6 negative damage (DC 21 basic Will save).

**Divine Prepared Spells** DC 21, attack +13; **2nd** boneshaker (*Pathfinder Adventure Path #176 76*), darkvision, harm; **1st** bane, fear, harm; **Cantrips** (**2nd**) chill touch, divine lance, haunting hymn, shield

### SCORCHING SUN CULTIST (2)

### CREATURE 2

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**Initiative** Perception +9

### B4. THE THRONE OF NURGAL

### SEVERE 4

This tall, marble structure stands high above the rest of the temple, its walls decorated with geometric shapes that suggest a sun motif. A pair of bronze-clad double doors still appear functional. The interior of the building is ornately carved with images of a blazing, lion-faced sun shining down upon armies as they march into battle. At the north end of the room is a giant marble throne on a raised dais.

At its height, this temple dedicated to Nurgal stood as a central place of worship and one of that faith's only strongholds in the region. Those warriors who wished to gain the blessing of the Shining Scourge came here to speak with its priests and receive specialized

combat training. As trade routes, climate, and borders changed, however, the usefulness of this temple faded away alongside the worship of its deity.

Characters who Investigate the room and succeed at a DC 19 Religion check can tell this place is definitely not a temple dedicated to Sarenrae because the none of the imagery aligns with her worship. A character who rolls a critical success on this check surmises this temple is actually dedicated to Nurgal, the Lord of Senseless War, a demon lord who was worshipped by the Azlanti, among others. A character who succeeds at a DC 20 Azlanti Lore, History Lore, or Society check knows that Nurgal's worship is rare in this area and has faded away from most of the Inner Sea as a whole.

One of the carvings of Nurgal along the western side of the throne conceals a secret door built into the massive throne. A character who Searches and succeeds at a DC 17 Perception check locates a small button hidden in the scales of the dragon's tail portion of the carving. Beyond is a stairway leading down to area **B5**.

**Creatures:** A fallen priest of Sarenrae, Atajma was once an itinerant priest who discovered this temple by tracking down rumors of a group of Sarenite worshippers in the region. When he arrived, the Usij cultists completely fooled him into believing

they revered Sarenrae. Over the course of a few months, his faith was corrupted by the false teachings he learned in the temple. At a crisis of faith and encouraged to challenge the poltergeist alone as a test by the Usij, the priest confronted the undead creature and was defeated. Denied a place in the afterlife, he rose as an undead creature who worships Ahriman and now directs the efforts of the Usij here.

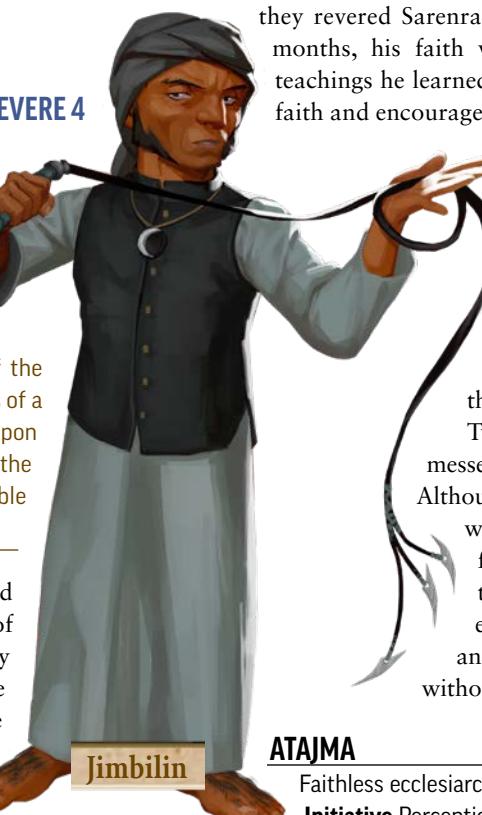
Two cultists serve Atajma as messengers and personal servants. Although they belong to the group who corrupted Atajma's faith and caused him to fall, they now see the faithless ecclesiarch as a divine servant and follow his commands without question.

### ATAJMA

### CREATURE 6

Faithless ecclesiarch (*Book of the Dead* 112)

**Initiative** Perception +16



**Jimbilin**

**Chapter 1:**  
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## SCORCHING SUN CULTIST (2)

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**Initiative** Perception +9

**Treasure:** Atajma carries a *desiccating scepter*, and within the offering coffers is a total of 40 gp in gems, a lesser alchemist's fire, and a lesser salamander elixir.

**XP Award:** Among Atajma's possessions are a series of letters from "Z" demanding service and giving orders to kidnap the poet Valls from his home. One letter explains that the poet is to remain unharmed but taken to the temple and held there until one of Z's servants comes to fetch him. Another, more recent letter mentions "capturing the tinkerer as well," but it doesn't mention Dhia by name. Notably, a comment in the letter mentions that the tinkerer's house will be easy to find because it has a windmill on the roof.

A character who Investigates the letters and succeeds at a DC 18 Religion or Society check gets the sense that whoever wrote these letters is more than just another worshipper of Ahriman, given the commanding tone and references to the god.

Once the PCs read these missives and learn some hints about the tinkerer's residence and a few threads of Zridi's plot, award them 60 XP.

## B5. BURIAL VAULT

**Moderate 4**

The blazing sun and heat give way to darkness in this long, narrow room. Numerous stone niches are built into the walls of the chamber, most of them occupied by skeletal remains draped in yellow and orange robes, some missing limbs or skulls. A smaller number of stone sarcophagi lie in a row down the center of the chamber, most of their lids cast aside. Bones, broken pottery, and chunks of stone litter the floor.

This sect of Nurgal saw death as the body's only respite from the driving, burning rays of their god's light, and so they interred their dead in the darkness while their souls traveled to the sun-blasted Abyssal realm of Kuthan. The tombs here were only discovered when the Usij cultists repurposed the temple and unwittingly disturbed the remaining spiritual essence of a former Nurgalite high priest.

**Creatures:** This spirit is all that remains of the original worshippers of the temple of Nurgal—even its name and role in the temple have been long forgotten. The poltergeist formed shortly after the destruction of the temple when a member of the adventuring party who conquered it disturbed the chamber and unwittingly caused the creature to manifest. The current residents of the temple avoid going into the room, but they do know

## CREATURE 2

of its existence. None of the cultists except Atajma (when he still lived) have been there. The poltergeist can't leave this room.

## ELITE POLTERGEIST

**CREATURE 6**

*Pathfinder Bestiary 6, 264*

**Initiative** Perception +13

**Treasure:** Among the remains in the room is a total of 25 gp, an *invisibility potion*, and a *potion of leaping*.

**Rejuvenation:** The poltergeist can only be permanently destroyed if all the bones in the room are put back in the niches (not necessarily where they originally rested), the sarcophagi's lids are closed, and a prayer to Nurgal for the faithful fallen is recited while in the room (which a character can do with a successful DC 19 Religion check). Award the PCs 20 XP for successfully accomplishing this task.

## ANGRY TOWNSFOLK

**Moderate 4**

Depending on how the PCs handle the exploration of the temple, they might raise the ire of the nearby villagers, who still believe it's a temple of Sarenrae. While they don't pose a threat to the PCs and are unwilling to take up arms without extreme provocation, they can make the PCs' lives difficult if word gets back to Lamasara. Unless the PCs took great care to be quiet during their time at the ruins or avoid the village by stealth, read or paraphrase the following as they leave the ruins.

A group of frowning, grim-faced villagers stands in a line. A few hold simple farm tools in a threatening way, but most of the crowd is unarmed. One of them steps forward and angrily says, "What were you doing at the temple? It sounded like you were fighting!"

The crowd consists of eight individuals, each with a Will DC of 15. They begin with an unfriendly attitude. Once six or more of them become at least friendly, they grumble a bit before returning to their homes. If they become hostile, they hurl insults and call the PCs heathens but don't initiate or take part in violence. Once hostile, the PCs can't make any changes to the villagers' attitudes for 24 hours. Providing irrefutable proof that the ruins' inhabitants worshipped a deity other than Sarenrae (such as an unholy symbol of Ahriman, a rubbing of the symbols of Nurgal, or any other creative choice) gives the PCs a +2 circumstance bonus to checks to Coerce or Make an Impression. If the villagers are attacked, they flee back to Ilhiin.

**XP Award:** If the PCs calm the townsfolk and they part ways in peace, award the PCs 10 XP.



## Chapter 2: The Abducted Tinkerer

After dealing with the cultists and recovering the information found in the Temple of the Scorching Sun, the PCs can safely return to Lamasara unless they've made an enemy of Water Lord Almeth. If he's hostile toward the PCs, he sends more bandits to harass them along the way back to Lamasara, although these bandits retreat if any of their number are slain. After that, they won't bother the PCs unless they return to Almeth's territory.

Reentering Lamasara is simple enough. The guards at the city gates are mostly there to keep traffic moving, and many travelers enter the city by boat on the Junira. The main thoroughfares are crowded with performers putting on small shows, musicians trying out new compositions, and a small army of municipal workers tending plants, painting buildings, and cleaning trash.

Once in the city, the PCs have several things they can do to track down the missing poet as well as other options. What follows are their most likely courses of actions, although pursuing other endeavors can fill their time as well. If the PCs become stuck, tinkering with the mechanical head can also provide limited suggestions.

### Returning to Tahar

With additional evidence in hand of what happened to Valls, the PCs might decide to report their findings to Tahar and earn the promised reward. The dwarf is startled by the news of the kidnapping and perplexed about who could be behind such an act. As far as he knows, the poet has no enemies, and abducting such a high-profile person is remarkably brazen. After he provides the reward, read or paraphrase the following.

**Chapter 1:**  
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"You've already done much to help me find Valls—more than I could have expected. But since he's still missing, I was hoping you'd be willing to continue looking for him. I worry that involving any city officials will bring the matter undue attention and put my friend at risk. Law enforcement around here is more used to dealing with vandalism and theft than more serious crimes. And if this is about more than just Valls, well, official involvement might do more harm than good. You, on the other hand, have already proven your skill for this kind of work. And I'll be happy to reward you handsomely for bringing him back safely."

Whether or not they agree, Tahar can help narrow down the search for the poet and the tinkerer. If the PCs ask about tinkerers in Lamasara, the dwarf explains there are a number of people who fit that description and that a section in the southern end of the city near the river has a lot of workshops. If they provide the detail about the windmill on the rooftop, Tahar says he does remember seeing such a place in that same neighborhood. He doesn't remember precisely where but is sure the locals will know, or the PCs might just be able to walk the streets until they spot it.

**Reward:** If the PCs rescue Valls, Tahar pays them 200 gp.

## Finding a Place to Stay

If the PCs ask Tahar about a place to stay while in the city, he happily offers spare rooms in his own house free of charge to thank them for their efforts and help them with their search. If they decline, there are many inns in Lamasara offering a wide variety of accommodations for travelers. Tahar, for whom money is no issue, suggests Aziza's, although even he recognizes that it's a bit pricey, if worth the cost. One happy bit of news for the PCs is that room prices everywhere are lower than usual since there's space for far more visitors than the city currently has (prices are 80% of what's listed on page 294 of the *Pathfinder Core Rulebook*). The following options are examples of what's available.

**Aziza's:** This three-story restaurant and hotel is one of the higher-end establishments in the city. Owned by the famous chef **Aziza Khalizha** (LN female half-elf chef), the place caters to those who want the best dining, lodging, and entertainment in Lamasara. Aziza's food is a fusion of traditional Thuvian and Galtan ingredients and techniques. The place is especially popular with visitors from the Inner Sea region. The attached hotel is renowned for its relaxing, cool courtyards and spring-fed pools. For those seeking luxury and a chance to mingle with the wealthy, this place is one of the best spots in town.

**The Dancing Gnoll:** As a business that caters to a rougher crowd, the furnishings of this inn are sturdier than most others but still elegant compared to similarly-priced establishments in other cities. The inn is owned and operated by **Wajdi** (N male halfling hosteler), a former adventurer who spent much of his time guarding riverboats up and down the Junira until a severe leg injury made it impossible for him to continue. He's friendly yet guarded with customers, although he's happy to share stories over a drink when he isn't busy. The inn has a dining room and bar in the front and two dozen rooms for rent farther back.

**The Harbor:** Unsurprisingly located near the river on the eastern end of the city, this hotel hosts an annual contest for local artists to decorate and repaint it. The contest is timed so that new designs can be shown off in just 3 weeks, meaning that it's currently being redecorated. Scaffolding and large sheets of fabric keep casual passersby from seeing the new look until it's revealed. The Harbor is owned by a small group of investors and managed by **Aliya Torain** (NG female human merchant), who always looks out for her customers.

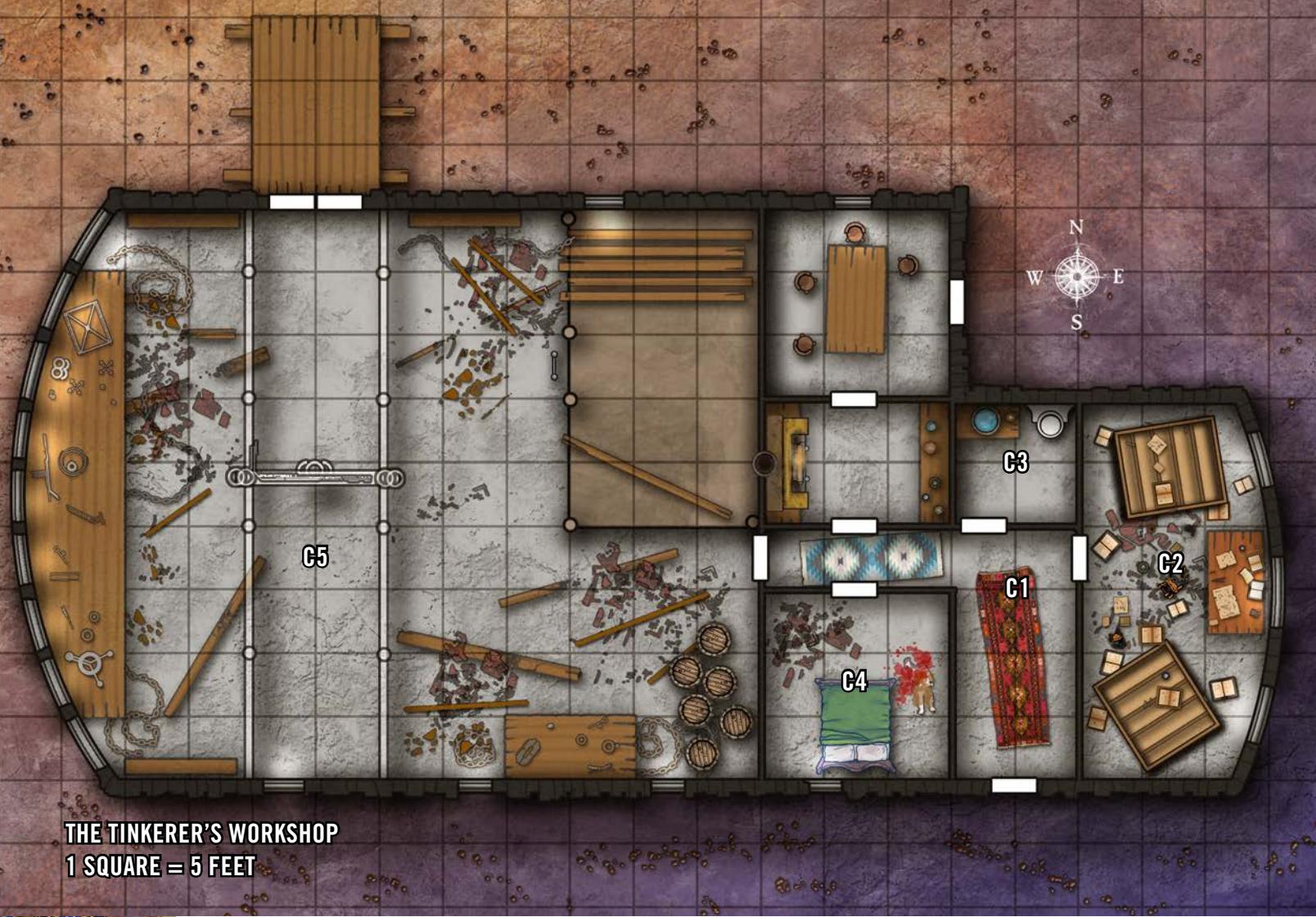
## Locating the Tinkerer's Workshop

Ultimately, the PCs must locate Dhia's house to continue the search for Valls. Simply asking around Lamasara about a tinkerer's house, however, turns up numerous frustrating leads. There are many tinkerers and inventors in Lamasara, and most are quite private. Nevertheless, PCs can ask around, then either visit the houses or listen for any strange rumors about them. Without information about the rooftop windmill, the general neighborhood, or the tinkerer's name, Gather Information checks to find Dhia's house are DC 22 and take 8 hours to complete. If the characters know the tinkerer's name or about the windmill, the DC is lowered by 2 and finding the home takes only 2 hours. With a successful check, they learn the location of a shop that a tinkerer named Dhia recently moved into. Residents report that the tinkerer had been actively purchasing supplies and getting to know their neighbors when they first settled in. Recently, no one has seen the tinkerer or their assistants for several days, although people have heard strange noises and giggling from the shop. A critical success halves the amount of time this search takes.

**XP Award:** Once the PCs locate Dhia's shop, award them 120 XP.

## Mechanical Head Clues

Characters might also decide to closely examine the mechanical head for clues about who made it. A PC



**THE TINKERER'S WORKSHOP**  
1 SQUARE = 5 FEET

can do this, or the characters can take the device to one of the tinkerer shops in the market. For a cost of 6 sp, one of the engineers there can perform the inspection for them. (All of these engineers and inventors marvel over the device.) A character who succeeds at a DC 20 Engineering or DC 21 Perception check spots a maker's mark within the metal casing of the head that reads "Dhia of Duwwor." If the PCs decide this means they need to head straight to Duwwor—and you can't dissuade them—the mechanical head can chime in and suggest that a more reasonable approach might be to ask around Lamasara before making such a long journey through the desert.

If the PCs haven't thought to inspect the head for signs of who crafted it for 5 days or more, the head has had enough time to self-repair some of its stored information. In that case, read or paraphrase the following.

"Oh!" the mechanical head exclaims. "That is interesting. It seems one of my internal memory systems has reconnected on its own. I believe I was crafted by someone named Dhia as a gift for the poet Valls. Yes, that is correct. They planned

to work on some kind of project together and I was to be both an assistant and perhaps," the head pauses, "part of the performance. How odd. I don't believe I'm programmed to perform on stage—in front of people!"

## The Tinkerer's Workshop

Dhia saved up the money to move to Lamasara by building beautiful and useful contraptions in their home city of Duwwor. They came to Lamasara to collaborate more easily on the anbarit with Valls and Sefalia, but Dhia also wants to get on board with the new technical school that Lord Yamthar of Absalom is building in the city. It would be a dream of theirs to work with so many like-minded crafters and engineers—or maybe even teach.

Dhia's building serves as both home and workshop. They like the ability to rush to the workbench and start creating whenever a new idea pops up. From the outside, the building looks a bit simpler than others of a similar age in Lamasara. Instead of the curves, pillars, and archways so common here, Dhia's workshop is more practical. The exceptions are the walls to the east and west, which have gentle curves. There are plenty

of windows, although the ones in the work area are 15 feet off the ground to keep out prying eyes. Instead of glass, they're lined with steel bars to deter intruders. The building is stone, and a clever ventilation system that draws air from beneath the ground keeps it considerably cooler than the high temperature outside. The most distinct feature of the workshop is a large windmill mounted to the roof. Attached to a series of pulleys, ropes, belts, and chains, this windmill provides much of the power Dhia uses to complete their projects.

Dhia only recently moved to Lamasara from Duwwor, all to produce the clockwork performers necessary for *The Amity Cycle*. A lot of the work space is filled with half-packed crates and boxes; Dhia hasn't yet had time to organize materials as neatly as they would've like to. Now, however, the containers have been raided for spare parts by gremlins, and their contents lie scattered about.

After learning about the project the trio had been planning, Zridi decided to not only capture Dhia, but ruin their life's work, seeing the tinkerer as a threat to getting what she wanted. Through her extensive contacts, she knew of several bands of gremlins who were always eager to cause trouble for Lamasara's local inventors. With so many shops and labs to choose from, however, these gremlins usually weren't too difficult to fend off. After a few days of searching, Zridi met with a particularly clever jinkin gremlin named Noolik and, with her help, put together a team of jinkin and nuglub gremlins. Zridi promised the gremlins free reign of the facility if they helped her get inside so she could abduct the inventor. Aware of most gremlins' inability to follow through on complex plans, she personally accompanied them. Posing

as a merchant delivering a load of metal parts in a large wagon, Zridi simply drove inside with a load of gremlins, who immediately caused enough of a distraction for Zridi to capture Dhia.

Once she had captured the tinkerer, Zridi had the gremlins load up all the clockwork creatures into her wagon along with Dhia. She then took the tinkerer to the composer's house (where they still are currently) and had several Usij cultists deliver all



Zridi

## Mysterious Posters

After the PCs return to Lamasara, they might start to notice mysterious posters tacked on the walls throughout the city. As the PCs explore Lamasara during this chapter and the next, a character who Investigates and succeeds at a

DC 20 Perception check notices a strange red poster with five black lines forming a pentagon above the word "Amity." If the PCs ask around to see what citizens know of it, there's remarkably little information available, although some residents think it must be kind of advertising stunt for a new shop, performance, or art opening.

but one of the clockworks to the Riversong Theater; the other she sent to the riverboat where Valls was briefly held after his capture in the desert. Once she had Dhia imprisoned in the composer's house, Zridi set the tinkerer to work altering their clockwork creations to become part of *The Enmity Cycle* as its primary performers. The clockwork whom the PCs know as the mechanical head was assisting Valls with his work until Zridi lost her temper, ripped off the clockwork's head, and sent it to Tahar.

Since the kidnapping, the gremlins have been quite productive in their new "home." The jinkins love the high-quality tools Dhia keeps in their shop, and these tools, combined with the ample parts on hand, have helped the gremlins turn the main work area into a terrifying deathtrap. They're eager for the inevitable investigation into the tinkerer's disappearance and can't wait to show off their work to whomever walks

through the door.

The map for Dhia's workshop appears on page 22.

## C1. ENTRYWAY

## TRIVIAL 5

The temperature drops considerably from the front door into this wide hallway. The area is undecorated and sparse, save for two impressive woolen rugs embroidered with beautiful geometric patterns.

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The air circulation system in the workshop, combined with ceramic tiles, helps keep the temperature here quite cool. The current inhabitants hope this comfortable feeling will make visitors less cautious.

**Hazard:** While not as excited about the mechanical wonders of the workshop, the nuglubs that Zridi brought have constructed a rather dangerous trap to weaken anyone who enters the hallway. They come to investigate from area C2 if they hear the trap being triggered.

### ENTANGLING SHREDDER TRAP

### HAZARD 6

**SIMPLE | MECHANICAL | TRAP**

**Stealth** DC 25 (expert) to notice the pressure plates under the rugs

**Description** Dozens of ropes embedded with steel barbs spring out from the walls when at least two creatures step on the rugs.

**Disable** Thievery DC 24 (expert) on the pressure plates.

**AC 22; Fort +11, Ref +16**

**Hardness** 13; **HP** 54 (BT 27) to cut the barbed ropes and disable the trap; **Immunities** critical hits, object immunities, precision damage

**Entangling Ropes**  $\blacktriangleright$  (attack); **Trigger** Two creatures enter the hallway or end their turn in the hallway; **Effect** The trap makes a barbed rope Strike against the triggering creatures. This trap doesn't take a multiple attack penalty.

**Melee**  $\blacktriangleright$  barbed rope +20, **Damage** 4d8+14 slashing plus grasping ropes

**Grasping Ropes** The ropes whip around the limbs of the target. The target must attempt a DC 25 Reflex save.

**Success** The target is unaffected.

**Failure** The target is flat-footed until it cuts the ropes or Escapes (DC 25).

**Critical Failure** As failure, but the target is also immobilized.

**Reset** manual

### MODERATE 5

Toppled bookcases clutter the floor of this room, and a large writing desk along the eastern wall is covered in scattered papers and bits of broken glass. Splintered and broken chairs lie in a pile to the northeast. The only untouched beauty in the room is the stained glass artwork of geometric designs set in windows ten feet up the eastern wall.

When they wanted to get away from the noise of the workshop and study the works of other inventors, Dhia would come here to think, write, and design. Zridi found the inventor here while they were working on the next part of the mechanism for the mechanical head and ambushed them. The nuglub gremlins have since torn the place apart and made it their headquarters.

**Creatures:** The four nuglubs who came with Noolik spend most of their time here, slowly shredding books, wrecking furniture, and squabbling over their finds. If they hear the trap going off in the hallway, they attempt to sneak up and kill anyone caught by their device.

The nuglubs fight until two of them are defeated. Should that happen, any remaining gremlins try to get to the workshop (area C5) and warn Noolik if they think they can get there safely; otherwise, they try to flee the building.

**Treasure:** The PCs find a pile of treasure the gremlins collected in a corner: a *dust of appearance*, *scroll of glass sand*, a vial of hunting spider venom, and 46 gp. A character who Searches the room and succeeds at a DC 19 Perception check also finds a few schematics that give insights into the mechanical head. Possessing these schematics provides a +1 item bonus to any Engineering checks involving the mechanical head.

### ELITE NUGLUB (4)

### CREATURE 3

*Pathfinder Bestiary 2* 6, 135

**Initiative** Perception +7

### C3. WASHROOM

This simple washroom contains little more than a basin for washing and a toilet that connects to the city's sewer system. There are clear signs

Elite Nuglub

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that it was being renovated when Dhia was taken, as the tinkerer had some ideas for improvements.

## C4. BEDROOM

This room stinks of rot, the source of which appears to be a human corpse on the floor next to the bed, a pool of sticky, dried blood surrounding it. The dresser has been smashed, and the contents of the room have been ransacked.

The corpse is one of Dhia's assistants who ran here hoping to escape the gremlin attack. He was cut down by the nuglub goblins and left to bleed to death. A character who Investigates and succeeds at a DC 21 Medicine check can tell this person died a few weeks ago.

**Treasure:** Although the gremlins took most of his items, they overlooked the *holy prayer beads* the assistant owned.

## C5. WORKSHOP

**SEVERE 5**

This cavernous room is filled from floor to ceiling with all manner of mechanical devices in various states of construction and repair. Steel supports form a fifteen-foot-wide gantry that runs from the southern side of the room up to a large cargo door on the north wall. Numerous chains, pulleys, and gears are attached to the crane, and half-constructed machinery dangles from the gantry in several places.

The smell of oil wafts throughout the area, carried on a light, cool breeze that flows from the floor to the ceiling and up through exhaust vents high above. Workbenches and shelves line most of the walls, but many of their contents appear to be scattered all over the floor. The northeast corner of the room has a raised platform accessed by a fixed metal ladder.

Dhia's workshop is a testament to their creative ingenuity, but the gremlins have turned the chamber into a deadly trap. With access to better tools and materials than usual, they've produced an impressive device. Since they knew someone would come to investigate eventually, the gremlins designed the machinery to have a pattern to its movements so they can remain safe from it.

**Creatures:** The leader of this gang of terrors is Noolik, a jinkin who has been one of the more successful gremlins in Lamasara, as well as a scourge to the inventors who make their homes in the city. She enjoys violence and getting her sword bloody. She and her three companions flee if wounded below half their Hit Points.

### NOOLIK

Jinkin leader

**CE** **TINY** **FEY** **GREMLIN**

**Perception** +11; darkvision

### CREATURE 4

**Languages** Undercommon

**Skills** Acrobatics +12, Crafting +10 (+12 traps), Deception +8,

Nature +8, Stealth +12, Thievery +12

**Str** +0, **Dex** +6, **Con** +2, **Int** +3, **Wis** +3, **Cha** +3

**Items** shortsword, traveler's any-tool

**AC** 21; **Fort** +9, **Ref** +14, **Will** +10

**HP** 58; **Weaknesses** cold iron 4

**Speed** 30 feet

**Melee** ♦ shortsword +14 (agile, finesse, magical, versatile S), **Damage** 1d6+5 piercing

**Primal Innate Spells** DC 21; **Cantrips** (1st) *prestidigitation*

**Sneak Attack** Noolik deals an additional 2d6 precision damage to flat-footed creatures.

**Tinker** (curse, primal, transmutation) A group of six jinkins can work together for an hour to imbue an item with a curse at a range of 60 feet. While this process is lengthy, it's also unobtrusive and can be performed while Hiding. Jinkins prefer to use this ability on magic items. The curse makes the item unreliable (DC 5 flat check or waste any action to Interact with or Activate the item), adds a bizarre requirement to use the item, or imparts some other curse of a similar caliber.

**Trap Tinker** ♦♦♦ Noolik can cause a complex mechanical trap to continue longer than its normal duration. She moves up to her speed and Interacts with a trap. The trap



can use its reaction during its next round as well as its routine, although its initiative doesn't change.

### ELITE JINKIN (3)

Pathfinder Bestiary 6, 193

**Initiative** Stealth +9

**Hazard:** The machinery and parts Dhia used in their work have been repurposed into a mechanical trap designed to attack anyone in the room. By tapping into the windmill on the roof of the building for power, the gremlins have been able to construct a far more complex trap than usual. They even took the time to memorize the pattern of the slashing blades to keep themselves safe while it runs. As long as they move at least 10 feet each round, they don't treat the room as difficult terrain nor are they targeted by the slashing blade attack. A gremlin who's moved to a space against their will isn't safe from the trap for that turn.

### DEADLY WORKSHOP

UNCOMMON | COMPLEX | MECHANICAL | TRAP

**Stealth** +16 (expert) to notice the blades embedded in the chains and the complex system of pulleys connecting them

**Description** Swinging bladed chains whip through the entire workshop.

**Disable** Thievery DC 20 (expert) on the control panel on the raised platform deactivates the trap.

**AC** 21; **Fort** +12, **Ref** +14; **Hardness** 14; **HP** 50 (**BT** 25) to destroy the chains and disable the trap; **Immunities** critical hits, object immunities, precision damage

**Swinging Blades**  (attack); **Trigger** Two or more creatures enter the workshop or end their turn in the workshop;

**Effect** The trap makes a slashing blade Strike against the triggering creatures, then rolls initiative.

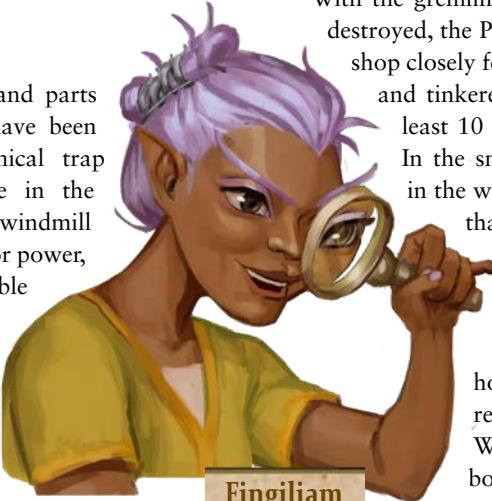
**Routine** (1 action) The trap swings one slashing blade against every creature in the workshop as 1 action. The entire workshop is treated as difficult terrain because of the sheer number of slashing chains. This trap doesn't take a multiple attack penalty.

**Melee** slashing blade +15, **Damage** 2d8+7 slashing

**Reset** The trap deactivates and resets after 1 minute.

**Treasure:** There's a new part to the mechanical head found here. See Investigating the Workshop below.

### CREATURE 2



Fingiliam

Characters who Search the room also find a pair of greater clockwork goggles and a total of 85 gp.

### INVESTIGATING THE WORKSHOP

With the gremlins defeated and the trap disabled or destroyed, the PCs can take the time to examine the shop closely for clues about where to find the poet and tinkerer. A character who Searches for at least 10 minutes finds two interesting items. In the small office atop the raised platform in the workshop, they find a toppled cabinet that contains an ebony and silver music box with a winding key in a compartment on the bottom. Attached to this music box by a string is a note that reads: "Dhia, I hope you find this to your liking. It reminds me of you. Your Friend, FF." When wound and activated, the music box plays a delicate, precise tune.

In addition, there are additional letters very much in the same vein as the correspondence in Valls's house. These messages don't mention names of the people writing, but instead refer to one another as "V," "D," and "S." A character who Searches and succeeds at a DC 19 Perception or Society check finds a part of the letter that V wrote about meeting with one of the patrons to raise funds for the project. V notes that this patron seemed quite upset when he told her he was going to be putting off the third volume of his poetry to work on this project instead. The patron isn't named.

### The Music Box Maker

Lamasara is the home to scores of expert artisans and craftspeople who cater to the artists and musicians who call the city home. Instrument crafters, ink and dye makers, costumers, and innumerable others all contribute to the city's reputation as a haven for the arts. One such artisan is **Fingiliam Fenferen** (CG female gnome crafter), who has combined her love of music with her passion for mechanical devices. Focused and intense, Fingiliam spends much of her day hunched over a workbench while she uses tiny tools to build the miniature devices her customers love. While she normally assigns most of the ordinary work to her staff of three, she does undertake an occasional special project. One such recent project was for Dhia, who collaborated with the gnome to have one of Sefalia's songs played on the item.

Identifying the maker of the box is a simple enough matter since the double-F logo engraved on the bottom is widely recognized in Lamasara. A character

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who succeeds at a DC 20 Society or Crafting check immediately knows it was made by Fingiliam. Alternatively, a character who succeeds at a DC 20 Gather Information check and shows the box to a few citizens finds someone within an hour who recognizes the logo and knows where to find the gnome's shop. Finally, Fingiliam's Fancies, the shop owned by the gnome, is only a few blocks from Dhia's workshop and on the same street. A character who succeeds at a DC 18 Perception check can locate it after 30 minutes of searching the neighborhood.

When the PCs arrive at the shop, read or paraphrase the following.

---

An elegant wooden sign reads "Fingiliam's Fancies" outside the door of this simple building. Inside, tinkling music plays softly from several places within the shop. The area near the door has shelves along two walls and a glass display case along the third, and a doorway leads to another room. The shelves are lined with small music boxes, some simple in design, others ornate works of art with intricate inlays, glass coverings, tiny bellows, fine strings, or small mechanical figures within. Some of these boxes are open to reveal the complex inner mechanisms. Next to the display case is a low wooden counter covered with a black cloth on which sit tiny gears, bells, screws, and springs. A gnome woman with a shock of purple hair looks up from the counter where she'd been carefully working, her eyes magnified by the series of lenses on her goggles. "Can I help you?" she asks.

---

Fingiliam is happy to answer questions from the PCs, and she brightens up at the mention of Dhia, whom she considers a friend and confidant. If the PCs show her the music box, read or paraphrase the following.

---

The gnome gently takes the box and turns it over in her hands, carefully examining it before popping the top open. She slides open a compartment on the underside, pulls out a key, then winds the box. She flips a switch, and the box begins playing. Fingiliam smiles at the sound. "Yes, I made this for Dhia. Do you know them?"

---

If Fingiliam is made aware of Dhia's disappearance, she grows very concerned and immediately asks the PCs who they are again and what they're going to do about her missing friend. Once she calms down a bit, she explains that she made the box for Dhia after one of their many coffee discussions in recent weeks. Dhia was curious about other methods for incorporating music into clockwork creatures, so Fingiliam thought to provide a sample music box that Dhia could study. The gnome doesn't make

clockwork creatures, although she understands how to do so. "More trouble than they're worth, in my opinion," she says.

If presented with the mechanical head, the gnome's curiosity is piqued. She offers to examine the device and see if she can share any additional information. If the PCs agree, the gnome spends 20 minutes working intently, muttering most of the time. PCs who are trained in Engineering can follow the basics of what the gnome is saying, and those who are expert or higher understand she's looking for redundant systems and hidden functions. Fingiliam is happy to explain what she's doing to those who show such skill or interest. A character who succeeds at a DC 20 Engineering check provides useful advice to the gnome, who's genuinely excited at their suggestions. This aid also reduces the time it takes the gnome to inspect the head by 10 minutes. When the head asks the gnome what she's doing, Fingiliam replies, "Trying to help you. Now be quiet, you chatterbox!" After this time has passed, read or paraphrase the following.

---

With a surprised exclamation, the gnome's long eyebrows arch dramatically. "Dhia, you clever, clever human!" she says. Without taking her eyes off the device, she raises a hand to forestall any questions. "Hiding away a redundant recording device beneath the capture converter, eh? Smart," she mutters. She pries open a panel in the back, fiddles with a few gears and springs with her tools, then closes it again. "All right," she says to the mechanical head, tapping it on the nose gently with her finger, "what else have you got to say?"

The device makes a few clicking and whirring noises, followed by a garbled response, then says, "Oh, it seems to be another part of the poem. Shall I recite it?"

---

If the PCs agree, the head says the following:

---

"But we are Thuvia, one people,  
Of endurance under the sun's heat,  
Of strength against our enemies,  
Of honor for our ancient ways."

---

The gnome doesn't know anything about this poem or its source, although a character who succeeds at a DC 20 Performance or Poetry Lore check can tell this stanza follows the same general style and pattern as the previous one and is likely part of the same work.

If the PCs ask about Dhia and their whereabouts, the gnome admits that she hasn't seen them in at least two weeks, maybe more. She was planning to visit at some point, but business has been picking up lately. Any news about the trouble the PCs encountered at Dhia's





workshop is met with shock and concern. Fingiliam admits she doesn't leave her shop very often, but she has heard some rumors of a tall, handsome man who had been caught skulking around in Dhia's neighborhood. The rumor's source thought the man was a janni. As for gremlins, the gnome does know that they're a perpetual concern for the inventors and craftspeople, but they aren't usually so coordinated and organized.

**XP Award:** If the PCs speak with Fingiliam about Dhia or have her repair the head, award them 60 XP.

## Locating the Riverboat

At this point, there aren't many obvious leads for the PCs to follow, so they'll likely need to begin asking around the Lamasara arts community about strange happenings or any enemies Valls and Dhia might have had. Much of what they hear is gossip, having to do with petty squabbles between the many strong personalities in the city. However, the PCs can find a few clues that lead to the riverboat, while some provide foreshadowing of the work at the Riversong Theater, although that name is never mentioned. A character who succeeds at a DC 20 Diplomacy check to Gather Information hears one of the following rumors after 2 hours; if they get a critical success, they hear two rumors.

- “Strange? Sure, it's strange that I haven't gotten a part yet. I was the star of the show back at the theater in Magnimar a few years ago. I don't understand why no one here seems to care about that!”
- “Some of the people who act as patrons in this town don't really care about art at all. They just want the prestige of finding the next big star. I suppose I can't blame them. I'd be happy with a patron who cared about either, honestly.”
- “I was talking to someone on the street the other day, you know, just chatting, and she told me about this creepy meeting she had a month ago. This Osiriani woman was offering to hire her to do some set design, but she had this bodyguard who just stared at her the whole time. Something about him seemed off, and when this woman said to meet her at one of the riverboats, she decided to not even show up. I wish I knew the names, but I just don't.”
- “I have a friend I haven't seen in a while. He told me he'd been hired to do some costuming for this big project that was very secretive. I thought it was a little rude that he didn't check if I was interested. Now I'm stuck working at my family's stall in the market while he's off doing high-paid work at some riverboat!”

- “Now that you mention it, yes, I did see something suspicious. There was someone skulking around the riverboats the other night. I mean, I'm sure there are plenty of people who don't want to be seen there, but this one was hanging around one of the boats that had a closed sign. Seemed odd. I think the place was called *Fickle Wind*.”
- “My sister hasn't been home in two weeks, and I'm getting concerned. She said she got an offer from a patron in town for a secret project. She told me she was supposed to meet with this woman at one of the riverboats. I wish I'd asked which one!”
- “With the city this busy, you'd think everyone down in the riverboat district would be preparing, but one of my favorite boats, the *Fickle Wind*, suddenly closed the other week. Maybe they're renovating or something. Anyway, the person at the dock was a bit rude when I tried to get aboard.”
- “I was supposed to have some work done on my house, but the entire crew got hired right out from under me even though I'd already signed a contract! When I went to talk to their boss, she said if I knew where to find them, I should tell her. Apparently they all just walked off and took some other job without even telling her.”
- “If you're looking for suspicious people, you'll find plenty of them where the riverboats are moored. I know there are legitimate businesses down there, but I also know there's a reason many of the boats want to be able to move their entire operation at a moment's notice.”

## CULTIST AMBUSH

## MODERATE 5

Depending on how well the PCs have kept their actions unnoticed, the Usij cultists headquartered at the *Fickle Wind* might send a group of assassins after the PCs to stop their investigation. If the PCs haven't yet learned the location of the riverboat, this encounter can also provide a way to gain more information by interrogating one of the cultists or following one who tries to escape. If this encounter doesn't occur before the PCs make it to the riverboat, it should take place shortly after they've finished there but before they leave for the composer's house. If any creatures escaped the PCs before the encounter takes place, you can increase the difficulty by adding them to this encounter.

**Creatures:** The cultists are accompanied by a sand wolf. Given the creature's size, it spends much of its time hidden or burrowing. The cultists do their best to attack the PCs when the party is unprepared or away from bystanders. A tight alley or even the PCs'

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place of lodging are all perfect spots for the assassins to launch their attack. The assailants are ready to survive another day if necessary, fleeing to the *Fickle Wind* if the other cultist falls in combat. The sand wolf remains to fight to the death.

### USIJ CULTIST (2)

### CREATURE 3

UNCOMMON NE MEDIUM HUMAN HUMANOID

**Perception** +9

**Languages** Common, Osiriani

**Skills** Athletics +10, Disguise +9, Intimidation +9, Religion +5, Stealth +9

**Str** +4, **Dex** +2, **Con** +3, **Int** +2, **Wis** +3, **Cha** +3

**Items** leather armor, religious symbol of Ahriman, scimitar, whip

**AC** 18; **Fort** +12, **Ref** +7, **Will** +8

**HP** 50

**Tripping Whip** **Requirements** The Usij cultist must have a whip in their hands; **Trigger** A creature moves out of a threatened square; **Effect** The Usij cultist makes a Trip attempt against the triggering creature with their whip.

**Speed** 25 feet

**Melee** scimitar +11, **Damage** 1d6+6 slashing

**Melee** whip +11 (disarm, finesse, nonlethal, reach 10 feet, trip), **Damage** 1d4+6 slashing

### SAND WOLF

### CREATURE 5

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**Initiative** Perception +14

## The Riverboat

The Junira River has made Lamasara's location desirable and sustainable. Because it doesn't have a flood cycle like some other rivers in the region, such as the Sphinx, the land surrounding it remains infertile desert for the most part. Industrious farmers divert the river in places near Lamasara, providing for some local crops, but such efforts are difficult and limited in scope. What the river is good for, however, is travel and trade. With a relatively slow flow, broad width, and deep bottom, many boats can move up and down its length with ease.

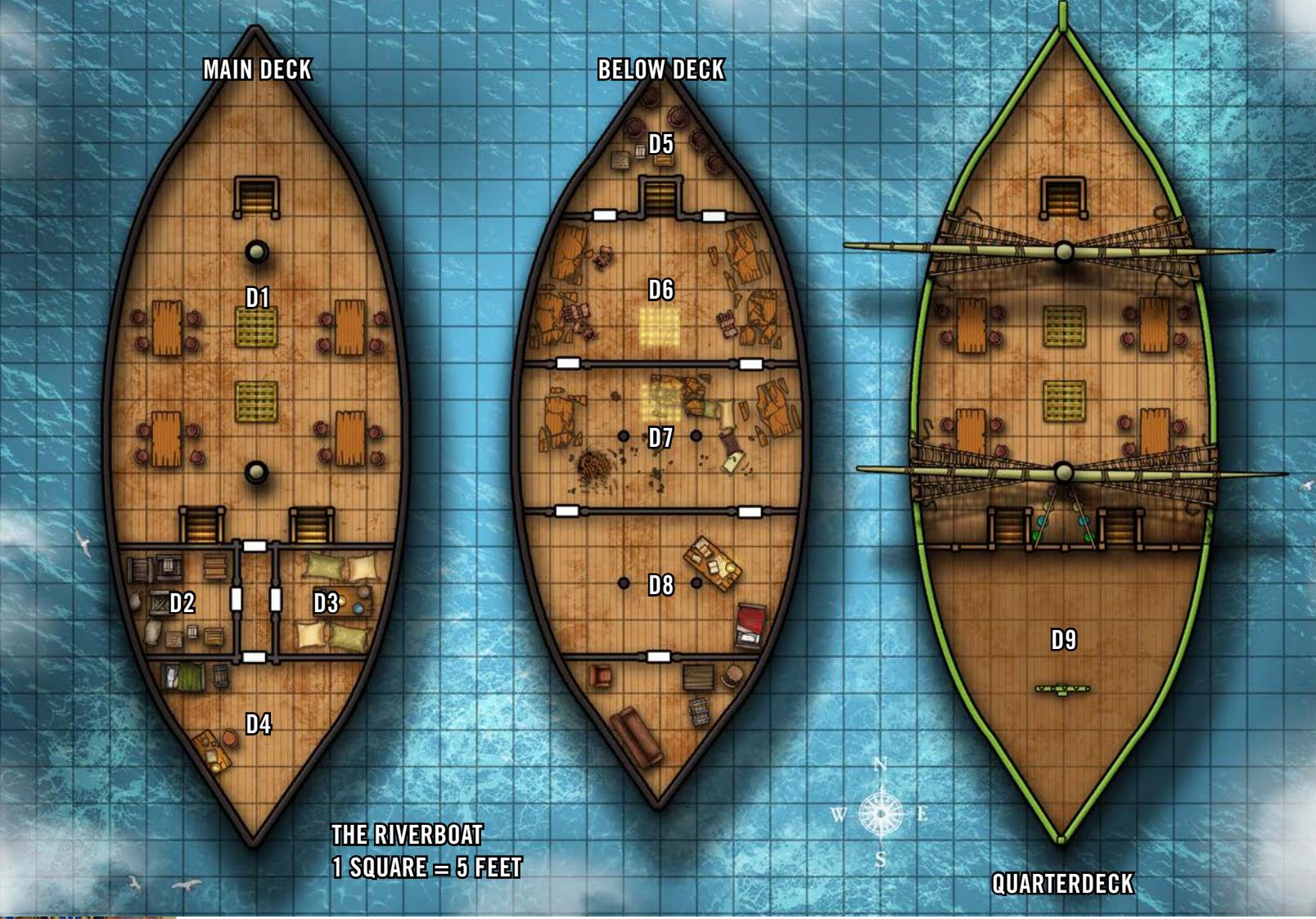
Lamasara is particularly known for the large number of roomy, flat-bottomed pleasure barges that ply the Junira. Some are simply refitted boats that once hauled cargo or passengers, while others are purpose-built to serve the growing desire for gambling and other forms of entertainment. While most of these pleasure barges are reputable places to dine, carouse, and play games of chance, the ability to quickly pick up their business and move elsewhere also makes them a popular choice for thieves' guilds and other organizations who wish to operate outside

local laws. Law enforcement in Lamasara has mostly given up on trying to apprehend such businesses and grudgingly ignore them. Roughly 30 of these barges are moored in Lamasara's docks at any time, though more crowd the waters during festivals or the year when the sun orchid auction takes place in the city.

The clues the PCs find should lead them to the riverboat district and possibly even the *Fickle Wind*, a former cargo vessel that has been beautified and repurposed as a gambling hall. Its owner, **Hamari** (N male elf captain), spent years with the ship going up and down the Junira. He decided to spend his savings to refurbish it only a few months ago and



Usij Cultist



met with moderate success until recently when Zridi targeted his establishment. Unable to resist the idea of ruining someone's life's work and dreams, she first befriended Hamari, then led him to make a series of unnecessary, overpriced improvements on the ship he simply couldn't afford. She then offered to loan the captain some money to cover his other debts, and soon she effectively reaped all of the positive benefits of the business.

Zridi took full advantage of this situation about a month ago when she sent Seddek, along with some Usij cultists and scrapborn, to take control of the ship completely. Seddek made it clear he was there on Zridi's behalf, and when the captain put up a struggle, the janni knocked him unconscious and imprisoned him. After taking control of the ship, the janni and his minions converted most of the space into a prison for the artists they'd abducted in Lamasara to work on *The Emnity Cycle*.

Seddek doesn't spend much time on the *Fickle Wind* anymore; instead, he remains at the composer's house, where he can keep an eye on the Chimera members and make sure they follow the directions

Zridi sends them. The cultists left in charge now only oversee a few prisoners who have almost outlived their usefulness to Zridi and her work.

When the PCs arrive at the ship, read or paraphrase the following.

---

Moored by several sturdy ropes is a rather large, ornate dhow. It lacks sails, although most of the rigging is in place. The ship has been painted a garish green, and gaudy gold leaf highlights the many geometric carvings along the upper hull from bow to stern. Colorful flags wave in the light breeze coming off the river, and a series of green and blue lanterns hang from the rigging. A sign that reads "closed" is strung across the gangplank.

---

The ship has been completely overtaken by Seddek and his gang of thugs at the command of Zridi. For the last week, it has been closed for business, with only a few of the Usij occupants coming and going from the *Fickle Wind* to bring back food and other supplies. The scrapborn who occupy the ship generally stay out of sight.

The map for this location is on this page.

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## D1. MAIN DECK

Moderate 5

Two masts rise from the main deck of the ship, the foremost one leaning slightly toward the bow. A few tables and chairs have been arranged in neat rows. Two closed hatches are between the masts, while a stairway near the bow leads below deck. Toward the stern is a single door leading to an enclosed area below the quarterdeck, and stairs on either side lead to the quarterdeck itself.

The main deck has been left largely alone by the new residents. They know that making any major changes will draw more attention to the ship than a simple closed sign. If anyone tries to come up the gangplank during the day, the scrapborn alert one of the Usij cultists by tapping on the riverboat's hull, and the cultist comes up to shoo the visitor away.

**Creatures:** The scrapborn typically remain out of sight during the day. They keep a close watch on anyone approaching the ship and have been told to not allow anyone on board without Seddek's permission. The creatures are more aggressive at night. If someone forces their way onto the deck, they move to attack, throwing any unconscious or dead victims into the water. If reduced to fewer than 20 Hit Points, they attempt to flee by jumping overboard into the water and swimming away.

### SCRAPBORN (2)

**CREATURE 5**

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**Initiative** Stealth +11

## D2. STOREROOM

Gambling tables, numerous chairs, and other assorted furniture have been crammed into this room, filling it from floor to ceiling.

After taking over the ship, Krashk ordered the Usij to make room for prisoners in the lower decks. Rather than gather too much attention by simply dumping the contents overboard, they were shoved into here.

**Treasure:** Mixed in with the junk is a small lockbox (DC 20 Thievery to unlock) that contains 64 gp.

## D3. PRIVATE GAMBLING ROOM

A round, low table occupies the center of this room with several cushions arranged about as seating. The walls have been polished to a dark brown, and an oil painting of a sunrise over a rocky desert scene hangs from the wall to the south.

After converting the *Fickle Wind* from a shipping vessel to a gambling parlor, Hamari made this room one of the first gambling dens on the ship. He'd planned to make more improvements to it based on Zridi's suggestion that he remodel and redecorate, but his money ran out before he had a chance. When not on duty, some of the Usij cultists use this room for recreation.

**Treasure:** A character who Searches and succeeds at a DC 19 Perception check locates a secret wall safe, of Duwwori manufacture, behind the painting. The safe contains 70 gp and is locked, requiring a character to succeed at two DC 20 Thievery checks to open. Zridi and Seddek both know the combination.

## D4. CAPTAIN'S QUARTERS

Moderate 5

Windows line all the walls except those to the north in this nearly bare room. A simple bed rests in a corner next to a leather-bound chest and a small table. The wooden floor is splintered and cracked, and the white paint on the walls is chipped and smudged.

As Zridi's influence took hold of Hamari, he began to pour more and more of his savings into the upgrades on the ship. He didn't spend anything to upgrade his own quarters, and the disrepair here is a direct result. When Zridi handed over control of the ship to Seddek, she told the janni to leave the captain alive so he could suffer watching all he'd built be taken away by the scrapborn, who tore into the captain's possessions to tack onto their own bodies.

**Creatures:** Hamari spends most of his day in this room with the two scrapborn guarding him. The creatures don't spend much time keeping watch out of the windows, nor do they really care about what the captain does as long as he remains inside. They attack any intruders on sight and fight to the death, certain that Zridi's punishment for fleeing would be a worse fate. The captain tries to stay out of the way. If it becomes necessary, use statistics for a bosun on page 243 of *Gamemastery Guide*.

### SCRAPBORN (2)

**CREATURE 5**

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**Initiative** Perception +10

**Speaking With the Captain:** If he survives the encounter, Hamari can provide the PCs with quite a bit of information. He knows the layout of the ship precisely and even has a rough sense of where all the creatures are located; he can provide a simple map within a few minutes' time. He's unaware of



the ceustodaemon in area **D6**, although he has heard something large moving below deck on occasion. Hamari also knows that there were prisoners brought aboard a few days ago, but he doesn't know if they're still here.

If asked about who imprisoned him, he shares a brief version of his history as a riverboat captain, his meeting with the charming Zridi, and his attempt to build a gambling business. He doesn't know or suspect Zridi is anything other than a lovely woman who helped him see new potential. In fact, he's quite concerned that she might be in danger. As far as he knows, the real villain is Seddek, who Hamari assumes is a local crime boss who has taken issue with his new business venture and came here to send a message or hold him for ransom. The captain is taken aback and gasps at any mention of the Usij, waving the idea off as if they were a made-up threat hardly likely to be wrapped up in something like this.

## D5. STOREROOM

Before the ship was repurposed for gambling, this room housed the second officer. Now, it's stacked high with boxes and crates once full of food.

## D6. GUARDIANS

**MODERATE 5**

Stairs provide passage between the main deck and below. Gambling tables set up for games of chance line the walls, though most of them appear broken or in disrepair. An acrid smell fills the room.

**Creatures:** The ceustodaemon Kashneth has served many masters over the centuries, but he finds his duties here rather insulting. He longs for a way to subvert the orders from the janni Seddek and believes he might have a way to do so if anyone comes down here to rescue the prisoners. He was ordered by Seddek to "guard this room and kill anyone who doesn't have my permission to be here." This rather sloppy command does give Kashneth a loophole to exploit since he can take the word of anyone who enters that they do, in fact, have the janni's permission. When the PCs arrive—assuming they don't immediately attack him—the daemon speaks telepathically to them and asks, "Do you have Seddek's permission to be here?" If anyone in the group answers



Kashneth

### KASHNETH

Ceustodaemon (*Pathfinder Bestiary 71*)

**Initiative** Perception +14

### CREATURE 6

## USIJ CULTIST

### CREATURE 3

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**Initiative** Perception +9

## D7. SALOON

**MODERATE 5**

This room is at the widest part of the ship. The walls are painted green, and their silver inlay highlights ornate carvings on all the support timbers. Broken and smashed gaming tables, ripped cushions, and other wrecked items lie in piles along the perimeter. The room stinks of unwashed bodies, and the hatch above provides little relief.

The kidnapped artists and laborers from Lamasara are being held in this room. The poet was kept here for a while as well, but Seddek took him away some time ago. Seven prisoners currently remain. Seddek didn't even bother to have them restrained, for none are interested in challenging the daemon in the room toward the fore or the gnoll and her minions to the aft.

**Creatures:** The Usij cultist directs the scrapborn. The scrapborn flee if reduced to fewer than 20 Hit Points; the cultist fights to the death.

## WEAK SCRAPBORN (2)

### CREATURE 4

Page 63, *Pathfinder Bestiary 6*

**Initiative** Perception +8

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**Initiative** Perception +9

## CREATURE 3

**Speaking With the Prisoners:** Although they're all undernourished, the artisans are well enough to walk off the ship once the way is clear. They offer profuse thanks to the PCs and are more than happy to share what they know. Each has a similar story: they worked in the outdoor market of Lamasara doing simple drawings, reciting poetry, or dancing. Two weeks ago, they were approached by a charming woman named Zridi who flattered them and discussed a project she wanted help with. She paid each artist handsomely for their time and promised greater rewards if they would allow her to become their patron. She told them to go to the *Fickle Wind* where they would work in comfort and privacy. When they arrived, however, they quickly discovered the arrangement had been a lie. They were brought belowdecks and ambushed by the scrapborn and someone named Seddek. They haven't seen Zridi since the meetings in the marketplace, but they're certain she's involved in their predicament.

During the last 2 weeks, they were put to work on a new kind of production mixing various forms of art called an anbarit. They received pages of instructions as well as a direction in which they were supposed to revise the work, create costumes, or design sets. The artists can all tell that the theme of the original production had to do with peace and unity between the five city-states of Thuvia, while their revisions were supposed to emphasize distrust, suspicion, and fear. Seddek had gathered up the pages they produced just yesterday, and since then, the imprisoned artists have languished here. They overheard Seddek mention that he would be headed to "the composer's house" next.

If necessary, use statistics for apprentices on page 244 of *Gamemastery Guide* for the prisoners.

**Treasure:** Stored in a chest in the room are the prisoners' belongings, which they offer to the PCs as a reward for rescuing them: a suit of +1 leather armor, a climbing bolt, and 56 gp.

## D8. HEADQUARTERS

## SEVERE 5

Two wooden pillars provide additional support for this spacious room. The walls are painted the same green as elsewhere in the ship, and geometric patterns inlaid in silver cover the walls. A simple bed stands in the southeast part of the room, and a table scattered with papers is next to the pillar on the east. The entire area reeks of damp fur and mechanical oil.

Before Seddek took it over, this room was a lounge and bar where the visitors to the riverboat could relax, have a drink, and mingle.

A character who Searches finds the papers on the table contain a number of messages from Seddek to Krashk, the newest ones letting the gnoll know that Seddek is going to be "taking the poet to the composer's house where we can keep an eye on all three of our precious little artists."

**Creatures:** Merely the leader of a small Usij cell until recently, Krashk gained a lot more influence in recent weeks after Zridi befriended her. The gnoll finds the scrapborn weird and untrustworthy and keeps her distance from them. She isn't afraid of them, though, because she's confident her clockwork soldier and ceustodaemon are enough to keep the strange creatures in line if the cultists can't.

Dhia built the clockwork soldier (which they call a mechanical assistant), but before moving the creature here, their captors forced them to modify the construct for battle and program it to obey the cultists. The clockwork is still missing its head since the PCs have the mechanical head. Krashk is still trying to prove herself and justify the latitude she has been given so far, so she fights until she's at death's door before trying to flee. The clockwork soldier follows its commands to eliminate intruders until destroyed.

## CLOCKWORK SOLDIER

*Pathfinder Bestiary 3* 49

**Initiative** Perception +16

## CREATURE 6

## USIJ CULTIST

Page 29

**Initiative** Perception +9

## CREATURE 3

## KRASHK

**UNIQUE** CE MEDIUM GNOLL HUMANOID

**Perception** +14; darkvision

**Languages** Abyssal, Gnoll, Taldane

**Skills** Intimidation +10, Medicine +10, Religion +13, Stealth +10, Survival +12

**Str +3, Dex +3, Con +2, Int +1, Wis +5, Cha +4**

**Items** falchion, hide armor, staff of conjuration, wooden religious symbol

**AC** 21; **Fort** +12, **Ref** +9, **Will** +15

**HP** 82

**Speed** 25 feet

**Melee** ♦ falchion +13 (forceful, sweep), **Damage** 1d10+7 slashing

**Melee** ♦ jaws +13 (agile), **Damage** 1d6+7 piercing

**Divine Prepared Spells** DC 24, spell attack +12; **3rd** harm,



vampiric touch; **2nd** darkness, harm (×4), spiritual weapon; **1st** command, fear, magic weapon; **Cantrips** (2nd) daze, detect magic, light, read aura, sigil

**Pack Attack** Krashk deals an additional 1d4 damage to any creature that's within reach of at least two of her allies.

**Rugged Travel** Krashk ignores the first square of difficult terrain she moves into each time she Steps or Strides.

### Repairing the Clockwork Soldier

If most of its body is intact after the encounter, the clockwork soldier can be repaired and the mechanical head reattached to grant the mechanical head more mobility. After all, these clockwork creatures are of Dhia's design, and the mechanical head used to rest on this very body. A character can reattach the head with a couple hours of work and a successful DC 23 Crafting check. Alternatively, the gnome Fingiliam happily does the job for free (and in half the time) if the PCs bring the mechanical head and body back to her shop. If the mechanical head happens to see its body and the players don't come up with the idea to reattach the mechanical head on their own, it can recommend this course of action, perhaps very enthusiastically.

Once the mechanical head is connected to its body, read or paraphrase the following.

---

The mechanical head twists from side to side, and its gears click softly as the head swivels in a full circle on its neck.

"Oh yes!" it says. "This is quite acceptable. Much better. Much. My functionality is very nearly restored."

It pauses for a moment.

"Now this is unusual. There is a connection available that was incomplete before. One moment."

With a whir of gears and sounds of metal clicking, the clockwork stands still.

"Ah! Another piece of the poem. Shall I recite it?"

---

If the PCs oblige, the clockwork creature recites the following:

---

"Through our diversity comes survival.

By the might of Aspenthar,  
The ingenuity of Duwwor,  
The magic of Pashow,  
The wisdom of Merab,  
And the art of Lamasara,  
We are Thuvia!"

The clockwork creature pauses for a moment.

"I believe that is the final stanza of the poem I have recorded. I'm not sure how I know this, but I am certain it was to be the first section of the anbarit—what they called The Amity Cycle. It seems to introduce a theme of unity and cooperation."

---

The now-repaired mechanical assistant is concerned about its creator's wellbeing but isn't quite clever enough to know what to do to ensure their safety. The construct is happy to accompany the PCs as they continue forward, even going so far as to suggest the idea if no one else does. If the PCs agree, use the mechanical assistant stat block below. It isn't particularly creative in combat and explains that it was never designed for such things, but it follows any directions or orders the PCs give it. The mechanical assistant has the minion trait, meaning it can use 2 actions when commanded, and commanding it is a single action that has the auditory and concentrate traits. The mechanical assistant can act as it pleases but typically remains attentive and follows along. If given no commands, the mechanical assistant uses no actions except to defend itself or escape harm. As the GM, you can determine whether the mechanical assistant chooses to take a command.

Once the PC rescue Dhia in the final chapter of this adventure, the tinkerer is elated that the mechanical assistant is mostly okay and immediately begins inspecting the odd construct and fawning over their creation. They take note of the places in which the mechanical assistant isn't fully operational and plans to rectify that as soon as they can get back to their workshop.

### MECHANICAL ASSISTANT

### CREATURE 5

UNIQUE N MEDIUM CONSTRUCT MINION

**Perception** +12

**Languages** Osiriani, Taldane

**Skills** Acrobatics +12, Athletics +12, Poetry Lore +3

**Str +5, Dex +5, Con +4, Int -4, Wis +3, Cha +0**

**AC 22, Fort +13, Ref +14, Will +12**

**HP 42; Immunities** bleed, death effects, disease, doomed, drained, fatigued, healing, necromancy, nonlethal attacks, paralyzed, poison, sickened, unconscious

**Speed 25**

**Melee** ♦ fist +12, **Damage** 2d8+7 bludgeoning

**Melee** ♦ retractable blade +12 (agile, finesse), **Damage** 2d6+7 piercing

**Inspired Recitation** ♦ The mechanical assistant recites an inspiring poem, filling allies with determination and vigor. All allies within 60 feet gain a +1 status bonus to saving throws and 10 temporary Hit Points for 1 minute. Once an ally has benefited from this ability, they become temporarily immune to Inspired Recitation for 10 minutes.

**XP Award:** If the PCs repair the mechanical assistant and learn the final stanza of the poem, award them 80 XP.

## D9. QUARTERDECK

This raised deck has an ornate wooden railing on all sides except where the stairs rise from the main deck. The deck is stained a dark brown, and the helm is painted a bright, garish green. Ropes with colorful lanterns connect the fore side railing to the smaller aft mast.

The scrapborn tend to avoid the quarterdeck since it would make them more visible to people on the nearby docks and other ships.

## FOLLOWING SEDDEK'S TRAIL

The PCs can learn that Seddek took Valls to the composer's house by talking to the prisoners or by reading Seddek's notes. With this information in hand, the next step is to determine which composer Seddek is talking about. Fortunately for the PCs, Valls' fame might help them in this regard: people pay attention to where he goes and whom he speaks with. A character who spends 2 hours in the arts community and succeeds at a DC 15 check to Gather Information finds out that the composer they seek is Sefalia; with a critical success or a 5 gp gift, bribe, or tip, the character finds out the location of her house as well.

The PCs can also contact city officials to find out where Sefalia lives. A character who succeeds at a DC 20 check to Make a Request learns the exact location; with a critical success, they learn that her house is currently under renovation. For each 5 gp the characters spend on bribes and gifts, they lower the DC of this check by 1 to a minimum DC of 10.

Asking around about Seddek can also turn up useful information. A character who succeeds at a DC 20 check to Gather Information in some of the less-reputable parts of the city learns the janni is often in the company of an Osiriani woman (Zridi) who's a relatively new patron of the arts in Lamasara. Seddek has a reputation as being somewhat thick-headed but very strong and dangerous. With a critical success, a character learns that Seddek spoke with a cloth merchant about a large order of black drapery and that the samples were delivered to a house on the outskirts of town that's under construction. The merchant can provide exact directions to this place, which is Sefalia's home.

The characters can also reach out again to Tahar. After describing the information they've gained so far, the dwarf says the composer is likely Sefalia, whom he has sponsored in the past. Tahar knows Valls and Sefalia went to school together, and they did mention

to him that they were both interested in collaborating. He doesn't have any information about Dhia, but he does know about the house Sefalia purchased recently and her plans to renovate it.

"That place belonged to a very wealthy man who died without any family to inherit it, so it ended up in rather bad shape while the legal system sorted it out. By then, it wasn't worth much, and Sefalia was able to purchase it for a song, if you'll excuse the turn of phrase."

Tahar knows the house's exact location and gladly provides that information to the PCs.

**XP Award:** If the PCs learn the location of the composer's house, award them 80 XP.



**Mechanical Assistant**

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## Chapter 3: The Imprisoned Composer

With knowledge that the artists are imprisoned in the composer's house, the PCs can proceed to that location at any time. Sefalia's home is on the northwestern side of Lamasara, just outside the city. The property around the home has become overgrown with weeds, and there are numerous signs the place has not been well maintained.

### The Composer's House

Sefalia's success allowed her to purchase and then renovate an old estate that had been on the verge of being demolished. When she saw it, she immediately fell in love with the traditional Thuvian architecture and knew the structure had tremendous potential. Its location on the outskirts of the city were perfect for her needs—remote enough that practicing her

music at all hours wouldn't bother any neighbors, yet close enough to make it a quick stop for any local or traveling musicians to visit for the day.

The building was originally the home of a wealthy merchant who had no family to inherit his property. When he died a few years ago, the house and surrounding land became entangled in legal proceedings. Because of her prestige, connections, and influence in Lamasara, Sefalia was able to cut through the red tape and purchase the home for a low cost. She hired a small staff to help run the household and entertain her frequent guests, including Valls and Dhia. The three would lounge about discussing favorite artists and their works, the state of the world, and the role of the arts in society. They came from different backgrounds, but

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they all had the same love in their hearts for their profession and their nation. They wanted to build something together to show how the five city-states of Thuvia were whole, and that their diversity was their strength. It was during dinner over one of these long weekends that the idea for the anbarit first came up. Each was immediately intrigued and set to work.

Now the house serves as a prison. The three artists have been working under terrible conditions and are constantly plagued by nightmares of Zridi's design. Although they don't know Zridi is a pairaka, they do know she is the source of their torment and the reason they're being forced to transform their beautiful message of unity into one of fear and hatred.

The map for this location appears on the front inside cover.

## E1. ENTRY AND FOUNTAIN

Moderate 6

A cobblestone path wraps around a dry fountain in the center of several withered palm trees. There's a sculpture of two musicians in the middle of the fountain. One figure stands and plays the ney, a long flutelike instrument, while the other is seated and appears to be singing while playing a stringed oud. The path continues to a large, stately building of traditional and expensive Thuvian design. The building's central dome glitters with flakes of gold, hinting at a glorious past, while the chipped and peeling paint reveal a less spectacular present.

**Creature:** One of the earliest successes in Zridi's plan came when an early version of the corrupted anbarit twisted one of the composer's prized trees into a terrifying monster. No longer simply a date palm tree, the scythe tree stands in its old spot east of the fountain, longing for victims it can consume. It patiently waits to attack until either a lone creature approaches or someone in a group is left trailing behind. Fueled by hatred and animosity for the living, it fights to the death.

### SCYTHE PALM

**CREATURE 7**

Elite scythe tree (*Pathfinder Bestiary 2* 6, 235)

**Initiative** Stealth +16

**Treasure:** Embedded in the tree's trunk is a *grim trophy* and a pouch containing 95 gp.

## E2. DATE GROVES

Low 6

Orderly rows of date palms grow to the east and west of the house, their fronds brown and withered.



## IF ZRIDI LEARNS OF THE INVESTIGATION

It's possible Zridi learns the PCs are working to unravel her plot during this chapter (or even before), most likely if Seddek escapes and returns to her hideout at the Riversong Theater. If this comes to pass, Zridi can use her shapechanging abilities to follow the PCs in another form, such as a mangy street dog, and watch or thwart their progress. She can also summon a doru div and use that creature's obsession with secrets to investigate her investigators without having to bother with it herself. In any case, if she learns the PCs have rescued the artists, she dispatches the animate dream (see area F3) to harass them, drive them off course, and slow their progress.

their time on the eastern side of the building, however, since they are nervous about the scythe tree.

### ELITE SAND WOLVES (2)

Page 62, *Pathfinder Bestiary 6*

**Initiative** Perception +16

### CREATURE 6

### E3. ACOUSTIC DOME

### MODERATE 6

Elegant pillars support marble arches in this domed chamber. Colorful mosaics, faded with time and caked with grime, cover the walls. A section of the mosaics to the north has recently been cleaned and gleams brightly.

The dome's geometric patterns weave together to form a breathtaking array of shapes and designs. Numerous windows in the dome allow both air and light into the room.

The central dome of the house is the feature that inspired Sefalia to purchase the place. The design is simple yet visually beautiful, and its acoustics are breathtaking. A musician who performs in the center of the chamber finds their work amplified and intensified in clarity and tone. All music-based Performance checks here have their DCs reduced by 5. The first pieces of the original, uncorrupted *The Amity Cycle* began here following a dinner party Sefalia hosted with Dhia and Valls.

**Hazard:** The acoustics of the room are also why Zridi chose this place as her headquarters. She found the anbarit's musical portions were particularly effective here, and as she experimented with different ways to corrupt the work, she discovered those

revisions were just as powerful. After so many tests, the corrupted draft of the anbarit that she calls *The Enmity Cycle* infected the room and effectively became a magical trap. Its power is more focused than the final version due to repeated performances and the room's acoustics.

Fortunately, it's possible for the PCs to disarm the hazard as it begins as long as they have the mechanical head with them and have successfully found and repaired the recording device. The mechanical head can automatically disable the hazard by reciting the pieces of *The Amity Cycle* it knows. This happens on initiative count 10 after the hazard is triggered. If the hazard is detected before it activates, the head can also automatically prevent the hazard from beginning.

### CORRUPTED DRAFT

### HAZARD 8

UNIQUE COMPLEX CURSE MECHANICAL TRAP

**Stealth** +16 (expert) or detect magic

**Description** Discordant music, dance, and poetry combine to build a deep suspicion and distrust of strangers.

**Disable** Performance DC 28 to counteract the performance or Religion or Occult DC 28 to disrupt the spiritual energy. Two total successes are needed to disable the trap. The mechanical head can automatically disable the trap with two uses of Inspired Recitation.

**Sickening Performance** ↗ (emotion, mental, occult)

**Trigger** Two or more characters enter area E3 and make any sound at all; **Effect** Sounds or speech are amplified and garbled into a terrible, shrieking cry. All creatures in the area take 2d10+11 mental damage (DC 28 basic Will save). The trap then rolls initiative.

**Routine** (1 action; emotion, fear, mental, occult) The echoes continue to reverberate, tearing at those in the area and filling them with distrust of others. All creatures in the area take 2d10+11 mental damage and must attempt a DC 28 Will save.

**Critical Success** The target is unaffected and is immune to the effects for 1 minute.

**Success** The target takes half damage.

**Failure** The target takes full damage and is sickened 1 by feelings of distrust and anxiety.

**Critical Failure** The target takes double damage and is sickened 2.

**Reset** The hazard stops when there are no conscious creatures in area E3 and resets after 1 minute.

### E4. LIVING QUARTERS

This well-appointed room has walls draped with intricate tapestries that have been shredded into ribbons. A canopied bed and several pillows have similarly been cut to pieces, and white feathers cover the floor in piles.

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This was originally Sefalia's room before Zridi arrived. The door to the east leads to a washroom.

**Treasure:** A character who Searches the room finds a moderate mistform elixir and a moderate antidote that rolled under the bed.

## E5. PARLOR

The patchy walls of this room look as if they've recently been scraped of their peeling paint. A low, round table is shoved against the western wall and bears numerous scratches and burns.

Sefalia often greeted and hosted guests here, and this is where the three partners would talk, lounge, and take small meals. The table used to be in another room, but after the estate's current occupants damaged it during an enthusiastic game of cards, they shoved it here.

## E6. RIAD

Blue and white tiles cover the floor of this room in a mosaic and are cool to the touch. The lower halves of the whitewashed plaster walls are covered in similar tiles with geometric designs in green and white. Four thick rose bushes grow near a softly burbling fountain in the center of the room, and a pleasant coolness fills the entire chamber in stark contrast to the heat outside.

Like many of the fancier homes in Thuvia, this house boasts a private riad where the temperatures are kept refreshingly low through use of materials, water, and airflow. When the rose bushes are in bloom, their scent flows through this room and beyond. Zridi and her minions have so far refrained from damaging the room and often use it as a retreat.

**Treasure:** A character who Searches the room finds a *jade serpent wondrous figurine* in the pool.

## E7. DINING HALL

Moderate 6

Carved marble pillars stand to the east and west of this impressive dining hall. Tiled mosaics cover the ceiling up to a low dome, which is bare white. High up on the walls are a series of stained glass windows of yellows and oranges. A few panes of each window have been smashed out.

Tables shoved up against the north wall are covered in papers, some torn in half, others ripped to shreds. The inkwell on the table has been spilled, blackening several other pages, while balls of crumpled paper are scattered about the floor. A set of iron manacles with a long chain is attached to the northern wall.

The original owner of the house built this room to entertain guests, and Sefalia used it for just that purpose until Zridi and her followers arrived. The musician has since spent most of her waking hours as a captive in this room, chained to the table and working to complete the task the div has set her.

The secret door to the east leading to E8, used by house staff to deliver meals from the kitchen, is cleverly disguised by the mosaic tile on the wall. A PC who Searches and succeeds at a DC 22 Perception check spots the door and the recessed handle used to open it.

Characters who Investigate the room and succeed at a DC 22 Society or Music Lore check realize the papers are drafts of sheet music written by someone who knows what they're doing. A critical success reveals both the similarities of the music to the song from the music box the characters collected in the tinkerer's house as well as the stylistic markings of the composer Sefalia.

Characters who Search the room and succeed at a DC 22 Perception check can see little fragments of red stained glass in the windows, with the other colors untouched. Repulsed by the color, one of the first tasks Zridi set for Seddek was smashing all the red glass and disposing of it.

**Creatures:** Knowing she needed help to pull off her plan, Zridi turned to the sinister circles she worked with and called in some favors. A few years ago, on one of her sojourns to the House of Oblivion, she made the acquaintance of a strange pair of vulpinals newly arrived at the horrid place. The twins, Kyem and Daleesha, were captured near Merab by a sepid div and dragged to the House of Oblivion to be broken of their gregarious ways. It took a month of manipulation and a powerful ritual, but the twins emerged corrupted. No longer did they yearn for lively jigs and carousing carols; now the twins only play discordant dirges and scheme for destruction.

Zridi was immediately intrigued by the pair, and as soon as they were allowed to roam the halls on their own, she cozied up to them with manipulative charm. The twins were susceptible to suggestion in their still-dazed state, and the trio quickly became fast friends.

The three hadn't seen each other for nearly a year when Zridi tracked them down and asked for their help. She's tasked Kyem and Daleesha with writing the music for the corrupted anbarit. They're stationed here to keep anyone from entering the hallway to the east. When Sefalia is here doing her work, they serve as both guards and collaborators. Although they're vicious and cruel, their musical skills remain uncorrupted, and they have been helpful in doing the work.

In combat, the vulpinals coordinate their attacks and try to avoid melee. Utterly brainwashed by nihilistic evil, they fight to the death.



## KYEM AND DALEESHA

RARE NE SMALL AGATHION CELESTIAL

Variant vulpinal (*Pathfinder Bestiary 3* 11)

**Perception** +15; darkvision

**Languages** Celestial, Common, Draconic, Infernal;  
speak with animals, tongues

**Skills** Acrobatics +12, Arcana +15, Deception +14,  
Medicine +11, Nirvana Lore +15, Performance +16,  
Religion +13, Society +13, Stealth +12

**Str** +2, **Dex** +4, **Con** +4, **Int** +5, **Wis** +3, **Cha** +6

**Items** handheld instrument

**AC** 24; **Fort** +12, **Ref** +14, **Will** +15

**HP** 105; **Weaknesses** good 5

**Speed** 30 feet

**Melee** ♦ jaws +15 (evil, finesse, magical),

**Damage** 2d10+4 piercing plus 1d6 evil

**Melee** ♦ claw +15 (agile, evil, finesse, magical),

**Damage** 2d6+4 slashing plus 1d6

evil

**Divine Innate Spells** DC 24;

**4th** dimension door, divine wrath; **3rd** agonizing despair, blindness, sound burst; **2nd** deafness, detect alignment (at will; good only), invisibility (at will; self only); **Constant (5th)** speak with animals, tongues

**Champion Focus Spell** DC 24, 1 Focus Point; **3rd** touch of corruption

**Fox's Cunning** A vulpinal's core value is cunning. They can apply their knowledge and stories from their extensive travels to just about any situation in an instant. Before spending any other action on their turn, the vulpinal can Recall Knowledge as a free action.

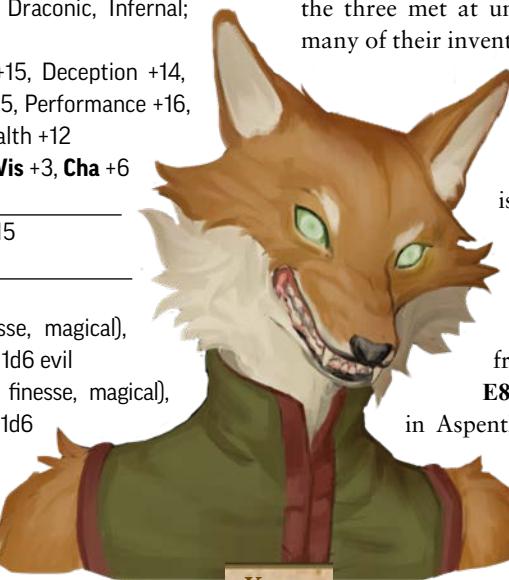
## E8. STAFF QUARTERS

This unremarkable hallway connects the kitchen to the dining room. The secret door at the western end of the hall is obvious and clearly visible from this side.

The small rooms to the south were originally staff living quarters, but now serve as prison cells. Each door has been set with an iron bar on the outside. Within, the rooms are stale with the odor of sweat and grime. Each room has a small bed with a pillow and blanket, and the three with a prisoner inside contain a bowl for waste. The prisoners in each room are listed below.

**E8a:** The poet Valls is from Pashow, the smallest city-state, and is known for his storied epics of heroes from Thuvia's past. His works are sold in bookshops scribed onto long illustrated scrolls. His readers have been awaiting the third in a trilogy for the past two years. Valls is thin and emaciated, but in good spirits when the PCs arrive. He's prone to comparing the actions of the present to stories from the past.

## CREATURE 6



Kyem

**E8b:** This room is empty aside from the previously mentioned furnishings.

**E8c:** The tinkerer Dhia was born in Duwwor. They have been friends with Sefalia and Valls since the three met at university in Merab. Even though many of their inventions and clockwork contraptions

have practical applications, they've always wanted to apply their aptitude for machinery to artistic endeavors. Dhia is analytical in their thinking, but prone to wild, seemingly outrageous ideas that somehow come to fruition.

**E8d:** This room is empty aside from the furnishings.

**E8e:** The composer Sefalia was born in Aspenthar but left the city as a youth to avoid compulsory military service, instead studying music in Merab. Known for elegant symphonies and lively dance numbers alike, Sefalia built a

name for herself in Lamasara. She is thoughtful and introspective most of the time, but when she is writing music or conducting a performance she is outgoing and even frenetic.

## E9. KITCHEN

Blue-painted shelves hold a few cooking vessels, plates, and pitchers. The high, arched windows provide ventilation and light. An oven and table stand on the western wall. A door in the northeast opens to a pantry; the eastern date groves are accessible through the southeastern door.

Like most places in the house, this room has not been treated kindly by the current occupants. They use the kitchen to prepare meals but don't spend any effort keeping it clean and tidy.

**Treasure:** A character who Searches the room finds an unbroken jar on a high shelf that contains 50 gp.

## E10. REHEARSAL ROOM

MODERATE 6

Wooden shelves and racks line the eastern wall of this room, and numerous benches and chairs are arranged in clusters throughout the area. The walls here are covered with wooden lattices, and climbing vines grow up them from channels of bare earth. The ceiling has a round opening, and a few birds perch there. Pillows and blankets are tucked into baskets in the northeast and southwest corners of the room.

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## REDEEMING KYEM AND DALEESHA

Given the vulpinals' relatively recent turn to evil and their normally pure hearts, the PCs may wish to help them seek redemption instead of fighting. This change is possible, although it is difficult to accomplish. The twins must first be taken away from evil influences and convinced they have done something wrong. At a bare minimum, this requires shifting their attitude to helpful. (Their initial attitude is hostile.) After that, the PCs would likely need to enlist aid to guide these two down the path of redemption. A follow-up to this adventure could include the PCs bringing Kyem and Daleesha to the local temple of Shelyn for atonement, for surely the Eternal Rose views the loss of these creatures to the cause of evil as an insult. If the PCs help the twins on their path to redemption, award them 80 XP in addition to the XP for defeating them in combat.

Sefalia transformed this room into a rehearsal hall. While the acoustics of the central domed room are unmatched, they're also almost too forgiving. She found it easier to practice and compose here where she could hear the mistakes she made more easily. The climbing vines dampen the echoes in the chamber and give performances a warmer sound.

**Creatures:** One of the Usij cultists who answered Zridi's call was a musician named Amar. Originally from a group of desert nomads who dwelled near Duwwor, Amar's life changed 30 years ago when he and his family traveled too close to the House of Oblivion. Ambushed by divs, Amar's life was spared only because Zridi intervened, claiming she wanted to show mercy. Zridi's motives, of course, were to gain an ally whose mind she could turn to the cause of ruin. She saw to it that Amar was trained in music and indoctrinated into an Usij cult. He eventually rose to prominence and took over leadership of the cell. He fights to the death with fanatical fervor, as do his companions.

### AMAR

UNIQUE NE MEDIUM HUMAN HUMANOID

**Perception** +15; low-light vision

**Languages** Osiriani, Taldane

**Skills** Deception +13, Diplomacy +15, Medicine +11, Occultism +15, Performance +16, Society +13, Stealth +13

**Str +2, Dex +4, Con +2, Int +4, Wis +2, Cha +5**

**Items** leather armor, lute, +1 striking rapier

**AC 23; Fort +11, Ref +17, Will +14**

**HP** 100

**Speed** 25 feet

**Melee** ♦ rapier +16 (deadly d8, disarm, finesse), **Damage** 2d6+8 piercing

**Occult Spontaneous Spells** DC 24, attack +16; **3rd** agonizing despair, roaring applause, slow; **2nd** dispel magic, false life, mirror image; **1st** biting words, charm, fear; **Cantrips** (**2nd**) bullhorn, ghost sound, haunting hymn, light, summon instrument

**Cruel Performance** ♦ (occult, evil, sonic) **Frequency** once per day; **Effect** The bard makes cruel, cutting comments that draw blood. All enemies within 30 feet take 7d6 slashing damage (DC 24 basic Fortitude save).

### CREATURE 6

## ELITE USIJ CULTISTS (2)

### CREATURE 4

Page 29, Pathfinder Bestiary 6

**Initiative** Perception +11

### E11. PRAYER ROOM

The floors and walls of this room are covered with mosaic tiles in shades of yellows and oranges, but many of them are shattered and broken.

This room was originally a shrine to Sarenrae. A PC who Investigates the room and succeeds at a DC 20 Religion check realizes the opening in the ceiling is designed to capture the light of the sun at noon, and the tiles show the divine flame of Sarenrae's holy light. On a critical success, they identify the images on the walls as Sarenrae's herald, the holy Sunlord Thalachos, and the eleven divine doves that accompany him. PCs who spend at least 2 hours Investigating find other images of scenes and creatures associated with Sarenrae.

**Treasure:** A character who Searches the area finds a *type II necklace of fireballs* tucked under the debris.

### E12. GUEST BEDROOM

### SEVERE 6

Tapestries hang from white plastered walls, and the arched ceiling has several open windows to let the heat vent upward while a tiled floor remains cool. A bed is tucked into the alcove to the south. A writing desk is on the eastern wall next to a wardrobe. An open door to the west leads into a bathroom.

Since Seddek has been staying here most nights, he pilfered furniture and supplies from the rest of the house to make himself comfortable. He frequently spends time in this room when he is not directly undertaking a mission for Zridi.

**Creature:** Seddek spent his youth traveling the deserts of Thuvia, searching for adventure and seeking ways to make him stand apart from other members

of the loosely associated jann who made Thuvia their home. He explored ruins, battled dangerous creatures, and started to build a heroic and noble name for himself, a sure sign he was destined to be a leader among the jann. He was bothered, however, by the sheer number of sun orchid hunters he encountered on his travels, and the offhand way they treated the lands they trampled through in search of the rare plant. It was with anger and resentment in his heart that Seddek encountered the fabled House of Oblivion, once occupied by Ahriman and still carrying his corrupting touch. Something there called to him, and he began to have dreams that offered power, prestige, and glory in exchange for service. Soon he found the source of these dreams: the pairaka Zridi. He has since served the div as her most devoted servant.

In combat, Seddek prefers to wade into battle and rely on his physical power. He flees to Zridi if reduced below 30 HP, potentially joining her in the final battle.

### SEDDEK

### CREATURE 8

**UNIQUE** **NE** **MEDIUM** **ELEMENTAL** **GENIE**

Male janni enforcer (*Bestiary 162*)

**Perception** +15; darkvision

**Languages** Auran, Daemonic, Osiriani, Taldane

**Skills** Acrobatics +11, Arcana +13, Crafting +11,

Deception +14, Survival +15

**Str** +6, **Dex** +3, **Con** +4, **Int** +1, **Wis** +1, **Cha** +5

**Items** murderer's knot, composite shortbow (20 arrows), +1 striking shifting scimitar

**AC** 23; **Fort** +17, **Ref** +14, **Will** +11

**HP** 115; **Resistances** fire 7

**Elemental Endurance** A janni can survive on any Elemental Plane for up to 48 hours, after which they take 1 damage per hour until they leave or die.

**Speed** 20 feet, fly 15 feet

**Melee** ♦ scimitar +17

(forceful +1, sweep),

**Damage** 2d6+12

slashing

**Melee** ♦ fist +16 (agile, magical, nonlethal), **Damage** 1d4+12 bludgeoning

**Ranged** ♦ composite shortbow +15

(deadly d10, propulsive, range increment 60 feet, reload 0), **Damage** 1d6+7 piercing

**Arcane Innate Spells** DC 24; **7th** plane shift (to Astral Plane, Elemental Planes, or Material Plane only); **2nd** create food, invisibility (x3), speak with animals; **1st** create water

**Change Size** (arcane, concentrate, polymorph, transmutation) **Frequency** once per day; **Effect** The janni changes a creature's size. This works as a 4th-level *enlarge* or *shrink* spell but can target an unwilling creature (DC 24 Fortitude save negates).

### ELITE USIJ CULTISTS (2)

### CREATURE 4

Page 29, *Pathfinder Bestiary 6*

**Initiative** Perception +11

### RESCUING THE ARTISTS

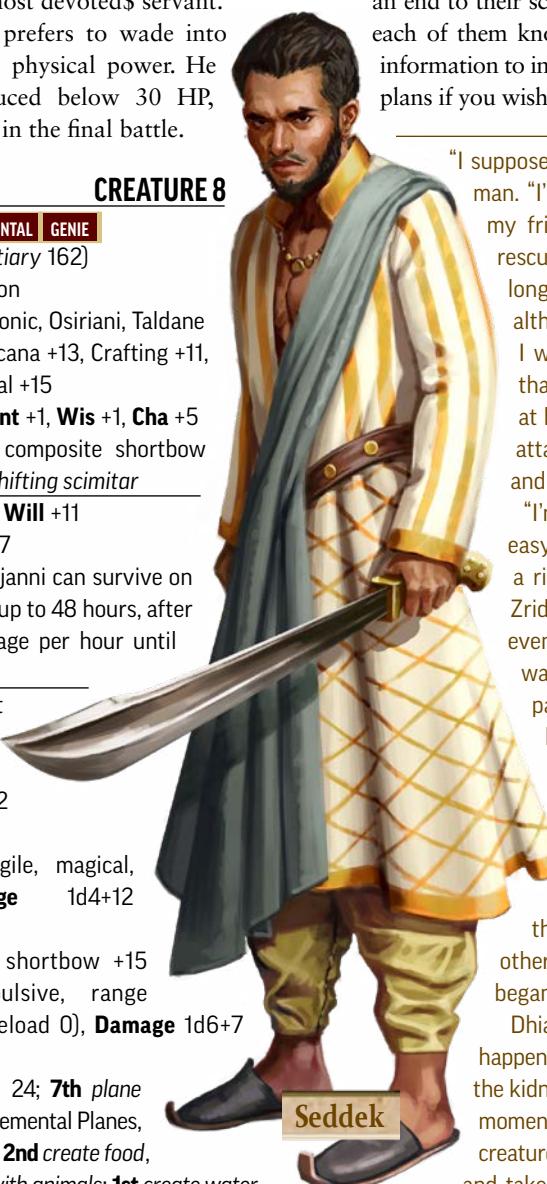
Once the PCs have eliminated the threats in the house or otherwise escorted the prisoners to safety, they will likely have a number of questions about the artists' ordeal. The three collaborators beg them to find their captors and put an end to their schemes. Below is the basic information each of them knows—feel free to change or alter this information to include other details about Zridi and her plans if you wish. Read or paraphrase the following.

"I suppose I should start," says a short, emaciated man. "I'm Valls, a poet by trade, and these are my friends Dhia and Sefalia. Thank you for rescuing us. I've been a prisoner here the longest; I think for about three weeks, although it's hard to remember for certain. I was at my house working on the words that would make up the anbarit," he glances at his partners and continues, "when I was attacked by a janni, his attendant hoodlums, and some wolflike creatures made of sand.

"I'm not much of a fighter, so they had an easy time of it and soon bundled me off to a riverboat in Lamasara where I met with Zridi. It was good to see a familiar face, even if it was her, and at first I thought she was there to help me. She was a former patron—a huge fan of my work, mind you—but instead she was working with these kidnappers! Honestly, she seemed to be in charge. They put me to work—under considerable duress—making alterations to the anbarit. Believe me,

I resisted at first, but they did terrible things to me and threatened to harm others if I didn't do as they say. So, I just began writing what she wanted me to write."

Dhia pipes up. "That is similar to what happened with me, although Zridi accompanied the kidnappers herself." The tinkerer pauses for a moment and continues. "She ordered those bug creatures, those gremlins, to kill everyone else and take me captive. I could hear my assistants



Seddek

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- “Something odd did happen at the last council meeting, or I should probably say didn’t happen. Samir and Amina, a married couple who are both actors, have been coming to every meeting for the last fifteen years. And what do they want, you might ask? To plead their case for the completion of the renovations to the old Riversong Theater. It might be historical, but if you ask me it’s not worth the trouble when there are so many theaters already in the city. It was strange they didn’t show up, though. I hope they’re okay.”
- “Sure, I’ve heard of Zridi. She’s a well-known patron of the arts here in the city. I was hoping to meet her sometime and pitch my idea for a new production I’ve been planning. I don’t suppose you know how to get in touch with her, do you?”
- “I noticed something strange when I was on a riverboat the other night. I’ve been up and down the Junira more times than I can count, but this time when I was passing the Riversong Theater, it had some new statues. They caught my eye because they’re pretty big. Looked like maybe they were statues of griffons? I know they’ve been renovating, but it seems like an odd choice.”
- “I had an encounter with that Zridi once. I was selling scarves in the market: really beautiful Osiriani work, you know. Well, this middle-aged Garundi woman comes to the stall wearing a fashionable white and silver outfit. Very sharp. She began looking at my wares, and I pulled a beautiful crimson scarf from behind me and held it out for her. She looked at me like I had shoved a viper in her face, screamed obscenities at me, and stormed off. I was dumbfounded. Later I learned her name was Zridi and she’s some kind of merchant and patron of many artists.”
- “Yes, I sent a whole order of materials for costumes and makeup to the Riversong Theater. Nothing unusual there, but I didn’t know anyone was using the place. They’re still doing lots of work on the site.”

The PCs could also choose to simply visit every theater in Lamasara to try to find her. Doing so takes 1d4+1 days, as few people even think about the Riversong Theater as a place where productions are currently held.

If the PCs are having a particularly difficult time locating the theater, consider sending the animate dream after them. Instead of fighting until destroyed, the creature could flee and lead the PCs to the location.

**XP Award:** If the PCs learn about the Riversong Theater through their own investigation, award them 60 XP.

screaming as they knocked me out.” They pause for a moment. “And now I’ve been forced to alter my creations to follow Zridi’s orders. Who knows what those gremlins have done to my workshop. I threatened to break my own fingers, but she said she’d kill Valls and Sefalia if I did.”

“Yes,” says the woman, “I was captured here in my own home. This janni, Seddek, he’s called by the others, was in charge most of the time. I was forced to create new music for a performance. Zridi definitely has a clear idea of what she wants: engaging music filled with disharmony.”

Valls speaks again. “We know that Zridi is trying to do something to the anbarit. All the rewrites I have been told to make are really the opposite message we wanted to convey. Instead of unity, disharmony. Instead of fellowship, isolation. We are sure Zridi plans to undertake this performance as part of some larger ritual, but I’m afraid we don’t know where or how she plans to do this.”

The three prisoners are willing to share that the work they’d been creating was titled *The Amity Cycle*, a performance they hoped would build trust between the five cities of Thuvia and instill pride in the Thuvian people. They’d been working in secret, putting up posters with hints about the upcoming show scattered around Lamasara to generate curiosity and interest.

Once freed, the three artists decide to clean up the house and keep themselves safe within. They rebuff any additional protection, claiming they can take care of themselves if the PCs can track Zridi down and put a stop to her dangerous plans. If the PCs need additional information during the rest of the adventure, they can return here at any time to find the three artists. Sefalia offers her home to them whenever they might need a meal or a place to stay.

## FINDING THE THEATER

Before they can move against Zridi, the PCs need to find where she’s hiding out. If Seddek was not killed during his encounter with the PCs, he eventually makes his way back to the Riversong Theater, which the PCs may have already located during earlier exploration. If they didn’t follow Seddek right away, they can ask around about the janni. A PC who does this and succeeds at a DC 22 check to Gather Information can follow his trail this way and arrive in 3 hours; a critical success reduces this time to 1 hour.

As the PCs look for clues about where Zridi might be hiding, they’re likely to uncover a few valuable stories and rumors. A character who asks about Zridi or unusual news in Lamasara and succeeds at a DC 21 check to Gather Information learns one of the following clues; a critical success means the character learns two clues.



## Riversong Theater

Few places in Lamasara reflect the confluence of cultures like the Riversong Theater. It stands along the river on a site sacred to the nomadic people who lived in the area prior to the rise of the Tekritanin League. Later, when ancient Osirion gained control of the region, the new rulers transformed it into a temple honoring Sobek. They built the amphitheater seating that remains to this day. After Thuvia gained its independence from Osirion and began to govern itself, the temple fell into disrepair and eventually ruin, leaving only a few pillars and building foundations. Osirionologists and others interested in ancient history occasionally visit to appreciate the old structure and see if they can glean any details of the past. Otherwise, the site has stood vacant on the shore of the Junira for a long time.

It's only recently that anything has been done with the location. With the increasing wealth in Lamasara due to its reputation as a city of pleasure and art, local officials decided to take advantage of the spot. They first brought in experts to clear away the rubble and shore up any dangerous structures before turning it into the center of a large public park. In the last five years, a consortium of local artists and their patrons began raising money to build a true theater intended to be the center of a new performance district. Unfortunately, much of the work has stalled due to petty squabbles and debate about how best to utilize the space. Although the theater's used for the occasional performance, it's only half-finished and a poor choice for larger productions, especially with so many other theaters already in Lamasara.

When Valls, Sefalia, and Dhia decided to undertake the production of the anbarit, they thought the Riversong Theater location might be a good spot, though it wasn't finished. The message they'd hoped to send was one of unity between the cities of Thuvia, drawing upon shared heritage and reminding the attendees that their country once threw off the dominion of Osirion. Each member of the trio used their influence to make quiet deals with local officials, even securing the assistance of city leaders to promote the performance.

All the secrecy surrounding the new production and renovations to the Riversong Theater have been a boon to Zridi's work, allowing her to send updated instructions to those working on the site without attracting notice. Already, the movable clockwork sets designed by Dhia have been reconfigured and the acoustics have been altered. If left alone for much longer, Zridi will be able to finish the project and undertake a performance of her deadly production.

The creatures and hazards in place at the Riversong Theater are not just guards; Zridi stationed them here

to help power *The Enmity Cycle*. By defeating these threats, the PCs can prevent Zridi from fully activating the corrupted ritual.

The map for this location can be found on the back inside cover.

### F1. THEATER GROUNDS

**MODERATE 6**

A remarkable amphitheater is carved out of the limestone, oriented so an audience would face the river to the east. Three sets of stairs provide access to each row of the weathered blocks that form the seating. Three statues of winged, eagle-headed lions stand watch atop of the hill.

The amphitheater was built during Osirion's reign, although it incorporates elements found throughout the Inner Sea region during that period, including Thuvian architectural themes. A player character who Investigates the amphitheater and succeeds at a DC 22 Society, Osirion Lore, or Thuvian Lore check estimates it was built around -1,000 AR; with a critical success they determine the site was likely designed for religious practices rather than theatrical ones, although one could argue the distinction in use of pageantry.

A PC looking at the statues, even from a distance, who succeeds at a DC 22 Society or History Lore check notices the statues don't fit the style or time period of the rest of the ruins.

**Creatures:** The "statues" are, in fact, guardians Zridi brought in to keep the preparations she is making secret for as long as possible. Secrecy is difficult given the location along the river, although the lack of visitors does help. To ensure troublemakers stay away, she convinced a trio of hieracosphinxes to remain in the area and watch for trouble. She gave them each several *statue skin salves* (grudgingly applied regularly by Seddek) to disguise them with a stony appearance so they can blend in with the ruins, particularly during the day.

Although they are remarkably patient for their kind, the creatures are tired of their duties and move to attack the PCs shortly after they arrive. Each one fights until reduced to 20 HP, at which point the damaged creature flees, flying across the Junira before heading south. If both its companions flee or are defeated, the final hieracosphinx flees as well.

### HIERACOSPHINXES (3)

*Pathfinder Bestiary 3* 250

**Initiative** Perception +14

**CREATURE 5**

**Treasure:** Each hieracosphinx carries a pouch with a container of *statue skin salve* (page 61).

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## F2. MAIN STAGE

LOW 6

A wide stage area stands two feet above ground level of the amphitheater. A half-completed mosaic shows a black half circle rimmed with silver. Along the sides of the stage are a number of ancient columns, some banded with metal carved with gleaming symbols.

Farther back on the stage, more decorated columns rise from the ground. Heavy black-and-silver curtains hang between several of them, barely moving in the breeze.

Wooden construction scaffolding covers the farthest end of the stage. Ropes, pulleys, blocks of stone, and tools are scattered throughout the space, a sign that some very recent work has been done.

Zridi's work is not always subtle, and *The Enmity Cycle* depends on certain symbols to create the effects she is looking for. Part of this ritual involves the yet-to-be-completed symbol of Ahriman laid out in the mosaic being built into the stage. It won't be complete until two days after the PCs learn of the theater's location. The cultists used the existing scaffolding to set up a series of dangerous hazards that are part of the anbarit, which requires the death of several performers at key moments. The curtains are newly installed.

A PC who Investigates the incomplete mosaic on the stage and succeeds at a DC 21 Religion check realizes the symbol is definitely a religious one; a critical success shows that the design looks like a half-completed religious symbol of Ahriman. A PC who Investigates the curtained columns and succeeds at a DC 22 Religion check realizes that the carvings on the columns are of religious symbols associated with divs. A player character who Investigates the symbols carved into the metal bands on the pillars and succeeds at a DC 22 Occultism or Music Lore check realizes they are associated with magic involving music.

**Hazard:** One of the tasks Zridi forced Dhia to undertake was repurposing a number of clockwork dancers they'd built for *The Amity Cycle* into a dangerous threat. During the performance, they are designed to randomly harm the audience and performers alike, which helps power the ritual by creating shock and horror. The clockworks are not completely operational yet, but they can still be activated and damage unwary creatures nearby.

## CLOCKWORK DANCERS

HAZARD 7

UNIQUE | COMPLEX | MECHANICAL | TRAP

Stealth +16 (expert)

**Description** Several clockwork humanoid figures armed with spinning blades move throughout the area.

**Disable** Thievery DC 25 (expert) to deactivate the clockworks

from the control panel. Two successes are needed to deactivate the trap.

**AC 24; Fort +18, Ref +16, Will +12**

**Hardness 15; HP 58 (BT 29); Immunities** critical hits, object immunities, precision damage; **Weaknesses** sonic 10

**Spring Attack** **Trigger** A creature ends its turn in F2;

**Effect** Clockwork figures spring out from the pillars and attack anyone on the stage with a spinning blade Strike. The trap then rolls initiative.

**Routine** (1 action) The clockwork dancers target each creature on the stage within 10 feet of a pillar by a spinning blade Strike.

**Spinning Blade** blade +18, **Damage** 2d8+9 slashing

**Reset** The trap deactivates after 4 rounds and resets after 1 minute.

## F3. BACKSTAGE SUPPLY ROOM

MODERATE 6

Stacks of partially disassembled wooden crates fill this large storeroom. A portion of the south wall is crumbled, and the debris is stacked in the collapse five feet high. There are two doorframes in the east walls and one in the north.

Both construction and ritual supplies are housed here, although the workers tend to avoid the room due to its resident. A player character who Investigates the contents of the crates and succeeds at a DC 20 Engineering Lore realizes the clockwork equipment matches Dhia's designs.

This area, as well as areas F4–F7, are the only structures here with a ceiling, which stands high above at nearly 20 feet.

**Creature:** Zridi spent a long time in Lamasara causing horrific nightmares among its residents, even before she hatched her plan to create *The Enmity Cycle*. The nightmares of creative minds—of which there are many in the city—are fertile ground for fear, and the residual energy of the most powerful night terrors became an animate dream that serves Zridi without question. When not fulfilling its master's whims, the incorporeal being dwells here, ordered to attack anyone not here on Zridi's orders. This has led to at least one worker's death, but Zridi was not overly troubled by this incident. The animate dream fights to the death.

## ZRIDI'S NIGHTMARE

CREATURE 8

Animate dream (*Pathfinder Bestiary 2* 18)

**Initiative** Stealth +18

**Treasure:** A player character who Searches the area finds clockwork gears and other tools and equipment worth 60 gp.

## F4. WORKSHOP

### MODERATE 6

Workbenches covered in tools and mechanical parts stand in the northern part of this room, and the smell of oil is strong here. Several half-completed mechanical, humanoid-shaped creations hang from the ceiling on pulleys throughout the room. The eastern wall contains a door and an empty doorframe, as well as a partially collapsed section of wall. An opening in the southern wall also provides an exit.

This room served as cells for the acolytes and priests who lived here long ago, but the only hints of its former use are places on the walls where thin wooden room dividers were once attached. A player character who Searches the area locates places where a series of interior walls were once attached to form small rooms. If a PC succeeds at a DC 20 Perception check, they locate modified designs for clockwork soldiers

tucked under a large cog to hold them in place. Player characters who Investigate can tell the clockworks have been weaponized instead of just being a beautiful and complex part of a performance. PCs who have been to Dhia's workshop and who succeed at a DC 20 Perception or Crafting check recognize that the work is based on Dhia's designs.

**Creatures:** The alterations on the clockwork soldiers are incomplete, but they're clearly being redesigned to carry out the new, corrupted anbarit. Three of them are programmed to attack anyone who doesn't possess the correct password (which Zridi changes frequently). They begin stirring whenever a creature enters the room.

If any of the PCs have the mechanical assistant (or its head) with them, read or paraphrase the following.

A crackling sound bursts from Dhia's mechanical assistant and fills the room. The other clockwork creatures pause and cock their heads as if listening intently. The assistant says, "I have temporarily interrupted any orders given to these clockworks after their activation. This should provide you an opportunity to interact with them. Perhaps you can convince them to stand down—or maybe even help? I anticipate you have only a minute before they initiate their presumably hostile programming."

If they choose to take this opportunity, each PC has one chance to attempt a DC 22 Crafting, Diplomacy, or Engineering Lore check to influence the clockwork soldiers before they resume their duties. You should allow clever or creative uses of other skills to involve all the player characters, if possible. Each success gains the party 1 Reprogramming Point, and each critical success gains them 2 Reprogramming Points. A failure earns no points, and each critical failure subtracts 1 point from the total. If the player characters reach a total of 3 points, the clockwork soldiers stand down and do not attack. If the player characters reach a total of 6 points, the clockwork soldiers assist the PCs in their next encounter before returning to the room. If the player characters accumulate fewer than 3 points, however, the clockwork soldiers use their first action in combat to drop from their hooks and to the ground. They then move to attack and fight until destroyed.

Zridi's Nightmare

#### WEAK CLOCKWORK SOLDIERS (3)

*Pathfinder Bestiary 3* 6, 49

**Initiative** Perception +14

#### CREATURE 5

## F5. DRESSING ROOM

LOW 6

This room contains racks of costumes for a variety of characters, from commoners to nobles to fanciful creatures. The tables in the room hold jars of pigment, powders, and assorted brushes. Two large mirrors hang on the north and south walls. A door near the mirror on the north wall leads to the scene shop, and a doorframe near the middle of the western wall opens to the backstage supply room.

Performers use this room to prepare, though it's largely empty of late given how rare shows are at the Riversong while it's under renovation. A player character who Investigates the room and succeeds at a DC 20 Society or Theater Lore check can tell the costumes, makeup, and mirrors are new. A player character who Investigates the costumes and succeeds at a DC 21 Religion check finds several sets of old vestments that are black with silver highlights. If they get a critical success, they can put together that these are almost certainly the vestments that one of Ahriman's faithful would wear for a ritual or service back when this was a temple instead of a theater.

**Creatures:** Although it has not been used frequently, there have been a few productions at the Riversong Theater in the last few years, and the site has a handful of devoted enthusiasts. Two of these enthusiasts, a married couple named Samir and Amina, were both actors who not only took part in a number of performances at the Riversong, but were also loud and frequent advocates for its renovation.

It was easy enough for Zridi to convince the pair that they would be perfect for the new production she was putting together, but when they read their parts Samir and Amina objected strenuously to its message. The offended pairaka became enraged at their audacity to insult to her gracious invitation to take part in the performance. A yelling match ensued, and Zridi revealed her true form to the actors, murdered them, and had Seddek dispose of their bodies in the desert.

Such was their emotional connection to the theater that an echo of their spirits manifested as muse phantoms, although the violent nature of their deaths twisted their love into obsession. When Zridi discovered the creatures, she immediately found a way to work them into *The Enmity Cycle*. They still serve a central role in the production, even in death.

During combat, one phantom uses a comedic aura while the other uses a dramatic aura. On their first turn they each attempt to possess a foe and turn it against its allies, praising the other phantom's performance the entire time. They fight until destroyed.

## SAMIR AND AMINA

CREATURE 5

UNCOMMON CE MEDIUM INCORPOREAL SPIRIT UNDEAD

Muse phantoms (*Pathfinder Adventure Path #152: Legacy of the Lost God* 81)

**Perception** +10; darkvision

**Languages** Common, Necril

**Skills** Deception +14, Diplomacy +14, Occultism +13, Performance +16, Theater Lore +11

**Str** -5, **Dex** +4, **Con** +2, **Int** +0, **Wis** +3, **Cha** +5

**Thespian Aura** (aura, emotion, mental, occult) 30 feet.

The muse phantom inspires a supernaturally extreme emotional response—either with biting comedy or bitter drama. Each creature that begins its turn in the aura must attempt a DC 20 Will save; on a failure, the creature is affected as long as it remains within the aura. If the muse phantom is emitting a comedic aura, affected creatures become clumsy 1; if it is emitting a dramatic aura, affected creatures instead become stupefied 1.

The muse phantom can change its aura from comedic to dramatic or vice versa, or cease or activate this aura, by spending a single action, which has the concentrate trait. A creature possessed by a muse phantom is immune to this aura.

**AC** 21; **Fort** +9, **Ref** +13, **Will** +14

**HP** 50, negative healing; **Immunities** death effects, disease, paralyzed, poison, precision, unconscious;

**Resistances** all damage 5 (except force, ghost touch, or positive; double resistance vs. non-magical)

**Speed** fly 25 feet

**Melee** ♦ phantom hand +13 (agile, finesse, magical),

**Damage** 2d6+5 negative

**Ranged** ♦ resonating note +15 (magical, range 60 feet, sonic), **Damage** 2d4+5 sonic

**Occult Spontaneous Spells** DC 22, attack +14; **2nd** hideous laughter, invisibility (at will; self only); **1st** charm, fear, mindlink; **Cantrips** (**2nd**) ghost sound, telekinetic projectile

**Grand Finale** ♦ (mental, occult) **Requirements** The muse phantom's thespian aura is active; **Effect** The muse ceases its thespian aura and deals 4d8 mental damage to creatures in a 30-foot burst, including the creature it is possessing, if any (DC 22 basic Will save). Creatures that fail their Will saves are fascinated by the muse phantom for 1 minute. The muse phantom can't use Grand Finale again for 1d4 rounds.

**Muse Possession** ♦ The phantom muse attempts to possess an adjacent corporeal creature. This has the same effect as the possession spell (DC 20), except the duration is 1d4 hours, and since the phantom muse doesn't have a physical body, it is unaffected by that restriction of the spell. If the target is at least trained in Performance, the DC of this ability is 24.

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## F6. SCENE SHOP

MODERATE 6

Numerous canvas murals hang from the ceiling here. Their bunched and folded fabric gives the scenes painted on them a twisted, strange appearance. In addition, several tall sheets of metal that have been shaped and painted to represent the sun and moon are propped in a corner out of the way. Workbenches line the eastern wall. A crumbled passage to the west is partially blocked by rubble. Doors to the north and south exit to other backstage rooms.

Zridi's cast and crew have been using this room as a scene shop to prepare the setting of the anbarit. A player character who Searches realizes that each canvas depicts a scene of a city or town, and that all of them have been defaced in some way—some ripped, others crudely painted over in a mockery of the original image. A player character who Investigates the images and succeeds at a DC 18 Society or Thuvia Lore check recognizes the cities in the images as those of the five cities of Thuvia: Lamasara, Merab, Aspenthar, Pashow, and Duwwor. On a critical success, they note the images are each slightly skewed to make subtle insults to all the cities besides Lamasara. Merab is full of gilded, ostentatious buildings; Aspenthar's soldiers look ragged and underfed; Pashow's buildings are half-buried in sand; and Duwwor's gardeners pour ridiculous amounts of water on their plants.

**Creatures:** After taking control of the theater, Zridi sent a call into the desert for aid. Several of her kindred answered, drawn by the promise of being able to personally mar and desecrate the beauty the artists and others in Lamasara had built. They're in charge of guarding the cast Zridi captured and held here, and have each taken turns mentally and physically harming them. They attack immediately and fight to the death.

Four performers are chained to the corners of the room. Their bodies have been bruised and their features marred by the ministrations of the aghashes. They are malnourished, dehydrated, and barely conscious, but can recover if given food and water. A character making a successful DC 20 Medicine check can treat them in 3 hours (or 1 hour on a critical success). Once able to speak coherently, they describe being hired for a secret project by a charming woman named Zridi who told them to meet her at the Riversong Theater. When they arrived, they were ambushed and imprisoned by the divs. Since then, they have been tortured and forced to memorize hateful lines for some nebulous performance. If you need statistics for the captive performers, use statistics for acrobats on page 236 of the *Gamemastery Guide*.

## AGHASH DIVS (4)

*Pathfinder Bestiary 3* 69

**Initiative** Perception +12

**CREATURE 4**

## F7. DIRECTOR'S ROOM

**SEVERE OR EXTREME 6**

A large wooden desk stands in front of the northern wall, papers scattered atop it. Behind the desk are shelves filled with books. Numerous scribbled drawings are tacked haphazardly onto the walls. There are doors to the south and west.

If the PCs make it this far and Zridi sees her plan crumbling to ruin, she attempts a desperate last-minute performance of the anbarit as it currently stands, with the PCs as unwitting contributors. If the PCs defeated at least three out of four previous encounters backstage (the animate dream, the muse phantoms, the aghash divs, and the clockwork soldiers), the corrupt anbarit cannot take effect enough to coalesce into a hazard, although if Zridi is not completely stopped in this encounter, the anbarit can still cause some psychic damage to the people of the city.

**Creatures:** Zridi is an old div—so old even she doesn't quite know how long she's been on Golarion. She has a dim recollection of being a servant in the House of Oblivion when Ahriman was present there, so she has been active for several thousand years at least. But being so deeply tied to the forces of oblivion and nothingness means not even her own mind can hold onto the thoughts and memories forever. All she knows for certain is that she has been chosen by her lord for a great purpose: breaking Thuvia and encouraging the ruin that must follow.

She's always had an eye for arts of all kinds, something for which she was mocked by her fellow divs. In recent years, Zridi focused her attention on the mortals who spent so much of their time creating make-believe slices of life. She sees their efforts to make sense out of life as laughable and their work to generate any new meaning as pointless. More than anything, she hates the connection to others that great art can encourage.

The pairaka spent years worming her way into the confidences of local poets, playwrights, and inventors. She used her considerable wealth to become a patron of the arts and sees herself as an important figure in those circles here. Zridi maintains several residences and safe houses around Lamasara, but never meets artists in them, preferring instead to assume a disguise and conduct her business in public. With her influence came the ability to choose artists she felt were likely to be the most influential and important and then subtly erode their minds until they gave up on their passion entirely.

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or self-sabotaged in some way. In the fast-moving art scene of Lamasara, no one noticed a pattern of burnout and despair that followed those who worked for the wealthy patron Zridi.

After learning Valls intended to pause work on the third volume of *From League to Legends*, a vast collection of epic poems bringing to life Thuvia's long and complex history, so he could complete another more important project, the pairaka headed to the desert to meditate on how best to make him pay for depriving her of the stories she so longed to hear. As she had hoped, while on her simmering sojourn she experienced several visions in the twisted dreamscapes she traveled—messages that convinced her she had been chosen specifically by Ahriman to undertake truly important work. She would destroy Valls, his secret collaborators, and Thuvia while she was at it.

That Valls, Sefalia, and Dhia are in love and have a strong relationship was a delightful bonus for Zridi. She planned to take her time destroying those bonds and savor every tear and heartache. The ritual for what would become *The Enmity Cycle* began to form in her mind, and she returned from the desert with devious orders for her network of Usij cultists.

Zridi spends most of her time in the form of a middle-aged Garundi woman dressed in the latest Thuvian fashion. If accused directly by the PCs of being a div in private, she drops the masquerade and resumes her natural form as a fiendish, blue-skinned pairaka. In public, she keeps up her disguise and attempts to talk her way out of trouble by drawing upon her many connections in the city and her reputation as an honest merchant and sponsor of the arts. If her questioners get aggressive, she plays the victim and calls for help from any nearby citizen who would help a woman of means. A typical crowd listening to such a plea assumes an unfriendly, if not hostile, attitude toward the PCs.

If confronted anywhere besides the director's room (**F7**), Zridi attempts to flee to this place as soon as she can. If she is confronted in **F7**, she realizes her plans have gone terribly awry and triggers her backup plan—making the PCs unwitting participants in her foul ritual. She heads to **F2** and begins the process.

## ZRIDI

UNIQUE LE MEDIUM DIV FIEND

Female pairaka (*Pathfinder Bestiary 3* 70)

**Perception** +16; greater darkvision

**Languages** Daemonic, Osiriani; telepathy 100 feet

**Skills** Acrobatics +15, Arcana +14, Deception +21, Diplomacy +21, Intimidation +17, Religion +14, Society +14, Stealth +17

## CREATURE 8

**Str** +3, **Dex** +5, **Con** +3, **Int** +3, **Wis** +4, **Cha** +7

**Items** horn of fog

**AC** 26; **Fort** +13, **Ref** +17, **Will** +18; +1 status to all saves vs. magic

**HP** 125; **Immunities** disease; **Weaknesses** cold iron 6, good 6

**Hatred of Red** Pairakas hate the color red. Zridi won't wear the color or willingly enter any place painted red. Given a choice, she'll attack a creature wearing red first. If barred from expressing her displeasure toward the color by force or some magical effect, she takes 2d6 mental damage at the end of her turn.

**Speed** 25 feet, fly 35 feet

**Melee** ♦ claw +18 (agile, evil, finesse, magical), **Damage** 2d8+7 slashing plus 1d6 evil and bubonic plague

**Divine Innate Spells** DC 26; **4th** charm (at will), dimension door (at will), misdirection (at will; self only), outcast's curse (at will), suggestion (at will); **Cantrips** (**4th**) detect magic

**Rituals** DC 26; **1st** div pact

**Bubonic Plague** (disease) A creature can't remove the fatigued condition while infected; **Saving Throw** DC 24 Fortitude; **Onset** 1 day; **Stage 1** fatigued (1 day); **Stage 2** enfeebled 2 and fatigued (1 day); **Stage 3** enfeebled 3, fatigued, and take 1d6 persistent bleed damage every 1d20 minutes (1 day)

**Change Shape** ♦ (divine, concentrate, polymorph, transmutation) Zridi can take the appearance of any Small or Medium humanoid or animal. This doesn't change her Speed or her attack and damage modifiers with the Strikes, but it might change the damage type her Strikes deal.

**Compelled Performance** ♦ (divine, emotion, enchantment, mental) **Frequency** once per day; **Effect** Zridi grants the target a +2 status bonus to Performance checks for one week. The target must attempt a DC 26 Will save.

**Critical Success** No further effect.

**Success** The target must Perform for 1 action on its next turn.

**Failure** The target must Perform for 3 actions on its next turn, undertaking a Performance task set by Zridi.

**Critical Failure** As failure, but Zridi can choose to delay the effect and trigger it at any point in the next week as a reaction.

**Tormenting Dreams** ♦ (divine, emotion, enchantment, mental) **Frequency** once per day; **Effect** Zridi torments a sleeping creature within 100 feet with visions of betrayals by loved ones and friends. The target must attempt a DC 26 Will save, with the effects of the *nightmare* spell.

## ELITE USIJ CULTISTS (2)

Page 29, *Pathfinder Bestiary 6*

**Initiative** Perception +11

## CREATURE 4

## Activating the Corrupt Anbarit

Fortunately for the PCs, *The Enmity Cycle* is not yet fully complete and requires a set of conditions in order for it to properly activate. At least two of the following enemies must still be active: the clockwork dancers hazard in area **F2**; the animate dream in area **F3**; the weak clockwork soldiers in area **F4**; Samir and Amina in area **F5**; or the aghash divs in area **F6**. If at least two of those encounters have not yet been defeated, Zridi can activate the incomplete corrupted anbarit by using 2 actions to trigger it from anywhere in area **F2**. Doing so drains the energy from any creatures or hazards in that area, reducing them to sand and destroying them.



In addition, any PC who critically fails their saving throw against Zridi's Compelled Performance ability counts as an undefeated encounter as far as being able to trigger the incomplete corrupted anbarit is concerned. Player characters who fall victim to this ability aren't drained of energy and destroyed as the creatures and hazards in the encounters are. In this way that the corrupt anbarit can form even if enough encounters are defeated.

If Zridi activates the incomplete *Enmity Cycle*, read or paraphrase the following.

---

A soft drumming fills the stage, as insistent and driving as the desert sands. The sounds of reed instruments buzz from somewhere in the distance, their high, keening notes jarring and out of tune.

---

If the clockwork traps are still active, add the following.

---

The air thrums with the sound of metal shrieking and snapping. The noise rises like a scream of agony, consumed with the ringing of metal and grinding gears full of sand. An acrid, burning smell crosses the stage.

---

If the animate dream is still active, add the following.

---

A dark shape formed of mist coalesces and flits around the stage. A whispering rasp begins to claw at the ears of those nearby, filling them with formless fear.

---

If the weak clockwork soldiers are still active, add the following.

---

Dancers take shape on the stage, moving in perfect synchronicity. Their motions are graceful but somehow manage to avoid being beautiful. Instead, the dance is cold and stale, as if repeated without any passion or enthusiasm.

---

If both Samir and Amina are still active, add the following.

---

Cold, mocking laughter echoes from the back wall of the theater while a second, deeper voice incites dread with terrible words.

---

If the aghashes are still active, add the following.

---

Four actors step onto the stage. One wears a military uniform, another wears blue robes, the third sports a simple linen shift, and the last is resplendent in

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## Concluding the Adventure

If Zridi is killed or driven off and the corrupt anbarit is stopped, the PCs have successfully ended the threat to Lamasara and saved the relationships between the five cities. Word quickly spreads that something dramatic happened at the Riversong Theater, and Valls, Sefalia, and Dhia take advantage of that interest to advertise their upcoming anbarit. After the three recover and complete (or repair) their work, crowds surge to attend the opening performance that takes place within a few weeks. The artists gratefully acknowledge the player characters at the beginning of the show. *The Amity Cycle* is an immediate hit, and the performance schedule is extended through the following season. With a little bit of diplomacy (perhaps involving the PCs), the other four cities each agree to host a production of the show, and the bond between the cities grows stronger. The PCs have an opportunity to build their own reputations and find several employers looking to hire a group of up-and-coming adventurers.

Perhaps some members of the party are disturbed or intrigued upon discovering the ease in which a div could infiltrate regular society, or the role the Usij truly play in the world. If you want to extend the themes of this adventure into a longer campaign, the PCs could look into Zridi's other contacts in the city and uncover corruption in high places, or find that secret Usij cultists are working within the system to enact even more nefarious plans. Maybe these investigations could lead them out into the desert to infiltrate the House of Oblivion.

If Zridi is not killed but the corrupt anbarit is stopped, she retreats to the desert and makes a pilgrimage to the House of Oblivion to consider her next steps. She is likely to return to trouble the PCs later, probably with even more dangerous allies as well as a new, insidious plan to erode the bonds between the cities. This takes time, however, so the PCs have a respite from her machinations.

In the worst-case scenario, Zridi is not defeated, the corrupt anbarit is completed, and many Lamasarans are infected by the show. The virulent nature of the performance means its influence begins to take hold in each of the cities of Thuvia, leading to increased distrust and arguments over the long-standing arrangement of sharing the sun orchid elixir's sale. While it's unlikely to cause a complete disintegration of Thuvia's inner politics, it certainly causes strife and creates more opportunities for Zridi or other divs to further damage the country. The ripple effect of this turmoil is soon felt throughout the Inner Sea. There will certainly be room for heroes to step in and offer their services.

fashionable silks. Their faces are horribly disfigured as if they had been savaged by claws.

This hastily activated and half-finished ritual is far less destructive than what Zridi had originally hoped to achieve, but she's determined to enact what vengeance she can. Even incomplete, the performance could still kill many and ultimately release a discordant wave throughout all of Lamasara. If it's not stopped, those who survive it will be filled with hate in their hearts, becoming a contagious well of distrust and xenophobia that will spread throughout Thuvia and across the Inner Sea.

### THE ENMITY CYCLE

### HAZARD 6

RARE COMPLEX CURSE MAGICAL TRAP

**Stealth +16 (expert) or detect magic**

**Description** Discordant music, dance, and poetry combine to build a deep suspicion and distrust of strangers.

**Disable** Performance DC 26 to counteract the performance or Religion or Occult DC 27 to disrupt the spiritual energy. Three total successes are needed to disable the trap.

**Discordant Performance** ↳ (emotion, mental, occult)

**Trigger** Zridi spends an action to activate *The Enmity Cycle* while in area **F2**; **Effect** All creatures other than Zridi in **F2** take 2d8+9 mental damage (DC 25 basic Will save). The trap then rolls initiative.

**Routine** (1 action) The performance continues to sow seeds of enmity, discord, and distrust on those in its area. All creatures in attendance other than Zridi must attempt a DC 25 Will save.

**Critical Success** The target is unaffected and is immune to the effects for 1 day.

**Success** The target is frightened 1 for 2 rounds.

**Failure** The target is frightened 2 for 1 minute and is certain the source of this fear is their fellow citizens, especially those from places other than their hometown. For 1 week the target suffers a -2 penalty to all Diplomacy skill checks against people from other Thuvian cities and regains the frightened 2 condition whenever they are in one of those cities.

**Critical Failure** As failure, but the target becomes a carrier for *The Enmity Cycle* for the next week. The target is compelled to travel to a city other than where they were exposed and recite as many lines from the anbarit as they can recall. Those who hear or witness the performance are treated as if they had attended a performance of *The Enmity Cycle*, but the Will save DC is 23.

**Reset** A new production of *The Enmity Cycle* must be arranged; this process usually takes at least 1 week.



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Thuvia is a complex tapestry of influences, geography, and culture. While even educated and open-minded outsiders often see the nation as little more than the producer of the sun orchid elixir, those who live there or spend time in its lands find a country rich with history, culture, and beauty. Standing on the southern edge of the Inner Sea and possessing a relatively small band of fertile land, Thuvia relies on imports of food to sustain those in the population centers. Merchants from Osirion to the east, Rahadoum to the west, and numerous trade partners who ply the Inner Sea have brought their influences with them to Thuvia, forming a cosmopolitan nation that possesses to many of its own long-standing traditions. The deep deserts also contain a myriad of unexpected political boundaries and threats. Aside from the nomads practicing traditional ways of life, there are numerous creatures and factions: the Water Lords who control many oases, the ever-present divs, scattered cells of Usij cultists, and the ancient blue dragon drug lord, Deyrubrujan, just to name a few.

Modern Thuvia owes its existence to a single export: the sun orchid elixir. This remarkable potion can reverse the effects of aging, making it perhaps the single most valuable product in the entire Inner Sea. The six vials sold each year make up the bulk of Thuvia's annual income. The five city-states of Thuvia—Merab, Aspenthar, Lamasara, Pashow, and Duwwor—share a rotating schedule of the sale, but each of these places possesses its own history and culture; they're each far more than just an auction site for the sun orchid elixir.

## Geography

Thuvia is bordered on the north by the Inner Sea, and this ready access to water created a narrow band of fertile land near the coast. Much of the terrain there, however, is rocky and hilly. The best farmlands in the northern part of the nation are along the coast from Merab to Aspenthar, where the soil is both fertile and easier to access for agriculture.

The Junira River forms the eastern border with Osirion, and the slow-moving, broad waterway is used for trade and irrigation. The Turvanar River originates

in the Barrier Wall mountains in southern Thuvia and joins with the Uta River as it flows northwest before the combined bodies of water empty into the Inner Sea. Their convergence and route to the sea marks the border between Thuvia and Rahadoum.

The southern border of Thuvia is created by the Barrier Wall mountains. It's difficult, imposing terrain and dangerous creatures have shaped the Thuvians who live there into survival experts in extreme conditions.

Thuvia also claims two islands in the Inner Sea. Glasswall Isle is the larger and more visited. Sailors can see the smooth, glass-like cliffs along the isle's northern shores shining like a beacon from miles away. The island hosts a bustling port on its much more accessible southern shores, with deep harbors close enough to be useful for passing ships.

Wyvern's Roost is the most northwesterly territory held by Thuvia and farther from the mainland than Glasswall Isle. Despite its name, few actual wyverns roost on the island's cliffs. Instead, a sizable population of sea drakes live along its shores, attacking cargo ships moving to and from Rahadoum.

The majority of Thuvia's interior is a vast, sandy desert. While there are many places where the dunes seemingly stretch on forever, the desert also offers rocky hills, low mountain ranges, deep ravines and valleys, and several hundred oases. Numerous plants and animals live here, adapted to the arid climate, all of them experts at collecting and retaining what moisture they can find.

## History

Although a number nomadic peoples have long called it home, little information remains of Thuvia prior to the Age of Destiny. Thuvia's recorded history begins in -3250 AR, when a group of city-states banded together to form the Tekritanin League. With the Jistka Imperium to the west and ancient Osirion to the east, this union hoped to maintain its own territory during the many clashes of those two nations. As time wore on, however, the league allied itself more with Osirion and famously used its devastating desert-hardened camelry in several important battles against the Imperium.

# Thuvia

60 MILES

## THE INNER SEA



Merab

Aspenthar

House of Oblivion

Lamasara

Pashow

Duwwor

Barrier Wall

Osirion's influence overshadowed the league and, at the defeat of Jistka, the league's city-states became mere vassals to Osirion. This vassalage ended in -1452 AR when Osirion, tired of the frequent uprisings and constant grumbling of the league's members, razed several of the city-states, claimed the territory as its own, and named the province Thuvia. This relationship lasted for 600 years, until a group of Thuvian dissidents, assassinated the governor in a bid to cast off the yoke of Osirion. Already weak from internal and external struggles alike and in a sharp decline of influence, Osirion simply abandoned the province. Despite several attempts by various warlords and other leaders, no one was able to reunite Thuvia for another 600 years.

Thuvia finally became a nation of its own not through military might, but the efforts of the sun orchid elixir's creator, Artokus Kirran. In 1140 AR he approached the leaders of the five cities in the former province to form an alliance of mutual protection and share the profits from the sale of the sun orchid elixir. The city states established a rotation for hosting the annual sale that lasts to this day: Merab, Aspenthar, Lamasara, Pashow, Duwwor. In the current year, 4723 AR, the auction is taking place in Merab. This relationship has remained in place ever since and, while tensions have always been present between the cities, the benefit of remaining in an alliance has always outweighed any reason to break it.

## People

Most modern human Thuvians are at least part Garundi, descendants of the nomadic people who roamed the land for thousands of years before recorded history. Dwarves are also fairly common in Thuvia, many living up to their ancestry's hardy reputation by thriving in the deep desert, as well as the northern reaches of the Barrier Wall.

Catfolk are more common in Thuvia than other stretches of the Inner Sea. A few amurrun groups still maintain the nomadic lifestyle of their ancestors, their natural curiosity and ability to move with stealth making them well-suited for such a life.

Gnolls are quite common in Thuvia as well, particularly in the deep deserts at the center of the country and the foothills of the Barrier Wall mountains. Several of the Water Lords who control the deserts are powerful gnoll leaders backed by large tribes. The Citadel of the Alchemist is rumored to employ a number of gnoll tribes to patrol the mountains to the south and keep them secure from other threats.

While they can be found anywhere on the Material Plane, divs (*Bestiary 3* 68) are especially plentiful in Thuvia. Many enter this world through the House of Oblivion and spread across Golarion like a contagion. People often encounter these fiends in disguise, making travelers wary of random roadside encounters or strange-acting animals.

## Merab

*Largest Thuvian city and unofficial capital*

Bustling Merab stands proud along the Inner Sea. It is a dynamic, vibrant city with thousands of traders, travelers, and artisans arriving daily from around the region to do business. While not officially the capital of Thuvia—since each of the five cities is considered equal under the law—Merab's historical and economic significance means it is the first among equals.

Merab's location has long been a prized site for settlers. Prior to the founding of the Tekritanin League, its access to water and fertile soil made it a natural meeting place, and the early residents of the area gathered here to barter and reach agreements on territory. When the Tekritanin League formed, this site became the capital, and when Osirion claimed the territory, they razed it to the ground and built Merab atop the ruins. Even today the occasional resident might find a small coin or part of a carved stone that dates from these ancient beginnings.

Merab is the primary port and distribution point for Thuvian shipments. Its location on the midpoint of the South Tack keeps plenty of goods from both the eastern and western ends of that trade route flowing through its shops and stalls. Agricultural products and other items from throughout the Inner Sea are sold at the bustling Grand Market near the docks.

The influence of alchemy is everywhere in Merab. As the birthplace of Artokus Kirran and the spot where the sun orchid elixir was first produced, the reputation of the city as a center of discovery and innovation is undeniable. Where others might turn to magical solutions, here alchemy is often the first avenue explored. The streetlamps, for instance, are all alchemically powered, and the slightly blue light they cast is noticeably different from the magical light employed by other large cities. Initiates who study at the many schools of alchemy in the city are in charge of keeping these lights operational, and if any lamp flickers and dies, the academy responsible for it loses prestige.

Religion is also an important part of life in Merab. The city is home to the Temple of the Redeeming Sun, the largest temple of Sarenrae in all Thuvia. The Dawnflower is by far the most worshipped god in the city, and she is considered its patron deity. An order of champions called the Blessed Orchid train there and serve as an elite guard for the city's patron, Ilepodus. The temple is built atop ancient Osirion ruins of a temple to Ra, which were repurposed and reconsecrated

## MERAB

## SETTLEMENT 12

[LN] METROPOLIS

**Government** elected leader (mayor)

**Population** 56,870 (65% humans, 15% dwarves, 8% elves, 5% halflings, 7% other)

**Languages** Kelish, Osiriani, Taldane

**Religions** Abadar, Gozreh, Nethys, Pharamsa, Sarenrae

**Threats** Water Lords, Inner Sea pirates, divs

**Alchemical Oasis** As the home to many important schools of alchemy, Merab's markets have much greater access to alchemical items. Alchemical formulae and items up to level 20 can be purchased there.

**Ilepodus** (LN male human prince 12) Patron of Merab

**Maisa el-Aarfa** (NE female elf merchant 9) Ringleader of a smuggling operation

**Ulthir** (LG male half-elf champion 12) Leader of the Blessed Orchid

**Yulinix** (N male gnome alchemist 16) High Alchemist of Merab, leader of the Alchemists' Guild

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Ilepodus

thousands of years ago. Today, the temple also serves as a repository for dangerous evil artifacts, the most famous being a series of inscribed steel plates called the *Plaques of the Black Sun*. The plaques are an Osiriani translation of the *Book of the Damned* that detail the cults and traditions dedicated to the archdevil Belial, as well as a number of dangerous, evil spells. While well-defended, there have been several attempted thefts of the plaques in the last few years, and there are whispers of a growing cult of Belial in the city.

The Flowing Market is perhaps the best-stocked location for potions and alchemical supplies outside Absalom. Taking up three full city blocks, those seeking reagents, potions, or even custom orders can almost certainly find what they seek. Almost every vendor has a story about how they can trace their training all the way back to Artokus Kirran himself. Given the influence and long career of the famed alchemist, such claims are probably not all simple sales pitches. In addition, the Alchemists' Guild tightly regulates the market and carries out random testing on the items being sold, establishing a set of standards that are hard to match anywhere else.

## Aspenthar

*Militaristic port city ruled by might*

Second in size only to Merab, Aspenthar is a growing center of military might in Thuvia. By decree of Prince Zinlo almost 30 years ago, all adults who make the city and the surrounding region their home serve a mandatory two years in the military. This policy means Aspenthar is remarkably well-defended for a city its size, and a shared sense of duty and responsibility binds its residents together. The typical enmities between ancestries found in other parts of Garund are almost nonexistent in Aspenthar. While not everyone is happy about their service, even those against the policy have difficulty arguing its effectiveness in building a cohesive society.

Military life and thinking have a strong influence on the city that crop up in many ways. There is a rhythm to schedules and daily life that flows from the regimented upbringing its residents are born into. Each day begins with city criers who call out the morning exercises. Military readiness drills occur regularly at the start of each season, and a few random times throughout the year. All Aspenthari citizens who have completed their service are members of the city's militia and are expected to keep weapons and armor at the ready. For most citizens this means a scimitar and suit of leather armor, but those who can wield offensive magic are considered armed as well.

Attitudes toward law and order are, unsurprisingly, harsher in Aspenthar than elsewhere in Thuvia. Part of the mandatory military training is memorizing the Aspenthari Code, a set of fundamental laws that sets out rules regarding behavior, property, and service. The justice system of the city is swift—some would argue it borders on cruel. But with the rights of the individual placed below those of the city, every citizen knows where they stand, and few can claim they have broken the law unwillingly.

Prince Zinlo prefers to use military fanfare, parades, and displays of power to maintain order and his own control of Aspenthar. These displays and drills often take place on the Prince's Processional, a main thoroughfare in the city. There are at least two large events there each month, usually a military parade of infantry, archers, and camelry. In addition, there is an induction ceremony each month for those who recently reached the age of majority. The prince attends almost all of these events, watching them from a balcony in his fortress.

## ASPENTHAR

## SETTLEMENT 1

LN METROPOLIS

**Government** Monarchy

**Population** 25,680 (60% humans, 15% half-orc, 10% dwarf, 5% gnoll, 10% other)

**Languages** Kelish, Orcish, Osiriani, Taldane

**Religions** Abadar, Gorum, Iomedae, Sarenrae

**Threats** Osirion border raids, Water Lords, civil unrest

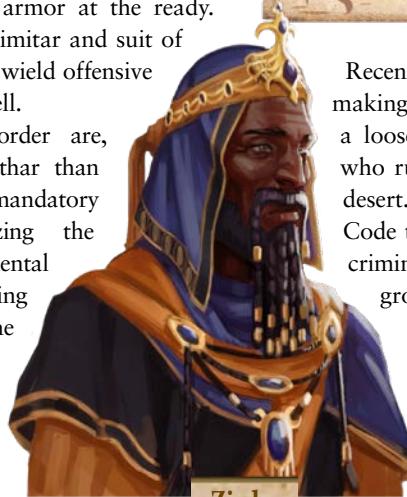
**Well-Armed** Due to the military focus and a well-armed population, weapons, armor, and runes for each are available up to level 14.

**Izaith Sandborn** (NG nonbinary half-orc cameleer 13) Dean of the camelry program at the Royal Military Academy

**Jhuniri** (LN female dwarf general 12) Military leader of Aspenthar's forces

**Prince Zinlo** (LN male human ruler 14) Supreme leader of Aspenthar

**Vhuthir** (LE male half-orc bandit lord 13) Water Lord of the Shining Sands Oasis



Zinlo

Recent rumors suggest the prince has been making overtures toward the Water Lords, a loose coalition of the nomads and bandits who rule the sources of water in the Thuvian desert. Given the harsh stance the Aspenthari Code takes on the Water Lords—that they are criminals and thieves—such an act would be grounds to remove Zinlo from power.

The weapons and armor needed to supply the militarized population is tremendous, with state-owned smiths, cutlers, and armorers working all hours of the day to produce the necessary equipment. The city brings in extra income from the sale of surplus goods in the Iron Market, and standardization means the quality of the items is better than average. The Iron Market stamp is held in high regard throughout the region.

The long-standing tradition of Thuvian camelry is perhaps best preserved in Aspenthar. The Royal Military Academy is renowned throughout the region for its ability to produce excellent warriors, particularly the elite camelry officers who train in the ancient mounted traditions that have been a staple of Thuvian combat for thousands of years. It's housed in a massive fortress that stands on the cliffs overlooking the Inner Sea and provides a commanding view and defensible position.

## Lamasara

*A vibrant riverside city devoted to the arts*

Situated on the western shore of the Junira River, Lamasara is known across Thuvia as a center of arts, entertainment, and pleasure, as well as place of diplomacy and negotiation. Street performers play music, recite poetry, and create art for passersby outside, while within the many performance centers throughout the city there are always shows, readings, and displays to visit. Not everyone in the city is an artist or performer, but those who aren't work to support the artistic endeavors of their neighbors and fellow citizens.

The city is ruled by Queen Zamere, whose skills as an orator and diplomat mean she is often Thuvia's chief representative in international business. She administers the city with a light touch to build and maintain the welcoming and creative environment Lamasara is known for. Those who work alongside her, however, know that she is a determined, driven leader with little time for nonsense. She tries to attend as many performances as time permits, and occasionally she holds small classes in the art of public speaking for the children of important community members.

While Lamasara is known as a center of art and diplomacy, there have been efforts to open technical academies in the city, drawing on the study of ancient Jistkan techniques found in the deserts. The most recent and most likely to succeed is being pursued and funded by Lord Yamthar, a power player in Absalom and Queen Zamere's cousin. As his numerous duties keep him busy in Absalom, Lord Yamthar tasked an associate of his, Vinn Gharban (NG male human inventor), to oversee renovations on the building site and attract instructors and creators to join in getting the academy up and running.

Given her role as a patron of the arts, Shelyn is extremely popular in the city, and her faithful—as well as just about every actor about to take the stage or artist who dips their brush—often pray to her for divine inspiration or guidance. Desna is popular as well, both because of the luck she can grant and the protection over nighttime performances she provides. Sarenrae is also a celebrated deity in Lamasara, just as she is throughout Thuvia, and a number of popular plays extolling her virtues were written there.

One of the notable buildings in the city is the Serene Spiral, an important temple to Pharsma. Its central feature is a delicate-looking alabaster tower with the

## LAMASARA

## SETTLEMENT 8

CG CITY

**Government** Monarchy

**Population** 11,450 (50% humans, 25% elves, 10% gnomes, 5% halflings, 5% catfolk, 5% other)

**Languages** Elven, Kelish, Osiriani, Taldane

**Religions** Abadar, Brigh, Nethys, Pharsma, Sarenrae, Shelyn

**Threats** Water Lords, thieves' guilds, divs

**Artistically Inclined** The incredible art scene in Lamasara means there are more opportunities for those interested in creative work. Earn Income tasks up to level 15 are available for any Craft related to the arts, as well as Performance.

**Djamila bint Nacera** (NG female half-elf cleric 10) High priestess of Shelyn at the Larksong Temple

**Queen Zamere** (NG female human queen 10) Queen of Lamasara, famed orator

**Quinten Murrey** (CG male human bard 12) Skilled performer with tales of his plane-hopping adventures

**Silue Starbow** (CN female elf guide 8) Proprietor of Starbow's Tours, offering expeditions into the desert



Zamere

image of a comet spiraling upward carved into its exterior. Those who want to bid on the sun orchid elixir often come here first to present offerings in hopes of earning favor with the goddess before they make their purchase.

The docks in the southern part of the riverside district of Lamasara are notorious for their pleasure barges.

Most of these are simply floating versions of other businesses found in

many places, such as gambling houses and taverns, made popular by the novelty of being on the water instead of land. Few of these establishments actually leave the docks and instead pay a fee to remain moored. Some businesses, however, incorporate illicit activities and make use of the ability to untie from the dock and travel downstream. They often return a few weeks later with new names and fresh coats of paint, disguises that rarely fool anyone. But as long as they pay the fees charged by the city, no one takes much notice.

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## Pashow

*Magic-dependent city that manipulates nature to survive*

Pashow is the smallest of the five city-states of Thuvia, and it struggles with the most difficult environmental challenges. Located between the southern edge of the Thuvian desert and the rocky, dry foothills of the Barrier Wall, there are few natural resources there to support a city, yet Pashow residents have managed to sustain generations nonetheless.

To survive in such an extreme climate, the city's inhabitants long ago turned to magic, creating a true oasis where lush plants are kept alive with conjured water, sand is transformed into loamy soil, and even the temperatures are tolerable at all times of day. Such an undertaking requires constant maintenance and monitoring, and the city employs a small army of casters to ensure life remains viable. These effects surround the city like a magical tapestry woven from dozens of different energy strands. There are rumors of additional protections available to the city in the event of an invasion or natural disaster.

Over the last decade, Pashow has seen a population boost of over 1,500 new residents. Much of this growth comes from an increased zone of agricultural fertility using methods discovered and refined by scholars in the Scrollspire. The other reason is the rediscovery of an ancient Tekritanin ruin connected to the Uldani Necropolis to the southwest of Pashow. This still-nameless city was revealed when a particularly strong desert storm shifted the sands and uncovered the ruins only a year ago. Since then, several interested adventuring groups and organizations, the Pathfinder Society among them, have launched new expeditions into the area.

Nethys is venerated above all other deities in Pashow, and his priests and devotees wield considerable influence on Pashow's affairs. The Scrollspire is a university and temple of Nethys renowned throughout Thuvia for its magical education programs, especially those related to control of the elements. Although few outsiders are aware, the university is built atop the ruins of a Tekritanin-era library and well. The school sends its best students deep into these ruins to recover long-lost magical learning. These works are carefully reconstructed and deciphered by professors and their most talented students before being catalogued and shelved by novices and acolytes.

## PASHOW

## SETTLEMENT 8

**N** CITY

**Government** Democratic collective

**Population** 5,932 (65% humans, 15% dwarves, 10% elves, 10% other)

**Languages** Dwarven, Kelish, Osiriani, Taldane

**Religions** Abadar, Gozreh, Nethys, Sarenrae

**Threats** Water Lords, spies trying to get to the Citadel of the Alchemist, harsh environment

**Elemental Education** Those wishing to learn elemental magic will find the Scrollspire well-stocked and its teachers welcoming. Spells with elemental traits up to level 12 are available.

**Emir Guldis** (N male human councilor 8)

Former leader of Pashow and current city councilor

**Lumi** (N nonbinary elf elementalist 12) High Priest of Nethys

**Shanouri al-Quaddam** (NG female dwarf wizard 11) Protector of the shields

**Ziralia** (NG female human arcanist 12) Leader of Pashow, daughter of Prince Zinlo

The Coffee Collective is a popular gathering place in town for those interested in politics. It was here that many of the discussions of a new form of government were first spawned. Now it serves as a sounding board for policies and decisions about the city's direction.

Until recently, Pashow was ruled by Emir Guldis, a young man who found himself out of his depth as the monarch of the city.

After two separate shipments of sun orchid elixir were lost under his rulership, he was replaced in a palace coup by a group who wished to see Ziralia, the oldest daughter of Prince Zinlo, take the throne. If this was a clever plan by Zinlo to gain influence over the city, it failed miserably, as Ziralia swiftly made a series of changes to the government, transforming it from a monarchy to a collective democracy. Such a style of government is highly unusual in Thuvia, although it has been extremely successful in Pashow. In another unexpected move, Ziralia did not exile nor execute Guldis, but pardoned him. During the following elections, he won a seat on the city council and has so far been a staunch supporter of the new leader.



Ziralia

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## Duwwor

*Environmentally harmonious riverside city*

Standing near the headwaters of the Turvanar River on the edge of the Barrier Wall mountains, Duwwor's natural features provide a respite from the desert for residents and travelers alike. In many ways Duwwor is a step back into Thuvia's past, where desert survival was simply a way of life shared by the nomadic peoples who lived there. While those traditions can be found in many corners of Thuvia, they have been collected and preserved here. Many skilled in desert survival live and work in Duwwor; some serve as guides, while others provide training to the next generation.

Harmony with nature is one of the underlying beliefs of those who live in and near Duwwor. The Whispering Sand, a circle of druids who live in and protect the desert, frequently visit Duwwor to resupply. While more experienced and powerful members travel throughout the deserts of Thuvia, the initiates of the order and several of its best teachers remain in and around the city, using it as a base camp to prepare for the rigors of the desert.

Perhaps no two cities are more dissimilar in their approach to the environment than Pashow and Duwwor. While the former uses magic to keep nature at bay (or at least somewhat controlled), the residents of Duwwor work to live within the constraints of the environment, always seeking harmony with nature instead of dominion over it. Any magic they use works within natural cycles and redirects danger rather than eliminating or destroying threats.

Visitors to Duwwor first spot its many windmills rising above the city and perched atop the hills to the south where they capture the regular, constant winds blowing down from the mountains and across the plains. These devices are used for typical tasks such as driving mills and irrigation systems, but they also have a purpose unique to the city: powering ingenious constructs and an environmentally conscious mining industry. The usual disruptive approach to mining found elsewhere is eschewed in Duwwor; a visitor often doesn't even notice the numerous yet unobtrusive mines dotting the mountainside until someone points them out.

One of the central structures in Duwwor is the House of Resurgent Life, a large temple to Gozreh. Dozens of species of desert plants grow there in carefully cultivated grounds that replicate the

## DUWWOR

## SETTLEMENT 6

N CITY

**Government** Democracy

**Population** 8,300 (60% humans, 15% dwarves, 10% elves, 10% gnomes, 5% other)

**Languages** Dwarven, Mwangi, Osiriani, Taldane

**Religions** Abadar, Brigh, Gozreh, Sarenrae

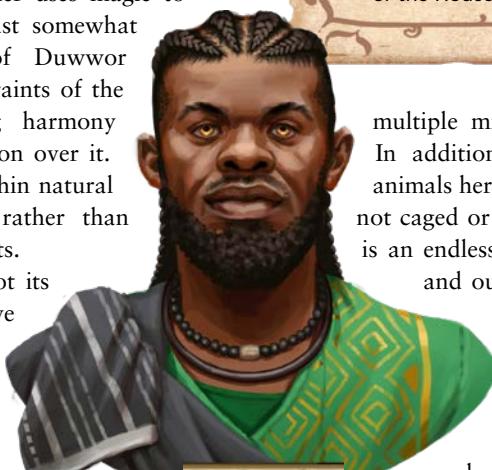
**Threats** Harsh environment, raiders from the mountains, out-of-control clockworks

**Quality Resources** Few can deny the fine quality of ore from Duwwor. Ingots of steel, silver, and adamantine up to high quality are always available, although all these materials cost 10% more than normal. Their purity makes them easy to work with; the Craft activity done with these materials takes 1 fewer day (minimum 1).

**Gamplix Noraneanithar** (CG male gnome inventor 12) Erratic creator of clockwork miners

**Kharane** (N male human fighter 12) Defender of Duwwor

**Saadia** (N female half-elf druid 16) Archdruid of the House of Resurgent Life



Kharane

multiple microclimates of Thuvia's deserts. In addition, caretakers have coaxed wild animals here that coexist peacefully. They are not caged or restrained in any way, and there is an endless cycle of creatures that move in and out of the temple and its grounds.

Here, the Whispering Sand druids train their new members in identification and preservation of desert life in its many forms.

Duwwor's government is led by Kharane, who has been granted the title Defender of Duwwor in a biannual

vote for the last 20 years. A physically imposing man, Kharane made a name for himself as an adventurer who, along with his group of comrades, defeated a Water Lord named Ishix—a lich who had been draining the life and water from the desert to power a ritual intended to awaken the spirits of long-dead Tekritanin League members and build an army to attack the Citadel of the Alchemist. Kharane's actions earned him renown and respect from the citizens of Duwwor and the Whispering Sand druids alike. Today Kharane leads the city's government with a light touch, and most decisions are reached by consensus among the city council.

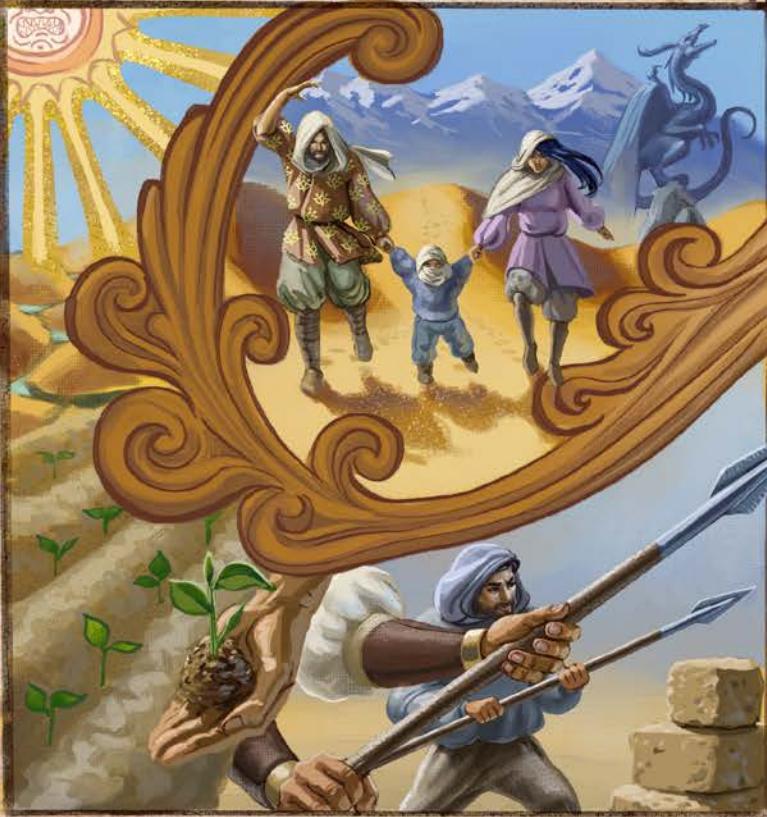
When we were challenged by the land and beasts,  
We cultivated the soil between shore and peaks.

When pressed by enemies on all sides,  
We came together and fought back our oppressors.

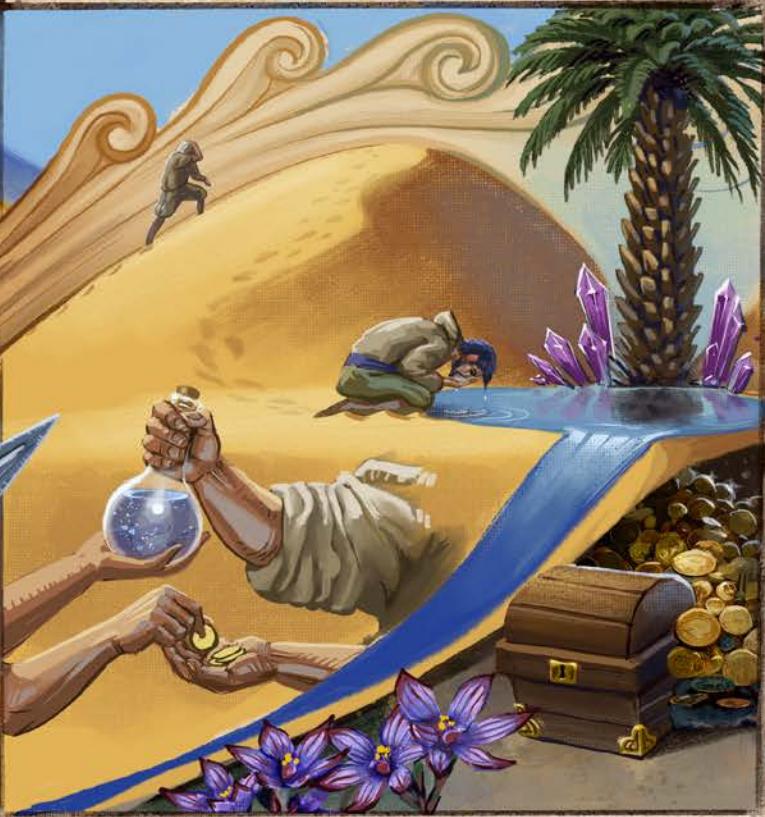
When we recognized our strength,  
We built our cities and strengthened our bonds.

When one of our own found eternal life in the deepest desert,  
We traded it to foreigners so that we would prosper together.  
So that our ingenuity would bring us independence forever.

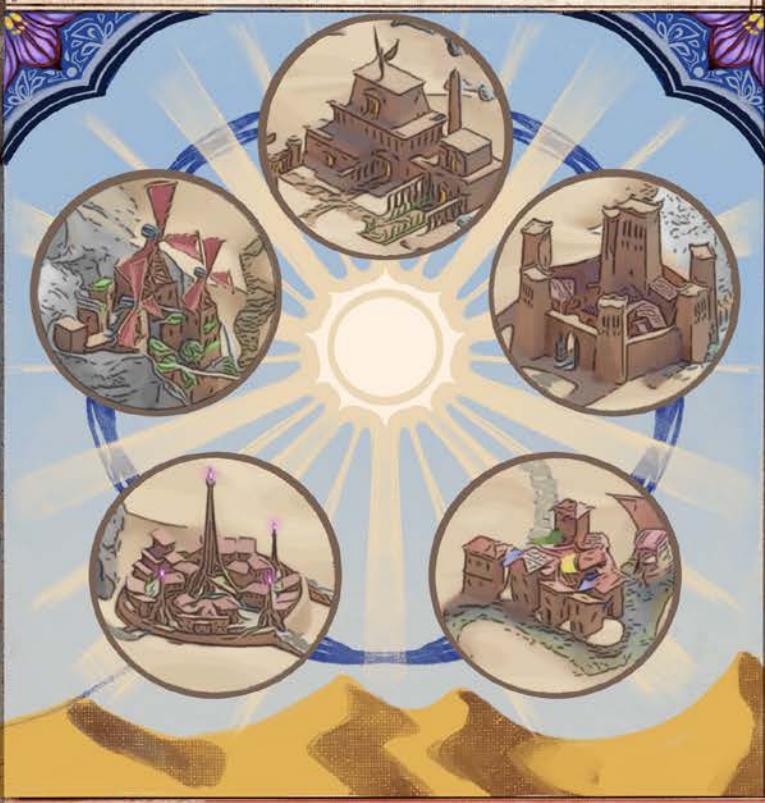
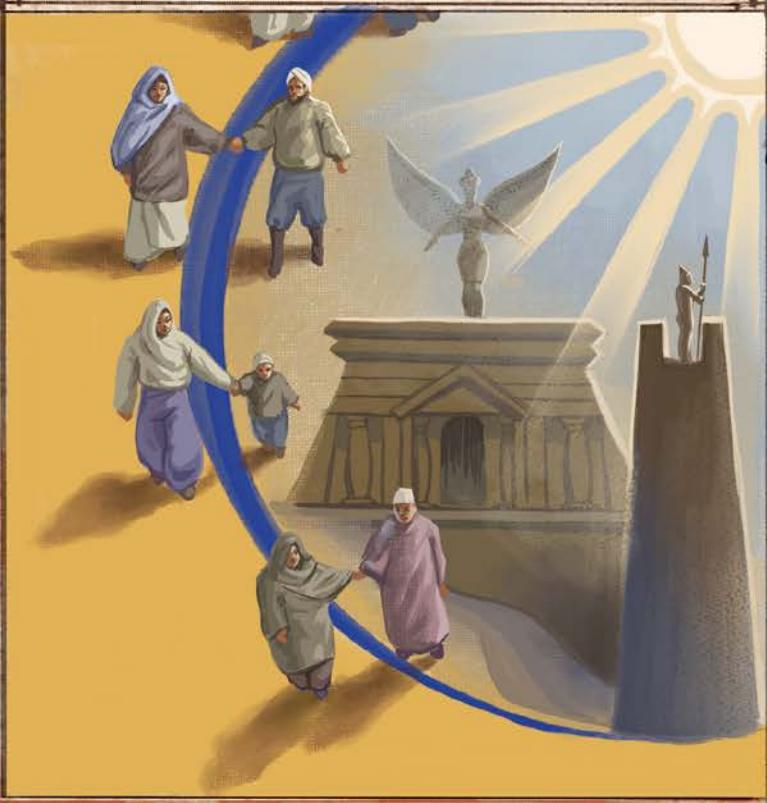
Some say we are nothing without its lure.  
They say we are unbound, a people alone,  
A land of sand and sun and nothing else.



But we are Thuvia, one people,  
Of endurance under the sun's heat,  
Of strength against our enemies,  
Of honor for our ancient ways.



Through our diversity comes survival.  
By the might of Aspenthar,  
The ingenuity of Duuwor,  
The magic of Pashow,  
The wisdom of Merab,  
And the art of Lamasara. We are Thuvia!



# Adventure Toolbox

The following options are featured in this adventure.

## Magic Items

### DESICCATING SCEPTER

ITEM 5

RARE MAGICAL NECROMANCY

**Price** 150 gp

**Usage** held in 1 hand; **Bulk** 1

Often wielded by priests of cruel desert gods, this thin scepter is carved from dry, yellowed bone and can destroy the moisture in anything it touches.

**Activate** ♦ Interact; **Frequency** twice per day; **Effect**

You touch the scepter to a body of water containing 20 gallons or less, which is instantly reduced to dust; larger bodies of water are unaffected. Alternatively, you can touch a creature whose body contains water with the scepter; the target takes 4d6 fire damage and must attempt a DC 19 Fortitude save.

**Critical Success** The target is unaffected.

**Success** The target takes half damage.

**Failure** The target takes full damage and is slowed 1.

**Critical Failure** As failure, but the target is slowed 2.

### STATUE SKIN SALVE

ITEM 5

UNCOMMON CONSUMABLE MAGICAL OIL TRANSMUTATION

**Price** 25 gp

**Usage** held in 1 hand; **Bulk** L

**Activate** ♦♦♦ Interact

This gritty salve can be applied to the skin of a creature to form a thin layer of smooth stone on its body for 20 minutes. During this time, it gains resistance 3 to piercing and slashing damage. Further, the creature gains a +2 item bonus to Impersonate a statue or creature made of stone for 8 hours, or until its body is fully submerged in water.



Desiccating Scepter

## Spells and Rituals

### AMITY CYCLE

RITUAL 4

RARE EMOTION TRANSMUTATION

**Cast** 2 hours; **Secondary Casters** 3 or more

**Primary Check** Performance (expert); **Secondary Checks** Crafting, Performance, Society

**Range** 100 feet; **Target(s)** audience of up to 200 people

You perform an anbarit, which involves poetry reading, singing, music, and dancing. The primary caster can either act as a narrator throughout the performance or be one of the lead performers. The secondary casters can be dancers, musicians, or orators who participate in the anbarit.

**Critical Success** For 1 week, all audience and cast members gain a +2 status bonus to Diplomacy checks to Make an Impression on other citizens of Thuvia and 10 temporary Hit Points, their minds filled with feelings of unity and camaraderie with the people from other cities in their nation. If they travel to a Thuvian city other than the one they are from and share part of the anbarit with others while under the ritual's effects, the listeners gain a +1 status bonus to Diplomacy checks to Make an Impression on other Thuvian citizens for 24 hours.

**Success** The audience members are filled with feelings of unity and camaraderie for the people from other cities in their nation; they gain a +1 status bonus to Diplomacy checks to Make an Impression on other citizens of Thuvia for 24 hours.

**Failure** The audience enjoys the performance but gains no benefit.

**Critical Failure** The audience is disturbed by the performance and can receive no bonuses from emotion effects for one week.

### GLASS SAND

SPELL 3

UNCOMMON EARTH EVOCATION

**Traditions** arcane, primal

**Cast** ♦♦ material, somatic

**Area** 60-foot cone

**Saving Throw** Reflex

You throw a handful of sand that transforms into jagged shards of glass. Creatures in the area take 4d6 slashing damage and must attempt a Reflex save.

**Critical Success** The target is unaffected.

**Success** The target takes half damage.

**Failure** The target takes full damage and 1 persistent bleed damage.

**Critical Failure** The target takes double damage and 2 persistent bleed damage.

**Heightened (+1)** The damage increases by 2d6.

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## THE ETERNAL HOURGLASS

Deep within a cavern in the Plane of Earth is a massive, seemingly indestructible hourglass the size of a small city, its top filled with thousands of sand wolves. As each

wolf reaches the opening to the bottom, they are turned to sand and do not reform, instead piling up in a huge mound. It is not clear who constructed or placed the hourglass, how the sand wolves got there, or what—if anything—the hourglass is timing. Some claim the wolves will

break loose and rampage freely when the sand runs out, while others believe the glass is counting down to the end of time itself.

## Sand Wolf

A sand wolf is an elemental creature which dwells in the sandy deserts of elemental earth that drift to, or have been conjured on, the Plane of Air. Occasionally, these creatures seep through planar rifts or are summoned by elementalists on the Material Plane.

Sand wolves are prized as guardians for their relative intelligence, keen perception, and ability to disguise themselves, easily blending with the shifting sands in desert terrain. Cunning and agile, they fiercely pursue any creatures they ambush, no matter how nimble their prey.

Sand wolves also have a remarkable ability to sing beautiful, haunting songs, and their music is considered high entertainment among djinn who inhabit the Plane of Air. Many djinni viziers and even certain Material Plane rulers seeking the attention of their peers keep at least one of these creatures in their employ to show off at special events and ceremonies. The wolves' wordless songs evoke both the strength of the earth and the power of wind to erode it.

### SAND WOLF

### CREATURE 5

UNCOMMON N LARGE AIR BEAST EARTH

**Perception** +14; low-light vision, tremorsense (imprecise) 30 feet

**Languages** Auran, Terran (can't speak any language)

**Skills** Athletics +12, Performance +13, Stealth +11 (+13 in deserts), Survival +12

**Str +5, Dex +4, Con +2, Int -2, Wis +2, Cha +3**

**AC 21; Fort +12, Ref +15, Will +9**

**HP 92; Resistances** acid 5, electricity 5, piercing 5, slashing 5

**Water Vulnerability** Sand wolves take 5 additional damage from attacks and effects with the water trait.

**Collapse Into Sand** **Trigger** The sand wolf is hit by an attack; **Effect** The sand wolf's body falls apart into a cloud of sand. It takes no damage from the triggering attack, and its resistances increase to 8. The sand wolf must spend one action to reform its body before it can move or attack.

**Speed** 30 feet, burrow 20 feet, fly 20 feet

**Melee** jaws +14, **Damage** 2d6+5 piercing plus Grab

**Ranged** sand blast +12 (range 30 feet), **Damage** 2d10 slashing

**Choking Sands** (air, earth, primal) The sand wolf disintegrates into a cloud of whirling sand. It can Stride, moving freely through occupied spaces. Any creatures within those spaces take 2d10 damage and must attempt a DC 19 Reflex save.

**Critical Success** The target takes no damage.

**Success** The target takes half damage.

**Failure** The target takes full damage and is sickened 1.

**Critical Failure** As failure, but the effect is increased to sickened 3.

**Susurrating Song** (air, earth, primal, sonic) The sand wolf sings a short, enchanting song. Any creature other than a sand wolf within 30 feet must attempt a DC 19 Will save.

**Critical Success** The target is unaffected and is temporarily immune to further susurrating song exposures for 24 hours.

**Success** The target is stupefied 1.

**Failure** The target is stupefied 2.

**Critical Failure** As failure, and the target is slowed 1.

# Scrapborn

In places where magic, alchemy, and engineering converge, there are often unforeseen side effects on the environment and its inhabitants. Scrapborn sometimes result from this strange convergence.

Mostly, scrapborn appear to be walking piles of assorted junk, seemingly assembled at random. Their actual bodies are vaguely humanoid with delicate, spongy green skin. They secrete an adhesive that allows them to gather up debris and attach it to their bodies for protection. When these scraps eventually fall off, the scrapborn either reattaches them or replaces them with something new. Despite their resulting bulky appearance, scrapborn remain strong swimmers and display little loss of agility underwater.

Scrapborn lack a centralized society, but sometimes congregate in small groups that work together for survival. Typically, this leads to ever-escalating attacks on nearby settlements as the creatures feed upon each other's resentment and work themselves up into a frenzy. They often target places with high-quality armor first so they can improve their odds of survival.

## SCRAPBORN

RARE NE MEDIUM ABERRATION AQUATIC

**Perception** +10; low-light vision

**Languages** Aquan, Common

**Skills** Athletics +12, Intimidation +12, Stealth +11 (+15 in sewers and scrapyards)

**Str +5, Dex +4, Con +3, Int +0, Wis +1, Cha -2**

**AC 22; Fort +14, Ref +11, Will +9**

**HP 81; Resistances acid 5; Weakness** electricity 5

**Sacrifice Armor** **Trigger** The scrapborn is damaged by an attack dealing physical damage; **Effect** The scrapborn directs the damage to one of the pieces of scrap attached to its body and gains resistance 15 against the triggering attack, but its AC is lowered by 2 for 24 hours. The scrapborn's AC cannot be reduced below 16 in this way.

**Speed** 25 feet, swim 30 feet

**Melee** claw +14, **Damage** 2d8+5 piercing

**Ranged** thrown scrap +13, **Damage** 2d8+2 bludgeoning

**Rebuild Armor** **Requirements** The scrapborn's previous action was a successful claw Strike against a target wearing armor and that armor is not broken; **Effect** The scrapborn pulls and rips at the target's armor. The target must attempt a DC 20 Reflex save.

**Critical Success** The target is unaffected.

**Success** The target's armor takes 1d8 piercing damage, ignoring the armor's Hardness.

**Failure** The target's armor takes 2d8 piercing damage, which ignores the armor's Hardness; if this causes the armor to become broken, the scrapborn can incorporate the removed armor piece into its own body and raise its AC by 1 (to a maximum of 22).

**Critical Failure** As failure, except instead of damage, the target's armor is automatically reduced to its BT and the scrapborn increases its AC by 2.

## CREATURE 5

### PRETEND KNIGHTS

Some scrapborn spend a great deal of their time carefully selecting the pieces of armor and other bits they attach to their sticky skin. They might enjoy a particular color or material and cultivate their collection accordingly, striving for a cohesive design over time. A very diligent and patient—or particularly wealthy—scrapborn can even construct a full suit of armor this way and might even be able to pass as a knight, using their bulky armored form to bluff and intimidate anyone who might question them as they walk through a city or castle.

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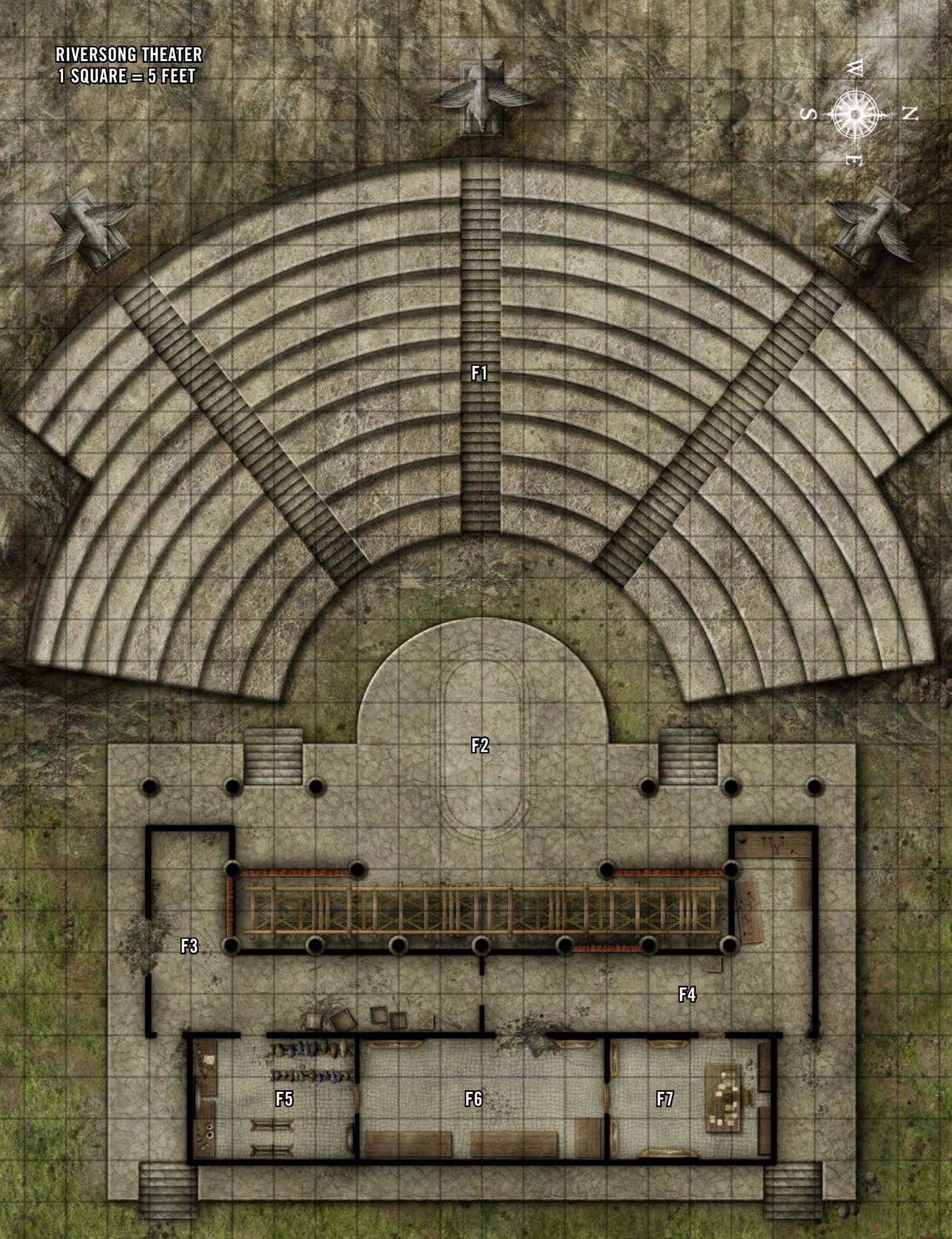
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RIVERSONG THEATER  
1 SQUARE = 5 FEET



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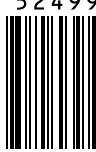
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