

bludgeoning damage from colliding with walls, furniture, and junk.

Jar of Moths. Granny Nightshade keeps these moths to ameliorate the effect of her curse: after she wakes each morning, she forgets all about the first creature she sees. This means that Granny Nightshade doesn't think about the creature, doesn't see it in front of her, and instantly forgets anything it says. The effect lasts until she finishes her next long rest or until she takes damage from the creature, at which point she remembers everything. So, to lessen the risk to herself, Granny Nightshade placed the jar of moths where it would be the first thing she sees when she emerges from her dollhouse each morning.

Rocking Cradle. This cradle is painted with images of green dragons. It belongs to Cradlefall, though the wyrmling has outgrown it. It contains a folded, threadbare blanket.

Treasure. The attic of the dollhouse contains the following valuable items:

- A pair of embroidered velvet slippers (15 gp)
- A false eye made of solid gold (25 gp)
- A cracked hand mirror with a gaudy, bejeweled handle and frame (65 gp)

L17. AVIARY

The door to area L16 is closed but not locked.

Old, empty birdhouses are nailed to the walls of this cramped room, and a dozen birdcages hang from the ceiling. The cages are filled with tiny clockwork sparrows. As the birds' gears turn, the air thrums with rhythmic ticking. Paper and quills are heaped on a small writing desk under the cages. A pair of open windows overlook the forest beyond. Carved into the wall above one window is the word "Hither," and above the other is the word "Yon."

Granny Nightshade uses the mechanical sparrows to relay messages to her sisters. The sparrows use the **hawk** stat block but are Constructs that are immune to poison and psychic damage; the effects of exhaustion; and the charmed, frightened, petrified, and poisoned conditions.

The sparrows have their names engraved on their breasts. (Example names include Glyff, Pim, and Zwee. Create others as needed.) If a creature speaks a sparrow's name aloud and gives it a task, it flies off as though affected by an *animal messenger* spell. In addition to delivering spoken messages, a mechanical sparrow can also carry written letters.

Writing Desk. The writing desk contains three letters, two from Bavlorna and one from Endelyn:

Sister,

I don't have Elidon's horn. If I did, I would use it to free Bloodybeak and send it after the jabberwock that lairs in the palace and hunts in your forest. No matter what Endelyn says, that burbling beast of a dragon is a threat to our coven and our three realms. How Zybilna managed to befriend it, I'll never know! Maybe we should ask her—ha ha.

Much love,

Lorna

Lovely Skab,

The last time I saw the unicorn horn, it was in your possession. Pity you lost it. But fret not! I have gazed into the Orrery of Tragedies, and it has revealed to me that Elidon's horn will be found.

If worse comes to worst, recall that Elidon's mate still dwells in your forest. You could kill Lamorna and take her horn—assuming, of course, you're not too busy making toys.

Your darling sister,

End

Dear Sister,

There's no use asking Endelyn if she has the horn. She doesn't tell us anything! But if we don't find it soon, I fear what the jabberwock will do after it gets tired of prowling the forest and turns its fiery gaze elsewhere. Gods' bodkins, that thing gives me nightmares!

Must I remind you that we need a unicorn's horn to free creatures from the cauldron's time-freezing magic? It's not enough to know their true names, you know. Of course, my greater concern is that someone else finds the horn and uses it for exactly that purpose. What do you think Zybilna will do to us, we treacherous three, if she's no longer bound by her cauldron's magic?

Your beloved sister,

Lorna

FROM THITHER TO YON

At any time, Squirt can lead the characters through the mists of Prismeer to the mountains of Yon. If the characters have not yet encountered Squirt, steer them to Little Oak or have the treant come to them. If Squirt was lost or destroyed, choose another creature to serve as their guide to Yon. Little Oak would be a fine choice.



THE FOREST OF THITHER IS HOME TO OTHER STRANGE CREATURES, INCLUDING A GIANT,
STORYTELLING SPIDER NAMED YARNSPINNER, WHO IS DETAILED IN *DOMAINS OF DELIGHT*, A
FEYWILD SUPPLEMENT ON DUNGEON MASTERS GUILD (WWW.DMSGUILD.COM).



LIGHTNING POWERS THE CONTRAPCTIONS OF MOTHERHORN, A
MOUNTAIN TOP THEATER WHERE THE SHOW MUST GO ON.

YON

ENDELYN MOONGRAVE, THE DAME OF UNHAPPY Endings, presides over this realm, and her penchant for theatrics has transformed the land around her. Storm clouds roil, shadows take on a life of their own, and the air is filled with a sense of impending dread.

Carved into the realm's tallest pinnacle is Motherhorn, Endelyn's theater, where hapless souls come seeking hope, only to leave after stark revelations of decline and despair—if they leave at all.

RUNNING THIS CHAPTER

In this chapter, the characters navigate the bleak mountains of Yon, searching for their lost things or a route to the Palace of Heart's Desire.

Before your first game session in Yon, follow these steps to help make the players' experience as entertaining as possible:

- Yon is ruled by Endelyn Moongrave, also known as Bitter End, Creeping Lyn, and the Dame of Unhappy Endings. Read the hag's description and skim her stat block in appendix B.
- Read this chapter in its entirety, and reacquaint yourself with the "Prismeer Overview" in chapter 2.
- Look over the map of Yon. Locations marked on the map are described later in the chapter.

Before the characters arrive at Motherhorn, make a copy of Stagefright's lines of dialogue in appendix E, then cut them into strips and place the strips in an opaque container such as a paper bag or a plastic Halloween cauldron. See "A Tragedy in the Making" later in the chapter for how Stagefright's lines come into play.

LOST THINGS IN YON

If you used the "Lost Things" adventure hook, check the Story Tracker to see if Endelyn Moongrave has anything or anyone the characters seek to reclaim. When the characters enter Yon, anyone who had something stolen by the hag gets the nagging sensation that it is somewhere in this realm, though the character doesn't know where. The feeling fades when the character either regains what was lost or leaves Yon without recovering it. Anything the characters might want returned to them is kept in area M22.

NAVIGATING YON

Using the map of Yon as a reference, describe what the characters see as they forge their path through the splinter-realm. Yon's numerous lightning rods and the other landmarks detailed in the "Encounters in Yon" section sit atop high peaks and plateaus and are easily spied from a distance.

Shortly after arriving in Yon, the characters encounter a talking dandelion named Amidor, who knows its way around Yon, where the characters might stumble upon one or more of the following locations:

- Lockbury Henge, a meeting place for korreds (see appendix C) who can give directions to Brigganock Mine
- Brigganock Mine, where wish stones are unearthed by tiny creatures called brigganocks (see appendix C)
- Pillars of rock called the Fey Beacons, which are clearly visible from Lockbury Henge

One route to the Palace of Heart's Desire lies in Motherhorn's belfry, which contains a silver bell that summons giant cranes when it is rung. These birds serve as flying mounts and can deliver the characters to the palace. The characters can also reach the palace by an overland route, but they need a guide who knows the way. Without a guide, they would become hopelessly lost in the mountains of Yon.

GUIDE FROM YON TO HITHER OR THE PALACE OF HEART'S DESIRE

Amidor, a swashbuckling dandelion, can guide the characters from Yon to Hither and back to Yon. It also knows a safe overland route to the Palace of Heart's Desire. The characters encounter Amidor shortly after arriving in Yon (see "Arrival in Yon" below).

FEATURES OF YON

Yon is a realm of rocky peaks, thunderclouds, and howling winds. The narrow ledges and footpaths that curl around the mountains make foot travel possible, but such routes are arduous, and dead ends are common. Skittish goats leap and bound across the mountain slopes with ease, but they avoid strangers. To see farther than a mile or two, one must ascend to high ground, where the rain and winds are particularly fierce.

LIGHTNING RODS

Endelyn Moongrave has erected copper lightning rods on mountaintops throughout Yon and uses them to harness electricity from the storms, which in turn powers the contraptions in her theater.

Each lightning rod is 30 feet tall and topped with a 10-foot-diameter symbol of a sun or moon made of copper. Each hour, the rods discharge the electricity they've accumulated, sending arcs of lightning across the sky to lightning rods atop Motherhorn.

Each lightning rod is a Huge object with AC 17, 75 hit points, and immunity to lightning, poison, and psychic damage. A lightning rod has abundant handholds and footholds that allow it to be climbed without a check. It can be toppled by lashing ropes to the top of it and then pulling it over, which requires either a successful DC 30 Strength (Athletics) check or the effort of multiple creatures with a combined Strength of 60 or higher. A rod can't be toppled by pulling or pushing at its base.

ARRIVAL IN YON

When the characters first arrive in Yon, read:

You stand on a path that wends between rocky crags on a mountainside. The sky is dark and full of roiling thunderclouds. You are greeted by a howling wind. For a second, lightning splits the sky, striking nearby mountaintops and illuminating a distant pinnacle of rock that has a foreboding castle carved out of it.

The distant castle is Motherhorn. What direction the characters go is up to them. Whichever way they choose, they don't get far before they encounter another friendly guide.

AMIDOR AND GLEAM

This encounter should take place before the characters have their first random encounter in Yon or reach any of the marked locations on the map of Yon.

SHADOWLESS

A shadowless creature is one that carries the curse of having no shadow—a fact evident only when the creature is in bright or dim light. A *remove curse* spell or similar magic ends the curse on a shadowless creature, reuniting it with its shadow instantly.

Creatures native to Prismeer will not trust or do business with a known shadowless creature or those who ally themselves with one.

You see two figures standing on an outcrop of rock, outlined against the stormy sky. One is a slender female elf wearing a crescent moon mask, and the other is a three-foot-tall dandelion with a small rapier strapped to its stem. A honeybee the size of an orange buzzes around the dandelion's bright yellow head.

The elf is the first to notice you. As she points in your direction, the dandelion draws its rapier and assumes a defensive pose. The honeybee buzzes more loudly as it flies circles around the two of them.

The creature wielding the rapier is **Amidor the dandelion**, and its beloved companion is **Pollenella the honeybee** (see the accompanying stat blocks). The masked figure is Gleam, a high elf acrobat (use the **Selenelion twin** stat block in appendix C) from the Witchlight Carnival. Whenever lightning flashes across the dark sky, it's easy to see that Gleam casts no shadow. While she has no shadow, Gleam is cursed (see the "Shadowless" sidebar).

Characters who met Gleam's detached shadow in the Witchlight Carnival notice that Gleam's crescent moon mask has the same shape as the one worn by her shadow.

If the characters seem friendly, Amidor and Gleam beseech them for help. By way of reciprocity, Amidor offers its services as a guide. During the ensuing conversation, Amidor and Gleam freely share the following information:

- Amidor is on the run after freeing Pollenella, a queen bee, from a cyclops beekeeper. The two of them crossed paths with Gleam, and, after hearing the elf's sorry tale, Amidor resolved to help her.
- Endelyn Moongrave snipped off Gleam's shadow using a pair of magic scissors and has imprisoned her twin sister, Glister. The rule of hospitality (see "Rules of Conduct" in chapter 2) prevents the hag from harming Glister, but Gleam can sense her sister's distress. The twins work as an acrobatic duo, and they used to be star performers in the Witchlight Carnival. Gleam wants to free her sister and find a way back to the carnival—perhaps with the help of the Fey Beacons (see "Fey Beacons" later in the chapter).
- Endelyn believes her own demise will occur during an eclipse. Because there is no moon in the sky over Yon, the hag assumes the eclipse will be a symbolic display, rather than a literal one. Since the Selenelion twins are the living embodiment of the moon and the sun, the hag decided to separate the elf sisters, releasing one while keeping the other as her "guest." By keeping the twins apart, the hag hopes to forestall her doom.

While she was a guest in Motherhorn, Gleam learned the following information, which she shares with characters who promise to help her:

- The mountains are home to clans of korreds—stout Fey creatures whose hair has the strength of iron. The korreds gather and dance at Lockbury Henge. (If the characters don't think of it themselves, Gleam suggests they strike up an alliance with the korreds. See "Lockbury Henge" later in the chapter for how they might accomplish that.)
- An elf prince named Alagarthas made a bargain with Endelyn and now finds himself trapped in Yon. He's at the Fey Beacons, searching for a way home (see "Fey Beacons" later in the chapter for more information).
- Hurly, a bugbear, made a bargain with Endelyn and is quite unhappy with how things played out. Now he is forced to perform in her morbid theater. Like Gleam, Hurly used to work for Mister Witch and Mister Light, though Gleam and her sibling had already left the carnival by the time Hurly and his brother Burly arrived. (Gleam knows that Hurly is eager to see his brother again, and she'd like to help him if she can.)

Appendix D has additional roleplaying notes for Amidor and Gleam.

DEVELOPMENT

Amidor's first concern is Pollenella's safety, but the dandelion also tries to make good on its promises to help Gleam and the characters. Honor dictates that Amidor reunite Gleam with her twin before leading the characters to Hither or the Palace of Heart's Desire.

In addition to serving as the characters' guide in Yon, Amidor acts as the de facto leader of their company of guides, which at this point might also include Clapperclaw the scarecrow and Squirt the oilcan.

POLLENELLA THE HONEYBEE

Tiny Beast, Unaligned

Armor Class 13

Hit Points 1 (1d4 – 1)

Speed 5 ft., fly 30 ft.

STR	DEX	CON	INT	WIS	CHA
1 (-5)	16 (+3)	8 (-1)	1 (-5)	10 (+0)	1 (-5)

Senses passive Perception 10

Languages —

Challenge 0 (10 XP)

Proficiency Bonus +2

ACTIONS

Sting. Melee Weapon Attack: +5 to hit, reach 5 ft., one target. Hit: 3 piercing damage.



AMIDOR AND
POLLENELLA

AMIDOR THE DANDELION

Small Plant, Neutral Good

Armor Class 12

Hit Points 28 (8d6)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
6 (-2)	15 (+2)	10 (+0)	13 (+1)	12 (+1)	17 (+3)

Saving Throws Str +0, Dex +4, Con +2, Wis +3

Skills Perception +3, Persuasion +5, Stealth +4

Senses passive Perception 13

Languages Common, Sylvan

Challenge 1/2 (100 XP)

Proficiency Bonus +2

Speak with Beasts and Plants. Amidor can communicate with Beasts and Plants as if it shared a language with them.

ACTIONS

Rapier. Melee Weapon Attack: +4 to hit, reach 5 ft., one target. Hit: 6 (1d8 + 2) piercing damage.

Seed Sling. Ranged Weapon Attack: +4 to hit, range 30/120 ft., one target. Hit: 4 (1d4 + 2) bludgeoning damage.

REACTIONS

Parry. Amidor adds 2 to its AC against one melee attack that would hit it. To do so, Amidor must see the attacker and be wielding a melee weapon.

If you feel burdened by all these nonplayer characters, give them responsibilities that don't require a lot of your attention. For example, Clapperclaw's main duty might be to carry Squirt, while Amidor might spend nearly all its time watching over the other guides and whispering sweet nothings to Polenella. In combat, you can have these supporting characters take the Dodge action or, as circumstances dictate, the Help action. Doing so has the added benefit of making the player characters the centerpiece of the adventure.

RANDOM ENCOUNTERS IN YON

A random encounter in Yon occurs whenever you want it to. To determine what the characters encounter, roll a d8 and consult the Random Encounters in Yon table. If you get the same result as a previous roll, choose a different encounter that you think would be fun.

RANDOM ENCOUNTERS IN YON

d8	Encounter
1	Astronomer's throne
2	Awakened giant goats
3	Cyclops beekeeper
4	Evil kite
5	Goblin procession
6	Goblin shadows
7	Pageant wagon
8	Tornado

ASTRONOMER'S THRONE

The characters come across a throne hewn from a boulder and etched with astronomical symbols. A *detect magic* spell reveals an aura of divination magic around the throne. An inscription in Elvish engraved around the seat of the throne reads:

*I am a traveler from a distant land.
My name is Mazikoth, Keeper of Stars.
Sit on my throne, disciple, and unravel.*

Any character who succeeds on a DC 20 Intelligence (Arcana or History) check recalls that Mazikoth was an elf and a celebrated astronomer who claimed to hail from a black star at the edge of night.

A creature that sits on the throne begins to feel cold and drowsy. The first creature that remains seated on the throne for at least 1 minute falls into a magical trance that lasts for 1 hour. While in the

trance, the creature is unaware of its surroundings as it dreams of hurtling through space toward a faraway, dead star. At the end of the dream, the creature arrives at the star's cold surface and wakes with a start, having inherited a fragment of Mazikoth's psyche. The creature gains proficiency in one of the following skills (its choice): Arcana, Deception, History, Insight, Intimidation, or Survival.

Once the throne bestows its gift on a creature, the throne ceases to be magical for one year, during which time nothing happens when a creature sits on it.

AWAKENED GIANT GOATS

The characters come upon three **giant goats**, each of which has received the benefit of an *awaken* spell, raising its Intelligence score to 10 and granting it the ability to speak Elvish. These goats have silvery-gray fur, wizened faces, and golden, hourglass-shaped pupils that observe the characters closely.

The goats have the ability to hear prophecies and secrets whispered on the wind. Upon seeing the characters, the goats bleat the following:

- The first goat says, "When the moon obstructs the sun, Creeping Lyn will come undone." (This prophecy refers to Endelyn's weakness, as described in appendix B.)
- The second goat says, "Play to her passions. Stay on script. A cat, a horn, or a shadow ripped." (This prophecy refers to Endelyn's desire to have plays performed for her and the three things she's willing to accept as the result of any bargain made with the characters, as discussed in "Bargaining with Endelyn" section later in the chapter.)
- The third goat says, "The fool's scepter is the key." (This statement refers to the scepter that belongs to Stagefright the goblin, which can be used to open the stone door to area M17.)

After speaking these words, the goats wait to see if the characters offer them something in return, thereby honoring the rule of reciprocity (see "Rules of Conduct" in chapter 2). The goats are hungry but not picky eaters, though they admit to being fond of root vegetables. If no reciprocation is forthcoming, either in the form of food or other gifts, all three goats bolt away as a **galeb duhr** erupts from the ground beneath them. This Elemental can't speak and is a manifestation of the Feywild's anger toward the characters. It attacks the party and fights until destroyed. There are plenty of boulders in the area that the galeb duhr can animate using its *Animate Boulders* action.





MUDLUMP THE CYCLOPS SEARCHES FOR HIS MISSING QUEEN BEE.

CYCLOPS BEEKEEPER

A cyclops beekeeper named Mudlump stumbles upon the characters while he is searching for Pollenella, his lost queen bee. Mudlump wears a hooded veil to protect his eye from bee stings and carries a large beehive on a stick, which doubles as a greatclub. Three times per day, as an action, Mudlump can shake his beehive to bring forth a swarm of bees; treat each one as a **swarm of insects** (wasps). The swarm attacks Mudlump's enemies.

If Amidor is with the party, the dandelion unsheathes its rapier to defend his beloved honeybee. Upon seeing Amidor, the cyclops roars in Giant, "You stole queen bee! Mudlump needs queen to make honey mead! Best mead in Yon!" Amidor doesn't speak Giant and has no idea what the cyclops is saying, but Mudlump's outrage comes through loud and clear.

Mudlump speaks no language other than Giant. Any character who can communicate with Mudlump can, with a successful DC 13 Charisma (Persuasion) check, convince him not to attack Amidor or the party. Here are three options for settling the dispute, though clever players can come up with others:

Honorable Duel. The characters convince Mudlump to participate in an honorable duel against one of their own. If Mudlump wins, he gets

Pollenella; if he loses, he lets Amidor keep Pollenella and doesn't trouble the party again.

Magical Deception. The characters use magic to fool or placate Mudlump. For example, a character might create an illusion of Pollenella that fools the cyclops long enough for the party to escape. Alternatively, a character might use a *speak with animals* spell to find out what Pollenella wants. The bee would rather stay with Amidor than return to the cyclops; if Mudlump sees the spell being cast and learns of Pollenella's preference, he lets Amidor keep the bee.

Explain Love to Mudlump. The characters tell Mudlump that Amidor and Pollenella are in love. This statement causes the cyclops to blink in confusion and ask, "What is love?" If the concept is explained to him, Mudlump declares that he'd like to be in love, too, and gives the characters a quest to find his true love. Although the characters can try to pair Mudlump up with any creature they deem suitable, his ideal match can be found in the Palace of Heart's Desire: the fomorian Dubhforgail (see area P18 in chapter 5).

Mudlump's Home. If Mudlump survives this encounter, he returns to his home in the tumbledown, moss-covered ruins of a 30-foot-diameter stone tower that once protruded from a mountainside.

There, in a small garden, the cyclops has cultivated three fat, 6-foot-tall mushrooms. These fungi have been hollowed out and turned into casks, their caps serving as lids. These casks are used to ferment a mixture of water and honey, which Mudlump combines with other ingredients to make honey mead. A great beehive—considerably larger than the one Mudlump carries around—fills an ancient, rotted-out tree stump on one side of the tower. The stump is 10 feet tall, twice as wide, and has openings at the top through which Mudlump can reach into the hive. A 6-foot-high, 3-foot-wide, naturally formed opening on one side of the stump leads to a cavity filled with honeycombs and swarming with bees. (Amidor used this opening to enter the hive and rescue Pollenella.)

Treasure. Mudlump has hidden the following treasures under loose stones throughout his home. Any character can find these items with a thorough search of the ruins:

- An empty crystal vial shaped like a pixie, dangling on the end of a delicate silver chain (75 gp)
- An untuned lyre of exquisite quality (250 gp)
- A quiver of Ehlonna

EVIL KITE

Feenia, an unhappy goblin child (neutral) in overalls, flies a kite on a blustery plateau. The kite is alive, has a hideous face stretched over its diamond-shaped frame, and cackles in the wind. The kite's 40-foot-long string has five blue bows tied along its length at 8-foot intervals, starting about 5 feet from Feenia's end of the string and ending 5 feet away from the kite.

Feenia's goblin parents, Specklenose and Zolt, live and work in Motherhorn. Three days ago, Feenia was caught stealing theater props, but Endelyn Moongrave promised not to punish her as long as Feenia agreed to fly the hag's kite. Feenia did so and is now unable to let go of the cursed thing. Yanking the string from Feenia's grasp releases the goblin child from the pact but also ages her 10 years for every bow that is attached to the kite. The most she can age is 50 years—enough to transform her into a crone with skin like a shriveled apple.

Feenia speaks Common and Goblin. If the characters approach her, she shares the following information while the kite taunts her from above:

"My arms are so very sore, I don't want to fly this kite anymore! But if I let go of this string, Creeping Lyn says I'll become an old thing! The curse comes from those five blue bows, but they won't come off while the wind blows."

The kite, which was created and brought to life by Endelyn, is a Small animated object (see the *animate objects* spell for its statistics). The bows can't be removed from the string while the kite is in the air, and the string can't be cut. The kite, its string, and the bows turn to ashes if the kite is reduced to 0 hit points.

The safest way to free Feenia from the kite without aging her is to untie the bows, which can be accomplished only while the kite is on the ground (see "The Kite Falls" below). Once the kite falls to the ground, it takes an action to untie each bow. Another way to free Feenia is to reduce the kite to 0 hit points with a single attack or effect before it can react (see "The Kite Reacts" below).

The Kite Falls. A character who doesn't know what else to do can use an action to make a DC 13 Wisdom (Insight) check. On a successful check, the character senses a correlation between Feenia's foul mood and the strength of the wind around her. If the kite's taunts are muted for at least 1 minute using a *silence* spell or similar magic, Feenia's mood improves, causing the wind to abate and the kite to fall. The same thing happens if a character uses an action to try to calm Feenia, doing so with a successful DC 15 Charisma (Persuasion) check, or if the goblin receives the benefit of a *calm emotions* spell or similar magic.

The Kite Reacts. If the kite takes damage, but not enough to reduce it to 0 hit points, it uses its reaction to yank the string from Feenia's grasp (causing Feenia to age as described above). On subsequent turns, the untethered kite flies away.

Development. Regardless of how this encounter plays out, Feenia is not happy about returning to Motherhorn as long as Creeping Lyn is there. She is aware of a small cave nearby where she can hide, and she can survive there indefinitely by eating moss and lizards.

Feenia has a trinket hidden in the pocket of her overalls. She gives this trinket to the characters if they rid her of the kite without causing her to age. Roll on the Feywild Trinkets table in the introduction to determine the trinket.

GOBLIN PROCESSION

Eight **goblins** (neutral) shuffle into view, solemnly ringing handbells. They wear headdresses made from animal skulls (badgers, wolves, and rams) and are further adorned with necklaces of dangling bones. Known as the Dead Ringers, they sound their bells to comfort the dead, whom they believe lie in the rock beneath their feet.

The goblins are interested in talking to strangers and are willing to trade their services for a trinket. They have the power to commune with the dead by forming a circle and ringing their bells. (A minimum

of three goblins are needed to perform the ritual.) After 1 minute of this clamor, the ephemeral spirit of a korred (see appendix C) or some other departed Fey creature rises from the ground between the goblins. The spirit answers three questions put to it, as though it was targeted by a *speak with dead* spell. Use the spirit to communicate as much useful information as you want; ideally, the characters should learn at least one fact that might help them in a future encounter.

The goblins require one trinket as payment each time they commune with a spirit. After performing this ritual three times, the goblins must finish a long rest to regain their spirit-summoning power.

GOBLIN SHADOWS

Endelyn Moongrave separates Humanoids from their shadows using a pair of magic scissors. These severed shadows, indebted to the hag for granting them their freedom, have become a minor menace to travelers.

Characters who have a passive Wisdom (Perception) score of 16 or higher observe two silent shadows creeping up behind them. Each one looks like the slightly elongated shadow of a goblin; both use the **shadow** stat block, except they are Fey rather than Undead. The shadows can't leave Yon but otherwise try to follow the characters wherever they go, making spooky and threatening gestures but without causing any harm. If they are attacked, the shadows attack in turn. If one shadow is destroyed, the other tries to flee.

A creature whose Strength is reduced to 0 by a shadow's Strength Drain attack does not die but falls unconscious instead. The creature regains consciousness and the reduction to its Strength score disappears after it finishes a short or long rest.

PAGEANT WAGON

A wooden pageant wagon trundles toward the party on squeaky wheels. It moves by itself at a speed of 20 feet and is accompanied by a tall figure swathed in long robes and a cowl. The wagon is painted with stormy, windswept landscapes and carries a puppet theater with black velvet curtains drawn across it.

The wagon stops near the characters, and the curtains pull back to reveal a painted backdrop that matches the environment in which the characters stand. Marionettes representing each of the characters dance on the stage and begin to reenact a recent scene from the party's time in Yon.

The marionettes, the wagon, and its attendant are magically animated. If the characters touch the hooded figure, it collapses into a pile of robes. If they try to board the wagon, it falls apart into a heap of wood scraps as thunder booms and lightning flashes overhead.

The play is 3 minutes long and ends with a scene that shows the characters standing around a tiny replica of the pageant wagon. A banner emblazoned with the words "To be continued!" unfurls in front of the scene, and then the curtains close. From the folds of its robes, the hooded figure presents a document to each character. Each one looks like a ticket with a tiny puppet resembling the character painted on it. Written under this effigy in script that the recipient understands (regardless of what languages it knows) are these words: "Good for one private audience with Endelyn Moongrave—no strings attached!" After the invitations are handed out, the wagon and its attendant disappear abruptly.

TORNADO

The sky darkens as a huge tornado forms and careens toward the characters. Everyone in the party (characters and nonplayer characters) must make a DC 17 Strength saving throw. If at least half of the party members succeed on the saving throw, none of them are swept away by the tornado.

If less than half of them succeed on the saving throw, the tornado whisks the group to a location determined by rolling on the Tornado Destinations table. Each party member takes 10 (3d6) force damage and falls prone upon landing. In addition, any character whose saving throw failed by 5 or more loses one nonmagical item in transit (determined by you). The item should be something that could reasonably be snatched away by the wind, such as a belt pouch or a helmet. This item is not recoverable.

TORNADO DESTINATIONS

d8	Destination
1	Somewhere in Hither (DM's choice)
2	Somewhere in Thither (DM's choice)
3	Outside Brigganock Mine (see "Brigganock Mine" later in the chapter)
4	Inside Lockbury Henge (see "Lockbury Henge" later in the chapter)
5	Atop one of the Fey Beacons (see "Fey Beacons" later in the chapter)
6	Outside Motherhorn's main entrance (area M1)
7	On the stage in Motherhorn's amphitheater (area M2)
8	In the garden of the Palace of Heart's Desire (see area P2 in chapter 5)

LOCATIONS IN YON

The following encounters take place at locations marked on the map of Yon. As the characters explore Yon, you can move these locations as needed, putting them in the characters' path. These locations can be explored in any order, or not at all:

Lockbury Henge. This henge sits atop a rocky plateau. The characters might come here hoping to forge an alliance with the korreds of Yon.

Fey Beacons. An elf prince named Alagarthas is doomed to light fires atop these pinnacles of rock until he finds a way back home. The characters can help him or not.

Brigganock Mine. The korreds of Yon are at loggerheads with the brigganocks who inhabit this mine. The characters might visit the mine in the hope of uniting the brigganocks and the korreds, or in search of a hero willing to help them. Inside the mine, they encounter a member of Valor's Call (see appendix B) and discover a secret way into Motherhorn.

LOCKBURY HENGE

Yon is home to eight clans of korreds. Queen Argantle, elected to rule over all eight clans, protects this sacred site. Lockbury Henge is meant to be a place where korreds can enjoy each other's company while singing, dancing, and playing games.

Argantle is playing a chess-like game called Crowns with her cousin, Jagu, when a howling wind warns her of the party's approach, giving her and Jagu enough time to stamp out the flame of their campfire and make themselves scarce before the characters arrive.

Atop a boulder-strewn plateau stands a circle of eight megaliths. In the center of this henge, a small, checkered game board with stone playing pieces rests on the ground near the dying embers of a campfire.

Each of the eight standing stones is about 20 feet tall and hewn from a different kind of rock: shale, chalk, flint, granite, slate, basalt, obsidian, and marble. Two **korreds** (see appendix C) are using *meld into stone* spells to hide in two of the megaliths: Argantle of Shale in the one made of shale, and Jagu of Chalk (leader of the Chalk Clan korreds) in the one made of chalk. While hidden in this way, the korreds can see their surroundings as though the standing stones were transparent instead of opaque. Characters who examine the campfire and succeed on a DC 12 Wisdom (Survival) check notice two sets of small, sooty hoofprints leading up to the stones where the korreds are hiding.

BRIGGANOCKS AND KORREDS

The brigganocks who live under the mountains of Yon are at odds with the korreds who live on the slopes and peaks. Each group believes that the other is in league with Endelyn Moongrave, not realizing that the hag is a menace to both. The characters encounter the korreds at Lockbury Henge and the brigganocks at Brigganock Mine. For more information about these Fey creatures, see appendix C.

If the characters discover that the brigganocks are not allied with Endelyn and convey this information to the korreds, Queen Argantle of the korreds promptly arranges a meeting with the brigganocks to sort out their differences. Similarly, if the characters convince the brigganocks that the korreds don't work for Endelyn, the brigganocks agree to meet the korreds outside the mine. After this meeting, the korreds and the brigganocks unite to aid the characters in Motherhorn (as described in the "Fey to the Rescue!" sidebar later in the chapter).

Argantle and Jagu emerge from their megaliths if the characters properly finish the korreds' game of Crowns (see "Game Board" below). If the characters ruin the game, deface the standing stones, or otherwise irritate the korreds, Argantle and Jagu emerge from their megaliths and attack the characters for their insolence. Otherwise, the rule of hospitality (see "Rules of Conduct" in chapter 2) prevents the korreds from harming the characters. Appendix D has additional roleplaying notes for Argantle.

As an action, Argantle can call forth the remaining six leaders of the korred clans of Yon, each one emerging from its corresponding megalith. If combat breaks out, these six **korreds** help Argantle capture the characters for questioning. The other korred clan leaders are Budoc of Flint, Azil of Granite, Myzelda of Slate, Yanna of Basalt, Noll of Obsidian, and Malo of Marble.

The korreds of Yon despise Endelyn Moongrave, whom they commonly refer to as Bitter End. If the characters convince Argantle that they also consider the hag an enemy, she reveals the following:

- The korreds no longer hold large gatherings at Lockbury Henge. Argantle fears the consequences of Bitter End's meddling and has instructed her fellow korreds to ensconce themselves in stone, thus remaining in relative safety for the foreseeable future.
- Bitter End used iron shears to cut off locks of Argantle's hair. The hag fashions korred hair into iron ropes and uses them to manipulate her theater's infernal contraptions.
- Bitter End uses a contraption called the Orrery of Tragedies to glimpse all possible futures. Copper rods on the mountaintops of Yon capture lightning and channel it into this device.

GAME BOARD

An examination of the checkered board reveals that the pieces depict a game in progress. Two sets of playing pieces, one made of shale and the other of chalk, are sculpted in the form of tiny korreds (cloven-hoofed creatures with wild beards and hair). If the characters have already visited Brigganock Mine, they see that the game pieces resemble the leering statues outside the mine's entrance.

Characters who study the arrangement of the pieces on the board and succeed on a DC 14 Intelligence (Insight) check determine that Slate can beat Chalk in a single move. Making this move causes the victorious Queen Argantle to emerge from her stone, laughing and cheering. Jagu emerges grumpily to join her, chewing on pebbles and glaring at the characters.

Treasure. The character who helped Argantle win the game receives a gift, in accordance with the rule of reciprocity (see "Rules of Conduct" in chapter 2). Argantle picks up a lump of rock, squeezes it tightly between her hands to transform it into a star sapphire (1,000 gp), and gives it to the character. If the gift is accepted, the gemstone begins to glow faintly. Until it stops glowing 24 hours later, the star sapphire has the properties of a *stone of good luck* that doesn't require attunement.

DISTANT RACKET

Any conversation between the characters and the korreds is interrupted by a commotion:

The korreds grind their teeth and stamp their hooves as the faint sound of pickaxes tapping on stone is carried to them on the wind. Queen Argantle runs to a boulder, picks it up, and hurls it a hundred feet in the direction of the noise while she screams, "Death to the brigganocks!" A peal of thunder accompanies this display of anger.

The korreds, who are feuding with the brigganocks of Yon, share the following information with characters who look like they might be capable of assisting:

- The brigganocks are helping Bitter End build wicked contraptions. They also hide and guard schematic diagrams for new contraptions in their mine. (The korreds are mistaken. The hag terrorizes the brigganocks and has kidnapped their chief architect, forcing him to work under duress in Motherhorn.)
- The korreds can't stand the noise of the brigganocks' mining, so they craft statues and leave them outside the mine's entrance, hoping to frighten the brigganocks into leaving.
- A galeb duhr working for the korreds infiltrated the mine and overheard several brigganocks talking about a secret tunnel that connects the mine to Motherhorn. The tunnel is hidden by brigganock magic.

KORRED DANCE

The noise of the mining soon passes. If the korreds are well disposed toward the characters, Queen Argantle becomes elated at the prospect of their assistance, drums her hooves on the ground, and begins the first korred ceremonial dance since the rise of the Hourglass Coven. If she hasn't done so already, Argantle summons the other korred leaders so they can join in:

Two korreds drum on boulders as the others stomp their feet and jump around. The rain abates, and the sky lightens. With wild grins and wilder hair, the dancing korreds beckon you to join them.

Any character who joins the boisterous dance can impress the korreds with a successful DC 14 Strength (Athletics) or Charisma (Performance)

DANCE OF THE KORREDS





THE GREYHAWK MUMMERS ARE ACTORS WHO WERE TRANSFORMED INTO PERYTONS BY FEY MAGIC.

check. Characters who get a success on either check are taught a special jig which, when performed as an action, allows them to manipulate any korred hair they find in Motherhorn as if using the korreds' Command Hair trait.

DEVELOPMENT

The accompanying "Brigganocks and Korreds" sidebar describes how the characters can facilitate a truce between the two groups of Fey and unite them against Endelyn Moongrave.

FEY BEACONS

In this encounter, a cursed prince trying to find his way home is thwarted by a troupe of perytons. If they want, the characters can intervene on the prince's behalf, or they can simply take in the sights and move on:

Eight columns of rock reach skyward, forming a ring around a deep crater lake. Rough-hewn steps spiral up each of the columns, and a rowboat is moored on the lakeshore next to one of them. A torch-bearing figure trudges up the stairs on the column nearest to the rowboat. Eight winged beasts with antlers shout and howl with laughter as they circle and wheel around it.

The columns of rock are 200 feet tall and 150 feet apart. Each one has a large copper brazier at its summit. These braziers aren't visible from below the columns' summits, but all eight can be seen from the top of any column or by a creature flying at that elevation or higher. The lake is 400 feet in diameter and 100 feet deep at its center.

The figure is Alagarthas, a wood elf prince from the Material Plane. As the characters watch from afar, he reaches the top of the column he is ascending and uses his torch to light the beacon there. The beacon burns bright as he descends the stairs and boards the rowboat. As the elf rows toward the next beacon, the eight **perytons** that had been harassing him extinguish the flame in the brazier with powerful beats of their wings. Alagarthas believes the fiery beacons can show him the way home, but only while all of them are lit.

PRINCE ALAGARTHAS

After several failed attempts to fend off a green dragon threatening the prosperity of his kingdom, Alagarthas caught the eye of Endelyn Moongrave, who visited him on his home world of Toril. The hag showed the prince a future in which he defeated the dragon but lost his life in the process. Endelyn also claimed to see an alternate future in which the dragon was defeated and Alagarthas survived; she

would share the details of her vision with Alagarthas, however, only after he stayed with her in the Feywild for at least one year.

The prince saw a year of his life as a small price to pay, so he accepted the hag's terms. The year seemed to drag on and on, and when it finally ended, Alagarthas found himself with only one way to get home: a path that, according to Endelyn, is visible "only in the light of the eight beacons." The simple goal of lighting the beacons has been repeatedly thwarted by the perytons, who revel in Alagarthas's despair. Each time he lights a beacon, the perytons snuff it out, yet Alagarthas is too stubborn and determined to give up. He hopes the perytons will grow bored of their antics and leave him alone eventually. He is, however, misguided in that expectation.

Alagarthas is a **knight** (chaotic good) with these changes:

- Alagarthas is unarmed and unarmored (AC 10).
- He speaks Common and Elvish, and he has darkvision out to a range of 60 feet.
- He has advantage on saving throws against being charmed, and magic can't put him to sleep.

If the characters speak with Alagarthas, he tells his tragic story and shares the following information in the course of a conversation:

- Endelyn's castle is a grand and terrible theater where plays are performed on the stage for her amusement.
- Endelyn is always trying to recruit new actors to perform in her theater.
- The perytons were once a troupe of actors called the Greyhawk Mummers. Endelyn invited them to Motherhorn, where they performed pantomimes. (Alagarthas attended several of these performances.) When their popularity made them haughty and difficult to control, Endelyn locked them up. When they begged to be set free, the hag honored their request by releasing them into the wild—but only after she turned them into perytons. The transformation deprived them of speech, yet they retain their theatrical behavior.

Appendix D has additional roleplaying notes for Alagarthas.

PERFORMING PERYTONS

As Alagarthas related, the perytons used to be human pantomimists known as the Greyhawk Mummers—so named because they got their start performing in the Free City of Greyhawk on the world of Oerth. The perytons remember their former lives as actors, and though they understand Common and Elvish, they can no longer speak.

Archillus and Mortia are the leading male and leading female of the troupe. The others are Verna (Mortia's bitter understudy), Mauldower (an old-timer who believes his cohorts are amateurs), Angara (the troupe's matriarchal dame), Gorgenal (a jester), Carthasar (a method actor), and Thornelia (a minstrel).

The characters can help Alagarthas without resorting to violence by asking the perytons to perform one of their favorite pantomimes. The perytons are taken aback, in a good way, by the request and appreciate the opportunity to entertain a crowd. They perform a pantomime show that lasts nearly an hour, then take their bows silently. If everyone in the party claps or cheers, the perytons are thrilled and fly off. If one or more party members fail to clap or cheer after the perytons perform, the perytons become furious and attack the party. Once the perytons are placated or slain, Alagarthas can light the beacons without further interference.

The characters can also impress the perytons by putting on a performance of their own. Impressing the perytons requires the performing characters to succeed on a DC 15 Charisma (Performance) group check. Any character who received an acting lesson from Candlefoot in the Witchlight Carnival has advantage on this check. If the group check succeeds, the perytons regard the characters as kindred spirits and will stop bothering Alagarthas if the characters ask nicely.

Unicorn Horn. If the Story Tracker indicates that the unicorn horn is here, it is in the possession of the peryton named Archillus. Skabatha Nightshade dropped it accidentally while flying over the mountains, and Archillus found it and kept it. He gives it to the characters if they applaud his performance or if they put on a successful performance of their own. They can also take the horn from his dead body.

LIGHTING THE BEACONS

If the perytons are placated or otherwise dealt with, Alagarthas can safely light the beacons. Alagarthas knows that he must be the one to light the beacons, for only then will they show him the way home. The characters are free to stay and watch as he climbs to the top of each rocky column and lights its beacon. It takes 8 hours for him to light all eight beacons—enough time for the characters to take a long rest if they choose to stick around.

Each beacon consists of an 8-foot-diameter stone brazier filled with coals that catch fire easily, even while wet. To light a brazier, one need only touch the coals with the head of a lit torch or some other open flame. If Alagarthas is allowed to light all eight beacons by himself, read:



Beneath the light of all the beacons, you see reflected in the mirror-like surface of the lake a forest of ancient trees shrouded in mist. Alagarthas bows to you, then leaps into the lake. As he plunges into the water, ripples fan out across its surface. After a minute, the forest scene fades away and the beacons go out one by one.

Alagarthas is transported safely back to his home in the Misty Forest on the world of Toril, as is any other creature that enters the water before the scene fades away.

Any character who lights all eight beacons without assistance causes the lake to display an image of whatever place that character calls home. The image lasts for 1 minute, and any creature that enters the water during that time is transported to this destination. There's no way to get back to the lake, making it a one-way trip.

BRIGGANOCK MINE

Whenever a mortal makes a wish on the Material Plane, an echo of that wish crystallizes inside a stone buried deep in the earth of the Feywild. Tiny creatures called brigganocks excavate mines

beneath the surface of Yon to search for these wish stones. A secret route to Motherhorn lies hidden deep inside the mine; the brigganocks reveal it only to those who earn their respect.

Read the following boxed text aloud when the characters first approach the mine's entrance:

You hear the sound of hundreds of tiny pickaxes and hammers chipping away at stone. It emanates from the mouth of a cave that has fingers of rock reaching skyward above it. Statues of irate, hairy creatures with cloven hooves are positioned so that they lean around trees and peer over boulders, all staring balefully at the cave entrance.

The statues depict korreds and are harmless. They were carved and placed here by real korreds to frighten and intimidate the brigganocks (see "Lockbury Henge" earlier in the chapter).

ENTERING THE MINE

If one or more characters enter the mine, read:

As soon as you step inside the cave, the tapping noise stops.

As the characters head deeper into the mine, the sound of hammering resumes, coming up from the depths.

EXPLORING THE MINE

The mine is a twisting labyrinth of 8-foot-high, 3-foot-wide tunnels that corkscrew into the ground. The brigganocks made these tunnels big enough to accommodate ponies (which they use as beasts of burden) and their good friend Molliver, whom the characters will encounter if they head deeper into the mine (see “Molliver” below).

The characters encounter no brigganocks in the upper reaches of the mine, but the sound of activity persists. After 10 minutes of navigating the mine, each character must succeed on a DC 19 Constitution saving throw or fall asleep for 1 hour, lulled into a magical slumber by the rhythmic racket of the miners. On a successful save, a creature is immune to this effect permanently. Elves and other creatures that can't be put to sleep by magic are also immune to the effect. Creatures that are put to sleep in this way can't be awakened early by any means short of a *wish* spell.

Eight brigganocks (see appendix C) arrive 5 minutes later, each one pushing a tiny wheelbarrow that contains ropes and pitons. If they encounter party members who are still awake, the brigganocks look surprised, turn their wheelbarrows around, and retreat whence they came, passing Molliver as they return to the mine's depths (see “Molliver” below). Otherwise, if there's no one around to stop them, they use their Time Lapse action to rapidly pin sleeping party members to the floor using their hammers, pitons, and ropes.

Creatures pinned to the floor are restrained, prone, and unable to stand up until they free themselves or are released by someone else. A creature can use an action to try to snap the ropes that bind it or to wriggle free of them, doing so with a successful DC 16 Strength (Athletics) check or DC 16 Dexterity (Acrobatics) check. If a creature has a knife or other sharp tool that it can reach while pinned to the floor, it can use an action to try to saw through its ropes, doing so with a successful DC 16 Dexterity (Sleight of Hand) check. A creature that gets free can use an action to release a creature that is still pinned (no ability check required).

WISH-COME-TRUE

The brigganocks hail from a city called Wish-come-true, which is hidden deep beneath the mountains. Its buildings are adorned with glittering gems made from cut wish stones. Hidden behind thick rock walls and powerful illusions, the city can never be found by outsiders, nor can it be scried upon using divination magic.

MOLLIVER

If the entire party is pinned to the floor by the brigganocks, the characters awaken to find themselves staring up at a human standing in their midst. Otherwise, they encounter this individual if they chase after any fleeing brigganocks or head deeper into the mine:

A tall, slender human clad in dark leather armor greets you, their friendly face brightly illuminated by a tiny wisp of light that floats next to a mouse-sized creature perched on the human's shoulder.

“Greetings, trespassers,” says the human with a smile. “Didn't anyone ever teach you how to knock?”

The armored figure is **Molliver** (see appendix B), and the creature on Molliver's shoulder is Trig, a **brigganock** (see appendix C). Characters who have a passive Wisdom (Perception) score of 14 or higher notice two more **brigganocks** hiding on Molliver's person—one tucked comfortably in a belt pouch and the other peering over the rim of Molliver's left boot. Their names are Zarli and Oyla.

The brigganocks are happy to have Molliver as their spokesperson and chief advisor when it comes to dealing with outsiders. Molliver has become embroiled in the brigganocks' quarrel with the korreds and assumes—as the brigganocks do—that the characters were sent by the korreds or their evil ally, Creeping Lyn, to slay brigganocks and steal wish stones.

The characters can convince Molliver of their true intentions with a successful DC 9 Charisma (Persuasion) check, or they can trick Molliver into letting them venture deeper into the mines with a successful DC 9 Charisma (Deception) check. Once convinced that the characters are opposed to Creeping Lyn and not conspiring with the korreds, Molliver instructs the brigganocks to release any character who is still pinned to the floor and shares the following information with conscious characters:

- Creeping Lyn kidnapped the brigganocks' best architect, Golmo, who now toils in Motherhorn, designing new contraptions for the hag.
- The korreds provide Creeping Lyn with locks of their magic hair, which she uses to build her contraptions. (This is partially false. The hag cuts the korreds' hair without their consent; they are not her allies.)
- The brigganocks work their mine at all hours because they know the noise aggravates the korreds.

Molliver dodges questions about how they came to be with the brigganocks but admits to being a member of Valor's Call, an adventuring group that has

been hunting a pack of villains called the League of Malevolence. Molliver assumes that the other members of Valor's Call are safe at Zybilna's palace and is unaware of all that has happened there of late (see chapter 5). Knowing that their friends are in trouble doesn't change Molliver's desire to remain with the brigganocks, who need protection.

RIVENWISH CHASM

After conferring with Trig, Molliver says that if the characters complete a test set before them, the brigganocks will show them a secret route to Motherhorn. To pass the test, the characters must cross Rivenwish Chasm, a gash in the earth into which the brigganocks hurl malignant wish stones (the ones born out of evil wishes). Molliver and their brigganock companions lead the characters through several tunnels that lead to the chasm but stop short of entering it:

The route ends at a gaping chasm, on the far side of which is a grotto full of stalactites and stalagmites. A truss bridge constructed of intricate wooden struts and beams spans the one-hundred-foot gap across the chasm. Beneath the bridge is darkness dotted with purple lights.

"Well," declares Molliver, "here we are at jolly old Rivenwish Chasm. Best stay on the bridge and not dillydally."

The bridge is 5 feet wide, 100 feet long, and sturdy. Each 5-foot section of the wooden structure has AC 15, 30 hit points, and immunity to fire, poison, and psychic damage.

The chasm is haunted by three **flameskulls**—the remains of darklings who suffered from vertigo and fell to their doom before reaching the bridge's half-way point. The flameskulls hide under the bridge's midpoint. Characters who have passive Wisdom (Perception) scores of 10 or higher aren't surprised when the flameskulls emerge from hiding and take up positions 10 feet above the bridge.

The flameskulls speak Elvish and Sylvan. Their names are Weauth, Teauth, and Peauth. The flameskulls are hostile toward all other creatures in the chasm and attack without provocation. They become indifferent toward any creature that walks

or runs across the bridge and makes it past the midpoint (regardless of the direction it is traveling). Weauth, Teauth, and Peauth congratulate the creature on making it this far.

A character toward whom the flameskulls are indifferent can use an action to try to convince the flameskulls to let the party pass, doing so with a successful DC 13 Charisma (Persuasion) check. If the flameskulls are persuaded to allow safe passage, they apologize for their unprovoked hostility before returning to their hiding spots under the bridge. From that point on, all characters in the party can cross the chasm safely in either direction.

There's no chance of a character accidentally falling off the bridge or being knocked off the bridge by the flameskulls. The chasm is 200 feet deep, and its bottom is strewn with hundreds of malignant wish stones that give off purple light. These wish stones are unrefined lumps of crystal that shed bright light in a 5-foot radius and dim light for an additional 5 feet; any good-aligned creature that has one or more of them in its possession feels mildly nauseated, although this nausea has no game effect. Hags, liches, and other evil spellcasters can find macabre uses for these malignant wish stones, which otherwise have no value.

OBUD'S GROTTO

When the characters reach the subterranean grotto on the far side of the bridge, read:

In the center of the grotto is a piebald pony wearing blinders. A small wooden hut is strapped to its back, and a faint clatter can be heard from inside the hut.

Molliver and their brigganock companions explain to the characters that the hut is the home of Obud, the oldest **brigganock** (see appendix C) living in the mine at present. Securely fastened to a **pony** named Keg is Obud's hut, where he appraises gemstones brought to him by other brigganocks. When Obud wants to dismount from the pony, he lowers a rope ladder attached to one of the pony's saddle straps.

The pony doesn't startle easily and allows characters to approach it without a fuss, and it eagerly devours any apples and carrots that the characters have to offer. If someone knocks on the hut's tiny door, read:

The door swings open, and a tiny, wrinkled creature hobbles into view, accompanied by a wispy bulb of light. The old brigganock peers at you through tiny spectacles and says in Common, "Big folk. How wonderful."

Obud is old and tired, but neither too old nor too tired to show the characters hospitality. He welcomes them to his grotto, introduces them to Keg, and asks them why they've crossed the chasm to see him. If they inquire about the secret tunnel to Motherhorn, he says, "Ah, yes. Creeping Lyn's Theater of Terror. A dreadful place indeed." Obud suggests a trade: knowledge of the location of the tunnel in exchange for something that would benefit him and his fellow brigganocks. Ending the quarrel between the brigganocks and the korreds would suffice (see the "Brigganocks and Korreds" sidebar earlier in the chapter). Obud also accepts tasty food, including but not limited to sweets, a wheel of cheese, or a head of lettuce. Candy from the Witchlight Carnival or the goblin market in Loomlurch would suffice.

Treasure. Brigganocks shape and cut good wish stones into sparkling gems. Obud has three such gems in his hut, neatly laid out on a tiny rug. Two of the gems are worth 100 gp, and the third is worth 500 gp. Obud has appraised the gemstones and is waiting for their rightful brigganock owners to return and collect them. Stealing these gems violates the rule of ownership (see "Rules of Conduct" in chapter 2). Characters who steal from Obud receive no further help from him.

TUNNEL TO MOTHERHORN

A permanent illusion of a rock wall conceals an 8-foot-high, 3-foot-wide tunnel in the back wall of Obud's grotto. This secret tunnel leads to a storage room (area M12) beneath Motherhorn's stage. The illusory wall has no substance, which means that creatures and objects can pass right through it. A successful casting of *dispel magic* (DC 19) causes the illusory wall to disappear.

Obud informs the characters that Creeping Lyn is unaware of this tunnel's existence ("Let's keep it that way, aye?" he adds). The characters can return to the grotto through the tunnel whenever they want, provided they are on good terms with the brigganocks. If the characters use the tunnel without Obud's consent, brigganock miners spend the next 8 hours collapsing the tunnel on itself, preventing the characters from returning to the mine by that route.

WISH STONES

Check the Story Tracker to see if any of the characters made wishes while with Northwind (see "Hour 1: Welcome Gifts" in chapter 1). If so, echoes of their wishes have crystallized in the depths of Yon and were mined by the brigganocks. As the characters are preparing to leave the mine, a cheerful brigganock named Ajak arrives with a wheelbarrow containing the characters' wish stones. These stones look like round lumps of crystal and have not yet been shaped or cut. If a character's wish was good-natured, its stone glows with golden

light (bright light out to a range of 20 feet and dim light for an additional 20 feet). If the wish was evil-natured, its stone glows with purple light (bright light in a 5-foot radius and dim light for an additional 5 feet).

Characters whose wishes were good-hearted can keep their stones as mementos or leave the stones with the brigganocks to be cut into sparkling gemstones—a process that takes 8 hours with the help of the brigganocks' Time Lapse action. (The characters can return to the mine to collect their gems after attending to other matters.) A fairly common wish produces a 50 gp gemstone, an unusual wish produces a 100 gp gemstone, and an exceptionally original wish produces a 500 gp gemstone (as determined by you). Once a wish stone is cut into a gem, it loses its magic and ceases to glow.

The brigganocks don't make gemstones out of malignant wish stones. Instead, they toss these purple-glowing stones into Rivenwish Chasm unless the characters who created them want to take

OBUD'S PONY LIKES
APPLES AND CARROTS.



the stones with them. Mild nausea plagues any good-aligned creature that has one or more of these stones in its possession, though this nausea has no game effect.

DEVELOPMENT

The “Brigganocks and Korreds” sidebar earlier in the chapter describes how the characters can facilitate a truce between the two groups of Fey and unite them against Endelyn Moongrave. If the korreds and brigganocks end their quarrel and launch an assault on Motherhorn, Molliver accompanies the combined force.

MOTHERHORN

Motherhorn is Yon’s tallest peak, into which Endelyn has carved an amphitheater of the same name. Macabre moldings, friezes, and gargoyles embellish the amphitheater’s grim architecture.

Recurring features include the following elements:

Ceilings. Unless otherwise noted, ceilings throughout Motherhorn are 15 feet high. The amphitheater is open to the sky, as are the various stone balconies.

Curtains. The curtains that hang across doorways are made of black fabric, and each curtain has been enchanted so that sound doesn’t pass through it while it is closed.

Doors. With the exception of the stone doors that block the main entrance (area M1) and the prison (area M17), all doors in Motherhorn are made of sturdy wood with iron handles and fittings. Each one has a bronze knocker on one side shaped like a smiling theater mask; a similar knocker on the opposite side is shaped like a frowning theater mask. None of these doors have locks.

Light. Glowing orbs of red glass are set into wrought-iron wall sconces throughout Motherhorn. Each orb sheds bright light in a 10-foot radius and dim light for an additional 10 feet. Removing an orb from its sconce causes the orb’s light to go dark until it is returned to a sconce.

ENTERING MOTHERHORN

The characters can get into Motherhorn in one of several ways:

- They can use the front door (area M1).
- They can use climbing gear or magic to scale the walls. Doing so allows them to enter the amphitheater (area M2) or reach one of the higher balconies (areas M15, M16, M20, and M21).
- A magical tornado (see “Random Encounters in Yon” earlier in this chapter) might deposit them in the amphitheater.
- They can use the secret tunnel dug by the brigganocks (area M12).

Characters who obtained invitations from a pageant wagon (see “Random Encounters in Yon” earlier in the chapter) are entitled to a free audience with Endelyn. Any member of the theater staff can accept the characters’ invitations and escort them safely to the hag’s audience chamber (area M18).

If one or more characters claim to be performers looking for work at the theater, they are granted an audition, during which they will be required to perform a play for Endelyn’s pleasure (see “A Tragedy in the Making” later in the chapter for details).

APPROACHING MOTHERHORN

Characters who use the brigganocks’ secret tunnel to reach Motherhorn arrive at area M12.

If the characters instead approach Motherhorn using an aboveground route, use the following boxed text to describe what they see:

Looming above you is an ominous gray citadel hewn out of the mountaintop. The path leading to it is winding and precipitous. Wind swirls around its towers, and ravens cluster and caw in its granite nooks. A crooked finger of lightning strikes a metal rod protruding from the topmost spire, and the sound of applause drifts over the citadel’s battlements.

The mountain path ends at a spiral staircase that climbs sixty feet to a balcony made of weathered gray stone.

If Trinket, Bauble, and Charm left Hither and returned to Motherhorn in their rain cloud balloon (see chapter 2), it is tethered to a balcony (area M16) and visible to all who approach. Describe the balloon as follows:

A large balloon made of bulging rain clouds is tethered to a much higher stone balcony that is well beyond reach. The balloon has a merchant’s stall instead of an ordinary basket dangling from it.

If Gleam is with the characters, she warns them that Endelyn Moongrave won’t be happy to see her again. If the characters tell her to remain outside while they rescue her sibling, Gleam does so grudgingly. Amidor and Pollenella remain by the elf’s side for company.

If Gleam accompanies the characters into Motherhorn, she avoids combat while urging the characters to escort her to the prison (area M17), where her sister is being held. Gleam has spent enough time in Motherhorn to be familiar with the theater’s layout,

though she knows nothing about the secret brigganock tunnel that leads to area M12.

WHERE'S ENDELYN?

When she's not granting audiences, Endelyn keeps to the following routine:

- Twice per day, Endelyn watches plays from one of the balconies (area M21). Occasionally, when the mood strikes her, she swoops down to the stage (area M2) on her *ornithopter of flying* (see appendix A) in the closing minutes of a play to steal the show.
- While plays are being rehearsed in the amphitheater, she spends her time in area M19, peering down at the Orrery of Tragedies in area M14 and using a quill pen to transcribe its prophecies into a tiny black book.
- During the eight hours when no plays are being rehearsed or performed, she sleeps standing up inside a glass-paneled wardrobe in area M22.

BARGAINING WITH ENDELYN

When the characters come to Motherhorn, Endelyn has foreseen their arrival and is expecting them. If you used the "Lost Things" adventure hook and the Story Tracker indicates that Endelyn has one or more things that the characters need, she is willing to trade away these possessions one by one, but only after the characters agree to perform on her stage.

Regardless of what the characters want from her, Endelyn typically requires them to perform for her before she will bargain with them. If she deems the characters' performance satisfactory (see "A Tragedy in the Making" below), she leads the party to her audience chamber (area M18) and conducts negotiations there. If she deems their performance unsatisfactory, she doesn't feel bound by the rule of reciprocity (see "Rules of Conduct" in chapter 2) to grant them an audience.

FEY TO THE RESCUE!

If the characters helped the korreds and brigganocks settle their differences earlier in the chapter, they offer to help the characters in return. Twelve brigganocks hanging from the beards of three korreds arrive on the outskirts of Motherhorn at an agreed-upon time, ready to spring into action if the characters call for aid (see appendix C for their stat blocks).

If one or more characters cry out for assistance in Motherhorn, the brigganocks and korreds hear the call for help and react quickly. The korreds barrel out of the secret tunnel in area M12 or scale the theater's walls using ropes made of korred hair, and the brigganocks use their *darkness*, *faerie fire*, *silence*, and *sleep* spells to confound and neutralize Endelyn's minions. The Fey try not to steal the show; their goal is to distract Endelyn's minions so the characters can wriggle out of a tight spot or confront the hag without her lackeys.

If the characters decline to perform a play for her, Endelyn demands that they leave at once, ordering her darklings to attack characters who refuse to do so. In the ensuing fracas, characters who are reduced to 0 hit points are knocked unconscious, stripped of their gear, and locked in the prison (area M17) until Endelyn decides what to do with them. (*Stagefright* leads the way to the prison, since his fool's scepter is needed to open the prison's front door.) If Endelyn finds no other use for imprisoned characters, she turns them into masks using the arcane device in area M8.

Characters who come to Motherhorn bearing invitations from a pageant wagon (see "Random Encounters in Yon" earlier in the chapter) can skip the performance and jump straight to the private audience.

Assuming that the characters' performance or the presentation of their invitations puts Endelyn in a bargaining mood, she agrees to part with one creature or object in her possession, but only if the characters give her one of the following items in exchange:

Shadow. If a character agrees to give up their shadow, Endelyn uses her *scissors of shadow snipping* (see appendix A) to snip it off.

Gloam the Cat. Endelyn accuses her sister, Bavlorna Blightstraw, of stealing her cat, Gloam. Endelyn wants the characters to travel to Bavlorna's cottage in Downfall (see chapter 2), find her cat, and return it to her. (Endelyn doesn't know that Bavlorna killed and stuffed the cat, but she wants it back regardless of its condition.)

Unicorn Horn. Endelyn claims that her sister Skabatha recently lost a unicorn horn, and Endelyn wants the character to find the horn and bring it to her. (Refer to the Story Tracker for the unicorn horn's location, though any unicorn's horn will do.) Endelyn mentions in passing that the unicorn whose horn was lost is still alive, although transformed into a rocking horse that Skabatha Nightshade uses as a flying mount.

If Endelyn has more things in her possession that the characters want, she is willing to enter into a separate bargain for each one. Magic items fashioned from lost things are kept in area M22.

ENDELYN'S ESCAPE

Endelyn is loath to leave Motherhorn, but if her survival depends on it, she moves to area M21 and uses her *ornithopter of flying* to retreat to the Palace of Heart's Desire. Her sisters, if present, flee to the palace as well (Bavlorna on her lily pad and Skabatha on her rocking horse).



A TRAGEDY IN THE MAKING

Motherhorn's amphitheater is where tragic plays are performed daily for Endelyn Moongrave to enjoy. The characters might choose to perform on stage for one or more of the following reasons:

- In order to acquire something or someone in Endelyn's possession, the characters might need to perform a play to put the hag in a bargaining mood (see "Bargaining with Endelyn" above).
- The characters might intend to uphold a bargain made with Skabatha Nightshade (see "Bargaining with Skabatha" in chapter 3).
- The characters might want to create a distraction, and performing a play is the best way to keep Endelyn and her minions preoccupied.

While the play is going on, one or more characters might try to sneak off and explore other areas of Motherhorn on their own, splitting the party. If that occurs, resolve what happens to these wandering characters after the play has run its course.

PREPARING FOR THE PLAY

Characters who choose to perform a play are met by Motherhorn's master of ceremonies, Stagefright, who is a **goblin boss** (chaotic neutral). Describe this meeting as follows:

A goblin in a jester's costume taps his clownish scepter on the floor to get your attention and says, "To impress the Dame of Unhappy Endings, you will need to perform a tragedy—something gruesome, depressing, and darkly humorous. I have just the play!" A rolled-up script suddenly appears in his hand. "Normally we would have several hours to prepare, but alas, time is of the essence. Since you don't have time to memorize all the lines, we'll need to improvise." Tossing the script over one shoulder, he says, "Worry not! I'll feed you lines from the wings if you get stuck!"

Have each player roll once on the Performers' Roles table to determine what role Stagefright assigns to that player's character. If two players get the same result, Stagefright lets them decide which one of them takes that role before suggesting another role for the other character (choose a table entry that hasn't already been assigned). Allow characters to invent new roles for themselves if they don't like the ones they're assigned. If a character wants to play a talking pumpkin or a bored treant, let it happen!

PERFORMERS' ROLES

d8	Role
1	Drunken satyr
2	Failed magician
3	High-and-mighty princess
4	Mean-spirited servant
5	Nervous apothecary
6	Cowardly noble
7	Foolish minstrel
8	Honorable knight risen from the dead

Once all the characters have roles, Stagefright leads them to a prop storeroom (area M4a) and says, "Find whatever you can make use of in this mess!" The characters are allowed 20 minutes to don costumes and select props appropriate for their assigned roles. When they're ready, Stagefright leads them through the dressing room (area M5) to the performers' quarters (area M6), whereupon he says, "The play begins in ten minutes!" Characters can spend that time doing whatever they want. When the 10 minutes are up, Stagefright reappears and escorts the party to the stage (area M2).

Endelyn Moongrave (see appendix B) peers down at the stage from a 40-foot-high stone balcony (area M21) while a gloomy audience of darklings watches from the amphitheater seats and masked goblins perch atop the stage rigging (see the boxed text in area M2 for details). Stagefright introduces the characters' troupe and their play, then ducks behind a curtain. Appendix D has additional roleplaying notes for Stagefright.

PERFORMING THE PLAY

Appendix E contains lines of dialogue for you to photocopy and cut out. Place the slips of paper in a paper bag or other opaque container, then give it to your players. At the start of the play, each player draws a slip of paper from the container, as Stagefright hisses a line to that player's character from the wings. The rules of the play are as follows:

- The players must ad-lib a tragedy. What their characters say and do is up to them for the most part, but they must find a way to incorporate Stagefright's lines into the play's dialogue. Each time a character delivers one of Stagefright's lines, that character's player draws a new line from the bag.
- Characters can freely move around the stage, use props, and enter and exit scenes as they wish, but every character who has a role must contribute to the performance.
- If one of the play's characters dies or meets some other tragic end, that character's player no longer draws lines of dialogue. A character who exits the story in this fashion can leave the stage but is

expected to return and take a final bow once the play has concluded. Antics performed by offstage characters (including but not limited to the exploration of other areas in Motherhorn) should be resolved after the play concludes.

Endelyn is the play's sole judge. Use the Story Tracker to keep track of how well the performance is going, in Endelyn's estimation:

- Tally one success every time a handout line is delivered in a way that complements the narrative.
- Tally one success if a particularly gruesome, tragic, or darkly humorous scene is enacted.
- Tally one failure each time a character loiters in the wings or remains on stage for too long without speaking.
- Tally one failure if too much time goes by without a handout line being spoken, prompting Stagefright to rattle his fool's scepter at the performers. (If you have a one-minute egg timer, you can use it as a control. Every time a handout line is spoken, flip the egg timer. If the timer runs out, too much time has gone by, warranting one failure.)

ENDELYN'S VERDICT

When all the handout lines have been delivered or when all the play's characters have met tragic ends, Stagefright signals the characters to wrap it up and take their bows. Then he joins them on stage to await Endelyn's verdict.

Success. If the characters earned more successes than failures, Endelyn is pleased to strike bargains with them. In addition, she invites them to stay in the theater as long as they like and make themselves at home; those who accept are assigned quarters in area M6.

Failure. If the characters netted more failures than successes, Endelyn is not entertained by their play and won't bargain with them. She orders the characters to leave her theater at once; if one or more of them refuse, she orders the darklings in the audience to attack. Characters who are reduced to 0 hit points in the ensuing fracas are knocked unconscious, then stripped of their gear and locked in the prison (area M17) until Endelyn decides how to punish them for wasting her precious time.

MOTHERHORN LOCATIONS

The following locations are keyed to the map of Motherhorn.

M1. MAIN ENTRANCE

Recessed into the inner wall of the balcony is a 12-foot-high, stone double door with fancy scroll-work along its edges but no visible handles, hinges, or seams. If someone touches the door, read:

MOTHERHORN



The surface of the door assumes the likeness of a skull-faced hag. "The moon-twin is not welcome here," it says in a raspy voice. "All others may step forward and pass through the black curtain at the end of the entrance hall."

The visage splits down the middle as the double door swings open, revealing a decorated hallway in which discordant chamber music plays.

The visage can see and hear whatever's on the balcony, and it waits expectantly for creatures to pass through the open doorway. When no authorized creatures are left on the balcony in front of it, the door closes until its outer surface is touched again. Creatures that want to leave Motherhorn by this route need only touch the inside of the double door, which causes it to swing open; it remains open until 10 seconds pass without a creature passing through it. The door can't be opened otherwise—not by using magic, thieves' tools, or brute force.

If Gleam (the "moon-twin" mentioned by the door) tries to enter without having a convincing disguise, an invisible force pushes her back onto the balcony. Any disguise of a magical nature is sufficient to fool the door. A conventional disguise works as well, provided whoever created the disguise fools the door by succeeding on DC 12 Charisma (Deception) check. If she is unable to enter Motherhorn, Gleam waits outside for the characters and urges them to find her sister as quickly as possible. Amidor, Pollenella, and any other guides accompanying the party stay with Gleam, keeping her company while she waits.

Entrance Hall. The discordant music that fills the hallway beyond the stone door is magical. At the north end of the corridor hangs a thick, black curtain. No sound passes through this curtain while it is closed.

M2. AMPHITHEATER

An open-air amphitheater is carved from the slope of the mountaintop. Short, cloaked figures sit on tiered stone benches, facing the stage. Enclosing the stage are ten-foot-high stone walls, above which you can see the stormy sky. A team of masked goblins is preparing the stage for a play while costumed actors huddle in the wings and recite lines. Lighting is provided by an intricate overhead contraption upon which several more masked goblins are perched. The sounds of chains clanking and gears turning can be heard coming from somewhere under the mountaintop.

Plays and rehearsals take place here during the sixteen hours of every day when Endelyn is awake. A play is usually rehearsed for 6 hours and then performed for 2 hours. The first time the characters arrive here, a rehearsal is underway; roll on the Motherhorn Tragedies table to determine which play is being rehearsed.

MOTHERHORN TRAGEDIES

d8 Summary

- 1 *A Tragedy at Twilight.* A bright light appears in the evening sky during a royal wedding. The light grows bigger and causes lively discussion between the revelers. It turns out to be a comet that crashes into the wedding, killing everyone.
- 2 *Lament of a Suckling Boar.* A young boar with silvered tusks vows to slay the werewolf who murdered his parents. He carries his parents' remains (a string of sausages) around in a basket.
- 3 *Only Fools Knock Twice.* In this dark comedy, three sailors, shipwrecked in the ocean, cling to a coffin.
- 4 *The Lich King's Revel.* A lich king cannot decide which of his three living sons should rule his kingdom, so he throws a party during which his sons are grafted into a single flesh golem.
- 5 *Love Unsoiled.* A maiden, unable to find the perfect suitor, chooses a beau from beyond the grave, much to her father's consternation.
- 6 *A Village No More.* A long-brokered peace between a green dragon and a nearby village is shattered when the village idiot steals a handful of coins from the dragon's hoard.
- 7 *Blightstraw's Fall.* Goblins dressed as bullywugs cavort around a wicker effigy of Bavlorna Blightstraw. Adventurers stumble upon the scene and trick the "bullywugs" into betraying and killing the toadish hag.
- 8 *An Island of Death in an Ocean of Tears.* Explorers arrive on an island littered with bones. It takes them years to realize they're all dead.

Endelyn Moongrave (see appendix B for her stat block) is not usually present during rehearsals, but on this occasion she has foreseen the characters' arrival and is watching them through a pair of opera glasses from a 40-foot-high balcony (area M21). The characters are welcomed to Motherhorn by Stagefright, the theater's goblin master of ceremonies. After introductions are made, Stagefright invites the characters to join him on the stage, whereupon he bows before Endelyn and says to her, "Your guests have arrived." The hag doesn't waste time with pleasantries (see "Bargaining with Endelyn" earlier in the chapter) and prefers to remain on her balcony.

If attacked without provocation, she withdraws into her stronghold and makes her way to area M22, leaving her darkling minions (see below) to deal with the threat.

Actors. Three actors are huddled together on stage, nervously rehearsing their lines from pages of a script. All three are **commoners** (neutral) with proficiency in the Performance skill and darkvision out to a range of 60 feet. In a pinch, they can fight with prop weapons that function as clubs. The actors are working off debts to Endelyn and aren't looking for trouble. They are as follows:

- Elanys, a female Silvanesti (high elf) from a world called Krynn
- Granam, a male goblin from the world of Eberron
- Helgelar Sunlost, a nonbinary mountain dwarf from a world called Oerth

Audience. Seated on the stone benches and facing the stage are twenty-five **darklings** (see appendix C) wearing cloaks and hoods. Endelyn forces them to watch rehearsals as well as performances, not only to torment the darklings but also to make sure the actors and the goblin stagehands behave themselves. Despite the poor treatment they receive from her, the darklings defend Endelyn and obey her commands without question.

Stage. The stage is hewn from solid rock, with patches of moss or lichen growing here and there. It's a 10,000-foot drop from the top of the outer walls that surround the stage to the base of the mountain.

Two wooden cranes that extend from the rear of the stage are used to hoist large props and backdrops from the workshop (area M11) to the stage. One unarmed goblin (neutral noncombatant) operates each crane. These crane operators, named Specklenose and Zolt, are also Feenia's parents (see the "Evil Kite" random encounter). After Feenia was caught stealing props, her parents were forced to surrender their shadows to Endelyn as punishment for being "bad parents." Ever since then, they have been shunned by their peers (see the "Shadowless" sidebar earlier in the chapter). The characters might have encountered the goblins' detached shadows in the "Goblin Shadows" random encounter; if those shadows were destroyed, Specklenose and Zolt have their normal shadows back and are no longer being shunned.

The lighting rig built over the stage is an intricate wooden device operated by four unarmed goblins (neutral noncombatants) in theater masks. Mounted to the rig are a dozen shuttered cylinders, each one with a *continual flame* spell cast inside it. The flames come in different colors, but they give off no heat. The goblins can swivel these cylinders to focus the lights on different parts of the stage, and they

use the shutters on the cylinders to adjust the lights' brightness.

The cranes and the lighting rig were constructed by brigganocks and are manipulated by iron ropes made of korred hair. Any character who knows the korreds' special jig (see "Korred Dance" earlier in the chapter) can command the hair to operate these contraptions; otherwise, a device can be manually operated by a character who makes a successful DC 15 Intelligence (Arcana) check.

M3. STAGE LEFT

A wooden platform is embedded in the stone floor at the end of this corridor. An iron lever is fixed to the wall nearby.

Stagehands use this elevator to carry smaller props from the workshop (area M11) to the stage. The elevator can carry up to 750 pounds and is raised or lowered using the iron lever.

M4. PROP STORAGE

When the characters first explore either of these two storerooms (area M4a or M4b), read:

This room is choked with a variety of props and costumes. There seems to be no order to the place.

Endelyn has amassed a great hoard of props and costumes, which are piled haphazardly in these rooms by goblin stagehands. Each storeroom has a few oddities as well, as described below.

M4a. This room's contents include the following oddities:

- A chest full of powdered wigs, each one crawling with harmless spiders
- A mousetrap 3 feet wide and 8 feet long
- A parasol topped with a copper weather vane

M4b. This room's contents include the following oddities:

- A 3-foot-high plaster pedestal on which perches a small, leering gargoyle
- A gilded throne with a small iron key hidden under its velvet seat cushion (the key, which can be felt by anyone who sits on the throne and can be found by anyone who lifts the cushion, unlocks the wooden chest in area M22)
- A small wooden cradle with a baby goblin doll in it (the doll cries for 1 minute when a key sticking out of its neck is turned)

M5. DRESSING ROOM

Resting against the walls of this circular chamber are three dressing tables, each one with a mirror atop it. The mirrors are bordered by tiny balls of bright golden light. An ornate, high-backed chair on clawed feet sits before each table. Slumped in one of the chairs is a bugbear dressed as a green dragon from the neck down. On the floor nearby are the fake dragon head and tail that complete the costume.

If the bugbear's detached shadow in area M12 has not been defeated, add:

This bugbear looks all the more unusual because he casts no shadow.

Performers prepare themselves for the stage here; the tables are strewn with gaudy makeup, dusting powders, and perfume bottles that give off pungent odors.

Hurly the Bugbear. The **bugbear**, named Hurly (chaotic good), slouches in his chair and gazes into a mirror. Reflected back at him is a sickly, haggard version of himself (see "Magic Mirrors" below). He is dressed to portray the green dragon in the tragedy titled *A Village No More*, but he has given up trying to remember his lines.

Hurly used to work at the Witchlight Carnival, but his short temper and blustery nature made him unpopular. One of Endelyn's spies lured him to Motherhorn, where the hag promised to make Hurly more likable before sending him back to the carnival—but only after he agreed to relinquish his shadow and work in Endelyn's theater for three years. Hurly recently learned from another actor that three years in the Feywild doesn't necessarily equate to three years where he came from, so he's no longer certain how long Endelyn expects him to remain at the theater. The hag assures Hurly that his talent is becoming more refined and respected with every performance—but the magic mirrors in this room tell him a different story. It's clear to Hurly that his dreadful performances are not endearing him to anyone, Endelyn most of all.

Hurly expects to be demoted to stagehand and wishes he had never left the Witchlight Carnival. His failure to win over audiences is due in part to his missing shadow, as explained in the "Shadowless" sidebar earlier in the chapter. If Hurly regains his shadow, his performances will garner a better reception, although he doesn't know that yet.

Appendix D contains additional roleplaying notes for Hurly.

Magic Mirrors. Each dressing table mirror is lit by magic orbs of light affixed to its frame and enchanted to display an image that corresponds to a performer's standing with Endelyn. What a creature sees in a mirror depends on how Endelyn feels about that creature:

- If Endelyn is tolerant or unaware of the onlooker, the image is the performer's normal appearance.
- If the onlooker is out of favor with Endelyn, the image is a sickly and haggard version of the creature.
- If Endelyn is plotting the onlooker's demise, the image is a skeleton wearing the onlooker's clothes.

Each of the three mirrors is a Small object with AC 13, 3 hit points, and immunity to poison and psychic damage. If a mirror is destroyed, poison gas billows up from its shards, filling the room. Each creature in the room must make a DC 11 Constitution saving throw, taking 2d10 (4d10) poison damage on a failed save, or half as much damage on a successful one. The gas doesn't spread beyond this room and dissipates quickly.

M6. PERFORMERS' QUARTERS

The walls of this gloomy chamber are lined with black-veiled compartments that contain makeshift beds. The furniture is sparse: a few wooden tables and chairs, a box of junk in one corner, and flickering lanterns resting here and there. Five performers occupy the room. Two of them pace nervously while the others weep.

The actors here perform their roles reluctantly and are eager to leave, but cannot do so yet; each either has an unfulfilled bargain with the hag or has displeased her somehow and is working to win back her favor. All five performers are unarmed **commoners** (neutral), and the nonhuman ones have darkvision out to a range of 60 feet. They are as follows:

- Elemic the Excellent (a male human from the world of Toril) sobs in his bunk.
- Diamanda Mistriddle (a female forest gnome from a world whose name is unknown to her) buries her face in a cushion on the floor to hide her tears.
- Puff Rivernoggin-Lemonseed (a male lightfoot halfling from what he terms "the Known World") cries while studying script pages that have become wrinkled from his tears.
- Elegy (a female tiefling who claims to hail from Sigil) paces while talking to a tiefling skull.
- Klee Westerly (a nonbinary human from the world of Tal'dorei) paces angrily while muttering his lines.

All five actors urge the characters to leave Mother-horn before the hag, whom they refer to as Creeping Lyn or Bitter End, snares them in her traps. Given a chance, one or more of the actors also share the following information:

- “Even if Creeping Lyn hates you, it’s still possible to win her favor by telling a gruesome or depressing story on her stage—that’s what we’re all trying to do.”
- “Storms provide the lightning that Bitter End needs to power her contraptions. Without them, the show can’t go on.”
- “The hag’s greatest contraption is the Orrery of Tragedies, which allows her to glimpse many possible futures. Time and again, she has foreseen her own demise and taken measures to delay it for as long as possible.”

Treasure. The box in the corner contains the belongings of actors who have perished in Mother-horn. (Some died of natural causes; others succumbed at the hands of Endelyn, her minions, or jealous rivals.) Among the junk can be found the following treasures:

- A powder brush with a painted handle sculpted to resemble a bunch of roses (25 gp)
- A gold hand mirror that removes wrinkles, blemishes, and scars from the onlooker’s reflection (250 gp)
- A fully charged *wand of web*

M7. ORACULAR LIBRARY

This magnificent hall is lined with stone bookshelves housing a library of leather-bound tomes. Three elderly, bespectacled goblins climb ladders to fetch books for three slender, cloaked figures who are reading while seated in overstuffed armchairs.

The three goblins (neutral) are unarmed noncombatants who keep this library clean and organized. The cloaked figures seated in the armchairs are three **darkling elders** (see appendix C) who read to pass the time. Endelyn recently informed them that she’s expecting visitors, so the elders aren’t surprised to see the characters and are initially indifferent toward them. That indifference turns to hostility if the characters attack the elders.

Tales from the Gloaming Court, Vol. 3. Characters who examine the bookshelves spot one book that looks out of place among the others. It is a hefty, green-covered tome with a withered frog stitched into its spine. Kissing the frog or stroking it with a moistened finger causes the frog to croak the book’s title in Elvish. This book is volume

3 of an eleven-book series titled *Tales from the Gloaming Court*.

Endelyn stole this book and its companion (in area M17) from her sister Skabatha’s private library (see area L14 in chapter 3). The hag has tucked a thin, wax-stoppered vial inside the spine of the book. A character who examines the book before opening it spots the vial with a successful DC 12 Wisdom (Perception) check and can use an action to try to remove it, doing so with a successful DC 10 Dexterity check.

On a check that fails by 5 or more or if a character opens the book without first removing the vial, the container shatters, releasing a cloud of mummy dust that fills a 10-foot-radius sphere centered on the book. The dust spreads around corners and settles quickly. Any creature in the dust cloud must succeed on a DC 12 Constitution saving throw or be cursed with mummy rot. A creature cursed in this way can’t regain hit points, and its hit point maximum decreases by 10 (3d6) for every 24 hours that elapse. If the curse reduces the target’s hit point maximum to 0, the target dies, and its body turns to dust. The curse lasts until removed by a *remove curse* spell or similar magic.

Endelyn’s Black Books. The remaining books, of which there are hundreds, are of similar manufacture. Each one is 8 inches tall, 3 inches wide, and spineless, its black wooden covers and yellow pages held together with copper wire. The image of an hourglass is burned into the front cover of each book, and carved into the wood above it is a smaller symbol that resembles a chicken’s foot.

These thin books contain handwritten accounts of every terrible future that Endelyn has glimpsed using the Orrery of Tragedies in area M14. These accounts are written by Endelyn herself as rhymes in the Elvish script. Throughout these records, Endelyn acknowledges that not every future she glimpses comes to pass, for any possible future can be negated by another. The black books are arranged on the shelves in the order in which Endelyn has written them. No book mentions the characters or anyone closely associated with them; most of the accounts speak of individuals who are long dead, many of them victims of tragedies of their own making. Endelyn foreshadows her own doom quite often, noting that it will occur during an eclipse.

Characters who spend at least 1 hour perusing these texts find the following three verses that pertain to Endelyn, Iggwilv, and the Hourglass Coven:

*All I’ve wrought shall come undone
When the moon blots out the sun.*

*The sweet treachery we three have wrought—
Would Iggwilv forgive us? Ha! I think not.*

*Time was our ally, standing beside us,
Giving us that which Mummy denied us.
But now, I feel its hands turn cold
And see its second sight unfold:
The hourglass broken, the sisters three
Meeting our hellish destiny.
Bav and Skab will never know
That Time has always been our foe.*

Skabatha's Secret. Endelyn knows that her sister, Skabatha, is cursed to forget the first creature she sees when she wakes each morning. In the event of Endelyn's death, she wants this secret to be known, so Endelyn wrote it on a scrap of invisible paper and placed it atop the highest shelf in the library. The paper becomes visible and blows off the shelf if Endelyn dies, which can happen only during an eclipse. If the characters enter this room after Endelyn has died, the paper is lying on the floor in plain view. Written in the Elvish script, it reads:

*Every morn when Skabatha rises,
The one first seen by her waking eyeses
Is swiftly forgotten like some fleeting swain
And shan't be remembered 'til she sleeps again.*

M8. ENDELYN'S MASK COLLECTION

The walls of this room are adorned with wooden masks, most of which look like shocked goblin faces. Dozens of masks hang neatly from hooks on the walls, and several more are stowed haphazardly on the shelves of an old bookcase.

Two padlocked cages stand in a far corner; one is occupied by a panic-stricken goblin, and the other is empty.

In the middle of the room, two copper poles ten feet apart descend from the eight-foot ceiling. Each pole has a one-foot-diameter copper sphere at the end of it, three feet off the floor. Between the poles, a struggling goblin is shackled to a thin, tall chair, so that the spheres are level with the goblin's head.

A tall, thin, cloaked figure stands in the shadows. A rictus grin forms beneath the cowl as the figure pulls a lever that juts from a wall. An instant later, golden lightning leaps between the spheres, catching the shackled goblin in its path. Before you can react, the goblin transforms into a wooden mask that falls to the floor. "Binky!" shrieks the caged goblin.

Endelyn uses the lightning-powered arcane device in this room to punish those who irritate her. The device has 3 charges and regains all expended

charges after 8 hours. Pulling the lever expends 1 charge and causes a line of golden lightning, 10 feet long and 5 feet wide, to flash between the two copper spheres. Any creature in this line must succeed on a DC 16 Wisdom saving throw or be magically transformed into an inanimate wooden mask, along with whatever it is wearing or carrying. The mask bears a striking resemblance to the creature's visage, and the transformation lasts until the mask is targeted by a successful *dispel magic* spell (DC 19). Every mask created in this fashion is a Tiny wooden object with AC 15, 5 hit points, and immunity to poison and psychic damage. A mask that is reduced to 0 hit points is destroyed and can't be transformed back into the creature it once was.

Each copper rod is a Medium object with AC 15, 18 hit points, and immunity to lightning, poison, and psychic damage. The lever is a Small object with AC 15, 10 hit points, and immunity to poison and psychic damage. Destroying the lever or either rod renders the device inoperable until it is repaired.

The creature holding the lever is a **darkling elder** (see appendix C) who takes sadistic pleasure in turning other creatures into masks. A female **goblin** (neutral) named Vig is locked in one of the cages and is doomed to suffer the same fate as her friend, Binky, unless the characters intervene on her behalf. Both goblins worked the cranes in area M2 until they accidentally dropped a backdrop in the middle of a performance, ruining the show and angering Endelyn. If the characters attack the darkling elder, it fights back. At the same time, Vig shouts in Common, "Leave me to my fate! Bitter End can do worse than turn me into a mask!"

As an action, a character using thieves' tools can try to pick the lock on either cage or the shackles on the chair, doing so with a successful DC 12 Dexterity check. The darkling carries a ring of three keys, two of which open the padlocks on the cages; the third key unlocks the chair's shackles.

Endelyn's poor treatment of her notwithstanding, Vig wants to please the hag. The goblin enjoys working at Motherhorn, though she dislikes Stagefright, the goblin master of ceremonies. Vig knows her way around Motherhorn and shares the following information with her rescuers:

- Bitter End has a pair of magic scissors that she uses to snip off other creatures' shadows. These detached shadows congregate in the shadow theater (area M10).
- To enter the prison (area M17), one needs the fool's scepter that belongs to Endelyn's master of ceremonies, Stagefright.
- The hag has a special guest—a hateful woman named Charmay, who claims to get her magic from a pact she made with Baba Yaga. Charmay has powerful friends and belongs to a group called

the League of Something-or-Other. She doesn't like goblins and mistreats them every chance she gets. (Vig can't remember the name of the League of Malevolence, but she can lead characters to "Charmay" in area M11.)

M9. BACKDROP HALLWAY

This shadowy hallway is blocked by a wooden backdrop ten feet from the entrance. The backdrop is painted to look like a library bookshelf.

Three backdrops spaced 10 feet apart block this hall. The second one is painted to look like a raging sea, and the third looks like a moonlit graveyard. When a creature moves within 5 feet of a backdrop, it swings back against the wall, revealing more of the corridor. The backdrops remain locked in these positions for 1 minute before swinging out to block the hallway again.

Pit Trap. Beyond the third backdrop, directly in front of the doorway to area M10, is a hidden pit. The lid of the pit is easily mistaken for a dusty flagstone and opens when a weight of 50 pounds or more is placed on it. Any creature standing on the lid when it opens must succeed on a DC 12 Dexterity saving throw or fall into the pit, which is 20 feet deep but filled to a depth of 10 feet with grave dirt. After falling 10 feet, a creature lands prone in the dirt but takes no damage. Leaning against one wall of the pit is a tombstone prop made of wood painted to look like stone. It is engraved with the name of the first creature that has just fallen into the pit. This engraving is a harmless illusion that fades after 1 minute.

M10. SHADOW THEATER

Rows of tiered seating fill the back half of this theater, and motes of dust float and dance above the ancient upholstery. The seats face a stone stage flanked by wooden silhouettes of fir trees, lit from behind and above by a white, moon-like sphere of glass that hangs from the ceiling by a short chain and casts long shadows on the walls. Suspended above the stage is a trapeze.

Eleven **shadows** occupy the theater. These shadows are Fey, not Undead, and they were created by Endelyn using her *scissors of shadow snipping* (see appendix A). If Gleam's detached shadow wasn't destroyed in chapter 1, it is one of the eleven shadows here, all of which are invisible while they remain hidden in the normal shadows being cast by the wooden silhouettes. One of the shadows, larger

than the others, once belonged to Hurly the bugbear (see area M5).

If the characters disturb the wooden silhouettes enough to make their shadows change position, the detached shadows are revealed and begin prancing around silently like mimes. If Gleam's shadow is among them, it leaps onto the trapeze and swings from it.

The shadows act as Endelyn's spies and attack only if they feel threatened. Shadows that are reduced to 0 hit points are destroyed and reattach to their original owners as normal shadows.

A creature whose Strength is reduced to 0 by a shadow's Strength Drain attack does not die but falls unconscious instead. The creature regains consciousness, and the reduction to its Strength score disappears, after it finishes a short or long rest.

Moon Sphere. This dangling, 3-foot-diameter sphere of white glass sheds bright light out to a range of 20 feet and dim light for an additional 20 feet. Casting *dispel magic* on the sphere automatically causes its light to go out.

Treasure. Characters who search the shadow theater find a pair of opera glasses (250 gp) resting on one seat.

M11. STAGE WORKSHOP

This workshop is accessible from area M2 by a staircase and from area M3 by an elevator. The curtain to area M2 is drawn. A pair of sliding wooden doors opens to reveal the undercarriages of the cranes that hang below the amphitheater.

The cavernous underbelly of the stage is noisy and hot. Goblins work a forge, saw wood, and daub paint onto wooden backdrops. A woman in a tight-fitting dress barks orders at the workers while a goblin frantically makes adjustments to her costume using needles, pins, and thread. A tiny creature chained to a hooded lantern on a tabletop is using a stick of charcoal to sketch something on a piece of parchment at unbelievable speed. A wispy bulb of light flutters next to him.

Stage props and backdrops are crafted here. Oversized items are moved through the double doors in the eastern wall, affixed to the cranes, and hoisted to the stage above. Smaller items are ferried up using the elevator to area M3, which is operated by using a lever on the adjacent wall.

Eighteen unarmed goblin noncombatants (twelve neutral adults and six unaligned children) work here, overseen by an evil warlock named **Skylla** (see appendix B). The creature chained to the hooded lantern is Golmo, an unarmed **brigganock** (see



"CHARMAY"

appendix C), accompanied by the ball of light that contains his soul. Endelyn forces Golmo to draw diagrams for various contraptions, and his sketches can be found on scores of loose sheets of parchment. He uses his Time Lapse action as often as possible to produce his designs quickly.

Skylla. Skylla was treated to a puppet show during which Endelyn revealed a “likely future” in which Skylla is fatally betrayed by the other members of the League of Malevolence. This revelation prompted Skylla to defect from the group and take refuge at Motherhorn. Skylla carries the key to Golmo’s chains and willingly parts with it only if doing so might save her life.

Even though she is costumed, Skylla is instantly recognizable to any member of Valor’s Call. She is looking forward to making her onstage debut as her alter ego, Charmay, in a one-woman play she wrote herself titled *Lamentations of a Warlock*. Skylla is currently being outfitted for her role by a flustered goblin tailor, who keeps accidentally sticking her

with dressmaking pins as they both move around the room.

Skylla becomes enraged whenever the goblins forget to address her as “Charmay,” and she keeps a close eye on Golmo, locking him in the lantern when he’s not working.

If she meets intruders in the workshop, Skylla utters a command word taught to her by Endelyn (“nocturli”), which bestows a semblance of life upon eight inanimate props scattered throughout the workshop. Each of these props uses the **animated armor** stat block (with Armor Class modifications as noted below) and tries to repel intruders while the goblins cower behind backdrops. The animated props are as follows:

- A 4-foot-long, crooked stove pipe (AC 19)
- A wrought-iron gate (AC 19)
- A plain, empty wooden coffin (AC 15)
- A plaster statue of an elf king clutching a scepter (AC 13)
- A plaster wedding cake stuck to a small table (AC 13)
- A stuffed boar mannequin (AC 11)
- A 6-foot-tall, stuffed canvas flesh golem (AC 11)
- A 7-foot-tall, painted wooden statue of an owlbear on its hind legs (AC 15)

While the animated props serve as a distraction, Skylla stuffs Golmo in the lantern and makes her way upstairs to area M2, where she can trust the darklings to defend her, with the hapless goblin tailor dogging Skylla’s heels. If Skylla is pinned down and forced to surrender to avoid certain death, she can cause the animated props to revert to their inanimate forms by uttering the word “alfarian.”

Skylla feels no loyalty to the League of Malevolence. If characters mention the league, she boastfully reveals the following information about her former crew:

- The leader of the League of Malevolence is Kelek, whose driving ambition is to steal the magic staff from his archenemy, Ringlerun.
- Kelek came to Prismeer to blackmail Zybilna into taking Ringlerun’s staff. Skylla doesn’t know what leverage Kelek has over Zybilna, but it must be considerable.
- Skylla betrayed the League of Malevolence by leaking Kelek’s plans to the Hourglass Coven. When the league’s members arrived at the palace, the hags used them to create a diversion while the sisters rebelled against Zybilna. The League of Malevolence now works for the hags, albeit unwillingly. Skylla is proud of the trouble she has caused her former comrades.

The following information must be pried from Skylla using magic or force:

- Zybnilna is an alias used by the archmage Iggwilv, who hails from a world called Oerth.
- Iggwilv is the adopted daughter of Baba Yaga, unlike the hags of the Hourglass Coven, who are true daughters of the Mother of Witches.
- The hags used *Iggwilv's Cauldron*, a powerful artifact crafted with help from Baba Yaga, to trap Iggwilv in time. The cauldron can be destroyed by a *flame tongue* sword, just like the one wielded by Kelek's evil bodyguard, Warduke.

Golmo the Architect. Golmo is timid and weary, and his workload is relentless. When he gets a moment's rest, he slumps down inside the lantern and quickly falls asleep. He would like very much to be allowed to return to Brigganock Mine.

As an action, a character using thieves' tools can try to pick the lock on Golmo's chain, doing so with a successful DC 15 Dexterity check. A character can instead use an action to try to break the chain by making a successful DC 12 Strength check. If freed, Golmo takes refuge in the pocket or pouch of one of the characters. Given a chance, he throws his diagrams in the fire, ensuring that Endelyn can never use them.

Treasure. Skylla has an *eldritch staff* (see appendix A), which she keeps within easy reach.

A search of the workshop uncovers the following treasures:

- A hammer with a gold handle (25 gp)
- A two-person saw made from a wyvern's jaw (75 gp)
- A set of mason's tools embossed with the seal of Moradin's own forge (250 gp)

Unicorn Horn. If the Story Tracker indicates that the unicorn horn is here, it is in Skylla's possession. The warlock either stole it from the Hourglass Coven or acquired it from the darkling merchants in area M16; regardless, she keeps it on her person at all times. She doesn't want it falling into Kelek's hands but willingly parts with it to save her own skin.

M12. PARTS STORAGE

The secret tunnel from Brigganock Mine leads here. If the characters enter Motherhorn this way, read:

The tunnel ends at a wall of loose-fitting stones. Red light shines through the cracks, and you hear the sounds of shouting and hammering coming from somewhere beyond the wall.

The stones blocking the end of the tunnel can be easily moved to create a 3-foot-square opening.

When the characters peer into this room, either from the workshop (area M11) or the brigganock tunnel, read:

Crates of props are stacked in this chamber alongside wooden backdrops draped in cobwebs. An eight-foot-diameter, circular wooden disk painted to look like a smiling moon leans against one wall.

From a cluttered corner, a raspy voice says, "Psst! Over here!" Glancing in that direction, you see a wooden marionette carved and painted to look like a human skeleton. It appears to be tangled in its own strings. "I seem to have gotten myself in a wee fix."

The wooden marionette is Break-a-leg (use the **living doll** stat block in appendix C). It lies in a heap, its strings in disarray and its limbs jumbled. Until its strings are untangled and its limbs properly oriented, Break-a-leg is restrained and can't use its Grabby Hands action or take reactions. A character who spends 1 minute trying to untangle its strings can make a DC 14 Dexterity (Sleight of Hand) check, freeing the marionette on a successful check. If freed, Break-a-leg springs to its feet and shakes each character by the finger. Its jaw moves up and down as it talks, and its head can rotate 360 degrees. The skeleton marionette always turns its head to face whomever it is speaking to.

Break-a-leg was Endelyn's first experiment with living puppetry. A flaw in its creation process kept it from having the sadistic streak that the hag wanted, so she discarded it. It knows Motherhorn's layout and the nature of its inhabitants, though not their exact whereabouts. It doesn't like Endelyn and willingly shares the following secrets:

- Endelyn is terrified of eclipses (this is Motherhorn's worst kept secret, Break-a-leg admits).
- Endelyn wrote a secret about her sister, Skabatha, on a piece of invisible parchment that she keeps in the oracular library (area M7).
- If the lightning rods atop Motherhorn are destroyed or stolen, Endelyn can't operate her arcane contraptions.

Break-a-leg wants to escape Motherhorn. If the characters entered from Brigganock Mine, the marionette strikes off that way on its own; otherwise, it asks the characters to let it tag along with them.

Fake Moon. The wooden disk painted to look like a moon weighs 50 pounds. It has a small iron ring screwed into its top so that it can be hung from a hook above the stage. If Glister (see area M17) hides behind the moon while wearing her sun mask, the two images create a symbolic eclipse that can help seal Endelyn's fate.

M13. WORKER CELLS

Six dingy cells strung with hammocks line both sides of this corridor. Loud snoring comes from one cell, and the noise of a rumbling stomach from another.

Two unarmed noncombatants occupy the cells. Wart, a male goblin (neutral), is sound asleep; Kizz, a female goblin (neutral good), is too hungry to sleep and sits in her cell, nibbling her toenails. If the characters offer food to Kizz, she gratefully accepts and tells them three secrets by way of compensation:

- She found a key and hid it under the seat cushion of a throne in one of the prop rooms (area M4b). Kizz doesn't know what the key unlocks.
- Goblins who anger Creeping Lyn are turned into wooden masks. A few guests have been treated the same way.
- There's a belfry in one of Motherhorn's turrets (area M20), but Creeping Lyn boarded it up.

M14. ORRERY OF TRAGEDIES

This cylindrical chamber houses a whirring contraption bolted to a revolving metal disk that serves as its base. Metal spheres and sickles are attached to the ends of long metal arms that sweep back and forth, clicking loudly and rhythmically like the hands of a giant metronome. The apparatus is inlaid with characters from strange alphabets, and smoky wisps in the shapes of these letters rise from the contraption as it revolves. The whole device hums and crackles with lightning.

Rising from the middle of the mechanism is an eighty-foot-tall copper pole made of eight ten-foot-long lightning rods attached end to end. It extends upward past a ring-shaped gallery that forms the chamber's upper level, through a hole in the fifty-foot-high domed ceiling.

Three goblins wearing overalls and tinted goggles use brooms to sweep the floor, seemingly untroubled by the noise.

When she's not watching plays from her ornithopter pad (area M21) or asleep in her room (area M22), **Endelyn Moongrave** is on the balcony (area M19) that hangs 20 feet above this chamber, where she can be seen by characters who look up. She is positioned in front of the door to area M22. If the other hags were forced to flee their lairs in Hither and Thither, **Bavlorna Blightstraw** and **Skabatha Nightshade** are on the side of the viewing gallery

opposite where Endelyn stands, trying to make sense of their sister's wicked contraption. See appendix B for the hags' stat blocks.

Creatures on the balcony have three-quarters cover against attacks made by creatures on the floor below and vice versa, due to the mechanism's many moving parts. Members of the Hourglass Coven who find themselves at risk of being captured or killed flee to the Palace of Heart's Desire (see chapter 5) using their vehicles or mounts, which are parked in area M21.

Contraption. The Orrery of Tragedies is 20 feet tall and 60 feet in diameter. It uses magic and mathematics to produce its prognostications, and it can sift through possible futures to identify the most likely ones. As the contraption turns, it emits smoke in the form of letters that spell out predictions, which Endelyn transcribes in a black book like the ones shelved in the oracular library (area M7). The orrery magically predicts the future of creatures whose paths are destined to become entwined with the Hourglass Coven and who are doomed to meet a tragic end. It serves no other purpose.

The device is powered by electricity transmitted through its central element: an 80-foot-tall lightning rod that forms its vertical axis. A creature that touches any part of the lightning rod, enters the contraption's space for the first time on a turn, or starts its turn in the contraption's space must make a DC 15 Dexterity saving throw, taking 44 (8d10) lightning damage on a failed save, or half as much damage on a successful one. A creature in metal armor makes the saving throw with disadvantage.

The Orrery of Tragedies isn't one object, but dozens of smaller objects joined together. To destroy the whole thing, at least eight of its components (not including the lightning rod) must be reduced to 0 hit points. Each component is a Large object with AC 19, 27 hit points, and immunity to lightning, poison, and psychic damage.

The central lightning rod is eight 10-foot-long lightning rods attached end to end. Each smaller rod weighs 100 pounds and has AC 17, 25 hit points, and immunity to lightning, poison, and psychic damage. Reducing one of these rods to 0 hit points destroys it and causes the rods above it to fall, making the lowest rod the most obvious target. If three or more of these rods fall or are destroyed, the assembly is no longer tall enough to conduct lightning: the contraption shuts down after 1 minute and remains powerless until the lightning rod assembly is rebuilt.

Contact with an antimagic field shuts down the contraption for the field's duration. A successful *dispel magic* spell (DC 19) causes the contraption to shut down for 1 minute, though it remains charged with lightning during this time.



ENDELYN'S ORRERY OF TRAGEDIES

Goblins. The goblins sweeping the floor are unarmed noncombatants (neutral evil) named Dungus, Kak, and Spoorx. They wear tinted goggles to protect their eyes from the flashes of light that the contraption gives off. They are tight-lipped and would never willingly betray Endelyn. If combat breaks out here between Endelyn and the characters, the goblins flee down the nearby spiral staircase.

M15. THEATER BOXES

Two 20-foot-high balconies overlook the stage (area M2), with stone steps leading up to them. Use the following boxed text to describe the balconies if the characters approach them from the amphitheater:

Two stone balconies are fringed with thick drapes of musty velvet trimmed with black lace, and the black marble railings are decorated with leering alabaster masks. A large, square mirror set in the wall behind each balcony is flanked by wooden panels painted with thunderclouds and lightning bolts. An upholstered bench on each balcony faces a grand view of the stage and the stormy sky.

Each mirror is an 8-foot-square pane of two-way glass with AC 13, 4 hit points, vulnerability to

bludgeoning damage, and immunity to poison and psychic damage. Hidden behind the two-way mirror is a semicircular room containing a pair of padded armchairs that face the mirror, allowing those in the chamber to observe the theater boxes without being seen.

M16. DARKLING BALLOON DOCK

The door to area M14 is closed but not locked.

This tower contains a sparsely furnished guest room attached to a stone balcony. The door connecting them swings back and forth in the wind.

If Trinket, Bauble, and Charm's rain cloud balloon (see chapter 2) is tethered to the balcony and the characters have not already seen it or destroyed it, add:

An enormous flying balloon made from a bulging rain cloud is tethered to the balcony's battlements.

If Charm the **darkling elder** and her two cohorts, the **darklings** Trinket and Bauble, fled Hither in their rain cloud balloon, all three are lurking in the guest room (see appendix C for their stat blocks).

Charm's detached **shadow** is also present unless the characters destroyed it earlier in the adventure. Like other detached shadows found in Motherhorn, Charm's shadow is a Fey, not an Undead. A creature whose Strength is reduced to 0 by the shadow's Strength Drain attack does not die but falls unconscious instead. The creature regains consciousness, and the reduction to its Strength score disappears, after it finishes a short or long rest.

If Charm's shadow stole the magic spool of thread from Bavlorna's cottage in chapter 2, it gave the item to Charm at the earliest opportunity. The darkling elder is patiently awaiting an audience with Endelyn and plans to offer up the spool of thread as a gift to gain the hag's favor. Charm won't give up the spool of thread without a fight.

The darklings are merchants and thieves, not cold-blooded killers. They take no offense at the characters' intrusion and are willing to do business, provided the characters do not threaten them.

If the darklings are not here, the room is unoccupied, and no treasure can be found among the tower's furnishings.

Unicorn Horn. If the Story Tracker indicates that the darklings have the unicorn horn, that fact no longer applies if the characters encounter the darklings here. When she saw that the darklings had the horn, Skylla the warlock (see area M11) convinced them to give it to her, rather than risk other members of the League of Malevolence taking it from them by force.

M17. PRISON

Access to this area is blocked by a featureless stone door that can't be opened magically, with thieves' tools, or by force.

Two rusty suits of armor sized for goblins and equipped with halberds flank a large stone door bereft of handles, hinges, or decoration.

Characters who examine the rusty suits of armor discover that each one has the inanimate skeleton of a goblin propped up inside it. Lifting the rusty visor on either suit's helmet reveals its grinning skull, and removing the helmet entirely causes the goblin's skull to tumble onto the floor. The suits topple over easily, producing a loud clatter as the armor and skeletons break apart on the floor.

Disturbing either suit of armor or touching the surface of the door causes a large, skeletal version of Endelyn's gaunt visage to appear on the door, open its mouth, and say, "You shall not pass! Back, I command you!" The face on the door can see and hear whatever's in front of it, and its open mouth forms a 1-foot-high, 3-foot-wide hole through the

door; as the visage speaks, characters who peer into the mouth can catch a glimpse of an empty room beyond (see "Inside the Prison" below).

If the door sees Endelyn within 5 feet of it, or if someone taps the door using the fool's scepter that belongs to Stagefright, it opens its mouth wide enough to create an 8-foot-high, 3-foot-wide archway that remains open until 1 minute elapses without a creature passing through it.

If neither of the above options applies, a character can trick the door into opening its mouth long enough for one creature to pass through it before the mouth snaps shut. Each of the following tricks works once:

- A character who yawns within 10 feet of the door causes the door to yawn as well, enabling one creature to slip through its mouth.
- A character who spends at least 1 minute reciting a dull monologue, soliloquy, or poem within 10 feet of the door causes the door to yawn out of boredom, enabling one creature to slip through its mouth.
- A character who stands within 10 feet of the door and recites a funny joke or limerick causes the door to laugh, enabling one creature to slip through its open mouth.

Inventive characters can use the halberds from the suits of armor (or weapons of their own) to wedge open the mouth, preventing it from closing until these obstructions are removed. No ability check is needed to accomplish this. If the characters come up with a different creative solution, you can reward their creativity with automatic success.

Inside the Prison. Four cells sealed by stone doors branch off from the walls of this empty chamber. Stone levers jutting from the walls next to the doorways are used to raise and lower the cell doors, which can't be opened from the inside except by the use of a *knock* spell or similar magic. Each one has a small window through which its contents can be seen.

Unless the characters have been detained here, three of the cells are open and unoccupied. The fourth cell is closed and holds Gleam's twin, Glister (use the **Selenelion twin** stat block in appendix C). Describe the cell and its occupant as follows:

An elf, her face partially hidden under a sun mask, is curled up on a divan, reading a book while sipping wine from a thin crystal goblet. Other items in the cell include a crystal decanter of wine and a bowl of figs on a small table, a gold-embroidered wall tapestry depicting a wooded elven realm, and a porcelain chamber pot decorated with gold filigree.

Glister is comfortable—if not happy—in her cell. Endelyn has urged Glister, for the sake of her twin sibling, to be a good, quiet houseguest. If Gleam is with the characters, she and Glister are reunited. The twins try not to get separated again; their goal is to reach the Fey Beacons (described earlier in the chapter) and use them to get back home to the Witchlight Carnival, with or without the characters' help.

Glister knows the following useful information, which she shares with her rescuers:

- "I overheard some goblins talking about a belfry in one of the turrets. Endelyn boarded up the belfry to prevent others from ringing the bell. Apparently, it's the safest, fastest way to reach the Palace of Heart's Desire."
- "Endelyn lost a key and is upset about it. Her minions have been searching for it, to no avail." (Glister doesn't know that one of the goblins found the key and hid it in area M4.)
- "If my sister and I can reach the Fey Beacons, we can use them to return to the Witchlight Carnival." (This is Glister's ultimate goal.)

Glister's Plan. If the characters need some direction on how to deal with Endelyn, Glister has plotted her revenge against the hag and suggests the following course of action:

"Endelyn can be destroyed for good, but only during an eclipse. I say we create one! There is a moon prop in storage. If I were to stand behind it while wearing my sun mask, the moon would eclipse the sun. Were this configuration to occur in Endelyn's presence, she would know her doom is at hand."

The moon prop can be found in area M12.

Glister and Gleam are willing to go along with any other plan the characters conceive, but the sisters always have each other's safety uppermost in their minds. Appendix D has additional roleplaying notes for Glister.

Tales from the Gloaming Court, Vol. 8. The book Glister is reading is a hefty, green-covered tome with a withered frog stitched into its spine. Kissing the frog or stroking it with a moistened finger causes the frog to croak the book's title in Elvish. This book is volume 8 of an eleven-book series titled *Tales from the Gloaming Court*.

Endelyn stole this book and its companion in area M7 from her sister Skabatha's private library (see area L14 in chapter 3). Stagefright lent the book to Glister without Endelyn's knowledge when the elf complained that she was bored. Glister doesn't take the book with her when she leaves her cell, because she finds the intrigues of the Gloaming Court quite dull.

Treasure. Glister's cell contains the following items of value:

- A porcelain chamber pot with gold filigree (50 gp)
- A crystal wine decanter (125 gp) and goblet (25 gp)
- An embroidered tapestry depicting a woodland realm of the elves (250 gp)

M18. AUDIENCE CHAMBER

The walls of this chamber are jet black, with gold-painted scrollwork where the walls meet the ceiling and each other. Ornate, high-backed armchairs face a raised dais. An alcove at the back of the dais is half hidden by a black curtain.

This chamber is unoccupied until **Endelyn Moongrave** (see appendix B) has need of it. The hag uses the room for private meetings with visitors, particularly those who want to know their futures or who want to strike bargains with her. Endelyn stands in the otherwise empty alcove when performing her auguries (described below).

A *detect magic* spell cast on the alcove reveals an aura of conjuration magic emanating from it. While standing in the alcove, Endelyn can use a bonus action to speak a command word ("imprek") and teleport to her wardrobe in area M22, along with anything she is wearing or carrying, provided the wardrobe's main compartment is empty and the wardrobe hasn't been destroyed.

Endelyn's Auguries. The Orrery of Tragedies in area M14 allows Endelyn to foresee the arrival of visitors and glimpse their fates, which she communicates to them through grim performances that she calls her "auguries." Endelyn claims to be the sole source of these prognostications while failing to mention that the orrery shows *possible* futures, not necessarily *the* future.

Endelyn performs auguries for characters who want to know their futures and who strike a proper bargain with her (as described in "Bargaining with Endelyn" earlier in the chapter).

If the characters ask her to conduct auguries for them, read:

Draped in black robes, the hag peers down at you from her curtained alcove. Her long fingers twitch, and extra hands appear from within the folds of her ghastly dress. She gazes upon each of you in turn before saying, "Seekers of fate, you have come before the Dame of Unhappy Endings to glimpse your doom. Behold!"

The hag unveils a puppet theater that was hidden in her clothing. It includes stringed marionettes that resemble you and your companions. With each tug of the strings, the puppets bob around the stage, speaking in the hag's scratchy voice.

Drawing on information fed to her by the Orrery of Tragedies, Endelyn performs a macabre puppet show that reveals how each character is fated to depart the multiverse. Have each player roll a d8 and consult the Unhappy Endings table to find out how Endelyn predicts that player's character might die. (You can devise other unhappy endings, if desired.)

UNHAPPY ENDINGS

d8 Cause of Death

- 1 Eaten alive by a dragon
- 2 Stabbed through the heart by an invisible assassin
- 3 Dissolved in a pool of acid
- 4 Pulled down into dark water and drowned
- 5 Hanged by the neck
- 6 Impaled on a stalagmite
- 7 Poisoned by a friend
- 8 Crushed by a falling castle

M19. VIEWING GALLERY

This 20-foot-high balcony looks down onto the Orrery of Tragedies (area M14).

The stone railing that encloses this ring-shaped balcony has balusters shaped like hourglasses.

Endelyn Moongrave (see appendix B) spends much of her time on the side of the balcony closest to her quarters (area M22), transcribing prophecies of doom foretold by the Orrery of Tragedies. While she's working, she doesn't like to be disturbed.

Endelyn records these prophecies in a spineless book 8 inches tall and 3 inches wide. Its black wooden covers and yellow pages are held together by copper wire. The image of an hourglass is

burned into the front cover. Currently, one-third of the book's pages are filled with Endelyn's spidery Elvish script.

M20. PAPER BIRDS AND HIDDEN BELFRY

Bottles filled with crackling lightning line wooden bookcases along the walls of this chamber.

An open archway leads to a stone balcony that overlooks the amphitheater forty feet below. On the opposite side of the room from the arch is a large wooden desk, atop which a stack of parchment flutters under a stone paperweight shaped like a toad. Scattered on the desk are ink pots and ink-stained quills. Dangling from a rafter near the desk is a rusty cage that holds three folded paper birds flitting about like moths.

Endelyn writes her correspondence on sheets of enchanted parchment, which she then folds into the shape of paper birds that fly to their intended recipients. If a message's recipient is on another plane of existence or is otherwise unreachable, the paper bird bursts into flames on takeoff and is instantly destroyed.

The paper birds are hostile toward all creatures except the hags of the Hourglass Coven. They use the **hawk** stat block, with these changes:

- The paper birds are Constructs.
- They have vulnerability to fire damage, immunity to poison and psychic damage, immunity to exhaustion, and immunity to the charmed, frightened, and poisoned conditions.
- They deal damage by slicing creatures with their sharp edges (the attack is otherwise identical to the hawk's Talons attack).

The cage contains three folded birds that Endelyn has prepared but hasn't released. The door to the cage is held shut by a simple latch. To catch a paper bird, a creature must reach into the cage and use an action to try to grapple it; if the grapple check succeeds, the magic on the parchment ends, rendering the bird inanimate and easy to unfold. If the cage door is left open, the paper birds fly out after a few seconds and try to deliver their messages.

The birds in the cage have the following messages written on them in the Elvish script:

My darling Bav,

Skab had the horn but either lost it or forgot where she hid it. Her head is so full of cobwebs. Imagine what she'll be like when she's senile.

*Your favorite sister,
End*

Dearest Skab,

Mummy's little warlock spy was happy to betray her companions and reveal that Kelek, Zargash, and the others are conspiring to betray us. But fear not. Their plots will not succeed. Even now, an outside force promises to rid us of the whole stinking lot. What's important is that the Cauldron remain safe. Let me know how you wish to proceed.

Your beloved sister,

End

Lord Kelek,

I have written a new play titled The Agonies of Alagarthas. It's a tragic tale inspired by real-life misfortune that I think you might enjoy. You and the other members of the League of Malevolence are invited to Motherhorn to watch a live performance. Your missing colleague, Skylla, has been my guest for some time, but I'm afraid she has worn out her welcome. In exchange for my generosity, I'm hoping you can take her off my hands.

Until our next meeting,

Endelyn

Bottled Lightning. The hag drinks a bottle of lightning before sitting at her desk to write, granting her flashes of inspiration. The shelves hold thirty bottles of lightning. Any creature other than Endelyn that tries to drink the lightning in a bottle takes 7 (2d6) lightning damage, emptying the bottle in the process.

As an action, a creature can hurl a bottle of lightning up to 30 feet, where it shatters on impact. A creature that hurls a bottle at a specific target in range must make a ranged attack against that target. On a hit, the target takes 7 (2d6) lightning damage.

Desk. The toad-shaped paperweight on the desk is an actual toad that was turned to stone. The sheets of parchment under it are waiting to be written on and folded into birds. If the stone toad is picked up and nothing else holds the pages down, they flutter about until someone grabs them and starts writing on them. As an action, a character can try to snatch a sheet out of the air, doing so with a successful DC 10 Dexterity check. Folding a sheet of parchment into a paper bird that can fly (as described above) requires 1 minute and a successful DC 10 Dexterity (Sleight of Hand) check.

The inks and quills on the desk are unremarkable.

Hidden Belfry. The room's 10-foot-high ceiling is made of loose wooden boards laid across rafters. Above these boards, hidden in the top of the turret, is a belfry. The characters can reach the boards by stacking furniture found in the turret and climbing to the top of the stack. Once they do that, the boards can be lifted away or pushed aside with ease.

The belfry contains a 50-pound silver bell attached to a 25-foot-long rope that hangs down to the floor once the false ceiling is no longer an obstacle. A verse engraved on the bell in Elvish reads:

Toll the bell within this spire
To journey to your heart's desire.

Ringing the bell summons a flock of giant cranes (use the **pteranodon** stat block), one for each character or NPC in the party, from the direction of the Palace of Heart's Desire. These birds appear on the horizon immediately and take 20 minutes to reach the tower, where they alight on the balcony. Each bird waits patiently for a rider to climb on its back. The giant cranes deliver the characters safely to the Palace of Heart's Desire, refusing to alter their course, and fly away afterward. The birds' plumage is soft and comforting, and each passenger gains the benefit of a long rest at the end of the journey.

Check the Story Tracker; characters who skillfully rode giant dragonflies in the Witchlight Carnival handle their cranes with such flair that they each receive a feather at the end of the journey. (The giant crane plucks the feather from itself using its beak and places it on the ground within the character's reach.) A feather allows the rewarded character (and no one else) to cast the *feather fall* spell with no components required. Once its spell is cast, the feather becomes nonmagical.

Development. If the characters make use of the giant cranes, skip ahead to the "Leaving Yon" section at the end of the chapter. If the characters don't leave right away, the birds take flight back to the palace after a few minutes. Ringing the bell summons them again.

M21. ORNITHOPTER PAD

This castle turret has a forty-foot-high balcony overlooking Motherhorn's amphitheater. A wooden ornithopter sits on the balcony. It has a round bird's head with beady eyes and a metal beak, and leathery wings are folded against its chassis.

If Endelyn's sisters were forced to flee to Motherhorn, here is where they park their flying mounts (Bavlorna's lily pad and Skabatha's rocking horse). Endelyn keeps her *ornithopter of flying* (see appendix A) on the same balcony where she watches performances, so she can fly down to the stage whenever she wants to steal the limelight.



M22. ENDELYN'S ROOM

A *detect magic* spell reveals an aura of abjuration magic on the door to this room. If a creature other than Endelyn touches the door, a hand of force similar to that created by the *Bigby's hand* spell tries to shove the creature away from the door. The creature must succeed on a DC 15 Strength saving throw or be pushed off the balcony, falling onto the Orrery of Tragedies and then tumbling 20 feet to the floor in area M14. The treacherous fall deals 14 (4d6) bludgeoning damage, and if the orrery is operational, the creature takes lightning damage as well (see area M14 for details).

The magic trap on the door can be dispelled (DC 15). A character who examines the door and succeeds on a DC 15 Intelligence (Investigation) check spots a faint glyph etched into the doorknob. If this glyph is defaced using the point of a dagger or some other tool, the magic is negated, and the door can be opened safely.

When the characters can see into the room, read the following boxed text aloud, modifying it accordingly if Endelyn is present:

Scores of wooden marionettes hang from the ceiling of this oddly shaped room, the floor of which is strewn with old play scripts. Near the entrance are two alcoves, one containing a bare table, the other holding a wooden chest with tiny, clawed feet. Deeper in the room, you see a wicker basket surrounded by miniature toy birds.

Scores of hourglasses are fixed to the walls. Whenever the sand of an hourglass runs out, the mechanism that attaches the hourglass to the wall causes it to flip over. The steady hiss of all those falling grains of sand can be heard throughout the room.

A large, glass-doored wardrobe with a jade eye embedded in its cornice stands on the far side of the room in a wide alcove.

Endelyn Moongrave (see appendix B) sleeps in the glass wardrobe when she's not transcribing prophecies or watching plays. The rigid framework of her theatrical costume allows her to sleep standing up, which she must do to fit inside the wardrobe. Endelyn is a deep sleeper, so characters can sneak around while she slumbers, though she has several magical alarms in place.

Dangling Marionettes. To move quietly about the room, a character must succeed on a DC 12 Dexterity (Stealth) check. On a failed check, the marionettes hanging from the ceiling scream "Intruders!" over and over until Endelyn commands them to stop or until they are all destroyed. Each marionette has AC 15, 1 hit point, and immunity to poison and psychic damage. Any character who has interacted with korreds can tell that the marionettes are strung with iron wires made from korred hair, and any character who knows the korreds' special jig (see "Korred Dance" earlier in the chapter) can command the hair to wind itself around the marionettes' jaws, preventing them from screaming.

Glass-Doored Wardrobe. The jade eye adorning the wardrobe's cornice is closed, but it opens if the wardrobe is tampered with. If Endelyn is asleep in the wardrobe when the eye opens, she awakens.

If you used the "Lost Things" adventure hook and the Story Tracker indicates that Endelyn turned one or more of the characters' lost possessions into magic items, these objects are contained in drawers at the base of the wardrobe. (Other treasures or items might be here as well, at your discretion.)

Hanging on the back interior wall of the wardrobe is a mirror in an oval wooden frame. This mirror is similar to the magic mirror in area D1 of Bavlorna's cottage (see chapter 2).

Hourglasses. The one hundred hourglasses in Endelyn's collection are worth 25 gp each. No two



ENDELYN'S ROOM

are exactly alike. The smallest ones are 3 inches tall, and the largest ones stand 3 feet tall. When an hourglass runs out, the device pivots around its center, allowing the sand to trickle down again. A character who uses thieves' tools or tinker's tools can remove an hourglass from its wall fixture with 1 minute of work.

Treasure Chest. This chest has a sturdy, built-in lock. Endelyn lost the key, but one of her goblin workers recently found and hid it (see area M4). The chest weighs 25 pounds and holds the following:

- A black sack containing four gold bedpost knobs (25 gp each)
- Eight bottles of exquisite elven wine (100 gp each)
- The shriveled hand of an elf wearing a *ring of shooting stars* on its third finger and clutching several rolled-up sheets of blank parchment, along with a title page that reads, "The Agonies of Alagarthas: A Three-Act Tragedy by Endelyn Moongrave" in spidery Elvish script. (Endelyn hasn't written the script yet, but she has a title.)

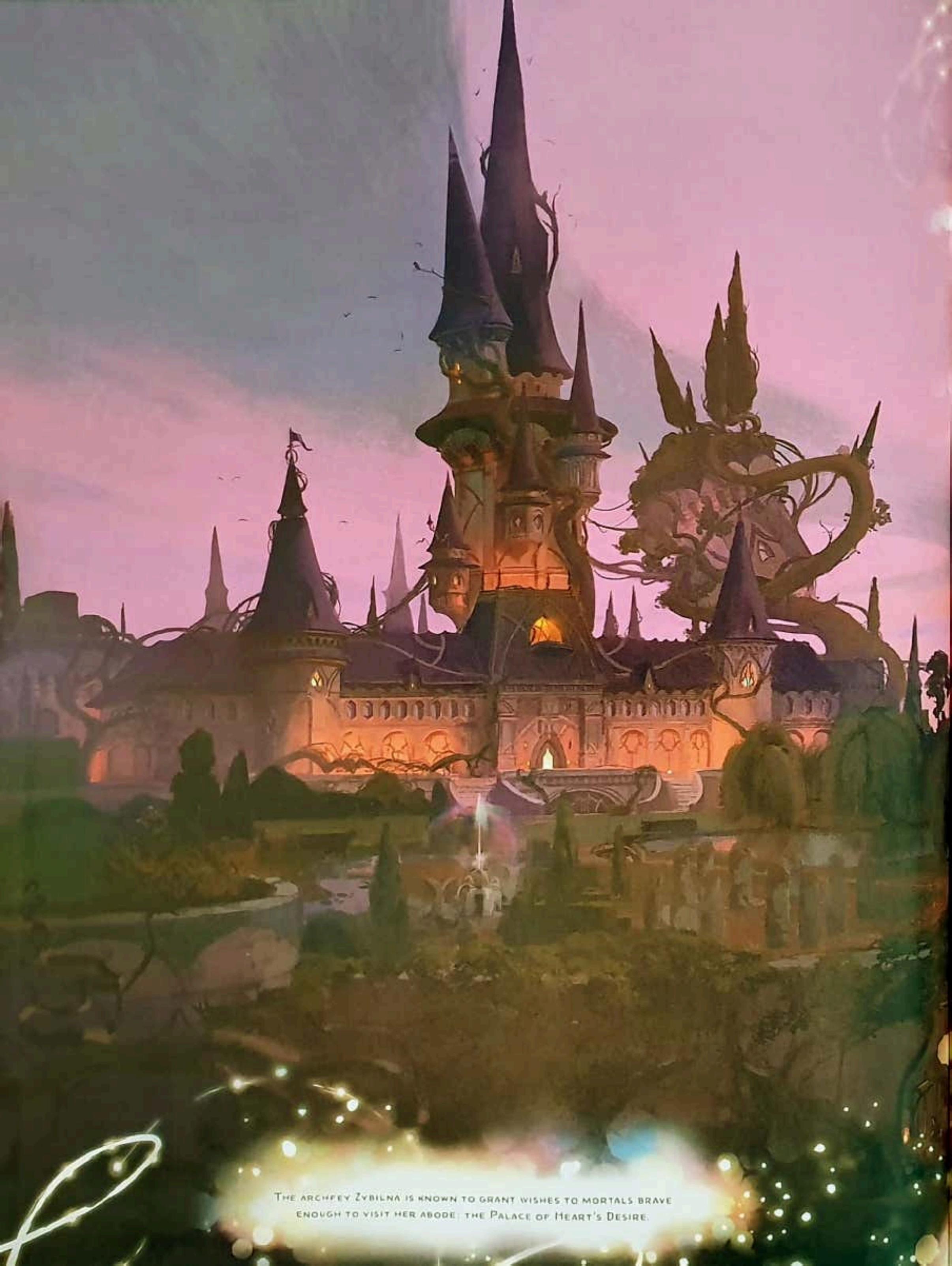
Wicker Basket and Toys. The wicker basket belonged to Endelyn's missing cat, Gloam, which the characters might have found in chapter 2. Harmless cat toys (three tiny, stuffed birds from Baylorna and three tiny, wind-up clockwork birds from Skabatha)

are strewn around the basket. A creature can use an action to wind the key on one of the clockwork birds, causing it to chirp softly and shuffle its feet. If placed on the floor, the wound-up bird walks counterclockwise in a 5-foot-diameter circle, completing one circle every 10 seconds. After walking for 30 seconds, the bird stops moving and chirping until it is wound up again.

LEAVING YON

If Amidor is still with the characters when their business in Yon is concluded, the dandelion can lead them back to Hither, or it can guide them along a meandering route through the mountains of Yon to the foot of a bridge that arches across a misty expanse and ends at the front gate of the Palace of Heart's Desire. Amidor is willing to make this journey only after Gleam and Glister are reunited and borne safely to the Fey Beacons (and from there to the Witchlight Carnival).

If the characters ring the silver bell in area M20, they can travel to the palace on the backs of Zybina's giant cranes, which swoop gracefully over the pinnacles of Yon and gently deposit the characters in the palace garden. Again, Amidor won't travel to the palace until his commitment to Gleam and Glister is fulfilled.



THE ARCHFEY ZYBILNA IS KNOWN TO GRANT WISHES TO MORTALS BRAVE
ENOUGH TO VISIT HER ABODE: THE PALACE OF HEART'S DESIRE.

PALACE OF HEART'S DESIRE



ZYBILNA'S FAIRYTALE PALACE SITS AT THE heart of Prismeer. On some worlds, the archfey is seen as a fairy godmother of sorts, casting *wish* spells for the benefit of the lost, the forsaken, or the betrayed. Sometimes her wishes would bring happiness, other times despair. Her palace was a destination for anyone seeking their heart's desire.

Zybilna no longer grants wishes, for she is trapped in temporal stasis—frozen in time by the magic of her cauldron, which the hags of the Hourglass Coven have turned against her. Freeing Zybilna is the only way to repair the damage the hags have done to Prismeer, but doing so carries certain risks, for Zybilna has a dark side that she has hidden away for many years.

RUNNING THIS CHAPTER

In this chapter, the characters explore the halls of Lavoglia, better known as the Palace of Heart's Desire. Most likely, they've learned of Zybilna's betrayal at the hands of the Hourglass Coven and are searching for a way to free her. The characters can undo the spell that froze Zybilna in time and learn that she is, in fact, Iggwilv the Witch Queen. If all goes well, they can free Zybilna and count on her help in return—perhaps even gaining a *wish* spell for their trouble.

Before your first game session in this chapter, follow these steps to help make the players' experience as entertaining as possible:

- Read the description of *Iggwilv's Cauldron* in appendix A.
- Read this chapter in its entirety, and reacquaint yourself with the “Rules of Conduct” and “Death in Prismeer” sections of chapter 2.
- Check the Story Tracker for any achievements that could help the characters inside the palace.

FALL OF THE WITCH QUEEN

Iggwilv the Witch Queen created the persona of Zybilna to hide from her most hated enemies. In the Feywild, she raised a magnificent palace and set about establishing herself as the benevolent archfey Zybilna of Prismeer, avatar of mercy for destitute mortals. Her closest allies saw the cracks in her facade, flashes of arrogance and cruelty that conflicted with her kindly persona, but they ascribed this behavior to the mercurial nature of archfey.

Over time, Iggwilv made the mistake of placing too much trust in the hags of the Hourglass Coven, who served in her court as advisors. The hags waited patiently for the opportunity to overthrow Iggwilv. That day came when the League of Malevolence arrived at the palace.

For years, the evil sorcerer Kelek had coveted the *staff of power* wielded by his archenemy, a good-aligned wizard named Ringlerun. When Kelek uncovered clues to Zybilna's true identity, he hatched a foolish plan to blackmail her into bringing him the staff. Kelek was betrayed at the eleventh hour by his own companion, the warlock Skylla, who secretly swore loyalty to Baba Yaga, Iggwilv's adoptive mother. When the League of Malevolence arrived at the palace, the Hourglass Coven ensured that Kelek's rivals from Valor's Call were close behind. The two factions clashed inside the palace.

IGGWILV THE WITCH QUEEN

Iggwilv has a long and storied history throughout the multiverse. This adventure presents the legendary figure in her current form. Her stat block appears at the end of the chapter.

Baba Yaga's Daughter. Iggwilv's path to greatness began when she was adopted by the mother of all witches, Baba Yaga, who named her Natasha. On the worlds of the Material Plane, she was better known as Tasha, the inventor of *Tasha's hideous laughter*. Tasha's magic-fueled ambitions brought her into contact with demons and demon lords, which she subjugated and used against her enemies. Tasha became known on the world of Oerth as Iggwilv the Witch Queen, a peerless wizard and conqueror. It was she who wrote the *Demonomicon of Iggwilv*—the greatest of all treatises on the Abyss and its demonic inhabitants. (The book, which plays no part in this adventure, is described in *Tasha's Cauldron of Everything*.)

Iggwilv's Transformation. Iggwilv learned several dark secrets while studying the Abyss, including the ability to summon demons and demonic spirits. But in her quest for absolute power, she made too many enemies and underestimated their determination to destroy her, so she fled to other worlds and across planes to escape the worst of them. She eventually took a page from her mother's book and sequestered herself in the Feywild, where she assumed the guise of an archfey and carved out a spectacular domain for herself. Gradually, Iggwilv transformed into a Fey creature, though she outwardly appears human. Her disposition changed over time as well, as she became less interested in personal power and more interested in exploring her fey existence.

WHERE SHALL WE THREE MEET AGAIN?

If the characters forced the hags of the Hourglass Coven to flee their lairs in chapters 2, 3, and 4, the hags retreat to area P47. When the hags are in the palace, members of the League of Malevolence act as their underlings while steering clear of the hags whenever possible.

While Zybina was distracted, the hags used *Iggwilv's Cauldron* to freeze everyone but themselves in temporal stasis.

Unable to agree on who should keep the cauldron, the three hags freed the members of the League of Malevolence from temporal stasis by touching each of them with a unicorn horn, then hired them to watch over the cauldron. Not long afterward, the unicorn horn was lost.

THE LEAGUE OF MALEVOLENCE

The League of Malevolence is led by a human sorcerer named Kelek, who intends to free Ringlerun from temporal stasis and claim the wizard's *staff of power*. To this end, he and the other members of the league are searching Prismeer for a unicorn horn to break the spell on Ringlerun. See appendix B for more information on these villains.

When the characters arrive at the palace, the following members of the League of Malevolence are present:

- Kelek holds court in the throne room (area P31), where he is protected by a helmed swordsman named Warduke.
- Zargash, a human priest of Orcus who hopes to supplant Kelek as leader of the league, is usually encountered in area P30.

Two other members of the League of Malevolence can be found elsewhere in Prismeer:

- Zarak, an assassin, was sent to Thither to slay a unicorn named Lamorna and acquire her horn (see "Wayward Pool" in chapter 3).
- Skylla, the warlock who forged a secret pact with Baba Yaga, has sequestered herself in Motherhorn, where she has adopted the stage name of Charmay (see area M12 in chapter 4).

VALOR'S CALL

Led by the human paladin Strongheart, the heroes of Valor's Call tracked the League of Malevolence to Prismeer. Determined to bring the league's members to justice for crimes committed on many worlds, Valor's Call met with Zybina and tried to forge an alliance with the archfey. When the hags of the Hourglass Coven used *Iggwilv's Cauldron* to freeze Zybina in time, several members of Valor's Call were frozen in time as well:

- Mercion, a human cleric, was frozen in the ballroom (area P22) alongside Zybina. Mercion was in sight of the cauldron, so she witnessed the Hourglass Coven's betrayal.
- Ringlerun, a human wizard, was frozen in area P23 while casting a *cone of cold* spell.
- Strongheart was frozen just as Warduke blasted him through the wall of Zybina's study (area P47). He now hovers in the air above the Court of Storms (area P13).

Two more members of Valor's Call are found elsewhere in Prismeer:

- Elkhorn, a dwarf fighter, was released from temporal stasis so that Skabatha Nightshade could interrogate him. The characters encounter Elkhorn in Thither (see area L13 in chapter 3).
- Molliver, a human rogue, was not in the palace when the time-freezing effect took hold. The characters encounter Molliver in Yon (see "Brigganock Mine" in chapter 4).

See appendix B for more information on these heroes.

ARRIVAL AT THE PALACE

The means by which the characters travel to the palace determines where they arrive:

- Characters who make the overland journey from Yon with Amidor cross a bridge that leads straight to the palace's front gate (area P1).
- Characters who ride on the backs of giant cranes from Motherhorn are deposited in the garden (area P2).

No matter how the characters arrive at the palace, describe it as follows:

A twilit palace emerges dreamlike from the clouds. A great marble tower ringed by delicate spires casts its shadow over the rooftops below. Another tower teeters nearby, torn from its foundations and held aloft by a coiled beanstalk. Monstrous vines cling to the palace walls and choke the promontory of rock on which it perches.

From the palace, the characters can gaze across the whole of Prismeer. You can now show your players the poster map of the domain. Once the characters view Prismeer from the palace, they can travel between Hither, Thither, or Yon without guides and can find their way to any location marked on the poster map.

As the characters survey their surroundings, the **jabberwock** (see appendix C) returns from a hunt in Thither:

Hundreds of birds burst from the canopy of the ancient forest below you and scatter in all directions. Moments later, a much more fearsome creature erupts from the woods: a sinewy, pale-green dragon that takes to the sky and flies toward the palace. Its mighty wings carry it to great heights. Once above the palace, it drops like a stone and vanishes from sight behind the palace's high walls.

The jabberwock has fed and is tired. It returns to its lair in the ballroom (area P22), entering the palace through a hole in the wall of the bathing room (area P25) and ignoring the characters.

FRIENDS AND FOLLOWERS

In their travels through Hither, Thither, and Yon, the characters might have gained a follower or three. Likely companions include the three guides (Clapperclaw the scarecrow, Squirt the oilcan, and Amidor the dandelion), but others are possible. Running this chapter will be much easier if you encourage the player characters to explore the palace on their own, leaving any friends and followers outside the front gate or in the palace garden. These friends and followers, justifiably afraid that the palace will make mincemeat out of them, encourage the characters to explore the palace without them.

By the time the characters reach the palace, they might have learned one or more of the following facts, which you can gently reiterate to discourage the characters from allowing others to follow them into the palace:

- Zybilna's dragon (the jabberwock) haunts the palace. Only the bravest and hardest adventurers stand a chance of surviving an encounter with it.
- There are likely to be magical wards throughout the palace—some placed by Zybilna, others by the Hourglass Coven.
- The League of Malevolence occupies the palace, and three of its members are still unaccounted for.

Two members of Valor's Call are noteworthy exceptions. If Elkhorn and Molliver are with the party, they insist on accompanying the characters into the palace to make sure the other members of Valor's Call are all right.

EXPLORING THE PALACE

The palace has more than a few recurring physical features, not the least of which are creatures and objects frozen in time by the Hourglass Coven and Iggywilv's Cauldron.

PALACE FEATURES

The sky above the palace is always filled with the orange and purple hues of twilight. The walls, ceilings, and floors inside the palace are made of dressed marble unless the text states otherwise. The ceilings throughout the palace are 30 feet high and arched. Climbing gear or magic is needed to scale the palace walls, inside or out.

Magical wards on all the windows and many of the doors render them immune to all damage and their locks impossible to pick, although a *knock* spell or similar magic opens a locked window or door. Assume a door is unlocked and a window is locked unless the text states otherwise.

CROWN LOCKS

Most of the locked doors in the palace can be unlocked by placing the crown from the maiden's pond (area P8) on the head of either the iron lion in area P9 or the iron hart in area P10. It is assumed that the characters will revisit areas P9 and P10 from time to time so that they can toggle the locks to provide entry where they want to go. Once opened, a crown-locked door can be propped open to keep it from locking again when the crown is removed from the head of the lion or the hart. A crown-locked door can also be opened with a *knock* spell.

The maps of the palace use the following symbols to denote these locked doors:



This symbol denotes a lion crown lock, which can be unlocked by placing the crown on the head of the iron lion in area P9.



This symbol denotes a hart crown lock, which can be unlocked by placing the crown on the head of the iron hart in area P10.

A marble cameo depicting a lion or a hart wearing a crown is mounted above each magically locked door, identifying which iron guardian must wear the crown for it to be unlocked.

Creatures whose names have been penned inside Zybilna's ritual book (see area P49) can open locked doors in the palace without using the crown. This is how the members of the Hourglass Coven and the League of Malevolence are able to move through the palace unhindered.



CROWN-LOCKED DOOR

TEMPORAL STASIS

Many creatures and objects throughout the palace are trapped in temporal stasis—frozen in time, in other words.

Creatures in temporal stasis, as well as anything they are carrying or wearing, can't be harmed or moved until the magic on them is ended. Various unattended objects, magical effects, and other natural phenomena throughout the palace are also frozen in time; for example, motes of dust hang motionless in the air, flames stand perfectly still, and food remains unspoiled.

ENDING THE EFFECT ON CREATURES

One can use an action to end the time-freezing magic on a creature by touching it with a unicorn horn while speaking the creature's true name. (Nicknames and aliases won't work.) Zybilna's faithful butler, Thinnings (see area P15), learned this fact after spying on the hags, and he shares this knowledge with characters who befriend him.

UNATTENDED OBJECTS FROZEN IN TIME

A unicorn horn has no effect on objects frozen in time that aren't being worn or carried. Unlike

creatures in temporal stasis, unattended objects that are frozen in time can be manipulated, moved, damaged, and destroyed; a time-frozen apple is just as juicy as it was before being frozen, and time-frozen fire still deals damage and can be snuffed out by pouring water over it.

PALACE LOCATIONS

The following locations are keyed to the maps of the palace. If the characters explore one or more of these locations after ending the time-freezing effect on the palace, modify the descriptions of these locations as needed to account for this change.

P1. FRONT GATE

Ivy clings to a set of silvery gates embedded in the palace's outer wall. A luxuriant garden can be seen beyond the bars of the gates.

The double gate is 20 feet tall and pushes open with ease. Its silver-plated iron bars are spaced wide enough for Small humanoid to squeeze through. The wall encircling the garden is 40 feet high and is easily climbed due to the vegetation clinging to it.

Concealed Inscription. Characters who search the gate for traps don't find any, but they do notice a small bronze plaque embedded in a flagstone at the base of the gate. The plaque bears an inscription in Elvish that provides a hint about unlocking the crown locks inside the palace (see "Crown Locks" above). The inscription reads:

*The lion or the hart must wear the crown.
But which one should it weigh down?*

P2. PALACE GARDEN

The scents of roses, cowslips, and hyacinths suffuse this vast garden. Ahead, a ring of standing stones rises from the flower beds. Glittering streams divide the garden and connect with a large pond shaded by willows. The garden is silent save for the sounds of music and voices coming from a colorful pavilion by the front gate.

This garden encompasses several other locations (areas P3 through P8) and is lush with flower beds, trees, and topiaries. The streams are 2 feet deep and easily forded.

Minor damage to the garden is tolerated, but widespread destruction causes the iron lion in area P9 and the iron hart in area P10 to burst out of their towers and attack those responsible.

PALACE OF HEART'S DESIRE, LOWER

1 SQUARE = 10 FEET

Frozen Features. Characters who explore the garden notice that its features and most of its occupants (except for some of the guests in the pavilion and the ettercaps in the rose garden) are frozen in time. Pixies are suspended in midflight or frozen mid-frolic in the stream, the waters of which are perfectly still. Forest gnome gardeners stand rigidly in flower beds, time-frozen water issuing from their tipped wooden watering cans, or atop small ladders, taking shears to topiaries in need of trimming. Bees and pollen hang motionless in the air.

Fruit Trees. Many of the trees in the garden bear glittering gold and silver fruit. A *detect magic* spell reveals auras of divination magic around the gold fruit and auras of abjuration magic around the silver fruit.

A creature that eats more than half of a gold-skinned fruit gains advantage on Wisdom saving throws for 24 hours, but this benefit ends on the creature if it eats a silver-skinned fruit. A creature that eats more than half of a silver-skinned fruit gains 10 temporary hit points, which go away if the creature eats a gold-skinned fruit. Once it is plucked from the branch, a golden or silver fruit spoils after 10 minutes and loses its magical property.

Streams. Two streams flow into the pool at area P8—or, rather, they used to flow before they were frozen in time. The streams emerge from culverts in the garden walls, but where the water comes from is anyone's guess. (It is created magically and disappears magically before it can cause the pool to overflow.) The time-frozen water, which has the consistency of soft dough, takes on the qualities of normal water if removed from either stream or the pool.

P3. PAVILION

The entrance to the pavilion is open, and music and voices come from inside the place. If one or more characters look inside, read:

Seven guests—one of them a talking bear—lounge around a picnic table covered with an emerald-green cloth and laden with cakes, teapots, teacups, and cutlery. Two of the guests are motionless and silent, but the others are engaged in spirited conversation. At the back of the pavilion, a string quartet of badger minstrels plays delicate chamber music.

The guests gathered here are denizens of the Material Plane who regard Zybnilna as a fairy godmother-like figure. After using various fey crossings to enter the Feywild, they petitioned spellcasters to transport them to the palace, arriving in the ring of standing stones (area P4). They had hoped to receive audiences with Zybnilna upon their arrival

but have been told to wait in the garden until meetings can be arranged with her representatives (the sisters of the Hourglass Coven). The guests are unaware of Zybnilna's current predicament and have lost track of time.

The guests include these individuals:

- Sumai, a farmer (lawful good, male, human **commoner**) from the world of Toril, carries a carnivorous pumpkin named Yamzu (an **awakened shrub** that speaks Common, with a Bite attack identical to the shrub's Rake attack except it deals piercing damage instead of slashing damage). Sumai wants Yamzu to stop devouring his livestock, but he doesn't want to harm the pumpkin.
- Lord Eld, a faultlessly polite aristocrat (chaotic good, male, high elf **noble**) from the world of Oerth, was transformed into a living statue by wild magic emanating from a family crypt. He wants the effect to be undone and to be restored to his true form. While in this form, he has resistance to all damage, but his speed is halved.
- Obal Obb, a headless dwarf (lawful good, male, mountain dwarf **commoner**) hailing from the world of Oerth, is searching for his missing head, which was stolen. The magic that deprived Obal of his head left him blinded but, miraculously, he can hear just fine. He stumps his foot once to communicate "yes," and twice for "no."
- Bodger, a **brown bear** from a world of your choice, hopes to undo a curse put on him by a cruel river spirit who resented him eating its fish. Thanks to the *awaken* spell that was cast on him by a friendly druid, Bodger has an Intelligence of 10 and speaks Common.
- Majera d'Valzey (neutral, female, human **noble**) from the world of Eberron, has a magic quill named Dictado. The quill scrawls out anything Majera says, and her place at the table is piled with sheets of parchment. Majera is hoping to break the terms of an arranged marriage.

Two other guests were present when the Hourglass Coven froze the palace in time: Hogus Pinsworth (lawful good, male, strongheart halfling **commoner**) from the world of Tal'dorei, who needs help paying off his debts, and Zurrash (chaotic good, female **orc war chief**) from the world of Eberron, who was ousted by one of her rivals. Both are trapped in temporal stasis, and none of the other pavilion guests know who they are.

When the characters arrive, the five guests who aren't frozen in time are having an animated conversation about whether clotted cream should be applied to a scone before or after jam. They are so engrossed in this debate that they fail to acknowledge the presence of newcomers unless a character enters the discussion or taps on a teacup

loudly with a spoon (which the guests sometimes do when seeking attention).

If questioned, the guests reveal that they arrived at the palace separately and each of them is waiting to speak to one or more of Zybilna's representatives. They've been here a long time (how long they aren't sure exactly), yet they remain patient and well fed. The guests have wandered the garden but can offer no information about the palace. They know better than to enter the palace without an invitation.

Badger Minstrels. Each of these four **badgers** received one of Skabatha Nightshade's *awaken* spells, which granted it an Intelligence of 10 and the ability to speak Common. Bavlorna Blightstraw crafted instruments for the badgers, and Endelyn Moongrave taught them how to play their instruments. They now have proficiency in the Performance skill.

The hags have instructed the badgers to entertain visitors and discourage them from entering the palace until the Hourglass Coven gets around to striking bargains with them. The badgers proudly declare their allegiance to the hags, saying, "What fine ladies they are. Their names should be Sweetness, Kindness, and Charity, for all the good they do!" (The badgers aren't evil, just misguided.)

Tea and Cakes. The pavilion's supply of tea and cakes magically replenishes every hour. The cakes are delicious. Any cakes removed from the pavilion instantly become moldy.

Treasure. Characters who freed Sir Talavar in chapter 2 find a wrapped present on the table, with their names written on the tag. None of the guests has been rude enough to open it. Inside, the characters find a *chime of opening*, along with a note that reads in Draconic, "Many thanks! May fortune smile on you. Yours, Sir Talavar."

P4. STANDING STONES

Twelve moss-covered standing stones form a ring in the middle of a small clearing. An arcane sigil is inscribed on the inward-facing side of each stone, and the space between the stones is free of vegetation.

A *detect magic* spell reveals an aura of conjuration magic around the standing stones. Any character who examines the sigils on the stones and succeeds on a DC 15 Intelligence (Arcana) check can determine that they combine into a sequence that allows the ring of standing stones to function as a teleportation circle. A character who has this sequence written down or committed to memory can use it in conjunction with the *teleportation circle* spell to arrive inside the ring, provided the spell is cast somewhere in the Feywild.

P5. FOUNTAIN OF AWAKENING

A marble fountain rises from a plinth on the bank of the stream, overflowing with time-frozen water that spills from the mouths of sculpted animals. The frozen spray surrounding the fountain creates rainbows in the air around it.

A *detect magic* spell reveals an aura of transmutation magic around the fountain. The magic of this fountain still functions even though its waters are frozen in time. The water can be handled and made to hold new forms as if it were soft dough, but any water removed from the fountain takes on the consistency of normal water. Any Beast that bathes in the fountain's still waters is awakened, as if by the *awaken* spell, provided it meets the spell's requirements. The effect ends if the awakened Beast leaves the palace garden.

Any Humanoid that drinks from the fountain or bathes in its waters must make a DC 15 Intelligence saving throw. On a failed save, its Intelligence score drops to 3 for 24 hours, and it gains the following flaw, which supersedes any conflicting trait: "I have the disposition of a wild animal." Any magic that ends a curse ends the effect on the creature immediately.

P6. WOODCUTTER'S AXE

A gleaming greataxe is embedded in a withered tree stump near a bend in the stream.

Treasure. The greataxe is a *woodcutter's axe* (see appendix A). Only a creature that has a Strength score of 18 or higher can remove it from the stump.

P7. ROSE GARDEN

This fragrant rose garden is bordered by a bronze fence. The roses come in a variety of colors, with a few white and black specimens among them. Glistening spiderwebs cover the rosebushes.

The webs belong to three **ettercaps** that recently crawled up from the forest of Thither. They lurk under the soil, waiting patiently for tasty fairies to get stuck in their webs. If one or more characters enter the rose garden, the ettercaps rise from their earthy cysts and assume threatening postures, hoping to scare off the characters. The ettercaps lack the courage to fight anything bigger than a pixie, but they defend themselves if attacked. An ettercap reduced

to 22 hit points or fewer tries to flee by crawling up and over the nearby palace wall.

Chromatic Roses. Any character who explores the rose garden spots a magic rosebush growing near its center:

In the heart of the rose garden, coiled around a statue of a prancing satyr holding a set of pipes to his lips, is a thorny vine with five roses growing out of it, each one a different color: black, blue, green, red, and white.

The vine has five *chromatic roses* (see appendix A). If all five roses are picked, the vine withers and dies.

Statue. The statue is a petrified **satyr** named Xinipax. If the petrified condition is ended on him, Xinipax plays a whimsical tune on his pipes and offers his rescuers a gift in return. He gallops to the nearby stream, pulls a wineskin from its shallow depths, guzzles down its contents, and hands the empty wineskin to his rescuers. Xinipax believes the wineskin can turn water into the finest elven wine, but he is mistaken. The satyr is cursed with the inability to tell water from wine, and the wineskin is nonmagical. Even if his claim is proven false, Xinipax still regards the wineskin as a worthy gift.

Xinipax doesn't know what turned him to stone or how long he was petrified. After bestowing his gift, he gallops around the garden, playing his pipes and making a general nuisance of himself. He has no useful information about the palace or its other inhabitants.

P8. MAIDEN'S POND

Willow trees encircle this sheltered pond. Lily pads dot the mirror-like surface of the water, and hungry dragonflies dart about, feeding on motionless fireflies that form an unmoving cloud above the still water.

The lake, the trees, and the fireflies are frozen in time, but the dragonflies are not. The pool's time-frozen water can be handled and made to hold new forms as if it were soft dough, but any water removed from the pool takes on the consistency of normal water.

If one or more characters touch the pool, read:

A delicate hand made of water, black as winter's night, silently breaks the water's surface. The hand clutches a crown made of silver needles. Below the hand, under the surface, a school of shimmering black fish takes on a vaguely humanoid form.

A fey spirit is bound to the lake. Underwater, its body has the shape of a school of fish. Its watery hand holds the crown aloft until a character takes it or the party moves away, at which point the hand slips back under the water. If the crown isn't taken from the hand, it can be retrieved from the bottom of the lake, which is 10 feet deep.

Taking the Crown. Its sharp needles make the crown difficult to handle without gloves or gauntlets. The pricking of the needles isn't severe enough to deal damage, but a character can't grasp the crown with bare hands for longer than 1 minute before the discomfort becomes unbearable.

A character who holds the crown hears a gentle voice on the wind. In a language the character understands, the voice says:

*The beginning of Whenever
The end of Ever After
The start of an Age
The finale of every Moment
The first in History*

Arranging the indicated letters of the key words on each line in sequence spells out the word "Wrath" (for example, the first letter of "Whenever" is W, the last letter of "Ever" and "After" is R, and so forth). The riddle hints that the crown should first be placed on the brow of Wrath, the iron hart (see area P10).

P9. ENVY'S TOWER

The base of this tower is 10 feet higher than the garden floor. Stairs hugging the tower's outer wall climb 10 feet to an unlocked double door. A bronze plaque above the door reads "Envy" in Common. The tower is 30 feet tall and has no roof, enabling characters to enter it from above if they have the means to do so.

Oak trees fill much of the interior of this tower. Rays of light cut through the canopy, illuminating a marble pedestal that stands at ground level, swathed in tree roots. A hulking lion seemingly made of iron stands on the pedestal, flicking its tail in irritation. "You can call us Envy," it says.

The iron lion, Envy, is one of two guardians that Zybnilna created to watch over her garden in her absence. When Zybnilna became frozen in time, her guardians appeared from their respective demiplanes to perform their duty. Envy uses the **gorgon** stat block, with these changes:

- The iron lion speaks Common and Sylvan, referring to itself using the pronouns "we" and "us."



- It has a Bite attack instead of a Gore attack, and it has a Claws attack that deals slashing damage instead of a Hooves attack that deals bludgeoning damage. (The attacks are functionally the same otherwise.)

Envy dislikes its counterpart, Wrath (see area P10), but the two are prevented by Zybilna's magic from harming one another. When the characters first grace the iron lion with their presence, it demands their obeisance and commands them to kneel before it. If the characters do as Envy commands, the lion is pleased and allows them to remain in its presence. Characters who fail to show it deference are instructed to leave the tower at once, and the lion attacks those who refuse.

The lion shares the following information with characters who show it proper respect:

- "We and our counterpart were created as a pair to protect the gardens from intruders in Zybilna's absence."
- "Our presence here means that our mistress is gone. Where? We do not know."
- "The palace receives visitors even in Zybilna's absence. Guests are to remain in the garden pavilion until Zybilna deigns to grant them an audience. It is not our responsibility to protect visitors."

Characters on good terms with Envy can ask it about the crown of needles from area P8. It knows the following information about the crown:

- "Zybilna created the crown as a key that guests can use to reach certain areas of the palace in her absence. The crown has two forms: one made of silver needles, the other of golden roses."
- "To transform the crown of needles into its gold form, it must be placed on the brow of the correct iron guardian. Which of us, Envy or Wrath, is the correct guardian? We cannot say. Placing the crown on the incorrect guardian banishes the guardian to its demiplane, along with the crown."
- "Once the crown is transformed into its gold form, either guardian can wear it without being banished. Certain doors inside the palace become unlocked or locked, depending on which guardian wears the golden crown." (Neither Envy nor Wrath knows which doors in the palace each of them is connected to.)

To transform the crown of silver needles into the crown of golden roses, it must be placed on Wrath's brow, but Envy doesn't know that. If the crown of silver needles is placed on Envy's head, Envy is banished to its demiplane along with the crown until

Zybilna wills them both to return (which can't happen while she's trapped in temporal stasis).

In its gold form, the crown can be safely placed on Envy's head, even if the iron lion is dead. While Envy wears the crown, all lion-marked doors throughout the palace become unlocked (see "Crown Locks" earlier in the chapter).

Envy is willing to let the characters take the crown from it temporarily, but it wants something in exchange each time it relinquishes the crown: a lei made from flowers found in the palace garden (area P2). A single character needs 1 hour to pick the flowers and fashion the lei, but multiple characters working together can reduce the time proportionately. The lei must be presented to Envy as a gift and draped over its shoulders. To determine whether Envy is satisfied, each character who contributed to the necklace's creation can make a DC 15 Intelligence (Nature) check. On a successful check, the lei is deemed acceptable, and Envy relinquishes the crown. If any character's check total is 25 or higher, the lei is deemed extraordinary, and from that point on, Envy relinquishes the crown whenever the characters ask for it.

P10. WRATH'S TOWER

The base of this tower is 10 feet higher than the garden floor. The double door to this tower is accessible from a 10-foot-high stone catwalk that connects it with the servants' quarters (area P15). A bronze plaque above the door bears the word "Wrath" in Common. The tower is 30 feet tall and has no roof, enabling characters to enter it from above if they have the means to do so.

This tower is filled with hawthorns. At the heart of the thicket, a hart seemingly made from iron stands atop a marble pedestal, pawing the ground angrily. Strewn around the pedestal are a dozen empty baskets.

"We are Wrath," says the iron hart.

The iron hart, Wrath, is the counterpart to the iron lion named Envy in area P9. Wrath uses the **gorgon** stat block. It can speak Common and Sylvan, and it refers to itself using the pronouns "we" and "us."

Wrath dislikes Envy, but the two are prevented by Zybilna's magic from harming one another. When the characters first appear before the iron hart, it demands their obeisance and commands them to kneel before it. If the characters do as Wrath commands, the hart is pleased and allows them to remain in its presence. Characters who fail to show it deference are instructed to leave the tower at once, and Wrath attacks those who refuse. Wrath knows the same information that Envy knows (see area P9).

To transform the crown of silver needles from area P8 into the crown of golden roses, it must be placed on Wrath's brow, but Wrath doesn't know that. While Wrath wears the gold crown, all hart-marked doors in the palace are unlocked (see "Crown Locks" earlier in the chapter). This holds true even if the iron hart is dead.

Wrath is willing to let the characters take the crown from it temporarily, but it wants something in exchange each time it relinquishes the crown: a basket of berries picked from the palace garden (area P2). If they so desire, the characters can take one of the baskets from the tower and use it to collect the berries. A single character needs 1 hour to pick the berries, but multiple characters working together can reduce the time proportionately. The berries must be presented to Wrath as a gift, whereupon the iron hart devours them. To determine whether Wrath is satisfied, each character who picked any of them can make a DC 15 Intelligence (Nature) check. On a successful check, the berry selection is deemed acceptable, and Wrath relinquishes the crown. If any character's check total is 25 or higher, the berry selection is deemed extraordinary, and from that point on, Wrath relinquishes the crown whenever the characters ask for it.

P11. CARRIAGE HOUSE

When the characters open one of the doors leading to this chamber and peer inside, read:

The doors swing open to reveal a crystal carriage hitched to a pair of glass statues shaped like pegasi. Folded silk butterfly wings are attached to the roof of the carriage.

Zybilna used this flying carriage to travel to other locations in the Feywild. The carriage's doors are sealed shut, with no handles, hinges, or keyholes. Zybilna kept the carriage's magic key inside the vehicle and used *misty step* spells to retrieve it as needed. The carriage's crystal structure is mostly opaque except for its windows. Anyone who looks through a carriage window spots an ornate glass key resting on the seat inside. To reach the key, a character must smash a window or use magic. Characters who smash their way into the carriage alert Zargash (see area P30), who investigates the noise.

The carriage is a Huge object with AC 13, 50 hit points, vulnerability to bludgeoning damage, and immunity to poison and psychic damage. Its windows and wheels are separate objects, each with AC 13, 10 hit points, and the same vulnerability and immunities as the rest of the carriage. Five Medium or smaller creatures can fit comfortably inside the cab, with an additional seat up front for the driver.

If the key is held within 3 inches of the door on either side of the carriage, a keyhole magically appears on the door's surface. Turning the key clockwise in the keyhole unlocks both carriage doors and animates the glass pegasi, causing them to stamp their hooves impatiently. They use the **pegasus** stat block, with these changes:

- The glass pegasi are Constructs with immunity to exhaustion and the charmed, frightened, paralyzed, and petrified conditions.
- They have AC 15 while animated and AC 13 otherwise.

While the glass pegasi are animated, reins made of starlight appear in the hands of anyone who sits on the driver's seat, allowing that individual to steer the carriage. The pegasi can pull the carriage at a speed of 40 feet on land or 80 feet while flying.

Turning the key counterclockwise in either door's lock can be done only while the carriage is on the ground and not moving; doing so locks both doors and causes the pegasi to revert to inanimate glass statues.

Development. Characters can use the carriage to travel beyond Prismeer to other locations in the Feywild, but the carriage and its glass pegasi shatter if the vehicle leaves the Feywild.

P12. HALL OF STARS

The double door on the south side of this area is sealed with a hart crown lock (see "Crown Locks" earlier in the chapter).

The walls of this hall are illustrated with painted panels depicting a starry sky. The paintings show what a viewer would see while looking out through a set of windows into a clear, moonless night.

There is nothing peculiar about the panels.

The two doors on the north wall open onto stone balconies that overlook a stormy void (area P13) and offer clear views of the tower and the staircases suspended above it.

P13. COURT OF STORMS

The double door on the stone balcony between this area and area P22 is sealed with a lion crown lock (see "Crown Locks" earlier in the chapter). The balcony doors that adjoin areas P11, P12, P15, and P29 are not locked.

This rectangular courtyard is open to the twilit sky. It has no visible floor; instead, a vortex of dark clouds churns below. A marble tower rising from the maelstrom is encircled by seven turrets. Four stone staircases extend from the outer areas of the palace to the tower, each one part of a buttress that spans the void and stabilizes the tower.

If the characters are in a location where they can see the hole in the wall of area P47 on the tower's second floor, add:

Part of the tower wall has exploded outward, and its stony fragments are hanging in the air as though time around them has stopped. Among the debris, suspended above the stormy vortex, is an armored knight with a sword in one hand and a shield on his other arm. He looks like he was thrown backward through the exploding wall before being frozen in place.

The knight suspended in the air is Strongheart (see area P47), the leader of Valor's Call. It's obvious to anyone who can see him that the knight will plunge into the vortex if the time-freezing effect on him is ended.

Storm Vortex. The vortex that churns below the central spire is not part of the palace and wasn't frozen in time. Although the storm is magical, it can't be dispelled, and the area it occupies is heavily obscured.

Any creature that falls into the vortex takes 18 (4d8) force damage. In addition, its speed becomes 0 feet, it can't benefit from any bonus to its speed, and it can't be seen by others. The creature takes the damage again at the start of each of its turns until it escapes the vortex. Any creature that ends its turn in the vortex with 0 hit points is ripped to shreds, and its remains are scattered across the planes of existence along with anything it was wearing or carrying.

Any creature that falls into the vortex has little chance of surviving. If someone throws one end of a rope into its space, the creature can grab hold of it and be pulled out.

P14. SPIRAL STAIRCASES

Areas P14a through P14d are on the palace's lower level, while areas P14e through P14h are on the upper level. All eight rooms have similar decor:

The walls of this circular chamber are decorated with sculpted reliefs depicting humans and demons partaking in grotesque revels. A spiral staircase with a golden handrail is in the middle of the room.

The reliefs hint at Zybilna's fondness for demons. Specifics about each room are provided below:

P14a. The spiral staircase ascends 30 feet to area P14e. To the northeast, an elevated staircase extends over part of the Court of Storms (area P13) and leads to one of the turrets of the central tower (area P48g on the upper level).

P14b. The spiral staircase ascends 30 feet to area P14f. To the northwest, an elevated staircase extends over part of the Court of Storms (area P13) and leads to one of the turrets of the central tower (area P48b on the upper level).

P14c. The spiral staircase ascends 30 feet to area P14g. The double door leading to the ballroom (area P22) is sealed with a lion crown lock (see "Crown Locks" earlier in the chapter).

P14d. The spiral staircase ascends 30 feet to area P14h. The double door leading to the ballroom (area P22) is sealed with a lion crown lock (see "Crown Locks" earlier in the chapter).

P14e. The spiral staircase descends 30 feet to area P14a. A double door leads to a stone balcony that overlooks the palace garden (area P2).

P14f. The spiral staircase descends 30 feet to area P14b. A double door leads to a stone balcony that overlooks the palace garden (area P2).

P14g. The spiral staircase descends 30 feet to area P14c. A double door leads to a stone balcony that overlooks the Court of Storms (area P13).

P14h. The spiral staircase descends 30 feet to area P14d. A double door leads to a stone balcony that overlooks the Court of Storms (area P13). Floating 10 feet above the top of the staircase is a **banshee** trapped in temporal stasis. The banshee is all that remains of a vainglorious elf queen named Pari Astarabad, who challenged Zybilna for control of Prismeer and paid the ultimate price. The banshee is condemned to haunt this tower and, thanks to Zybilna's magic, can't leave it. If freed from temporal stasis, the banshee can move between this area and area P14d, but nowhere else.

P15. SERVANTS' QUARTERS

This candlelit workroom contains tables, dressers, and bunks for the palace staff. Five goblins are frozen in place like statues, caught in the mundane chores of ironing clothes, darning socks, and folding sheets. A row of brass bells is mounted on one wall.

The five goblins (unarmed, chaotic good noncombatants loyal to Zybilna) are frozen in time. The bells on the wall ring whenever occupants of the guest wing (areas P40a through P40e) tug on the bell pulls in their rooms.

Butler. Zybilna's butler, Thinnings (neutral), lurks in this room. Thinnings was away on an errand when the palace was frozen in time. Since his return, he has been spying on the members of the League of Malevolence.

Thinnings can be encountered anywhere inside the palace but returns to this room to rest. He has the statistics of a **spy**, except he is a Fey who speaks Common, Elvish, and Sylvan. He appears as a stick-thin man dressed in a brown dress coat, stockings, and buckled shoes. As an action, Thinnings can make himself as flat as a piece of parchment or revert to his normal thickness. In his flattened form, he can slide under doors, roll himself up, or even fold himself into the pages of a book.

The butler knows the palace's layout and defenses, but he's not inclined to share information with strangers. As soon as he hears a door to this room being opened, Thinnings ducks into the narrow space under or behind one of the dressers. Characters who have a passive Wisdom (Perception) score of 14 or higher notice Thinnings as they casually survey the room; a thorough search of the room finds him automatically. Thinnings, who has no reason to trust the characters, refuses to emerge from his hiding place. A character can earn the butler's trust and coax him out by reciting Demitasse's rhyme (see area P19) and then sharing a secret with him. (Any old fact will do, as long as he doesn't know it already.) If his trust is earned or the characters capture him, Thinnings shares the following information:

- After using Zybilna's cauldron to neutralize the archfey and most of her court, the hags of the Hourglass Coven left the League of Malevolence in the palace to guard the cauldron. Only three members of the league—Kelek, Warduke, and Zargash—are in the palace presently.
- Years ago, Zybilna befriended a jabberwock and trained it to drink from her cauldron. It still frequents the palace and loiters around the cauldron, making it impossible for Kelek and the

others to guard the cauldron effectively. The only creature in the palace that stands a chance in a fight against the jabberwock is Zybilna's great owl, Bloodybeak, which is kept in the aviary (area P20).

- To free a creature frozen in time, one must touch it with a unicorn horn while speaking the creature's true name. (Thinnings knows that "Zybilna" is not Zybilna's true name. He thinks her true name is Iggwilv, but it's not.) The League of Malevolence is searching Prismeer for a unicorn horn so that Kelek can free Ringlerun, his archenemy, from temporal stasis and steal his *staff of power*.

Appendix D has additional roleplaying notes for Thinnings.

Treasure. The bottom drawer of Thinnings's dresser contains the butler's collection of rings. Many of the rings are rewards from Zybilna for faithful service, and others were gifted to him by guests who learned about his obsession. The collection includes the following:

- Sixty-one ornate silver rings (10 gp each)
- Thirty ornate gold rings (25 gp each)
- An onyx ring (50 gp) that radiates an aura of illusion magic under the scrutiny of a *detect magic* spell (when worn, the ring creates illusory butterflies that flutter around the wearer)

P16. PALACE KITCHEN

An eight-foot-tall, three-foot-diameter, multitiered cake rests on a large round table in this kitchen, which also contains a stove and an assortment of mismatched cupboards and worktables. Eight pixies are suspended in midair around the cake, each wearing a chef's hat and a flour-stained apron. Six of the pixies squeeze cloth tubes that have icing coming out of them. The other two hold armfuls of tiny crimson candles.

Thick creepers with broad leaves encroach on the kitchen through a partially open door in the middle of a concave wall. The roots stretch across the floor and coil around the large table, but not around a smaller, rectangular wheeled table that has three trussed-up giant rats on it.

The eight **pixies** work for Zybilna as bakers, and they are frozen in time. In addition to the large cake described below, characters can see platters of blue-frosted cupcakes and candied apples on sticks, bowls of sugar-glazed button mushrooms, and bottles of eveningberry wine (a sweet, nonalcoholic drink).



Cake. This perfectly preserved cake was made for Zybilna's birthday. Made of cream, sponge, fruit, and white icing, the cake has eight tiers and weighs 100 pounds. If the characters want to move the cake safely, they can transfer it to the wheeled table.

Wheeled Table. Three **giant rats**, frozen in time, lie atop the small table. The rats are meant to be fed to Bloodybeak, the great owl in area P20.

P17. BASE OF THE BEANSTALK

An open doorway leading from the kitchen (area P16) has thick creepers spreading through it.

Here, the palace has been torn asunder by the growth of an enormous beanstalk that has lifted one of its towers high into the air. The space beyond the open doorway is choked with rubble and the thick roots that form the beanstalk's base.

The tower above is area P51. Zybilna's quasit, Iggrik, used a potion from his mistress's laboratory (area P42) to grow the beanstalk and cause the tower to be lifted to its present height.

The beanstalk is 80 feet high, elevating the floor of the tower 20 feet above the palace roof. A creature that can fly can reach the tower easily enough. A creature can climb the beanstalk without needing



DUBHFORGAIL THE FOMORIAN REMAINS IN GOOD SPIRITS UNTIL THE FOOD RUNS OUT.

magic or climbing gear, but doing so requires a successful DC 15 Strength (Athletics) check. On a check that fails by 5 or more, the creature falls.

The beanstalk has AC 15 and is impervious to most forms of damage. If it is struck with the *woodcutter's axe* (see area P6), the beanstalk shrinks 5 feet for every hit point of damage the weapon deals. If the beanstalk takes enough damage to reduce its height to 50 feet, the tower drops to its original position (so that the floor of area P51 is level with the second floor of the palace), and the beanstalk dies.

P18. BANQUET HALL

Paintings of fey creatures and the mounted heads of majestic elk with golden horns decorate the walls of this dining hall. In the middle of the hall, a deformed giant squats at the head of a table piled with food. The grease-stained tablecloth is tucked under the giant's chin, and she washes down each slobbering mouthful of food with a gulp from a barrel of beer.

A tea cart in one corner of the banquet hall has an iron kettle and a tureen of steaming soup resting on doilies atop it.

The balcony extends out over the western part of this chamber, as indicated by the dashed line on the map. See area P32 for more information about the balcony.

Dubhforgail, the gluttonous **fomorian**, intends to conquer Prismeer. Three days ago, she scaled the column of rock atop which the palace is perched and entered through a hole in the wall (see area P25). Kelek used every ounce of his charisma to lure Dubhforgail into the banquet hall, hoping to keep her out of his way until the Hourglass Coven can deal with her. Dubhforgail has eaten nearly all the palace's food, yet her appetite remains insatiable. She has no regard for the rules of conduct (see "Rules of Conduct" in chapter 2).

Dubhforgail assumes the characters are Kelek's minions and demands that they bring her the cake that Kelek promised her ("Eight tiers high, lit with blood-red candles, and icing white as snow"). She warns them that if they leave and return without it, she'll gobble them up instead "to see if you taste as sweet as you look." Dubhforgail is wicked and violent; if the characters anger her now or later, she snatches up her club and attacks. If treated to the cake from area P16, Dubhforgail settles down to eat it over the next 3 hours. During this time, characters can move freely through the banquet hall without angering the fomorian.

Tea Cart. The tea cart's drawers contain utensils, candlesticks, teacups, saucers, bowls, and napkins. The cart and its contents animate whenever someone sits at a table on the terrace (see area P19 for details).

P19. DINING TERRACE

Bathed in twilight, this marble terrace offers a stunning view of the mountains, forests, swamps, and shimmering horizons of Prismeer. Spaced about the balcony are tables draped in white tablecloths with chairs set around each one.

If one or more characters take seats at a table, read:

The tea cart from the banquet hall rolls onto the terrace and careens over to your table. Cups, saucers, bowls, utensils, and napkins fly out of the cart's drawers and arrange themselves before you. They are joined by a waddling cauldron of soup, a piping-hot tea kettle, and a pair of lit candles in candlesticks. A serving spoon hops onto the cart, bows, and says in Common, "I am Demitasse, your head waiter. I believe a light supper of tea and soup is in order."

Magic similar to an *animate objects* spell makes the cart and its collection of objects act as described. The kettle and the cauldron never run out of tea and hot soup, provided they remain inside the palace grounds.

A creature that drinks both the tea and the soup gains 10 temporary hit points—a benefit each creature can gain only once every 24 hours.

DEMITSASSE THE ANIMATED SPOON LEADS A TEA-AND-SOUP PARADE.



Demitasse, the only animated object on the cart that can speak, is impeccably polite and treats guests with respect. As tea is served, it compliments the characters on their appearance, their manners, or whatever else it thinks might make them happy. Characters who speak to Demitasse about Zybilna learn the following information:

- Zybilna is a powerful archfey who acts as a fairy godmother to destitute mortals. Those whom Zybilna aids are immortalized as glass statues in a room above the banquet hall.
- A bearded man with a nasty disposition (Kelek) watches over the palace. He has been feeding the fomorian in the banquet hall ever since she invaded the palace three days ago.
- Although it doesn't know how Zybilna and her palace came to be frozen in time, Demitasse reports that Zybilna's butler, Thinnings, was not affected and claims that he knows more about the palace than anyone. Demitasse also knows that Thinnings is likely to be found in the servants' quarters (area P15), and that he's slow to trust others.

If the characters haven't already earned Thinnings's trust, Demitasse advises them to share one or more secrets with the timid butler after luring him out of hiding with the following rhyme:

*Slip underneath the doorway,
Then fold and disappear.
That's where you'll be hiding
Whenever I am near.
But I have something for you,
A thing you don't yet know.
I'll tell you my great secret
If only you will show.*



P20. AVIARY

An enormous owl stands perfectly still in the middle of this room, its wings partially outstretched. A wall of iron bars stretching from floor to ceiling forms a protective barrier around the chamber's entrance, keeping visitors separated from the owl. The wall across from the double door has a twenty-foot-wide, circular opening sealed with hinged, semicircular windows in wrought-iron frames. The marble floor is littered with the bones of giant rats.

The bars that surround the double door can't be bent or damaged, but characters can use *misty step* spells and similar magic to bypass them. The bars are 1 foot apart, leaving gaps wide enough for a Small character or a thin Medium character to squeeze through.

Bloodybeak. The owl uses the **roc** stat block, has darkvision out to a range of 120 feet, and is presently frozen in time. It takes up most of the room, and one of its wings brushes up against the wall of bars. Thinnings the butler (see area P15) knows the owl's true name: Bloodybeak. With this knowledge, characters can use the unicorn horn to free the owl from its temporal stasis, if they want to do so.

Bloodybeak is friendly toward Zybilna and hostile toward all other creatures. When the owl is no longer frozen in time, any creature within the owl's reach that Bloodybeak can see can use an action to make a DC 17 Wisdom (Animal Handling) check. On a successful check, the owl becomes indifferent toward that creature for 1 minute or until the owl takes damage from any source. A character can use an action to repeat the check as often as desired. A creature toward which Bloodybeak is indifferent can move through the aviary and try to open the big windows without being attacked by the owl.

Bloodybeak is a natural enemy of the jabberwock in area P22. If the owl is released from temporal stasis, it attacks the jabberwock on sight.

Windows. Bloodybeak is too big to enter the palace's hallways, so it comes and goes through the aviary's great windows, which at present are magically sealed shut. A *knock* spell or similar magic opens the windows, as does speaking the command word "canzus" within 10 feet of them. Only Zybilna and her quasit, Iggrik, know the command word.

P21. RECORDS ROOM

The door to this area is sealed with a hart crown lock (see "Crown Locks" earlier in the chapter).

The walls of this room are lined with square compartments holding bundles of rolled paper scrolls. In the middle of the room, an elderly dwarf in gray robes, with spectacles resting on the tip of his bulbous nose, sits perfectly still behind a writing desk facing the door. The dwarf's quill is dipped halfway into an inkpot, and his bloodshot eyes are fixed on a sheet of parchment in front of him.

This room contains records of Zybilna's dealings with mortals, including contracts, pacts made with warlocks, and transcripts of conversations, all written in the Infernal script. The dwarf in temporal stasis is Kalimanzaros, Zybilna's clerk. If his statistics become necessary, Kalimanzaros uses the **mage** stat block, with these changes:

- Kalimanzaros speaks Abyssal, Common, Dwarvish, Elvish, and Infernal, and he has darkvision out to a range of 60 feet.
- He has advantage on saving throws against poison and resistance to poison damage.

Kalimanzaros has served Iggwilv for hundreds of years and still calls her by that name in private. He would never betray her or divulge information that could be used against her.

Unfinished Letter. The letter in front of Kalimanzaros reads as follows:

Dear Rotten Ethel,

You have requested access to ancient rituals handed down by Baba Yaga herself—rituals that can be used to fulfill bargains. I regret to inform you that Iggwilv is unwilling to share her knowledge of these rituals with you at this time. Your coven has much work to do to earn her favor. Until then, she wishes you well in your dark dealings with mortals.

Kalimanzaros's quill ran dry before he could finish writing the word "mortals."

Treasure. Kalimanzaros keeps a spellbook on his person. This spellbook can't be removed from the dwarf while he's frozen in time, and it contains all the spells Kalimanzaros has prepared.

P22. BALLROOM

The doors to areas P13, P14c, and P14d are sealed with lion crown locks (see "Crown Locks" earlier in the chapter).



BLOODYBEAK CHASES AWAY THE JABBERWOCK.

A grand ballroom lies before you, the northern part of its floor littered with the splintered remains of three doors that have been knocked from their hinges, leaving openings through which you can see adjoining rooms.

Throughout the ballroom, royal courtiers stand motionless, their eyes fixed on a black iron cauldron atop a dais in the middle of the chamber. Dark vapors rise from the cauldron, and a huge, dragon-like monster is coiled around it. The dragon's body twitches slightly, and its closed eyelids flutter as it dreams.

Two figures are frozen, statue-like, off to one side of the cauldron: an imperious, middle-aged woman with long white hair and white robes, and a younger woman clad in armor and wearing a white cape. The older woman is reaching desperately toward the cauldron, while the armored woman at her side is grasping a fine-looking quarterstaff.

A **jabberwock** (see appendix C) is coiled around the cauldron. Zybina treated the jabberwock like a pet, regularly inviting it into her palace to feed from her cauldron. It continues to visit the palace even now that Zybina is frozen in time, has fed recently, and is sound asleep. Characters can move quietly about

the room without waking it. Loud noises cause it to awaken, as do attacks made against it and any attempts to use or disturb the cauldron. Crafty characters who don't want to engage the jabberwock in battle can try to lure it elsewhere, either by using themselves as bait or by playing music (see the "Beware the Jabberwock!" sidebar).

Iggwilv the Witch Queen (see her stat block at the end of the chapter), known in Prismeer as Zybina, stands near the cauldron alongside a human cleric named **Mercion** (see appendix B).

Cauldron. *Iggwilv's Cauldron* (see appendix A) is currently in its iron form. The characters can break the time-freezing spell on every creature and object in the palace by destroying the cauldron with a *flame tongue* or *frost brand* weapon, or by touching the cauldron with a unicorn horn while reciting a poem called "The Witch Queen's Cauldron." Only Zybina and the hags of the Hourglass Coven know the words to this poem, but a *legend lore* spell or similar magic can also reveal them:

*Eight cats perch atop eight dead attending
Eight lizards flee from eight rats scavenging
Eight toads climbing meet eight dead and falling
Eight snakes sneak under eight bats screaming
Eight eyes open, always dreaming
All on the cauldron that is ever seeming.*

BEWARE THE JABBERWOCK!

Overcoming the jabberwock in area P22 is one of the main challenges of this chapter and, indeed, the whole adventure. The characters are unlikely to survive a head-on fight with the creature, but there are things they can do to increase their chances of survival:

- Free the great owl from the aviary (area P20) and set it against the jabberwock. Characters toward whom the owl is indifferent can easily put the owl in a jabberwock-hunting mood if they have the means to speak with it. If the jabberwock and the owl ever make eye contact, the jabberwock flees the palace with the owl in pursuit.
- Bait the jabberwock into leaving the palace. The jabberwock will follow prey or the sound of music. Once lured outside, assuming it's not set upon by the great owl immediately, the jabberwock goes hunting and does not return for $1d6 + 2$ hours.
- Obtain *Snicker-Snack*, the vorpal sword in area P50. The jabberwock is vulnerable to its slashing damage, and the sword's attacks can neutralize the jabberwock's Regeneration trait.

The jabberwock is friendly toward Zybnilna and hostile toward everything else, though it thinks twice about attacking anything bigger than itself. Throwing food at the jabberwock might distract it long enough to allow characters to flee its presence without risk of pursuit. Befriending the jabberwock isn't an option.

Freeing Zybnilna. A character can use an action to touch Zybnilna with a unicorn horn while speaking her true name (Natasha). Doing so ends the time-freezing effect on her. Speaking the name Tasha, Zybnilna, or Iggwilv doesn't work, since none of those is her true name.

Destroying the cauldron frees not only Zybnilna but also every other creature in the palace that is frozen in time.

When Zybnilna is freed from temporal stasis, skip ahead to "Ending the Story" at the end of the chapter.

Freeing Mercion. Any member of Valor's Call can identify Mercion, the armored cleric at Zybnilna's side. Once the characters know who she is, one of them can use an action to touch Mercion with a unicorn horn while speaking her name, ending the time-freezing effect on her.

If she is questioned, Mercion shares the story of Valor's Call (see "Fall of the Witch Queen" earlier in the chapter). She willingly joins any group committed to overcoming the League of Malevolence.

Courtiers. In addition to Zybnilna, Mercion, and the jabberwock, this room contains the following courtiers, all dressed in fancy garb and frozen in time:

- A pompous **bullywug knight** (see appendix C) and an emissary of the Soggy Court (see chapter 2) named Lord Slubb, the Marquis of Brackishbog

- Two **drow mages** (chaotic good) named Kelchrin and Valtis, who counsel Zybnilna on matters concerning demons and the Abyss
- Snitcher, a **goblin boss** (neutral) with dragonfly wings that grant a flying speed of 40 feet and the ability to hover, who brings news from other fey courts and is attended by four similarly winged **goblins** (neutral bodyguards)
- Seven **pixies** named Bix, Henny, Honeybright, Nightglitter, Starpetal, Trick, and Winterflake
- Two **quicklings** (see appendix C) who serve Zybnilna as messengers and spies

Treasure. *Iggwilv's Cauldron* is an artifact, albeit one that its rightful owner would never part with. While she is trapped in stasis, Iggwilv can't stop thieves from taking the cauldron or hiding it. If they so desire, the characters can use Warduke's *flame tongue* sword to shatter the cauldron, then do whatever they want with the fragments.

Between them, Iggwilv and Mercion have a *robe of the archmagi*, an *amulet of the planes*, and a *+1 quarterstaff*. Iggwilv also keeps a gray stone (the control gem for the gray slaad in area P33) in the pocket of her robe. These items are not likely to fall into the characters' hands.

P23. ROUND TABLE

The doors leading into this room have been knocked from their hinges, and the doorways are wide open. Creatures that make too much noise here wake the **jabberwock** (see appendix C) in area P22, which promptly investigates.

This chamber contains a round, marble-topped table ringed by high-backed chairs. Between the table and a curved wall of tall, slender windows stands a motionless, white-haired wizard wielding a staff that has glittering frost erupting from its tip.

Ringlerun (see appendix B) was ambushed in here by two members of the League of Malevolence, Zaruk and Zargash. The wizard was using his *staff of power* to cast a *cone of cold* spell when he became frozen in time. Freeing Ringlerun from his temporal stasis unleashes the magic of the spell, the effect of which erupts out to fill most of the room.

Once he is no longer frozen in time, Ringlerun is determined to defeat the League of Malevolence before it can cause any more mischief. He volunteers an explanation of how Valor's Call came to the palace (see "Fall of the Witch Queen" earlier in the chapter).

High-Backed Chairs. One of the chairs has a smiling quasit carved into its back, near the top. If anyone other than Zybnilna sits in this chair, the

quasit magically shouts "This is not your chair!" in Abyssal, repeating the line every minute until the creature gets out of the chair.

Round Table. Zybnilna uses the round table for meetings with her counselors. Characters who examine its marble surface find the following inscription engraved on it in the Elvish script: "I rule by the verdict of my heart and the slam of my fist."

Striking the table with a clenched fist causes it to emit a thunderous boom that can be heard up to 10 miles away. Zybnilna used this power of the table to emphasize her verdicts; she also exploited it to summon the jabberwock for its dinner. If the jabberwock is still alive, it comes running if it hears this sound.

Treasure. Ringlerun carries a *staff of power* with 15 charges remaining. (The staff has 20 charges when fully charged. Five charges were expended when Ringlerun used it to cast *cone of cold*. The staff can't recharge until Ringlerun is released from temporal stasis.)

P24. RUINED STATEROOMS

The jabberwock destroyed the furnishings in these two rooms and smashed through the doors leading to areas P22, P23, and P25. Nothing of value remains.

P25. BATHING ROOM

Steam rises from a murky bathing pool. The tiled floor around the bath is cracked and ruined, as though something huge had stomped across it. Whatever caused this damage also left a gaping hole in one wall, through which you can see open air and the twilight sky.

If the characters make any loud noises here and have not yet encountered the **jabberwock** (see appendix C) in area P22, it awakens and investigates. The jabberwock enters and leaves the palace through the hole in the wall. It occasionally bathes in the murky pool and also hides its treasure there.

Treasure. The water in the pool is 8 feet deep and opaque. At the bottom of the pool, amid the bones of fairies and goblins that the jabberwock has devoured, are the following treasures:

- A pair of silver armlets (25 gp each)
- An ornate steel dagger that whispers "soon" whenever its wielder falls asleep (50 gp)
- A silver helmet adorned with a black feather (125 gp)

P26. CHANGING ROOM

The door to the adjoining hallway is sealed with a hart crown lock (see "Crown Locks" earlier in the chapter).

One wall of this chamber is lined with wooden cubicles, each containing a small bench and a hook for hanging clothes. Underfoot, a mosaic floor depicts images of demons.

Any creature that hangs an article of its clothing on one of the cubicle hooks receives the benefit of an *invisibility* spell that lasts for 1 hour or until the creature ends the effect on itself by attacking or casting a spell. After receiving this benefit, a creature cannot receive it again for 24 hours.

P27. ARMORY

The door to this room is sealed with a hart crown lock (see "Crown Locks" earlier in the chapter).

The room contains glass cabinets filled with a wide variety of weaponry. The weapons are so well constructed that it is difficult to tell if this display is an armory or a museum.

The glass cabinets are unlocked, and the weapons in them are spectacular in appearance. The cabinets contain one of each weapon listed on the Martial Melee Weapons and Martial Ranged Weapons tables in the *Player's Handbook*. Being of particularly fine manufacture, they are worth twice the listed price. Each weapon is enchanted to shower its wielder with compliments. If complimented on its own form in return, a weapon glumly whispers, "Ah, but I'm not as fine as *Snicker-Snack*," and then never speaks again.

P28. LIBRARY

The doors to the adjoining hallway are sealed with lion crown locks (see "Crown Locks" earlier in the chapter).

Leather-bound tomes fill the tall shelves of this grand library. Rolling ladders anchored to rails above the topmost shelves allow easy access to the higher books.

Appearing from behind a bookshelf is an elderly hunchbacked man carrying an open book. "This library is closed to visitors!" he says, snapping the book closed and making no effort to hide his surprise and his annoyance.

Zybnilna keeps her most esoteric tomes in a separate library upstairs (area P38), but this room still contains a vast collection of books on all manner of subjects. It exists in a demiplane. Because of the



SHON AND GRAY

library's demiplanar nature, its occupants and contents were not frozen in time by *Iggwilv's Cauldron*.

Shon and Gray. The librarian is a hunchbacked human **mage** (neutral) named Shon. He speaks Abyssal, Common, Elvish, and Sylvan, and he has a secret known only to himself, Zybilna, and her quasit, Iggrik: his "hump" is a **giant wolf spider** named Gray, which Shon hides under thick shawls. An *awaken* spell was cast on the spider, giving it an Intelligence of 10 and the ability to speak Elvish. Of the two, the spider knows the library better and is more adept at locating rare tomes. The spider defends Shon if the mage is attacked.

Shon confronts intruders and orders them to leave the library at once, claiming that no one may peruse the books without Zybilna's consent. Zybilna has made no such declaration, but Shon doesn't trust visitors not to steal the books. If necessary, he uses *suggestion* spells to force intruders to "get out and stay out!" If the characters stubbornly refuse to leave, Shon tells them that Zybilna keeps her most prized books in a smaller upstairs library and urges them to explore it instead. He even takes the time to write down a list of eight book titles found there that might interest them (see area P38).

When Zybilna and her court were frozen in time, Shon was shielded by the library's demiplanar

nature. He ventured forth to discover the League of Malevolence in charge. Shon is afraid of the league but has come to an agreement with its leader, Kelek: the league will allow Shon to remain at his post, and in exchange, Shon (and his spider) will use the library to research time-freezing magic, with the goal of helping the league break the spell on Ringerun the wizard so that Kelek can obtain the wizard's *staff of power* (in area P23). So far, Shon and Gray have found nothing helpful. Each of them can describe all five members of the league and knows that three of them—Kelek, Warduke, and Zargash—are in the palace.

Kelek has told Shon that Zybilna was betrayed by the Hourglass Coven, and that the hags have entrusted the League of Malevolence with protecting *Iggwilv's Cauldron*. The conversations that Shon has had with Kelek suggest that the alliance between the league and the Hourglass Coven isn't as strong as Kelek pretends it is. Gray overheard these conversations and knows this information as well.

If the characters tell Shon that they intend to free Zybilna and defeat the League of Malevolence, he shares the following information while showing them the door, determined to keep them from disturbing the books:

- A jabberwock has made its lair in the ballroom. Kelek, the leader of the League of Malevolence, is terrified of it ("as he should be," Shon adds).
- Warduke, a helmed warrior with a flaming sword, acts as Kelek's bodyguard, but not out of loyalty. He's a cold-hearted mercenary who works for coin. The characters might be able to buy him off.
- Shon can describe all the properties of a *staff of power*, having researched the subject recently.

Appendix D has additional roleplaying notes for Shon.

Shon's Spellbook. Shon carries his spellbook, which is a leather-bound tome with a charcoal sketch of a wolf spider on the title page. This book contains the following spells: *charm person*, *cone of cold*, *counterspell*, *darkvision*, *detect magic*, *fireball*, *fly*, *greater invisibility*, *ice storm*, *knock*, *mage armor*, *magic missile*, *misty step*, *polymorph*, *remove curse*, *shield*, *suggestion*, and *Tasha's hideous laughter*.

Unicorn Horn. If the Story Tracker indicates that the unicorn horn is here, Shon has it. He doesn't want Kelek to get his hands on the *staff of power*, realizing the harm he would cause with it. Consequently, Shon has no intention of handing the staff over to the League of Malevolence. If, through good roleplaying, the characters convince Shon that they have Prismeer's best interests at heart, he gives them the horn and tells them where to find Zybilna (area P22), warning them about the jabberwock if he hasn't already done so.

P29. RUG OF WHITE ROSES

The door to area P30 is sealed with a lion crown lock (see "Crown Locks" earlier in the chapter). The door on the opposite wall opens onto a balcony that overlooks the Court of Storms (area P13).

Running the length of this oblong room is a rug woven with images of thorny white roses. Each of the doors on the north and south walls has an alabaster pedestal standing inside the room beside it. Atop each pedestal is an alabaster vase that holds several long-stemmed white roses. Carved into the vase are the words "Take one" in Common.

A creature holding or carrying a white rose can pass through this hall safely. The rug is a 40-foot-long, 8-foot-wide **rug of smothering** with 60 hit points. If a creature not carrying a white rose ends its turn in the hall, the rug attacks it. The rug also attacks creatures that deal damage to it. Because of its length, the rug can smother up to four Medium or smaller creatures at once.

P30. SLUDGE-FILLED TOWER

The door to this tower is sealed with a lion crown lock (see "Crown Locks" earlier in the chapter).

Everything in this tower appears to be frozen in place. A five-foot-wide ledge at floor level circles the room, and a row of five iron levers protrudes from the wall above the ledge on the far side of the room. Five feet below the ledge is the surface of a pool of reeking sludge. Five slender, gilded cages dangle from chains that hang down from holes in the sixty-foot-high ceiling. Three of the cages are occupied. Suspended in midair outside each cage is a pixie holding a tiny, gilded wand.

Zargash (see appendix B) is here if he hasn't been lured elsewhere. If Zargash is present, add:

Standing motionless next to the levers is a man garbed in black whose face is half-hidden by a hood. A bat-shaped amulet hangs around his neck, and he tightly grips a quarterstaff.

Zargash has been taking samples of the sludge in the pool, hoping to learn more about its properties. He stands motionless, pretending to be frozen in time like the other creatures here. If left alone, he waits for the characters to leave the area, then reports to Kelek in area P31.

Characters who observe Zargash can, with a successful DC 16 Wisdom (Perception) check, determine that he is not frozen in time. Because he's pretending to be frozen, the first attack made against him has advantage. If his ruse is exposed or if he's attacked, Zargash uses his next action to cast *gaseous form* on himself, then flies up to area P39 and heads to area P31 to warn Kelek and Warduke that intruders have entered the palace.

Cages and Pixie Jailers. The floors of the five cages are currently suspended above the sludge at heights of 10 feet, 20 feet, 30 feet, 40 feet, and 50 feet, respectively. Each cage's height is controlled by one of the levers on the far side of the narrow ledge. Normally, moving a lever up or down causes its cage to ascend or descend at a rate of 1 foot per second; at present, however, the mechanisms that raise and lower the cages are frozen in time, and until the time-freezing effect ends, nothing happens when any of the levers are moved.

Each cage can hold one Medium or smaller creature. The cages have no doors or locks; creatures are teleported into and out of the cages using the tiny, gilded wands carried by the five **pixies**, all of which are frozen in time. Only pixies can attune to these tiny wands. As an action, a pixie released from temporal stasis can use its wand to target a Medium or smaller creature it can see within 20 feet of it. The target must make a DC 12 Wisdom saving throw; on a failed save, it is teleported into the gilded cage corresponding to that pixie, and any creature already occupying that cage teleports to the space vacated by the target. A pixie released from temporal stasis can use an action to touch its wand to its corresponding cage, which teleports any creature inside that cage to an unoccupied space of the pixie's choice on the ledge.

A character can use an action to try to bend a cage's bars, doing so with a successful DC 22 Strength (Athletics) check and creating an opening wide enough for a Small or Medium character to squeeze into or out of the cage.

Demonic Sludge. A *detect magic* spell reveals an aura of transmutation magic emanating from the sludge, which comes from the Abyss. Any Humanoid that starts its turn wholly or partly immersed in the sludge must make a DC 13 Wisdom saving throw. On a successful save, the creature takes 7 (2d6) psychic damage as its mind is ravaged by nightmarish visions too horrible to describe. On a failed save, the creature is magically transformed into a **manes** under your control. This transformation can be reversed by any magic that ends a curse. If the transformation is not reversed within three days, it becomes permanent and can be reversed only by a *wish* spell or divine intervention.

Prisoners. Three of the cages hold prisoners in temporal stasis:

- The cage suspended 10 feet above the sludge contains a **manes**.
- The cage suspended 20 feet above the sludge contains an **incubus** in the guise of a male high elf named Nizran (not his true name). The incubus, whose Etherealness trait does not function in the Feywild, infiltrated Zybilna's court by pretending to be an emissary of the Summer Queen. Zybilna saw through the deception, ascertained the incubus's true allegiance to the demon lord Graz'zt (her former lover), and incarcerated the incubus before he could return to his true master.
- The cage suspended 40 feet above the sludge holds a nameless, unshaven man with a crescent-shaped scar under his right eye. A retired human **spy** (neutral) from Oerth, he is unarmed. He begged Zybilna to rid him of the guilt he feels for several murders he committed. She obliged by locking him up and promising to transform him into a manes—a creature incapable of feeling guilt.

Even if they are freed from temporal stasis, the prisoners remain trapped in their cages until the pixies release them, which they can't do while frozen in time and which they're not inclined to do unless the order comes from Zybilna. Nizran and the nameless man want nothing more than to flee the palace and never return.

P31. THRONE ROOM

This chamber can be reached by descending a staircase from area P47. A double door in the north wall pulls open to reveal a stone balcony that overlooks the Court of Storms (area P13).

A ring of marble pillars sculpted with images of fairies and demons supports the arched ceiling of this circular chamber. Seven archways spaced evenly around the room's perimeter lead to empty turrets with tall, stained-glass windows set in their walls. Each window bears the image of a knight in armor.

Near the middle of the room, a short, gray-bearded man in black robes reclines on a gilded wooden throne with clawed feet. The man grips the leashes of three small, scaly, birdlike creatures. A muscular, armored man stands next to the throne. He wears a helm that conceals his face except for his red, glowing eyes, and his sword he holds is wreathed in flames.

A statue of an unarmored elf stands in front of the throne. The statue is posed as if ready for battle, with a shortsword gripped tightly in each of its hands.

The gray-bearded man is **Kelek**, and he keeps three **cockatrices** on short leashes. **Warduke** stands beside him, shield and flaming sword at the ready. If the characters encountered **Zargash** previously and allowed him to get away, the evil priest of Orcus is crouched behind the throne. (Statistics for all three villains appear in appendix B.) While seated on the throne, Kelek can use a bonus action to speak a rhyme taught to him by the Hourglass Coven ("Knights of glass, protect my ass!"). The rhyme causes the four stained-glass knights in the turrets marked X on the map to leap from their window frames, becoming four **glasswork golems** (see the accompanying stat block). These golems defend Kelek, returning to their windows after 10 minutes if they haven't been destroyed by then.

If the characters parley with Kelek, he sneers that the palace is now his to rule, though any mention of the Hourglass Coven or the jabberwock causes a flush of dread to pass over Kelek's face. Throughout any conversation, Warduke remains silent, eyeing the party mirthlessly. Zargash, if present, does as little as possible to help Kelek without revealing his treasonous heart. He wants to replace Kelek as leader of the League of Malevolence, but he is certain Warduke will slay him if he openly betrays Kelek.

If the characters mention Ringlerun, Kelek explains that he wants the *staff of power* that belongs to the wizard, but he can't take it while Ringlerun is frozen in time. To free Ringlerun, Kelek needs a unicorn horn. (He won't explain how the horn works.) In exchange for a unicorn horn, Kelek promises to help the characters achieve their goals, provided their stated goals have nothing to do with freeing Zybilna. Kelek has no intention of fulfilling his part of any bargain.

If conflict erupts, Kelek relies on Warduke, the cockatrices, and Zargash to defend him. Zargash flees if the battle is going poorly for his side.

Warduke's loyalty can be bought for a reasonable price (treasure worth 2,500 gp or more). If the characters recruit him, Warduke stays with the party for the remainder of the adventure, then goes his own way. While in the party's employ, Warduke stoically follows the characters around, defending them when needed, and can easily be persuaded to use his *flame tongue* sword to destroy *Iggwilv's Cauldron*.

Neither Kelek nor Zargash will threaten or harm the characters while Warduke is on the party's side. In the face of certain defeat, Kelek begs for mercy and offers to reveal a secret about Zybilna in exchange for his life and freedom. If the party agrees, Kelek reveals that Zybilna is Iggwilv the Witch Queen and explains how he plotted to blackmail her.

Petrified Elf. The statue is a petrified high elf named Raezil Uthemar (neutral). Raezil served as Zybnilna's spy in other fey courts. She returned from a mission to find nearly everyone in the palace trapped in temporal stasis. When she confronted Kelek and accused him of conspiring to overthrow Zybnilna, his cockatrices petrified her. If magic is used to end the petrified condition on Raezil, use the **spy** stat block to represent her, with these changes:

- Raezil speaks Common and Elvish.
- She has darkvision out to a range of 60 feet.
- She has advantage on saving throws against being charmed, and magic can't put her to sleep.

The name "Iggwilv" means nothing to Raezil, who started working for Zybnilna shortly after the archfey carved out her domain in the Feywild. Raezil spends most of her time abroad, in the courts of other archfey, and hasn't kept up on the politics of Prismeer.

Once she is no longer petrified, Raezil is bound by the rule of reciprocity (see "Rules of Conduct" in chapter 2) to help the characters complete any outstanding quests they might have. Raezil comes from a highborn elf family with influence in the Summer Court, making her a useful retainer if the characters choose to remain in the Feywild after their adventures in Prismeer have ended.

Treasure. Kelek carries a *staff of striking* and wears *bracers of defense*. Warduke wields a *flame tongue* longsword. Zargash wears a bat-shaped amulet that has the properties of a *ring of feather falling*.



GLASSWORK GOLEM

Medium Construct, Unaligned

Armor Class 13 (natural armor)

Hit Points 36 (8d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	10 (+0)	10 (+0)	1 (-5)	10 (+0)	1 (-5)

Saving Throws Dex +2, Con +2, Wis +2

Damage Immunities poison, psychic

Condition Immunities blinded, charmed, deafened, exhaustion, frightened, paralyzed, petrified, poisoned

Senses blindsight 60 ft. (blind beyond this radius), passive Perception 10

Languages —

Challenge 2 (450 XP)

Proficiency Bonus +2

False Appearance. If the golem is embedded in a window and motionless at the start of combat, it has advantage on its initiative roll. Moreover, if a creature hasn't observed the golem move or act, that creature must succeed on a DC 18 Intelligence (Investigation) check to discern that the golem is animate.

Immutable Form. The golem is immune to any spell or effect that would alter its form.

Regeneration. The golem regains 10 hit points at the start of its turn. If the golem takes bludgeoning or thunder damage, this trait doesn't function at the start of the golem's next turn. The golem is destroyed only if it starts its turn with 0 hit points and doesn't regenerate.

Unusual Nature. The golem doesn't require air, food, drink, or sleep.

ACTIONS

Multiattack. The golem makes two Glass Sword attacks.

Glass Sword. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 5 (1d8 + 1) slashing damage.

BONUS ACTIONS

Dazzling Light (Recharge 5–6). Magical, colored light springs from the golem in a 15-foot cone. Each creature in the cone must succeed on a DC 10 Constitution saving throw or be blinded for 1 minute. A creature can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.

P32. MINSTRELS' GALLERY

This balcony extends out over the banquet hall (area P18). The door on the west wall is sealed with a lion crown lock (see "Crown Locks" earlier in the chapter).

This thirty-foot-high balcony overlooks the banquet hall. A harpsichord decorated with painted panels is situated at one end of the balcony near a double door.

The harpsichord is a Medium object with AC 15, 12 hit points, and immunity to poison and psychic damage. A *detect magic* spell reveals an aura of transmutation magic around it. If it loses half or more of its hit points, the harpsichord is too damaged to play music. Reducing the harpsichord to 0 hit points destroys it and causes eight pieces of wreckage to magically spring to life and attack the harpsichord's assailants. Each piece of wreckage is treated as a Tiny object under the effect of an *animate objects* spell that lasts for 1 minute.

P33. GLASS STATUES

The floor of this marble hall is polished to a mirror-like finish. The exterior walls are lined with stained-glass windows depicting fairies and butterflies in flight. A glass statue of a long-haired woman in robes stands atop a dais, her arms outstretched in a welcoming gesture. A tiny, incandescent blue sphere is suspended in the air next to the statue's head. Dozens of other statues made of sparkling glass are arranged about the room.

This room contains forty glass statues, including the one on the dais. The statues stand motionless until someone plays the harpsichord in area P32, the magic of which causes the statues to dance:

All of the statues except the one on the dais waltz and twirl about the room, their steps keeping time with the music from the harpsichord.

When the music from the harpsichord stops playing, the statues freeze in place until the music resumes.

Characters who have seen Zybilna recognize her likeness in the statue on the dais. The remaining thirty-nine statues represent mortals whom Zybilna aided in her role as fairy godmother. A glass scullery maid dances with a glass princess, a glass farmer carries a glass pot filled with glass coins, and so on. Each statue (including the one on the dais) has AC

13, 4 hit points, vulnerability to bludgeoning and thunder damage, and immunity to poison and psychic damage.

While the statues are dancing, any creature that enters the room or starts its turn there must succeed on a DC 13 Dexterity saving throw to avoid colliding with a statue. Reduce the DC by 1 for every three dancing statues that have been destroyed. A collision with a creature causes a statue to shatter and deals 14 (4d6) psychic damage to the creature that struck it. The dancing statues avoid the dais and can't collide with creatures on it, nor can they collide with creatures they can't reach (creatures flying above them, for example).

This statue on the dais doesn't move, and the tiny sphere floating next to its head is frozen in time and magical (see "Treasure" below). It remains suspended in the air above the dais even if the statue on the dais is destroyed.

Slaad Guardian. An invisible **gray slaad** in its true form appears near the dais when one of the following conditions is met:

- Three or more dancing statues are destroyed.
- The statue on the dais is destroyed.
- Someone grabs the tiny sphere.

The slaad normally resides in a demiplane and was not affected by the time-freezing magic of *Iggwilv's Cauldron*. It attacks any creature that has the tiny sphere in its possession, turning visible as it does so. If it obtains the sphere, the slaad keeps it, turns invisible, remains in this room, and defends itself if attacked. It can be harmed by the dancing statues.

Zybilna pressed the slaad into service, and it does her bidding if she's around to give it commands.

Treasure. The blue sphere is an *Joun stone* (insight) that belongs to Iggwilv. Any other creature that attunes to the *Joun stone* is cursed. While cursed in this way, the creature is magically transformed into an animated, doll-like effigy of itself made of wood. The creature's statistics are the same, except that it is a Construct with vulnerability to fire damage, and it doesn't require air, food, or water. Items worn or carried by the creature are unaffected. A *wish* spell can end the curse. The creature can end the curse on itself by giving a bouquet of eight black roses to Iggwilv, but only Iggwilv and Iggrik (the quasit in area P51) know that the curse can be ended in this way. The black roses can be harvested from the rose garden (area P7).

P34. HALL OF HATCHES

Four three-foot-square oak panels are mounted on the wall along the east side of this short hall. Each panel has a hinged hatch attached to a wooden handle.