

ZYBILNA'S VAULT OF EVERYTHING (2024)

Brought to you by [the Wild Beyond the Witchlight Discord](#)

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FOREWORD

My dear, sweet, lucky reader,

Welcome to the opening of my vault. I considered, briefly, charging for admission, you know — after all, Snicker-Snack is still glum over being split into three parts and all of that hullabaloo with the Hourglass Coven. Best not mention it around him while you're perusing, hm? He'll talk up a fuss. But, nevermind that, the price is free; I'll just have your name, please.

Ha! No, I would hope you wouldn't fall for that. Goblin child's play.

I've done some renovations since you were here last. Put up a gargoyle here and there, bought Iggrik a new hat, adopted a few... many adventurers under my wing. Collected more stories about the wonders of the Feywild than you could imagine.

Oh, I suppose I could read you one of them. Since you asked so nicely.

Very well, reader dearest. Make yourself comfortable; a batch of gingerbread men from the oven just finished cooling not too long ago. Here, have one — but be sure to eat the raisin in their mouth first. Heh. We wouldn't want our evening to be ruined by these ghastly abominations, would we? Straight from Greyhawk, they are.

All settled? Right, let's get started, then.

It is nice to see you again.

Zybilna

[Audio rendition of **Ryan \(hearden\)** reading the foreword as Zybilna.](#)

INTRODUCTION

Here are all of the submissions to Zybilna's Vault of Everything, held on the WBtW server as the first community server event of the new year! Thanks to everyone who submitted, and the staff team hopes these homebrews become whimsical additions to your games! We hope to hold more community server events in the future and would love to see such wonderful turnout then!

If your submission is on here and you wish to add any additional information, such as tidbits you came up with after the collection's ending, message **Ryan (hearden)** to have those added. All future changes to the document are tracked on the changelog below.

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Listed by category and then further sorted in alphabetical order.

The Contributor Credits are sorted in chronological order of form submission.

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The category “Feywild Trinkets” had no direct submissions and is, thus, not listed above, but trinkets may be found in otherwise linked collections, such as in the “Previously Published” section.

CHANGELOG

Version 1.0 (03/08/24): Document public posting.

Version 1.1 (03/08/24): Fixed Discord credit for Marty McLoud. Added Breakers of the Hourglass charms.

Version 1.2 (03/08/24): Added audio rendition of Zybilna's foreword recorded by Ryan.

CHARACTER OPTIONS

RACES/LINEAGES

STONEBORN

Long ago, when superstition and the sword ruled, there was an age where creatures wrought from stone were guardians and protectors. They were betrayed for their monstrous appearance by the people they had sworn to protect, frozen in stone for a thousand years. Now, they have woken once more.

—Kilvyn, *Kilvyn's Guide to Home Security*

A monstrous race of fey creatures with an instinctive tendency to protect others, stoneborn are often mistaken for demons or devils by those who do not know better. They are fierce guardians who sometimes perch atop city walls or fortress battlements to keep watch and ensure the safety of their family and friends. They are often mistaken for gargoyles due to their Stone Sleep ability, which allows them to gain the benefits of sleep while taking the form of a statute and absorbing energy from the sun. While in this state, they are just as vulnerable as any statue.

A thousand years ago, the stoneborn were hunted to near extinction due to their outward appearances and the mistaken belief that they were demons. In their stone forms, they were shattered one by one until only a handful remained, kept hidden by loyal human friends. To keep them safe, a wizard magically extended their stone sleep and cast an illusion which would deter anyone with cruel intent from investigating too closely. Disguised as statues, the last of the stoneborn went unnoticed for a thousand years, until the wizard's spell wore off.

Now the stoneborn face new challenges. They must find a home, find new allies and friends, and ensure their own survival. This new future offers many new challenges.

A STRICT CODE

Stoneborn live by a code of rules. They can no more stop protecting their home, their clan, or their friends than they could stop breathing the air. They do not tolerate evil or unnecessary cruelty. They will help those in need, and they are quick to forgive once the person who seeks forgiveness shows they understand their mistakes.

They cannot be easily corrupted, although they can occasionally be lured to temptation. The few stoneborn who find themselves seeking personal gain or glory often have to struggle with their decisions. It is rare to find a truly evil or selfish stoneborn, and they are quickly shunned by their clan when they do come along.

STONEBORN NAMES

Stoneborn typically do not take up names, except to differentiate themselves from one another. They are usually given names by other creatures merely to help identify them. Only recently have stoneborn come to take names and view their name as an identity. They often take names based on geographical areas, and will adopt the name of a river, town, or mountain as their own if necessary.

STONEBORN TRAITS

When you create a stoneborn character, you select the following traits:

Age. Stoneborn come of age when they turn 13, which is when they reach their full maturity. They live approximately 80 years.

Alignment. Stoneborn are typically lawful good, though occasionally there are a few who are evil or chaotic.

Size. Small or medium creatures, with heights from 3 feet to 7 feet tall. They can weigh from 75 lbs to 320 lbs.

Speed. 30 feet.

Languages. Common, sylvan.

Stoneborn Wings. Stoneborn have wings, though they can only use them to glide or slow their fall. They cannot use them to fly. For every 10 feet they fall, they can glide 30 feet. They can slow their descent as if they have cast feather fall as a reaction.

Stone Sleep. Instead of sleeping, a stoneborn enters a state where they sit perfectly still and transform into statute. Their AC becomes 20. They regain hit points as normal and become immune to slashing and piercing damage and to fire, cold, lightning and psychic damage. During stone sleep, they cannot be charmed or paralyzed and cannot be subject to fear effects. They are protected as if they are wearing a ring of mind shielding.

Stone Skin. You draw on your stoneborn ancestry to become a furious protector. Your skin becomes thick as stone. You gain 3 to your armor class and you gain resistance to piercing and slashing damage for one minute. You may use stone fury a number of times equal to your proficiency bonus before taking a long rest.

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

BACKGROUNDS

FAIRYTALE PROFESSIONAL

The Feywild job market attracts all kinds of young laborers, professionals, and artisans. For every profession you are familiar with in the real world, there is an analogue to be found in the realm of the Fey. You are one of them. Are you a businessperson? A barrister? A barber?

Imagine what oddities and peculiarities you might encounter working in the Feywild at such a job. Perhaps it is your job to manage the inventory of a business that sells emotions in perfume bottles. With coffee thermos and clipboard in hand, you must ensure that you have the product on hand for anticipated orders of *Fear of Humiliation* and *Envy of the Bride*. Maybe you are a commercial mediator, and it is your job to help settle a dispute between a woodpecker commuter and the porcupine station agent who sold him a train ticket for “half of eight” when the train left at three instead of four.

Choose a Fairytale Profession from the example chart below or create one of your own.

FEATURE: INANE BUT STILL MUNDANE

You come from a world governed by professional ethics and responsible business practices. It just so happens, that world is draped in the whimsical and absurd. You may call on your experience in the marketplace to organize chaos and make the extraordinary feel as boring and wearisome as the material plane’s own workplace drudgery.

You may add your proficiency bonus to initiative checks for any skill challenges dealing with your chosen areas of experience, and you may also add your proficiency bonus to any skill checks in your field of knowledge.

FEATURE: I KNOW A GUY

Your career brought you into contact with another fairytale professional who may be able to help you get out of a jam. Perhaps this person is a good friend, or a client, or a customer you once helped when they were in need. Whoever they are, they are willing to rush to your aid when you ask for help.

You may select this person’s fairytale occupation, and you may call on this person to help you once when you need it. This person will then use their professional resources to help you. For example, if you are arrested and you are given one use of sending, you could send a message to this person, and they might send a lawyer to defend you.

EXAMPLE FAIRYTALE PROFESSIONS

D8	Fairytale Professions
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1	<i>Fairytale Architect.</i> You design fairy tale buildings, such as houses shaped like giant shoes or castles made out of cotton candy.
2	<i>Fairytale Barrister.</i> You are a legal advocate and defense attorney whose clients include wicked stepmothers, princess-stealing dragons, and elves who bake cookies containing peanuts and sell them to people with food allergies.
3	<i>Fairytale Doctor.</i> You treat patients for silly illnesses such as “mild unstoppable dancing,” gigglepox, or “the chronic grumpies.”
4	<i>Fairytale Entrepreneur.</i> You started your own business selling a product to fairytale creatures, such as a flying broomstick with autopilot and anti-lock brakes, or basketball shoes for ducks.
5	<i>Fairytale Government Officer.</i> You worked in a Feywild governmental office. Perhaps you were responsible for licensing and regulation or sale of exotic fey creatures, or you inspected flying pirate ships to make certain they were up to code.
6	<i>Fairytale Political Operative.</i> You have experience working in Feywild politics. Perhaps you were the campaign director for a centaur candidate promising to bring equal rights to equine citizens, or you conducted polls and surveys of the voters to determine whether they would be in favor of an initiative that required pixies to obtain a license for pranks.
7	<i>Fairytale Sports Manager.</i> You were the general manager or the head coach of a professional fairytale sports organization. Maybe you were responsible for recruiting new talent to the team, or you drafted new offensive plays and strategies to help the Winter Court Charlatans win their sixth-straight Grinningball Championship.
8	<i>Fairytale Shopkeeper.</i> You have your own store where you sell whimsical goods to fairytale denizens, such as self-shaving razors and total-eclipse parasols, and are used to dealing with rude pixies, centaurs, and satyrs as retail customers.

SUGGESTED CHARACTERISTICS

PERSONALITY TRAITS

D8	Suggested Personality Traits
1	<i>Dull and dreary.</i> Nothing fantastical or amazing excites you anymore. You speak in a monotone voice and show little emotion.
2	<i>Overconfident.</i> You’re a professional at the top of your game, unafraid of any challenge. You could sell a dive mask and snorkel to a mermaid.
3	<i>Indifferent.</i> Your work experience has made you grow to resent other peoples’ problems. Who cares if the queen has been bitten by the Underwurm and is rapidly turning into a lichicorn? For you, that’s a normal Tuesday at the office.
4	<i>High Standards.</i> Shoddy work and cutting corners simply will not do. You hold everyone

	to the same standards of professionalism as you hold yourself.
5	<i>The Explainer.</i> You like to talk about work even after everyone else has called it a day. You bring it up outside of the office, telling stories about your job and the amusing things that happened to you.
6	<i>The Gambler.</i> You take a lot of professional risks, not knowing if they are going to pay off, but believing destiny is on your side and your number's coming in.
7	<i>The Socializer.</i> Every customer is a potential friend, every client is someone else you know. You always greet someone as if business is what brings you together.
8	<i>The Grim Reaper.</i> Your goal is professional conquest. The marketplace is your arena. Your coworkers and compatriots are the competition. And you will reap the payday when their business comes to a close.

IDEALS

D8	Suggested Ideals
1	I am looking for a work environment where I get to travel and adventure a lot and get out of the office.
2	There are mentors everywhere, and I'm going to find someone who can teach me what I want to know.
3	I will discover the next big thing, and I'm going to be the one to sell it.
4	There's a sucker born every minute. I will con my way to the top of the Feywild.
5	I'm going to leave my mark on the Feywild. People will know what I did here long after I am gone.
6	I will provide the best customer service of anyone from the Dayward to the Nightways side of things.
7	I'm going to tell you like Queen Titania told me: cash rules everything around me.
8	There is no way in the Nine Hells I will let my work life take over my personal life.

BONDS

D8	Suggested Bonds
1	I owe my soul to the company store—literally. I work for an actual devil.
2	Someday I will takeover my family's business. I need to be ready when the time comes.
3	My mentor is like family to me. I would do anything for them.

4	This job is just a means to an end. The only person I look out for is myself.
5	There is someone at work I have grown to care about.
6	I don't know what I will do if I lose this job.
7	I'm in debt to a copperhawk for money I borrowed to start my apprenticeship, and I'm worried what they will do if I don't pay
8	My boss makes a dollar, I make a dime. That's why I adventure on company time.

FLAWS

D8	Suggested Flaws
1	Sometimes I just space out at work. I think, like, maybe during last tenday I did fifteen actual minutes of work.
2	I have no idea what I'm supposed to be doing half the time and I'm too afraid to ask.
3	No one should speak to me until I've had my coffee.
4	I have a personality that just doesn't get along with everybody.
5	I am unable to resist office gossip or workplace drama.
6	I'm the last person in the room to realize this job is a dead end for me.
7	I get frustrated at my job and take out that frustration elsewhere in unhealthy ways.
8	This background hits way too close to home for me and I think I'm going to play something else.

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

FEATS

I'M FAMILIAR WITH THE TERRITORY

Your knowledge of Feywild natural phenomena gives you the following benefits:

- You gain advantage on Wisdom (Survival) checks to navigate through the Feywild wilderness.
- You add your proficiency bonus to ability checks and saving throws to avoid conditions or damage from environmental hazards and terrain in the Feywild.
- You gain advantage on Dexterity (Acrobatics) checks made due to terrain in the Feywild.
- You ignore difficult terrain in the Feywild.

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

IMPECCABLE MANNERS

The Feywild has its own rules and customs and rich-but-complicated histories. One misstep, and you might send the wrong message to the fairytale denizens who might notice. You know ten thousand facts about Feywild etiquette which give you the following bonus, so you don't step on an acorn and inadvertently insult the king's barber:

- You add your Charisma bonus to initiative checks.
- When you fail a Charisma check in a social setting with a creature from the Feywild, you may add your proficiency bonus to the check and take the higher result. You may choose to do this after seeing the result of the check. You may use this feature a number of times equal to your proficiency bonus before taking a long rest.
- You may impose disadvantage on saving throws against spells and effects you create using vocal or somatic components. You may do this a number of times equal to your proficiency bonus before taking a long rest.

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

QUICK WITTED

Prerequisite: Fey Ancestry

Your razor-sharp wit is on a hair-trigger. You gain advantage when you roll any Charisma check as long as you insult the target of the Charisma check. While you may succeed at the Charisma check, you still may suffer consequences for uttering the insult.

When you determine who is surprised at the start of combat, you may insult a target creature that you can see and that can hear you. The target creature must understand the language you are speaking and have Intelligence 8 or higher. Roll a Charisma check versus the target's

Wisdom saving throw. If you succeed, the target creature is surprised. You may use this feature a number of times equal to your proficiency bonus before taking a long rest.

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

TIPSY COACHMAN

Prerequisite: Fey Ancestry

To the astonishment of others, you do things the wrong way and end up with the right result. You gain +1 to any ability score, up to a maximum of 20. You gain proficiency with one language, musical instrument, kit, or game. You also may use the following features a number of times equal to your proficiency bonus before taking a long rest:

- You may substitute one ability for another when you roll an ability check whether it makes sense or not. (Examples: you may roll Strength (History) to recall information, Dexterity (Arcana) to study a magic effect, or Constitution (Sleight of Hand) to snatch an item without someone noticing.)
- You may substitute a weapon or armor proficiency with proficiency with a musical instrument, game, or kit you are not proficient with. The substituted proficiency lasts for one hour. You may use this feature once before taking a long rest.
- You may substitute proficiency with any saving throw you are proficient with for proficiency with a skill you are not proficient with. The substituted proficiency lasts for one minute.

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

SUBCLASSES

BARD: COLLEGE OF SMOKE AND MIRRORS

Bards of the College of Smoke and Mirrors are masters of illusion, using their performances to mask their spells, and their spells to enhance their performances. Relying on misdirection and trickery, they are masters of magical falsehood, whose marvellous illusions and flashy tricks make them challenging (and frustrating) opponents.

Bards of the College of Smoke and Mirrors, even more than many bards, belong on the stage. As such, they would find ready employment with the Witchlight Carnival, where such fabulous illusions would be a definite hit.

COLLEGE OF SMOKE AND MIRRORS

Bard Level	Feature
3rd	The Art of Misdirection, Inspired Illusion
6th	Signature Illusion
14th	Master Fabulist

THE ART OF MISDIRECTION

Starting when you join this college at 3rd level, when you cast a bard spell you can attempt to disguise the casting behind a distracting performance. Make a Charisma (Performance) check. Any creature that observes the casting must contest the check with a Wisdom (Insight) check. If your check succeeds on a creature, that creature is unaware you are casting a spell.

If a creature is unaware, you can expend one of your uses of Bardic Inspiration, rolling a Bardic Inspiration die and subtracting the number rolled from the first saving throw the creature makes against the disguised spell.

The distraction must be obviously performative and must include all the components of the spell you are attempting to cast. If it has somatic components, you must move your hands, if it has vocal components, you must sing or orate, and if it has material components you must have these (or a spellcasting focus) in hand.

INSPIRED ILLUSION

Also at 3rd level you learn the *Minor Illusion* cantrip and you can cast it as a bonus action. If you already know this cantrip, you instead learn another Bard cantrip of your choice.

When you cast any bard spell of the Illusion school, you can expend a Bardic Inspiration die, roll it, and add the number rolled to the DC of all ability checks made to discern the nature of the illusion.

SIGNATURE ILLUSION

At 6th level, you develop a clever magical illusion technique most other illusionists would struggle to replicate. Choose one of the following options. You can change your Signature Illusion when you complete a Long Rest.

Check Again! By sleight of hand and a little magic you swap an item you are holding for one held by a creature within 5 feet of you. As an action, make a Charisma (Sleight of Hand) check contested by the target's Wisdom (Insight) check. On a success, you swap one object being held by the creature with one being held by you. The object must be one that you can hold in your hand.

No Chains Can Hold Me! You can slip out of restraints by a seemingly impossible feat of escapology. As an action, you can use half of your movement to automatically escape from non-magical restraints, such as manacles or a creature that has you grappled. If a spell is causing you to be restrained, you can escape in the same way if you succeed on a Charisma check with a DC equal to 10+ the level of the spell.

Now I'm Over Here! You make it appear as if you have swapped places with another creature. As an action, choose a creature of your size that you can see within 60 feet of you. You and the target are briefly surrounded by a puff of smoke or similar harmless visual effect, and are disguised as each other as if by the *Disguise Self* spell. Your voices are also disguised. An unwilling creature can make a Charisma save against your Spell Save DC. On a success, you are disguised, but the target is not. The effect lasts for 1 minute or until you choose to end it (no action required).

Now You See Me... You magically vanish from sight. As a bonus action, you become invisible until the end of your next turn or until you attack or cast a spell. As part of the same action, you can move up to your speed and attempt to hide.

Or Did You? You trick an enemy in their moment of triumph. As a reaction when you are hit by an attack, you cause the attack to miss instead. In addition, the attacker must succeed on a Charisma save against your spell save DC or take psychic damage equal to your proficiency bonus. You can choose to use this feature after damage is rolled for the triggering attack.

You can use your Signature Illusion a number of times equal to your Charisma modifier. You regain expended uses when you complete a long rest.

MASTER FABULIST

Starting at 14th level, you live and breathe illusion. Your Illusion spells and Signature Illusions ignore the effects of truesight, though creatures with truesight have advantage on ability checks and saving throws made against them.

In addition, as an action you can gain truesight to a range of 15 feet for 10 minutes. Once you have used this feature, you cannot do so again until you complete a long rest.

Author: lebiro

Art & Document: [Bard - College of Smoke and Mirrors](#)

DRUID: CIRCLE OF THE VINE

The Circle of the Vine embraces the joy and wild delight of the natural realm. Originating amongst joyful fey, such as satyrs, and their mortal companions, this circle is most often encountered in places with strong ties to the Feywild (or in the Feywild itself), and its adherents draw inspiration from the delight and wild abandon of the fey. In particular, they channel the power of that most joyful gift of the living world – wine. Their magic is heady and bewildering, invigorating friends, befuddling foes, and charming both alike.

Like so much of fey magic, the danger of this whimsical circle should not be understated – it is possible, after all, to have too much of a good thing.

CIRCLE OF THE VINE

Druid Level	Feature
2nd	Circle Spells, Wild Revels, Instruments of Joy
6th	Life of the Party
10th	Irrepressible
14th	Grand Revels

CIRCLE SPELLS

Your connection to the natural world is tinged with befuddling fey magic and the dangerous joys of the fruit of the vine.

When you reach certain levels in this class, you gain access to the spells listed for that level in the Circle of the Vine Spells table. Once you gain access to one of these spells, you always have it prepared, and it doesn't count against the number of spells you can prepare each day. If you gain access to a spell that doesn't appear on the druid spell list, the spell is nonetheless a druid spell for you.

CIRCLE OF THE VINE SPELLS

Druid Level	Spell
3rd	<i>suggestion</i>
5th	<i>create food and water*</i>
7th	<i>confusion</i>
9th	<i>modify memory</i>

*The food and drink you create with this spell is delicious and mildly intoxicating, rather than bland.

WILD REVELS

At 2nd level you gain the ability to create an aura of drunken revelry. As a bonus action, you can expend a use of Wild Shape to create this aura, which has a range of 30 feet and lasts for 10 minutes or until you end it (no action required). When you create the aura, and as a bonus action on each of your turns, you can apply one of the following effects to a creature in the aura (including yourself). The effects of Wild Revels last until the end of the target's next turn, and the target can choose to fail the saving throw.

- **Heady Brew.** The target must make a Constitution saving throw against your spell save DC. On a failure, the target is either poisoned or charmed by you. The target chooses which condition it suffers, but if it is immune to one, it must choose the other. As long as it is affected by one of these conditions, it gains temporary hit points equal to your Wisdom modifier.
- **Reckless Abandon.** The target must make a Wisdom saving throw. On a failed save, attacks against it have advantage, but it has advantage on Strength, Constitution, Wisdom, and Charisma saving throws.
- **Reveller's Dance.** The target can move up to its speed without provoking attacks of opportunity, but it must make a Dexterity saving throw against your spell save DC at the end of this movement or fall prone.

INSTRUMENTS OF JOY

Also at 2nd level, you gain proficiency in brewer's supplies and one musical instrument of your choice.

LIFE OF THE PARTY

Starting at 6th level, the heady magic you wield is invigorating. Whenever another creature becomes charmed by you or fails its saving throw against one of your Wild Revels effects, you can choose to be affected by one of your Wild Revels effects, even if Wild Revels is not active.

In addition, when you target an ally with a druid spell of 1st level or higher, you can restore hit points to the target equal to your Wisdom modifier plus the level of the spell. You can heal only one creature in this way per turn.

IRREPRESSIBLE

When you reach 10th level, your irrepressible spirit is invigorated by the enchanting magic you wield. When you use one of your Wild Revels effects or cause a creature to be charmed, you gain temporary hit points equal to 1d6 plus your Wisdom modifier.

In addition, you have advantage on saving throws against being charmed or frightened. When a creature charms you, it also becomes charmed by you until you are no longer charmed by it.

GRAND REVELS

When you reach 14th level, when you apply the effects of Wild Revels, you can target a number of creatures within the aura up to your Wisdom modifier, choosing which option will affect each creature, and you gain access to additional option:

- **Party Animal.** The target must make a Wisdom saving throw. On a failed save, it is transformed into a Beast of CR ½ or less, as if by the *Polymorph* spell.

Author: lebiro

Art & Document: [Druid - Circle of the Vine](#)

FIGHTER: BLINK KNIGHT

The first Blink Knights were warriors of the fey courts, whose artful use of teleportation was as delightful as it was deadly. Blink Knights wield fey magic to enhance their martial performance with elegant and deadly feats of conjuration and illusion. They flit around the battlefield in flashes of silver mist or golden sparks, striking from unexpected angles or vanishing away from their enemies' blows, and weave the mist around them into befuddling illusions.

The fey knights who first developed this art of battle are its undisputed masters, and whether you learned from one of them, honed an innate gift, or found your own way to their secrets, you now learn to fight as they do.

BLINK KNIGHT ARCHETYPE

Fighter Level	Feature
3rd	Blink Step, Mistweave
7th	Blink Strike, Deft Mistweave
10th	Disorienting Blink

15th	Advanced Blink Steps
18th	Perfected Blink

BLINK STEP

When you select this subclass at 3rd level, you gain a pool of teleportation magic called Blink Steps. Your Blink Knight features allow you to spend them to magically teleport. Unless otherwise specified, when you spend Blink Steps to teleport, you can spend any number of your Blink Steps, you teleport 5 feet for each Blink Step expended, and the destination must be an unoccupied space you can see. If a feature allows you to teleport to a specific destination (such as another creature's space) you must spend enough Blink Steps to reach that space.

You have a number of Blink Steps equal to 3 plus your level in this class, and you regain expended Blink Steps when you complete a short or long rest.

Some Blink Knight features require saving throws. Your Blink Step DC is calculated as follows:

Blink Step save DC = 8 + your proficiency bonus + your Charisma modifier

At 3rd level, you have two ways to spend your Blink Steps:

Blink Charge. As a bonus action, you can spend Blink Steps to teleport.

Blink Fade. When you are hit by an attack, you can spend Blink Steps to teleport as a reaction.

MISTWEAVE

Also at 3rd level, you learn the *Minor Illusion* cantrip, and you can use a weapon with which you are proficient as a spellcasting focus for this spell. Your spellcasting ability for this spell is Charisma.

BLINK STRIKE

At 7th level, you gain a new way to use your Blink Steps:

Blink Strike. When you hit a creature with a weapon attack, you can expend Blink Steps to teleport the target of your attack. The target makes a Charisma saving throw or they are teleported to an unoccupied space on the ground. Alternatively, you can touch a willing creature in place of one of your attacks and expend Blink Steps to teleport that creature.

DEFT MISTWEAVE

Also at 7th level, when you take the Attack action, you can cast *Minor Illusion* in place of one of the attacks you would make.

DISORIENTING BLINK

At 10th level you can use your blink techniques to disorient and confound your foes, improving them in the following ways:

Blink Charge. When you spend at least 2 Blink Steps to use Blink Charge, you can add your Charisma modifier to the next weapon attack roll you make before the end of your turn.

Blink Fade. When you use Blink Fade, the next attack roll made against you before the end of your next turn has disadvantage.

Blink Strike. When a creature fails its saving throw against Blink Strike it becomes disoriented. A disoriented creature must subtract the number of Blink Steps you spent on Blink Strike from the next attack roll it makes before the end of its next turn.

ADVANCED BLINK STEPS

At 15th level, you gain new ways to use your Blink Steps:

Blink Intercept. As a reaction when a creature you can see teleports, you can spend Blink Steps to teleport to an unoccupied space within 5 feet of the creature's destination. You must choose to use this feature before you know the creature's destination, and if you do not have enough Blink Steps to reach it you spend as many as you have remaining, appearing the nearest unoccupied space to the destination that you can reach.

Blink Switch. As a reaction when a creature you can see (including yourself) is targeted with an attack, you can expend Blink Steps to swap places with the target, or with another willing creature if the target is you. The triggering attack then targets you (if you were not the original target) or the creature you switched places with (if you were the original target).

Blink Walk. You can spend Blink Steps to teleport as part of your movement, expending movement as normal but teleporting rather than walking, flying, swimming, or climbing.

PERFECTED BLINK

At 18th level, you have mastered the art of the Blink Knight, improving your techniques in the following ways:

Blink Intercept. You can choose to use Blink Intercept immediately after the target arrives at their destination.

Blink Strike. When you use Blink Strike, the target is disoriented even if it succeeds on its saving throw.

Blink Switch. When you use Blink Switch, you can target an unwilling creature, which can resist the effect with a Charisma saving throw. If the saving throw is successful, your Blink Steps are expended, but neither you nor the target is teleported.

Blink Walk. When you use Blink Walk, your Blink Steps are no longer spent.

Author: lebiro

Art & Document: [Fighter - Blink Knight](#)

SPELLS

BROKEN SQUIRREL

2nd-level conjuration (ritual)

Casting Time: 1 bonus action

Range: Self

Components: V, S, M (an acorn)

Duration: Instantaneous.

You summon a broken clockwork squirrel. The broken squirrel uses the statistics block for a **weasel** except that it is a construct and its intelligence is 7. The broken squirrel does not speak any humanoid languages but understands any instructions you give it.

The broken squirrel will perform any one of the following tasks for you in exchange for payment of an acorn. The broken squirrel will only perform one task per acorn, and no more than three tasks per use of this spell. Once it performs the task and reports its success to you, or if you take a long rest before the broken squirrel completes its task, it vanishes.

- The broken squirrel will activate any device, trap, or machine provided that it only requires five or less pounds of force to do so.
- The broken squirrel will steal an item from any creature you name, provided the item weighs less than five pounds.
- The broken squirrel will deliver a message to any creature you name, provided the recipient can speak with animals.
- The broken squirrel will play a prank on any creature you name, provided you explain the prank to the broken squirrel in detail, and the prank is of a type that a squirrel could physically perform.
- The broken squirrel will cause a distraction or divert attention away from a creature or area you designate.
- The broken squirrel will attempt to infiltrate a location or conduct surveillance and relay its observations to you.
- The broken squirrel will map out a location for you.
- The broken squirrel will attempt to find food, water, or shelter for you.

The broken squirrel is not very bright and might have difficulty following your instructions. It tends to make mistakes without realizing it and may get confused about details. How well you describe the task will make a difference in how well the squirrel performs that task.

To determine how well the squirrel performs the task, your dungeon master rolls a D20 behind their screen and will use the Broken Squirrel Table to determine the likelihood of success.

BROKEN SQUIRREL TABLE

D20	Broken Squirrel Task Results
1	The squirrel utterly fails at their task. Even worse, it looks like they made every mistake they could make. Your situation is now much worse than it was before you thought to have the broken squirrel help you.
2-4	The squirrel made a complete hash of things. The task was done poorly, and they may inadvertently have put you in danger.
5-8	The squirrel met with marginal success. Things could have been much worse. You secretly gain +3 temporary hit points.
9-12	The squirrel completed its task successfully. Your DM will secretly give you advantage on your next attack roll, skill check, or saving throw.
13-16	The squirrel did an excellent job. It really reached for the stars and proved itself. You secretly gain advantage on your next attack, ability check, or saving throw and you gain +8 temporary hit points. The squirrel also found a useful item or piece of information to help you.
17-19	The squirrel was incredible. Seriously, you should have seen this squirrel. It did everything so well you couldn't possibly be happier with the result. You and your party secretly gain +8 temporary hit points and advantage on your next attack, saving throw or ability check. The broken squirrel also brought you a trinket.
20	The squirrel struck gold. You and your allies secretly gain advantage on your next attacks, ability checks, or saving throws and you all gain +8 temporary hit points. Not only that, but the squirrel found a treasure map, magic item, or critically important piece of information.

"A broken squirrel finds an acorn twice a day."

— Agdon Longscarf

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

CYCLONE

3rd-level divination (druid, sorcerer, wizard)

Casting Time: 1 action

Range: 120 feet

Components: S

Duration: Instantaneous

A pretty heavy wind attack that blasts foes away from it. Any creature within a 25-foot-radius sphere centered the chosen point must make a Dexterity saving throw or be thrown away from the blast.

A target falls prone and takes 4d6 bludgeoning damage on a failed save, or half as much damage and no condition on a successful one.

At Higher Levels. When you cast this spell using a spell slot of 4th level or higher, the damage increases by 1d6 for each slot level above 3rd.

Author: MartyMcLoud (martyonceagain)

Document: [Haku's Elemental Forces](#)

FIRE SPRAY

2nd-level conjuration (druid, sorcerer, wizard)

Casting Time: 1 action

Range: 30 feet (10-foot radius)

Components: V, S

Duration: Instantaneous

A medium fire attack that splashes from the target to nearby foes. Make a ranged spell attack against the target. On hit, the target takes 2d8 fire damage.

If there's any creature within 5 feet of the main target, they must succeed on a Dexterity saving throw or take 2d4 fire damage.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, the damage increases by 1d8 (or 1d4 to other targets) for each slot level above 2nd.

Author: MartyMcLoud (martyonceagain)

Document: [Haku's Elemental Forces](#)

FROZEN SPEAR

Evocation cantrip (druid, sorcerer, wizard)

Casting Time: 1 action

Range: 60 feet (10-foot line behind target)

Components: V, S

Duration: Instantaneous

A light ice attack that pierces the target and whoever stands behind it. Make a ranged spell attack against the target. On hit, the target takes 1d6 cold damage. If there's another possible target 10 feet behind the original target, it receives 1d4 cold damage too.

This spell's damage increases when you reach certain levels. Both damage rolls increase by 1d6 and 1d4 respectively at 5th level (2d6 and 2d4), at 11th level (3d6 and 3d4), and 17th level (4d6 and 4d4).

Author: MartyMcLoud (martyonceagain)

Document: [Haku's Elemental Forces](#)

MIC DROP

2nd-level illusion

Casting Time: 1 action

Range: 20 feet

Components: V, S

Duration: Instantaneous

You unleash an onslaught of rhymes so dope your foes can't cope. You may target a number of creatures equal to your Charisma modifier. The targets must succeed at a Wisdom saving throw or else they take 2d8 + Cha thunder damage and are stunned until the start of your next turn. Targets that succeed on the saving throw take half damage.

You may only use this spell if you role play your rhymes and, by a majority vote, everyone agrees that you are dope on the mic. The DM's vote counts twice, and they get to break the tie if necessary.

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

ONCE MORE WITH FEELING

3rd-level abjuration

Casting Time: 1 reaction, which you take when a hostile creature you can see fails to hit with an attack, or when the creature's target succeeds on a saving throw against a spell or spell-like ability.

Range: 30 feet

Components: V, S, M (a dried-out twig that you snap in two pieces)

Duration: Instantaneous, concentration for up to 1 minute (see spell description)

Unsatisfied with the uninspired failures of others, you direct the actions of those around you to your satisfaction. When a hostile creature fails to land a hit, or when their spell fizzles and falters, you seize their untapped potential. You give instructions to the creature that makes it reach for its full potential to really put on a show and give it their all. Creatures immune to charm effects are unaffected by this spell.

You tell the target creature what to do instead with passion and emphasis. The target must succeed on a Wisdom saving throw, or else it immediately recovers the use of the action and of the spell or spell-like ability it just expended. The creature also regains the use of up to 20 feet of movement speed if it did so during its turn.

You then choose how the creature uses the recovered actions and movement speed. You may select new targets for the creature's spell or attack (which may include itself). The creature gains advantage on the attack even that cannot be negated, or its target gains disadvantage on its saving throw which cannot be negated. If the attack or spell requires concentration, you may use concentration instead of the creature. Any hits made by the creature this way are critical hits.

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

NAILED TO THE SKY (ALMOST)

7th-level illusion

Casting Time: 1 action

Range: 90 feet

Components: V, S, M (a hammer and a nail)

Duration: Concentration, up to 1 minute.

You launch your foe into the heavens at such an altitude and at such speed that they keep missing the surface. Or at least, that's what it feels like. The target must succeed at a Wisdom saving throw or else it becomes convinced that it has become an orbiting satellite, doomed to cross the heavens, ever out of reach of the ground and safety.

The target is incapacitated during the duration of the spell. It labors under the belief that they are at least an hour's travel from the surface if they were able to fly at a rate of 30 feet per round. The target becomes deathly afraid that it will suffocate and must hold its breath, provided it must breathe to survive. If its breath runs out before the spell's duration, then the creature takes 8d6 force damage and believes it has suffocated.

At the same time, the target is afraid of suffering the effects of hurtling at extreme speeds in low orbit. They cannot quite remember if they should be afraid of heat from friction in the farthest stretches of the atmosphere, or of cold from the vacuum of space. The target takes 2d6 points

of fire or cold damage per round, depending on whichever one it eventually chooses to be more afraid of. It also takes 2d4 force damage from the vacuum of space each round.

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

TASHA'S CURTAIN OF REALITY

10th-level abjuration (bard, wizard)

Casting Time: 10 minutes

Range: 1,000 feet

Components: V, S, M (an artifact that belongs to the lesser idol, which the spell consumes)

Duration: Until Dispelled

You target a number of willing creatures within range to hide from the divine sight of a lesser idol of your choice. A target can't be targeted by any divination magic from or perceived through magical scrying sensors made by this lesser idol.

In order to cast this spell, you must touch an artifact that belongs to the lesser idol. The spell consumes the artifact, which is destroyed in the casting of the spell, but any magic that existed in the artifact returns to the lesser idol, strengthening it.

The stress of casting this spell weakens you. After enduring that stress, each time you cast a spell until you finish a long rest, you take 1d10 necrotic damage per level of that spell. This damage can't be reduced or prevented in any way. In addition, your Strength drops to 3, if it isn't 3 or lower already, for 2d4 days. For each of those days that you spend resting and doing nothing more than light activity, your remaining recovery time decreases by 2 days. Finally, there is a 33 percent chance that you are unable to cast *curtain of reality* ever again if you suffer this stress.

Author: Ryan (hearden)

Author's Note: This is mostly an NPC spell for someone like, say, Zybilna to cast for a party that needs it to continue their adventures into higher levels, but if you wanted a PC to learn it, perhaps that's a whole epic quest of its own to set up a ritual to cast a 10th-level spell.

Author's Note (2): A lesser idol is from the world of Exandria, where they may not rival the gods in power but can still amass followers and grant magic. For the purposes of other settings like Forgotten Realms, I would consider a quasi-deity to be the equivalent, although another DM may decide differently. A Forgotten Realms lesser deity doesn't feel equivalent to me since Faerun splits gods into greater and lesser while Exandria does not. For other examples or alternatives, I'd consider the demon lords of the Abyss (sans Lolth, who is a full deity in both settings), the archdevils of the Nine Hells (and also the Dark Eight), and powerful archfey who are not considered full deities (Titania but Oberon) to be lesser idols.

Previously Published From: [Tasha's Temporal Tower](#)

ZAHN'S WEIRD MUSIC

1st-level illusion

Casting Time: 1 action

Range: 30 feet

Components: V, S (playing a musical instrument)

Duration: Concentration, up to 3 minutes.

You perform beguiling music that keeps your enemies at bay. Creatures who can hear you and start their turn within 30 feet of you must succeed at a Wisdom saving throw or else they may not willingly move any closer to you.

Creatures who start their turn within fifteen feet of you and fail their saving throw take Thunder damage equal to your Charisma modifier and gain disadvantage on attacks against you or your allies and on any Wisdom saving throws.

The effect ends automatically when you stop your performance. You must keep playing your instrument to continue the performance. If your instrument requires two hands, and you try to perform an action or bonus action which requires the use of one hand, you must succeed at a DC 11 Charisma (Performance) check to maintain concentration.

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

ZYBILNA'S ANIMUS CONTAINMENT

5th-level enchantment (wizard)

Casting Time: 1 action (ritual)

Range: Self

Components: V, S, M (a gem worth at least 100 gp)

Duration: Until Dispelled

Putting a finger to your head, you choose a memory with a duration up to 1 hour from your mind and implant it into a nearby gemstone that you are touching. You can also choose a trigger condition, such as the memory playing in the mind of any creature that touches the gemstone or playing in the mind of the first creature comes within 10 feet of the gemstone. A creature that triggers this condition can choose to end the memory's replaying at any time.

If you cast this spell while concentrating on a spell or an ability that allows you to read or manipulate the thoughts of others (such as *detect thoughts* or *modify memory*), you can implant the thoughts or memories you read, rather than your own, into the gemstone.

The memory remains in the gemstone until it is dispelled. If the gemstone is consumed in the casting of another spell, such as *revivify*, or is destroyed, then the effect ends. A gemstone currently under the effects of animus containment cannot be used to hold a creature, a soul, or anything else, such as for magic jar or to create elemental gems.

At Higher Levels. When you cast this spell using a spell slot of 6th level or higher, you can increase the maximum duration of the memory up to 3 hours (6th level), 8 hours (7th level), 12 hours (8th level), 24 hours (9th level).

Author: Ryan (hearden)

Inspiration: Memory Dretches from [The Eleventh Hour by Dylan Ramsey](#)

ZYBILNA'S MIND REALM

5th-level illusion (bard, wizard)

Casting Time: 1 reaction, which you take when you see a memory implanted into a gemstone

Range: Touch

Components: V, S

Duration: Instantaneous

You create an illusory realm within a gemstone in range. This realm resembles the memory implanted into the gemstone, and any creatures that interact with the realm perceive its environment, objects, and creatures as if they were real.

A creature can interact with the realm by fulfilling the trigger condition set when the memory was implanted, such as by touching the gemstone. Objects cannot be taken out of the realm, as the memory is playing in the creature's mind, but objects can be moved around within the realm. A creature that triggers the interaction with the realm can choose to end this interaction at any time.

If the gemstone containing the memory is destroyed or the memory is dispelled from the gemstone, then this effect also ends.

Author: Ryan (hearden)

Inspiration: Memory Dretches from [The Eleventh Hour by Dylan Ramsey](#)

ENCOUNTERS

SOCIAL

THE RIDDLE OF RIVENWISH CHASM

In this modification to the encounter at Rivenwish Chasm, the player characters are tested on their understanding of wishes and wishing. The chasm and bridge are as described in the adventure, but when the characters are 25 feet across the bridge, read the following:

From the darkness beneath the bridge an eerie glow arises. Three grinning skulls, each blazing like a torch, rise from under the bridge to hover above it. In front of each, clutched in a flaming spectral mage hand, is a rough stone glowing with a golden light. The flameskulls begin to speak:

*This is the place where wishes are mined.
To measure a visitor, we three find
the hopes and dreams of those they know.
Wished and planted long ago.
To cross the chasm without burning,
Name the heart that bore each yearning.*

Each of the three **flameskulls** is bearing a wish stone that crystallised from the wish of an NPC the characters have met in their adventures. One by one, they speak the wishes that formed the stones, giving the player characters one chance to guess who made each wish. If all three are guessed correctly, the flameskulls congratulate the party and return to their hiding place behind the bridge, allowing the party to pass in peace. If any of the guesses are incorrect, the flameskulls attack, ignoring any character who makes it across the bridge.

To make the encounter a little easier, you might decide that the flameskulls operate on a “best of three” system, and that only two correct guesses are required.

CHOOSING WISHES

The tables below provide suggested wishes from some key NPCs from each Prismeer splinter realm and the Witchlight Carnival. You might choose from the list or create your own. Some are easier and some are harder – only you know which NPCs and which wishes will work best for your party.

Wishes used for this puzzle should be sufficiently vague that there is some mystery to them, and they should be made by NPCs with whom the party had memorable interactions. This ensures

the players have a fair chance at guessing, and that they will enjoy being reminded of their favourite NPCs at this stage in the adventure.

Wishes have been included on the tables for the three Prismeer guides, but for obvious reasons, you should not use wishes made by NPCs crossing the bridge with the party or by the player characters themselves or any - unless of course to do so would provide drama!

Wishes have also been included for several NPCs encountered in Yon – most groups will not encounter these NPCs until after visiting the Brigganock Mine (especially those at Motherhorn), but they are included for completeness' sake.

The brigganocks (and, by extension, the flameskulls) have no interest in evil wishes, which make for bad wish stones. But Evil characters can still make wholesome wishes, and these might prove interesting to the players.

WITCHLIGHT CARNIVAL WISHES

Wish	Wish-Maker
I wish I knew what happened to my brother – to everyone that's gone missing!	Burly
I wish I could speak to my beloved and finally propose.	Candlefoot
I wish I had my legs back, and my noble steed too.	Diana Cloppington
I wish my little kitten was safe at my side.	Dirlagraun
I wish I could wring the truth out of those accursed Mist'ers!	Kettlesteam
We wish we could get out of this horrid pact without losing the life we've made here.	Mister Witch and Mister Light
I wish I could hear the voice of my beloved again.	Palasha
I wish I could have five minutes to smoke my damn pipe in peace.	Thaco

HITHER WISHES

Wish	Wish-Maker
I wish everyone in Prismeer knew my name!	Agdon Longscarf
I wish I was in the bath right now...	Bavlorna Blightstraw
I wish I could have my lovely skull back.	Clapperclaw the

	Scarecrow
I wish I could be sure of escape so I wouldn't have to be so afraid.	Jingle Jangle
I wish I could get my name out of this dreadful book!	King Gullop the XIX
I wish I could escape this place and take to the skies once more.	Morgort
I wish I could feel feelings once more.	Octavian Meliamme
I wish I could get free and return to my mistress!	Sir Talavar
I wish we could roam free again instead of endlessly treading this swamp!	Tsu Harabax
I wish I had a drop of wine right now. Or the key, I suppose.	Vansel

THITHER WISHES

Wish	Wish-Maker
I wish Granny would let poor Mishka go.	Chucklehead
I wish my horn could be restored to me, and I to my mate.	Elidon
I wish my party was here; we'd soon give this hag what for!	Elkhorn
I wish I could be reunited with my mate.	Lamorna
I wish I could see my mama and papa again.	Any of the Loomlurch children
I wish I could make enough to repay even half my wickedness.	Nib the Miser
I wish Skabatha would respect me for all I've done, like she did when she was young.	Pincushion
I wish mother had taught us how to get along!	Skabatha Nightshade
I wish I was a little fuller!	Squirt the Oilcan
I wish all the kids in Prismeer were here with me!	Will of the Feywild

YON WISHES

Wish	Wish-Maker
I wish this year would end.	Algarthas
I wish my love could be safe from all pursuit – save mine, of course!	Amidor the Dandelion
I wish I could steer my people out of this mess.	Argantle the Korred Queen
I wish oh I wish I could somehow evade my grim and ineffable fate! Alas, no!	Endelyn Moongrave
I wish I could get my sister out.	Gleam
I wish someone would off this hag so my sister and I could go home.	Glister
I wish I could act!	Hurly
I wish I could keep these funny little guys safe.	Molliver
I wish more mead!	Mudlump
I wish these actors could put on a show worthy of my mistress.	Stagefright

Author: lebiro

Art & Document: [The Riddle of Rivenwish Chasm](#)

COMBAT

DECK OF MANY HORRIBLE PEOPLE

The magic Zybilna used to create Prismeer lingers in places of importance, and with the frozen queen incapacitated, it goes unchecked and unsupervised. In this encounter, the party will stumble across a deck of **horrible playing cards** made up of fifty-two angry, living cards that seek to cause mischief and mayhem.

Although the encounter can take place anywhere within the Palace or the gardens, this encounter adds a poker game frozen in time in area P22 at the round table. Four poker players sit in the high-backed chairs frozen mid-game. There is a pot stacked high with poker chips, but no playing cards on the table. Three of the players are human nobles, except for the fourth, who is a halfling noble and whose turn it is to deal. Each of them are dressed in gentlemanly attire from the turn of the 20th century.

One of the players holds five cards in his hand while another holds three, as he was in the process of taking two cards he had laid face down on the table, which have since come to life and joined the rest of the deck. The cards they are holding have come to life and are angry because, being held by their players, they are unable to escape. The dealer and the other player have folded, so their hands have already wandered off with the rest of the deck.

The playing cards each have sprouted arms and legs and a head. In their hands they hold weapons based on their suits: tiny swords for spades, clubs for clubs, maces for hearts, and daggers for diamonds. Even worse, the cards have decided to create their own little nation state with a quadruple monarchy governed by their kings and queens.

The deck is in the midst of a debate when the party arrives. The King and Queen of Clubs are both held captive in the time-frozen hands of one of the poker players, and the rest of the clubs demand that they must be rescued and restored to their thrones. The King of Hearts disagrees and argues that their thrones should be kept empty until their return. This has caused a political argument within the rest of the angry deck.

The remaining **34 horrible playing cards** and **10 horrible face cards** are plotting to kill every living creature in the Palace of Heart's Desire. This scheme started with the misguided belief that killing the poker players would free the captive cards. From there, the plot spiraled into killing everyone from Zybilna on down. They have begun to stockpile tinder and gasoline (in a red plastic gas can someone somehow obtained from the real world) under the mistaken theory that burning people will unfreeze them in time, along with killing them, of course.

When the party stumbles across the deck, the Kings and Queens each demand the party assist them at once in the placing of tinder and spilling of gasoline. They plead their case with the party and insist that this is an urgent matter which requires haste and a reckless lack of caution.

The first time anyone expresses any concern about these plans or shows reluctance to help, the deck turns against them. They brandish their weapons and demand the players help, or else feel they will be *shuffled* into submission. Ultimately the deck attacks the party.

In combat, each of the four suits tends to stick together. Spades and clubs move in close for melee attacks, swarming the players, while Diamonds and Hearts each use their attacks from range. Once ten playing cards have been defeated, hearts or clubs will attempt to light the gasoline and start a fire, unaware of how dangerous this would be to the rest of the deck.

Should a fire start this way, the playing cards will panic and run away. They will show up from time to time scattered throughout the rest of the Palace of Heart's Desire, hiding in drawers or between the pages of books.

If the party manages to subdue the deck of cards, they can be shuffled together and kept in a pocket or container and used like a regular deck of playing cards, although with an unpleasant attitude.

RUNNING AN ENCOUNTER WITH 44 PLAYING CARDS

This will certainly be a large encounter. To make it easier to manage, you can use a real deck of cards at your game table to keep track of how many enemies are left. This will also give your party a visual clue as to how much progress they have made.

You can also make your job easier by organizing the cards into suits. The suits tend to stick together in bunches and will each move on the same initiative. At your option, you may treat the suits as swarms, using the rules for swarms provided in the Monster Manual. Add up the total number of remaining cards in the swarm to determine the swarm's hit points.

If the party manages to reassemble all 52 cards of the deck, the Kings and Queens of each suit will bestow one of the players with the title of Grand Dealer and will show reciprocity by helping to open doors in the Palace by sliding underneath them and unlocking them from the other side.

HORRIBLE PLAYING CARD

Tiny Construct, evil

Armor Class 10

Hit Points 1 (1d4 -1)

Speed 20 ft.

STR	DEX	CON	INT	WIS	CHA
2 (-4)	14 (+2)	9 (-1)	10 (+0)	10 (+0)	10 (+0)

Saving Throws Dex + 4

Damage Immunities bludgeoning, a missed attack never damages the horrible playing card
Senses passive Perception 10
Languages common
Challenge 1/8 (10 XP)

Flat Card. The horrible playing card is as thin as a sheet of paper and may squeeze through very thin cracks without difficulty or expending additional movement speed.

ACTIONS

Paper Cut. *Melee Weapon Attack:* +4 to hit, reach 0 ft., one target. *Hit:* 1 slashing damage.

Gambit. *Ranged Weapon Attack:* +4 to hit, range 10 ft., one target. *Hit:* 2 slashing damage.

HORRIBLE FACE CARD

Tiny Construct, evil

Armor Class 10

Hit Points 32 (5d10 +5)

Speed 20 ft.

STR	DEX	CON	INT	WIS	CHA
2 (-4)	14 (+2)	12 (+1)	12 (+1)	10 (+0)	10 (+0)

Saving Throws Dex + 4

Damage Immunities bludgeoning

Senses passive Perception 10

Languages common

Challenge 2 (450 XP)

Flat Card. The horrible face card is as thin as a sheet of paper and may squeeze through very thin cracks without difficulty or expending additional movement speed.

ACTIONS

Royal Flush. The horrible face card makes five Royal Paper Cut attacks.

Royal Paper Cut. *Melee Weapon Attack:* +4 to hit, reach 0 ft., one target. *Hit:* 5 (1d6 + 2) slashing damage.

Shoot the Moon. The horrible face card proclaims its divine right to rule and commands any horrible playing cards of the same suit within 10 feet to use their reaction to attack with advantage.

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

LEMON THIEVES

With everyone frozen in time, some burglars have decided to ransack the Palace of Heart's Desire. These burglars happen to be dwarf-sized lemons with arms and legs, and sour attitudes.

This encounter may take place anywhere in the Palace or the gardens. If it takes place in the gardens, the 5 lemon thieves are sneaking around, trying to find a way into the Palace to avoid detection. They might be looking for a window they can wedge open, or an unlocked door they can tiptoe through. If the encounter takes place in the Palace, the lemon thieves might be looting the room, peeling paintings and tapestries off the walls and throwing them into sacks. (They have a proclivity for stealing still-life oil paintings of fruit bowls or landscapes of lemon trees.) Wherever the encounter takes place, the party should catch them in the act.

The lemon thieves will think the player characters are rival thieves trying to cash in on their score. The lemon thieves are territorial and will fight the party to keep all the loot for themselves. Some of the lemon thieves have already served time, and they would rather die than go back to prison, so they are perfectly willing to fight to the death.

LEMON THIEF

Small plant, evil

Armor Class 12

Hit Points 27 (6d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	15 (+2)	10 (+0)	12 (+1)	14 (+2)	10 (+0)

Saving Throws Dex + 4

Damage Resistances acid

Damage Vulnerabilities bludgeoning

Senses passive Perception 12

Languages common

Challenge 1 (200 XP)

Lemon Juice. When the lemon thief takes bludgeoning damage, creatures within 5 feet must make a DC 12 Reflex save or take 1d6 acid damage.

Sneak Attack. Once per turn, the lemon thief deals an extra 7 (2d6) damage when it hits a

target with a weapon attack and has advantage on the attack roll, or when the target is within 5 feet of an ally of the lemon thief that isn't incapacitated and the lemon thief doesn't have disadvantage on the attack roll.

ACTIONS

Multiattack. The lemon thief makes two melee attacks with its club.

Club. Melee Weapon Attack: +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) bludgeoning damage.

BONUS ACTIONS

Cunning Action. On each of its turns, the lemon thief can use a bonus action to take the Dash, Disengage, or Hide action.

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

THE BIG BAD WOLF AND THE WOODCUTTER

This is a combat and social encounter for Thither which introduces a villainous henchman of Skabatha Nightshade and an unseelie counterpart to Sir Talavar.

As the characters travel through Thither, they hear the unmistakable sound of a blade being sharpened. If they investigate, read or paraphrase the following:

In a clearing just ahead, a hulking figure sits on a fresh tree stump sharpening a large woodcutter's axe and humming quietly to himself. A picnic hamper sits at his feet, and a heap of chopped wood sits 10 feet away from him. At the base of this wood pile, a large white wolf is trussed up and muzzled.

The two figures are **The Woodcutter** and **Sir Mawgrim** – see “NPCs” below for more information on these characters.

A character who succeeds on a DC 13 Intelligence (Nature) check recognises that Sir Mawgrim is a **winter wolf** – a dangerous magical wolf that can breathe freezing wind. They are often malicious and have a bad reputation, but they are intelligent enough to speak and reason.

A DC 13 Wisdom (Perception) check allows a character to notice Sir Mawgrim's eyepatch, which might also indicate that he is a sapient creature.

Anyone can see that the Woodcutter is a **troll**. Trolls are often dangerous and cruel, but this one is uncommonly well-dressed.

THE CLEARING

If Sir Mawgrim notices the characters before the Woodcutter does, he watches them carefully but does not move or make a sound. Once he knows the Woodcutter has noticed the characters, he makes muffled snarling sounds and squirms against his bindings.

If the Woodcutter notices the characters approaching, he stops sharpening his axe and greets them pleasantly. He invites them to sit and offers them a slice of apple pie and a cup of hot chocolate from his picnic hamper. A DC 14 Insight check reveals that while the offer of food is genuine, it is intended to trap guests in an obligation by invoking the Rule of Reciprocity – to refuse the gift of food and drink, or to accept it without reciprocation would violate the Rule.

If they reject his offer, the Woodcutter becomes offended at this breach of the Rules and demands the characters leave immediately, attacking if they come any closer or make it clear they don't plan to leave.

If the player characters accept the Woodcutter's offer of food he provides it (both the pie and the hot chocolate are good but extremely sweet), and immediately asks that they reciprocate his gift. If he has no reason to believe the characters are a threat to Granny Nightshade or the interests of the Hourglass Coven, he demands as payment a weapon or other useful item he knows the party possesses. If he knows the characters are enemies of the Hourglass Coven (for instance if they confronted Bavlorna in Hither, or tell him they mean to interfere in Skabatha's affairs), he will instead demand they assist him with his work (see The Woodcutter's Trap below).

The Woodcutter is friendly and polite to the party. He can give directions to Loomlurch (unless Skabatha has reason to keep the player characters away, in which case he will lie about the directions) and recommends a visit to the goblin market there. While he knows plenty about Loomlurch, however, he will not willingly divulge any information other than that it is Granny Nightshade's home and the best place to go to strike a deal with her. He does not admit that he is a servant of Granny Nightshade unless the characters convince him that they are friendly to her interests, but he admits that he often sells wood to Granny for use in her workshop.

If he is asked about the wolf and/or what he is doing, the Woodcutter explains that he is a woodcutter; he chops the wood which people need. He clarifies he does not live in this clearing, he is simply taking a break here to sharpen his axe before he gets on with his work. As for the "big bad wolf" as he describes Sir Mawgrim, he says that it is a dangerous beast, and that his intention is to lop its head off once his axe is sharp enough for a clean blow. If the party does not intervene, this is just what he will do.

THE WOODCUTTER'S TRAP

If the Woodcutter knows the characters are enemies of his mistress, he will attempt to gain any advantage over them before attacking. To this end, as reciprocation for his offer of food he will ask that they assist him in his work. He presents a large log and requests that one of the

characters (ideally the one that looks most dangerous with a weapon) split it for him using their own weapon.

A character can split the log by dealing 10 or more slashing damage to it with a single attack (which hits the log automatically). If the attack does not deal enough damage to split the log, the weapon used becomes stuck – a stuck weapon cannot be used to make attacks until a creature spends an action to make a successful DC 15 Strength check to yank it free of the tough log.

As soon as a character attempts to split the log, the Woodcutter attacks. He will kill the player characters if necessary, but prefers to knock them out and deliver them to Granny Nightshade in exchange for some reward.

The Rule of Reciprocity

In this encounter, the Woodcutter maliciously deploys the Rule of Reciprocity to attempt to extract something of value from the player characters, or simply to soften them up for a fight. The Rule states:

Rule of Reciprocity. When a friend, an enemy, or a stranger offers you a gift, you are obliged to accept it and offer something of comparable value (be it a gift or a service) in return. Such reciprocation need not happen immediately.

Remember: rejecting the Woodcutter's offer of pie and hot chocolate would be a violation of the Rule of Reciprocity. But the Rule does not give the Woodcutter the right to choose what form the reciprocation takes, or demand it immediately; canny players may escape the troll's trap by offering some other fair reciprocation, or promising to do as he asks at a later date.

FREEING SIR MAWGRIM

If the player characters approach Sir Mawgrim, the Woodcutter warns them to keep away. If they ignore his warnings, he attacks immediately, not wishing to give them a chance to free his prize.

Sir Mawgrim is tightly bound and muzzled. While bound he is Restrained, and while muzzled he cannot speak, make Bite attacks, or use his Cold Breath. A creature can use an action to unmuzzle Sir Mawgrim. Freeing him from his bindings is trickier, however. The bindings have an AC of 11, 10 hit points, resistance to piercing damage, and immunity to bludgeoning, poison, and psychic damage. A creature can also untie or break the bindings by succeeding on a DC 15 Dexterity (Sleight of Hand) or Strength check as an action.

If he is unmuzzled, Sir Mawgrim will hurriedly introduce himself and promise a reward should the characters free him from his binding. If they do not move to assist, he will begin to gnaw at the bindings, freeing himself after 1d4+1 rounds. Lacking fingers and thumbs, he is unable to quickly remove the muzzle for himself, even if unbound, but if he is unbound before being unmuzzled he will paw at the muzzle to indicate that he wishes it removed.

If he is freed from his bindings, Sir Mawgrim will attack the Woodcutter and fight him to the death, unless the characters make a DC 18 Charisma (Persuasion) check to have the Woodcutter's life as their reward for freeing Sir Mawgrim.

Once the Woodcutter has been defeated, Sir Mawgrim will politely thank the party and introduce himself properly, identifying himself as an emissary of the Queen of Air and Darkness, mistress of the Unseelie Court. Sir Mawgrim was sent to Prismeer to investigate after Zybilna was not heard from in some time, and was attempting to return to the Unseelie Court with news of her overthrow when he was caught in a snare and captured by the Woodcutter. Unless the party bargained for the Woodcutter's life, he will offer his magic eyepatch as a reward for freeing him (see **Sir Mawgrim's Eyepatch** under "Treasure" below). He can also share the following information from his reconnaissance of Loomlurch:

- The scarecrows planted in Granny Nightshade's garden scream loudly if they spot intruders.
- A goblin market at Loomlurch sells candy (he utters this word with disgust) cooked up by the hag.
- The hag's lair is guarded by a force of tin soldiers. He might also be able to give an assessment of their combat capabilities.

Once his rescuers are done talking, he straightens his fur and lopes away into the forest to return to his queen – as a sanctioned emissary of the Queen of Air and Darkness, even the mists of Prismeer cannot halt his passage home.

When the player characters reach the Pavilion in the Palace of Heart's Desire, characters who freed Sir Mawgrim might find another gift besides Sir Talavar's – this one wrapped in black silk and razor-sharp ribbons. If the characters freed both Sir Talavar and Sir Mawgrim, each present contains a chime of opening (one bright gold, one cold silver) each with 5 charges.

TREASURE

THE WOODCUTTER'S HAMPER

The Woodcutter's hamper contains one candy treat from the goblin market (see L2. Goblin Market), a wanted poster for Will of the Feywild, and one Feywild trinket.

Sir Mawgrim's Eyepatch

Wondrous Item, Uncommon (requires attunement)

This rakish eyepatch of black leather was made for Sir Mawgrim of the Unseelie Court. While wearing it you have advantage on Intimidation checks, and when you deal cold damage you gain a +2 bonus to the damage.

NPCs

SIR MAWGRIM

Sir Mawgrim is a noble knight of the Gloaming Court, in service to the Queen of Air and Darkness, twin sister and bitter rival of the Summer Queen Titania. He is a proud warrior and holds himself to a certain standard of honourable conduct. He speaks with a menacing, growling voice, but always in the politest of terms, and he keeps his thick white fur clean and well groomed. He takes great pride in the elegant and rakish scar over the left side of his face, and the fine black eyepatch he wears to cover his lost left eye.

Like Sir Talavar (with whom he is familiar and whom he utterly despises, calling him a blaggard, a churl, and a fop), he has been sent by his queen to investigate events in Prismeer. Once he had intimidated several goblins and spied on Loomlurch for some time, he made to return home with the news, but was captured by the Woodcutter as he travelled through the forest.

Alignment. Lawful Neutral

Personality Trait. “I may be cold and surly, but I have a deep respect for those who aid me or conduct themselves nobly.”

Ideal. “Blood should be spilled often, freely, and with proper etiquette.”

Bond. “I serve at the pleasure of her Terrible Majesty, the Queen of Air and Darkness.”

Flaw. “I confess I have a weakness for a scratch behind the ear. Or worse... a good belly rub.”

Sir Mawgrim is a **winter wolf** (MM page 340; SRD) with 10 Intelligence and 12 Charisma, and he is attuned to **Sir Mawgrim’s Eyepatch** (see “Treasure”).

THE WOODCUTTER

The Woodcutter, whose real name is Gentle Jack, is a troll and one of Granny Nightshade’s loyal servants. He chops down trees in Thither to provide wood for Granny’s workshop, and in return she provides him with all the delicious food he can eat and the freedom to roam the forests of Thither as he pleases. Given the opportunity, he will also carry out other tasks for Skabatha that require more finesse (or more force) than a redcap or tin soldier can manage. He knows that Granny Nightshade will reward him handsomely if he brings her Will of the Feywild or (if they have made enemies of the Hourglass Coven) the player characters.

Though he is greedy and malicious, he harbours a cunning not typically associated with trolls, and carries himself in a jolly and overly polite manner.

Alignment. Neutral Evil

Personality Trait. “My friendly and chipper manner disguises a deep love of destroying what is beautiful.”

Ideal. “Just me, my axe, and a whole forest to cut down to size. What a life.”

Bond. “I know which side my bread’s buttered on; there’s no better boss than Granny.”

Flaw. “I am overconfident in my abilities and greedy for more rewards from Granny.”

The Woodcutter uses the statistics below, but if you prefer something simpler, a standard **troll** (MM page 291; SRD) will do just fine.

In combat, the Woodcutter prefers to use his Splitting Axe, and will only resort to using his Claws if disarmed. He will aim to knock down as many foes as possible and restrain one with a Stomp. Once he has restrained a target with Stomp, he will turn his attention to foes that are still standing, seeing his Stomped foe as a solved problem unless they continue to deal significant damage while restrained.

THE WOODCUTTER

Large Giant (Troll), Neutral Evil

Armor Class 15 (natural armour)

Hit Points 84 (8d10+40)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	13 (+1)	20 (+5)	12 (+1)	9 (-1)	12 (+1)

Skills Deception +4, Perception +2

Senses darkvision 60 ft., passive Perception 12

Languages Common, Giant, Sylvan

Challenge 5 (1,800 XP)

Proficiency Bonus +3

Keen Smell. The Woodcutter has advantage on Wisdom (Perception) checks that rely on smell.

Regeneration. The Woodcutter regains 10 hit points at the start of his turn. If the Woodcutter takes acid or fire damage, this trait doesn't function at the start of his next turn. The Woodcutter dies only if he starts his turn with 0 hit points and doesn't regenerate.

ACTIONS

Multiattack. The Woodcutter makes one Bite attack and two Claw attacks, or he makes one Bite attack and one Splitting Axe attack.

Bite. *Melee Weapon Attack:* +7 to hit, reach 5ft., one target. Hit 7 (1d6 + 4) piercing damage.

Claw. *Melee Weapon Attack:* +7 to hit, reach 5ft., one target. Hit 11 (2d6 + 4) slashing damage.

Splitting Axe. *Melee Weapon Attack:* +7 to hit, reach 5ft., one target. Hit 17 (2d12 + 4) slashing damage, and if the target is a Large or smaller creature, it must make a DC 13 Strength saving throw or fall prone.

Tim-ber! (Recharge 5-6). The Woodcutter swings his enormous splitting axe in a wide arc. Each creature in a 10-foot cube originating from the Woodcutter must make a DC 15 Dexterity saving throw. On a failed save, a target takes 22 (4d10) slashing damage and is knocked prone. On a successful save, a target can choose to take half the damage or fall prone.

BONUS ACTIONS

Stomp. *Melee Weapon Attack:* +7 to hit, reach 5 ft., one prone creature that is Medium or smaller. Hit: 9 (2d4+4) bludgeoning damage and the target is grappled (escape DC 13) until the Woodcutter moves or uses Stomp again. While grappled in this way, the target is restrained.

REACTIONS

Gloat. When the Woodcutter takes damage other than acid or fire damage, he can gloat unsportingly. He gains resistance to the triggering damage, and he cannot use Multiattack until the end of his next turn.

Author: lebiro

Art & Document: [The Big Bad Wolf and the Woodcutter](#)

THE DOUBLE-ENDED CROCODILES

This is a small combat encounter for use in Hither, in which the party is attacked by some discarded taxidermy projects of Bavlorna's.

As the characters walk near the murky waters of Hither, there is a sudden disturbance as a crocodile attacks. Characters with a passive Perception of 12 or higher are not surprised by the hidden crocodile. As the crocodile emerges from the water, it becomes clear that in place of a tail it has another head. It is immediately followed by another crocodile with a tail in place of a head. Characters with a passive Perception of 12 or higher, or who succeed on a DC 12 Wisdom (Perception) check notice a messy but robust line of stitching around the middle of each crocodile, connecting heads to heads and tails to tails.

THE CROCODILES

The double-ended crocodiles use the statistics of crocodiles (MM page 320; SRD) with the following adjustments:

- The crocodiles are both Undead and Beasts.
- Two-headed crocodiles have a swim speed of only 15 feet, and they can grapple up to two targets with their Bite (one with each head).
- Two-tailed crocodiles have blindsight to a range of 15 feet and are blind beyond this radius. In place of a Bite attack they have a Tail attack:
 - **Tail.** *Melee Weapon Attack:* +4 to hit, reach 5 ft. one target. Hit: 6 (1d8 + 2) bludgeoning damage. If the target is a creature, it must succeed on a DC 12 Strength saving throw or be knocked prone.

The crocodiles are simple-minded and hungry (especially the tails, which of course have no mouths). They attack until they are destroyed, but if they are presented with an easier meal (for instance if food or something food-like is thrown to an adjacent space when they have no

creatures grappled) they will spend their next action pursuing this rather than the characters. A character who can communicate with animals might also be able to negotiate with the crocodiles, who want little more than food but could be persuaded by a deal that gets their heads and tails back together.

FIXING THE CROCODILES

The crocodiles are particularly ornery due to their mismatched taxidermy situation. If the crocodiles take 7 or more points of slashing damage from a single attack, their stitching splits, separating them into two separate heads or tails. The separated half-crocodiles divide the crocodile's remaining hit points between them, move at half speed, and share an action and reaction with their other half. If any two halves are within 5 feet of each other at the start of their turn, they magically knit back together, combining their remaining hit points. If a tail end and a head end ever knit back together, the newly reconstituted crocodile is equal parts pleased and perplexed, and retreats into the swamp.

MORE CROCODILES

Two crocodiles are an Easy encounter for 4-5 player characters of 2nd level. Four crocodiles are a Hard encounter for 4 player characters of 2nd level, or a Deadly encounter for 5. Bear in mind the possibility that some or all of the player characters may start the combat Surprised, and that NPC allies may also tip the balance. Thematically, it is best to stick with an even number of double-ended crocodiles, so that all the heads and all the tails have a matching pair.

Author: lebiro

Art & Document: [The Double-Ended Crocodiles](#)

EXPLORATION

THE FORGOTTEN GRAVE OF ELEANOR FAUCETDRIP

In this encounter, the party discovers a false grave at a forlorn corner of the gardens, and discovers it is an illusion covering a secret vault. Inside, they learn the story of how Zybilna honors and old friend who would otherwise have been forgotten, and why she chose to remake herself as a fairy godmother and create the land of Prismeer.

Tasha's love of octopus nigiri once brought her into a sushi restaurant in Fort Lauderdale, Florida, where she met a kenku widow living out her retirement in the real world. Mrs. Eleanor Faucetdrip had been masquerading as an old retiree from upstate New York, living in a one-bedroom apartment with a dog she walked twice a day. Perhaps it was because of her unfailingly kind demeanor, or maybe it's because there are stranger things in Florida than a lonely old kenku, no one ever bothered Mrs. Faucetdrip about her appearance or her use of sound effects instead of humanoid speech.

Tasha and Mrs. Faucetdrip became instant friends. Mrs. Faucetdrip told her stories of her own adventures as a young kenku rogue, exploring dungeons, surviving battles, bargaining with kings and queens, and ultimately confronting the gods themselves. Tasha sat in awe listening to her stories, feeling perhaps she had finally met someone with a more storied history than herself. They met for lunch three times a week for three years.

Mrs. Faucetdrip passed away peacefully in her sleep on October 11, 2000. Tasha made arrangements for Mrs. Faucetdrip's burial herself.

AREA 1: THE GRAVE

A lonely grave sits beneath a blossoming willow tree. The grave holds no markings itself, however, an odd wind chime made from tubing containing marbles and chimes hangs from a low branch. When the wind blows, the chime mimics the sound of water drops dripping into a sink. A pair of fine chopsticks sits on top of the grave.

The lawn in this area is overgrown. Grass and vines have grown over the tombstone. Characters who investigate may make the connection that, while the rest of the gardens are well-manicured, the grave has not been maintained. This is because Zybilna has made it her personal responsibility to tend to this part of the gardens. The grave has been neglected while Zybilna has been frozen in time.

The plot in front of the grave is an illusion. Characters with passive Insight 15 can detect this illusion, and anyone stepping on or touching the area extending five feet directly in front of the grave must succeed on a DC 12 Reflex saving throw or fall through the illusion. Below the illusion is a stone staircase that descends eighty below into the vault (Area 2). The stairs are not

illuminated as the illusion blocks all light from the surface. Creatures falling down the steps take 3d8 bludgeoning damage.

Characters who take the time to clean the tombstone or remove the grass and vines or pay their respects to the departed in some other token way gain the Charm of the Grave Keeper.

Charm of the Grave Keeper. This charm has 8 charges. When you regain hit points by spending hit die, you may spend a charge to gain the maximum result.

AREA 2: THE VAULT

At the bottom of the stone steps there is a large chamber, 18 feet wide by 38 feet long, and has the appearance of a well-decorated cabin interior. It even has windows that look out onto different landscapes, as if the room exists in eight different locations at once. These images are illusions which are easily detected with a DC 12 Wisdom (Insight) check. See the Windows to Far Away Times section below.

This room is illuminated by warm lightbulbs. A light switch can be found on the wall near the door. The floor is a dark red rug. There are comfortable couches draped with rugs knitted with patterns of dragons, elk, bears, and foxes. There are trinkets and keepsakes on open display containers, such as little figurines of people and creatures, and photographs of people including kenku, humans, and even a warforged smiling in a group photo with a band of adventuring heroes. A copy of a newspaper called the *Korranberg Chronicle* declares the end of some great war. None of the items are of any value to the players.

There is one bookshelf that contains several books that have clearly been read several times. These are fantasy books from the material world. Several of them appear in the list in *Twain's Tips: Go to the Source Material*, such as *Through the Looking Glass* and *The Phantom Tollbooth*.

There is a letter in an envelope on a writing desk. It is addressed to Eleanor Faucetdrip, and the envelope is not sealed. The letter reads as follows:

ELEANOR,

There is so much I would like to tell you. Most of all, that I found you too late in life. Had I known you were out there, I would have raced ahead to the end to hear more of your stories and enjoy more of your friendship. There was simply not enough time.

Of everything I had ever seen, the worlds I had visited, the heavens and hells, I never saw anything as wonderful as the world through your eyes and the stories you told.

You told me once, drinking your Diet Coke, mouth full of spicy tuna as you mimicked the voice of one of the chefs, you wish you could be someone's fairy godmother. You would find Cinderella when she needed a dress and shoes and a coach, and you would send her to the

ball, “and to hell with her stepmother.” It was your heart’s desire. I adored you for that alone.

It occurred to me, when you were gone, that I have that power.

You will never see it, but I will fulfill your wish. I will be to others what you wanted me to be. I have wrought from dreams a castle and a land of my own from the stories you loved the most, the ones you read over and over again until their pages fell out. Here, frogs might be princes, lost children might never grow up, and a dandy lion might find his courage. I will be for others what you wished you could have been.

I will take the name you called me, when you couldn’t say “octopus nigiri” using the sound of your car’s clunky transmission and we laughed like children.

With Love,
Zybilna

Zybilna likes to spend time in this area, reading books and being herself. There is a paper Starbucks coffee cup that has long since gone ice cold sitting on an end table next to a couch. A copy of *The Wind in the Willows* sits on the armrest, with a bookmark in it.

There is a polished wood door with a brass handle at the far end of the room which is unlocked. It leads to Area 3.

WINDOWS TO FAR AWAY TIMES

The vault has eight windows with illusory images of landscapes, cityscapes, and realistic scenes. Touching the illusions reveals that there are only a brick wall behind them. Each of the windows is from a place and time in the past and tells a part of Mrs. Faucetdrip’s story. There is a plaque on the bottom frame of each window explaining what the illusion is meant to show. See the Windows to Far Away Times table for details for each window illusion and their plaques.

The scenes that play out within the Windows to Far Away Times are all lifelike, and they take place in real time. If the players wait long enough, perhaps an hour or so, the images will begin to replay again.

WINDOWS TO FAR AWAY TIMES

D8	Scene	Plaque
1	A cluttered shoe store in a bustling city. A grandfather gray kenku is fitting a pair of shoes to a little girl’s feet. He smiles at her affectionately as he buckles her shoes, and she beams with delight.	<i>“Her grandfather’s store, where Eleanor Clatterstep was loved.”</i>
2	The fire-lit streets of a burned-down village. Buildings have been reduced to	<i>“The ruins of Devernost, in the Mror Holds, Khorvaire, where Eleanor was</i>

	ash and cinder, including one with shoeboxes in the window. The shadow of a dragon is visible against the twilit sky.	<i>scorched.</i>
3	A portrait of a young kenku woman adorned in scale mail and traveler's clothes. She has an old burn on the left side of her face where feathers do not grow. The exposed skin bears a glowing yellow dragon mark tattoo.	<i>"Adorned in armor and charged with seeking justice, when Eleanor was called to service."</i>
4	In a pine forest on the side of a mountain, a small group of heroes come face to face with an adult red dragon. An armored kenku holds up a shield to protect herself and a human wizard from the dragon's fire breath.	<i>"At the Ordelasan mountains, where Eleanor and her friends were brave."</i>
5	A wedding at a sandy beach along a dark blue ocean. The setting sun shines brightly against a floating island with a small village with a lighthouse perched on top.	<i>"The oceanfront on Egrets Bay, where Eleanor Faucetdrip was wed."</i>
6	A city made of towers miles high during a thunderstorm. Demons ride lightning bolts down from the sky. An armored hero stands atop a tower and brandishes a sword that shines like a rainbow while a clockwork dragon swoops in to attack.	<i>"When the stars fell at the Tower City of Sharn, the hour of the prophecy, when Eleanor confronted the dragons above and below."</i>
7	A beautiful garden with flowers and butterflies and a birdfeeder where songbirds bathe. A bench sits under a willow tree. A ray of sunlight shines down upon the bench.	<i>"Alone in the gardens of Elsenwood, where Eleanor mourned."</i>
8	An empty booth at a Japanese restaurant nestled next to a sushi bar. Cars with Florida license plates are parked outside. A dogeared copy of a book, <i>The Wonderful Wizard of Oz</i> , is sitting on a table next to a can of Diet Coke and a glass of ice.	<i>"Our favorite table at the restaurant, where Eleanor told her stories."</i>

AREA 3: THE SHRINE

This chamber looks like a small child's bedroom, cramped and cluttered with clothes and toys. It is 12 feet wide by 14 feet long. Although it looks somewhat modern, the ceiling light runs off of lightning technology from the world of Khorvaire. The bed is unmade. A stack of cardboard

shoeboxes from Clatterstep Cobblers sits in the corner. There is a multipaned window shaped with several little ridges that act like prisms and, it catches the sunlight and casts rainbow lights all across the bedroom. Looking out the window reveals this room sits slightly below street level with a bustling city street outside.

There are books scattered throughout the room, stacked in piles, and placed haphazardly onto a bookshelf that looks old and worn. There is a crayon drawing on a small writing desk showing a family of kenku: a mother, father, and two little girls.

After entering this area and looking around for a moment, Zybilna's voice echoes through the room:

Stand in her gallery and remember my friend.
She told such wonderful stories before her end.
If ever you need her to brighten your day,
Her razor-sharp wit or her whimsical ways,
Answer me this and prove what you've learned,
And I will give you what you have earned.

It can be lost and sometimes found,
It can be lowered or raised,
It can be thrown, it can be strained,
Eleanor used hers with grace.

Of what do I speak?

The answer is a voice. If a character speaks the answer, a Clatterstep Cobblers shoebox will appear on the child's bed, and light will emanate from inside. Opening the box reveals the Longsword of Eleanor Faucetdrip, which shrinks to fit within the box and enlarges to its normal size once it is removed. The sword glows with the light of a rainbow.

LONGSWORD OF ELEANOR FAUCETDRIP

Weapon (longsword), rare (requires attunement)

This +1 longsword has a bright steel blade that sparkles with the colors of a rainbow. It emits bright light to a radius of 20 feet and dim light for another 20 feet. It deals an extra 1d6 radiant damage on a hit.

Once per turn when you hit a target with this weapon, you may use a bonus action to disengage, dodge, or dash.

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

EXPANDING THE STORY

PLOT HOOKS (ADVENTURE)

ANOTHER SIDE, ANOTHER STORY...

Any amount of party members were a Witchlight Hand 8 years ago, you were fired after you helped a traveler get to the "Wild Realm Beyond the Carnival" to search for 3 children who disappeared without trace inside the carnival 16 years ago.

Now, they have become a castaway on this pretty "normal" world, waiting for 8 long years for a chance to return to the carnival and find if that traveler found what they were looking for, or to even enter that realm.

They're also accompanied by another person with similar goals, a Kenku Warlock named Kettlesteam (also known as Ket to her friends) that seems to have lost her connection with their patron, Lady Zybilna, and who cannot visit her realm to check on their patron thanks to a condition on her pact.

Now you're trying to find both the way to enter that Wild Realm where both the traveler and Lady Zybilna are hidden, and even trying to find a way for "Ket" to maybe change her condition and thus be able to follow you in this adventure...

Author: MartyMcLoud (martyonceagain)

Author's Note: a plot hook specifically crafted for those who choose the Witchlight Hand background and who really like Kettlesteam

THE WIZARD'S APPRENTICE

Beyond the moon of a world of the DM's choice, there is the home of an Archmage called Haku, he has an apprentice and a Spelljammer friend that helps him collect magic items that end up in Wildspace after any bag of holding-related incident. Or at least... That was the idea until recently...

Haku's apprentice used a Deck of Many Things just at the same time as a Psychic Wind passed through the area, resulting into a Wild Magic surge that threw the apprentice's soul into an unknown place with seemingly no way to recover it, but also stripped the powerful Archmage of almost all power. It seems that all hope is lost, but there's something that could help him at least recover his apprentice's soul. A Heart's Desire turned into reality by the Archfey known as Lady Zybilna.

Thus Haku has recruited a (most possibly) varied group of adventurers to help him reach the Archfey and receive their own Heart's Desire, with the only hint being a traveling carnival that has reached the world that Haku's home orbits...

Author: MartyMcLoud (martyonceagain)

Author's Note: a possible replacement of the Warlock's Quest plot hook for the people who like using DMPCs

PLOT HOOKS (BEYOND)

THINGS BEST LEFT UNSAID

High or Epic Level (11-16, 17-20)

Long after the characters have rescued Prismeer, they are summoned by the archfey queen they once saved for what she calls a “little errand”, but things are never as they’re said when it comes to Zybilna.

“I grow... bored in my old age and have decided to dip my toes back into Abyssal matters, if only so I can say I’ve done so. You see, I once knew a demon lord named Kostchtchie, and it just so happens that I heard he’s been out of commission. Imprisoned by Zariel in Avernus, poor thing. His layer of the Abyss is lordless now, and I’m interested in adding a winter home to my list of properties — do you see what I’m getting at? Of course, you do, dear.

There’s a little thing called cosmic realignment that snaps into place when regions in a plane are too... not what they *should* be. If a horde of demons took over an island in Mount Celestia for long enough, the island would rip itself out of the Heavens and end up in the Abyss, for example.

I think it would be delightful to go in, do a little fall cleaning with his minions, and shift the Iron Wastes out of the Abyss. Hm? Oh, no, it wouldn’t come here to Prismeer, of course not. It’ll end up in Limbo, but you can let me handle all of that administrative work. Just get rid of his servants, and I’ll do the rest.

Simple, no?”

Author: Ryan (hearden)

CHARMS & SUPERNATURAL GIFTS

BREAKERS OF THE HOURGLASS

These charms were gained by my party as magical rewards when they defeated the Hourglass Coven in a big showdown at the Orrery of Tragedies. For my six players, each charm was assigned to two of them, based on the realm their Lost Thing was in — Present (Hither), Past (Thither), and Future (Yon).

CHARM OF THE FUTURE

This charm allows you to cast the *counterspell* spell as a reaction, no components required. Once used three times, the charm goes away.

When you use this charm and have to make a spellcasting ability check, you gain a glimpse at both of the results, regardless of whether the check succeeds or fails.

CHARM OF THE PAST

This charm allows you to cast the *speak with plants* spell as an action, no components required. Once used three times, the charm goes away.

When you use this charm, the plants you speak to have crackly, raspy voices reminiscent of an elderly grandmother.

CHARM OF THE PRESENT

This charm allows you to cast the *remove curse* spell as an action, no components required. Once used three times, the charm goes away.

When you use this charm on a target, the air around the target momentarily feels humid and muggy and is filled with the sound of toads croaking.

Author: Ryan (hearden)

ZYBILNA'S FEY GIFTS

When I ran Witchlight, my group was over-leveled since we were using it as an inserted module. I kept their Lost Things as common items for sentimentality and, instead, gave them magical charms from Zybilna (as her magic from Prismeer, even when frozen, had a lasting effect on their Lost Things) since they already had plenty of magic items from before they entered Prismeer.

Those charms are detailed below and were adapted from 4th edition's *Heroes of the Feywild* supplement. They have 8-day recharges due to my party's level (which ranged from 7-9, depending on which realm they were in); I'd consider them equal to very rare items.

CALM THE STORM

With this gift, you can tame a tumultuous storm. An unprincipled person who has this gift might be able to convince gullible peasants of his or her godhood.

As an action, while outdoors with a clear path to the sky, you alter the weather within 100-foot radius centered on you for 6 hours. The severity of the weather in the zone is drastically reduced. A blizzard becomes a gentle snowfall, torrential rain becomes a light mist, and a howling gale is reduced to a gentle breeze. Each creature in the radius (including you) gains advantage on checks made to endure the weather, and weather cannot heavily obscure the radius; it can only lightly obscure it.

Once this gift has been used, it can't be used again until 8 days have passed.

EYES OF THE SKIES

Using this gift, you can bind your eyesight to that of nearby flying creatures, giving you an appropriate view of your surroundings.

As an action, you can sense the presence of flying creatures, such as birds, hippogriffs, and wyverns, within half a mile of you. You can choose one of these creatures and see and hear through its senses for 10 minutes and can switch to the senses of another nearby flying creature as an action. You are blinded and deafened in regard to your own senses while doing this, and any special senses or features that you have, such as darkvision or truesight, aren't usable unless the creature has its own special senses. This gift automatically does not work on any flying creature that has an Intelligence of 10 or higher and can speak a language.

Once this gift has been used, it can't be used again until 8 days have passed.

FEAST OF RECUPERATION

Many tales tell of people from the world accidentally wandering into the lands of the fey, to find bountiful feasts laid out before them that they are forbidden to touch. You have learned the secret of producing such a banquet out of even the most bitter trail rations, and you can create a feast that bolsters the bodies and spirits of all who consume it.

As an action at the start of a long rest, you can transform one day's worth of rations into a bountiful feast, enough to feed ten creatures. The feast takes 1 hour to consume and lasts for 1 hour. Each creature that partakes in the feast and then starts a long rest can cut the length of its rest in half (maximum of 4 hours, including the 1 hour to eat).

Once this gift has been used, it can't be used again until 8 days have passed.

KNOW THE PATH

This gift is useful for a traveler in the Feywild, or any place where fey creatures hold sway. It allows the recipient to know the direction to a familiar place, no matter what impediment lies in the way. This gift taps into the power of nature to reveal the destination, and labyrinthine passages, tangled underbrush, or even illusions cannot foil it.

As an action, you utter the name of a specific location that you have knowledge of. You don't need to have seen the location before nor must it be on the same plane of existence as you. Until you take a long rest, you can sense the general direction to that location and the distance to it. If the location is on another plane of existence, then you instead become aware of the most direct path to it, whether through casting a spell, planar portals, or otherwise.

Once this gift has been used, it can't be used again until 8 days have passed.

MOUNT GROWTH

Good for traveling quickly in a pinch, this gift transforms a mount into a more durable companion.

As an action, you transform a willing celestial, fey, or fiend within 30 feet of you with a challenge rating of 1 or lower into a stronger mount. Until you take a long rest, the target gains the following benefits:

- The target becomes Large, if not already.
- Its hit die increase in size to a d10 and in number to 8.
- Its Strength or Dexterity score increases to 18, if it's not already higher. The score that is increased is dependent on which the creature normally uses for attacks.
- It gains a +2 bonus to its Armor Class.
- It becomes immune to force and psychic damage.
- It becomes immune to the charmed condition.
- It gains a flying speed of 40 feet as large, spectral butterfly wings appear on its back.

The target acts as a willing mount for you or any creatures you designate, although if it is originally summoned from a spell you cast, such as *find steed*, the spell's effects only apply when you use it as a mount.

Once this gift has been used, it can't be used again until 8 days have passed.

RIDE THE WINDS

When you use this gift, you whisper quiet words to a group of creatures and place minor enchantments on them, allowing them to run like the wind.

As an action, you choose up to eight creatures within 30 feet of you (this can include yourself) and imbue them with the freedom of the winds. For the next 8 hours, each target's movement speed increases by 10 feet.

Once this gift has been used, it can't be used again until 8 days have passed.

Author: Ryan (hearden)

Adapted From: [Player Options: Heroes of the Feywild \(4e\)](#)

MARKS OF PRESTIGE

MEDAL OF HEART'S DESIRE

I completed my Witchlight campaign with an epic Battle of Prismeer that tied back into my party's campaign plot back in the Material Plane. In the aftermath, Zybilna and the realm's denizens celebrated the party for their part in defeating the Hourglass Coven and defending the domain from Zybilna's old enemies that would invade their home.

For my party's efforts, and to commemorate two years of finishing the Witchlight module, they were granted medals, given a summer home to return to, and bestowed titles that matched their heroic deeds ("Breakers of the Hourglass" and "Hero of Prismeer"). I also ended up wrapping the crowning of the Witchlight Monarch into this epilogue as a bookend, instead of during the carnival chapter, so the whole party getting a title evened out what I saw as Witchlight Monarch favoritism.

The medal doesn't confer any mechanical benefits, but it's pretty to look at. I had custom art commissioned for it that I now share with you all (and, as a bonus, there's art of the Witchlight Monarch crown and sash in the same folder as well).

Try to see how many 3s and 8s you can spot!

Author: Ryan (hearden)

Art: [Feywild Marks of Prestige](#) by [pxndlife](#)

UNCATEGORIZED

MAGIC ITEMS

KING CARD

Wondrous item, very rare (requires attunement from a spellcaster that has learned one of the spells Frozen Spear, Thunderwave, Fire Spray or Cyclone)

This card could be dismissed as part of a playing deck thanks to it's backside, but the front gives away it's power by presenting the image of a gorgeous king leading it's country with the blessing of the world.

Spell Reinforcement. The card is powered with 13 charges. You may use three of these charges to reinforce one of the “Elemental Forces” by adding 3 extra dice to the damage roll of that spell (eg: Cyclone would make 3d6 more damage, while Frozen Spear would deal 3d6 and 3d4 more damage respectively).

The card regains 1d6 expended charges daily at dawn.

Author: MartyMcLoud (martyonceagain)

Document: [Haku's Royal Cards](#)

KNIGHT CARD

Wondrous item, rare (requires attunement from a spellcaster that has learned one of the spells Frozen Spear, Thunderwave, Fire Spray or Cyclone)

This card could be dismissed as part of a playing deck thanks to it's backside, but the front gives away it's power by presenting the image of a noble knight taking in a blade forged in the depths of the earth.

Spell Reinforcement. The card is powered with 9 charges. You may use two of these charges to reinforce one of the “Elemental Forces” by adding 2 extra dice to the damage roll of that spell (eg: Cyclone would make 2d6 more damage, while Frozen Spear would deal 2d6 and 2d4 more damage respectively).

The card regains 1d4 expended charges daily at dawn.

Author: MartyMcLoud (martyonceagain)

Document: [Haku's Royal Cards](#)

PRISMEER DELIGHTS

Wondrous item, uncommon

A small cookie with a jam-like filling made by Bavlorna using memories stolen with the Witherbloom Gourd.

Upon consumption, that creature experiences a happy memory as if they were there. Additionally, they make Charisma checks at advantage and Wisdom checks at disadvantage for the next hour.

STOLEN MEMORIES TABLE

D6	Happy Memory
1	You are at an altar, with your family and friends attending. You see the face of your bride-to-be as she walks down an aisle. You already know it is the most beautiful thing you will see in your life.
2	Your child stands with the help of a nearby chair. They're barely taller than it. They take their first step towards you, hands outstretched, and tumble forward into your arms with a smile.
3	The sun is setting. You are sitting on the porch, an old home that was your grandfather's. You've finally fixed it up. You sip the tea, breathing in the smell of fresh cut wood and the blooming daisies.
4	You close the book and swear that you will never forget that story as long as you live. You're inspired.
5	The man who did it lays at your feet, his body bloody and broken. The knife slides into his heart and you stare, unblinking, as the light leaves his eyes.
6	You're behind a tree, dappled light dancing. You're clutching your cheek. It's still warm from where they kissed it for the first time. They giggle on the other side of the tree.

Author: Potluck (potlucksoup)

SQUIRE CARD

Wondrous item, uncommon (requires attunement from a spellcaster that has learned one of the spells Frozen Spear, Thunderwave, Fire Spray or Cyclone)

This card could be dismissed as part of a playing deck thanks to it's backside, but the front gives away it's power by presenting the image of a squire lending it's power to a nature deity of sorts.

Spell Reinforcement. The card is powered with 4 charges. You may use one of these charges to reinforce one of the “Elemental Forces” by adding 1 extra dice to the damage roll of that spell (eg: Cyclone would make 1d6 more damage, while Frozen Spear would deal 1d6 and 1d4 more damage respectively).

The card regains 1d2 expended charges daily at dawn.

Author: MartyMcLoud (martyonceagain)

Document: [Haku's Royal Cards](#)

ILLUSTRATIONS

MAPS & NPC ART

Author: saironwen

Document: [Google Drive](#)

NPC ART

Author: Potluck (potlucksoup)

Document: [Dropbox](#)

MISCELLANEOUS

TWAIN'S TIPS FOR *THE WILD BEYOND THE WITCHLIGHT*

These are some of my guiding tips for running *The Wild Beyond the Witchlight* with Twain's personal suggestions for how to get the most out of this campaign. Feel free to ignore these suggestions if you feel like it.

GO TO THE SOURCE MATERIAL

This adventure belongs on a shelf with the great classic Feywild stories. Before running this game, you should read books or watch movies about the Feywild to get yourself into the proper mindset for *Witchlight*. You should encourage your players to do the same, so they can anticipate an adventure where the fun comes from meeting strange and eccentric characters in weird and whimsical locations, and where bargaining resolves more problems than weapons and spells.

Classic Feywild story structure follows one of two paths. First, a character (most likely a child) travels through a portal into a magical world for adventure, then probably returns at the end. Another type of Feywild story is where a character tells a child a story about an adventure in a magical world. Here is a list of some books and movies you might want to review for inspiration before running or playing this adventure:

Feywild Adventure Stories

- *A Little Princess*
- *A Wrinkle in Time*
- *Bridge to Terabithia*
- *Charlie and the Chocolate Factory*
- *Harry Potter and the Sorcerer's Stone*
- *Howl's Moving Castle*
- *Over the Garden Wall*
- *Pan's Labyrinth*
- *Percy Jackson and the Lightning Thief*
- *Peter Pan*
- *Spirited Away*
- *The Chronicles of Narnia*
- *The Halloween Tree*
- *The Last Unicorn*
- *The NeverEnding Story*
- *The Phantom Tollbooth*
- *The Princess Bride*
- *The Secret Garden*
- *The Wonderful Wizard of Oz*
- *Where the Wild Things Are*

PRISMEER IS A CHARACTER, NOT A SETTING

Patrick Rothfuss is the story consultant for *The Wild Beyond the Witchlight*. In his book, *The Wise Man's Fear*, he describes being in the Feywild like being in a room where someone is sleeping. He writes, "There is a great difference between being in a room that is empty and being in a room where someone is sleeping. A sleeping person is a presence in a room. They are aware of you, even if it is only a dim, vague awareness."

Keep this in mind when you describe Prismeer to your party. Prismeer should almost feel alive, like a character, rather than merely a setting. It is a living thing that responds to what the party does. Prismeer should feel like it has feelings, and it is trying to share how it feels through the atmosphere, through colors and sounds, and the creatures that inhabit it.

A good way to think of Prismeer is to assign it a Personality Trait, Ideal, Bond, and Flaw. This is a helpful exercise before your first session in Prismeer. You might keep this clipped to the inside of your DM screen. For guidance, my own Personality Trait, Ideal, Bond, and Flaw for Prismeer is listed here.

Personality Trait: Prismeer is a bit of a smartass. It likes to comment on everything, judging what people do and sharing its feelings. Prismeer would be the guy who laughs the loudest, glares the sharpest, and adds the rim shot to a bad joke saying "ba-dum tiss" to fill the silence.

Ideal: One must never forget their manners. One good turn deserves another. And one must never break a promise.

Bond: Children who visit me will never come to harm.

Flaw: When I become sad or upset, it is difficult to get me to feel better. Misery and despair will be my downfall.

THE THREE RULES WERE MADE TO BE BROKEN

Most denizens of Prismeer would never dream of breaking the Three Rules. If someone broke the Rule of Ownership in Downfall, members of the Soggy Court would find it scandalous. People would gasp to hear of it. Most creatures still keep strictly to the Rules.

There are several creatures, though, who view the Three Rules as merely inconvenient. Now that Zybilna is frozen in time, they will look for ways to avoid compliance, stretching the Rules to the breaking point. Agdon Longscarf and the Hourglass Coven will take any opportunity to break the spirit of the Rules so long as they keep to the terms.

The Three Rules only apply to "a friend, an enemy, or a stranger." This opens up possibilities. This is not a complete list of the people or creatures you might encounter. There are acquaintances, partners, associates, even relatives who might not be considered friends, enemies, or strangers. A fey creature looking to avoid complying with a Rule might claim you are not a friend, enemy, or stranger, and so the Rule does not apply to you.

Here are a few tips you can use to help fey creatures find a loophole in the Three Rules.

RULE OF HOSPITALITY

- **Citizen standing.** I consider all of this realm my home. Any offense you make while in this domain will be a breach of the Rule.
- **False pretense.** You entered my house pretending to be a friend, enemy, or stranger. Since you lied about why you are here, you can show yourself the door.
- **Not a friend, enemy, or stranger.** I know you, but I don't particularly like you or dislike you. You're more of an acquaintance, so the Rule doesn't apply to you.
- **Sensitive judge.** I am easily offended. You're wearing red in my house? I hate red. You're no longer welcome.

RULE OF OWNERSHIP

- **Abandonment.** You put down that item, clearly discarding it with the intent to abandon it. Now it belongs to no one, so I can claim ownership for myself.
- **Adverse or hostile possession.** I have had possession of this thing for so long that everyone considers it mine, not yours, and therefore I own it.
- **Consideration.** I paid for this thing, fair and square. You allowed me to take it, and I did you the favor of removing it.
- **Debt.** You are in my debt, which means I can take this thing as satisfaction.

RULE OF RECIPROCITY

- **Failure of condition precedent.** The thing you gave me was mine to begin with. I do not need to pay you back for something that was already mine.
- **Failure of consideration.** The thing you gave me is worthless. I don't need to repay you for something worth nothing.
- **Frustration of purpose.** The thing you gave me is useless to me. You couldn't even call it a gift.
- **Technical compliance.** I gave you something you did not have before. That's a gift whether you like it or not.
- **Undue burden.** You gave me a problem, not a gift. I am not obligated to pay you back for making my life more difficult.

THE MAP IS THE STORY

In *The Mapmaker*, Neil Gaiman writes that, "One describes a tale best by telling the tale." He compares telling stories to drawing maps: "The most accurate map possible would be the territory, and thus would be perfectly accurate and perfectly useless."

The maps of Hither, Thither, and Yon are meant to tell the story of your party's adventures in Prismeer. They are merely suggestions as to where things might be found, or the order in which

your party might find them. Like Alice boarding a train to cross the chessboard in *Through the Looking Glass*, your party might have a vague idea of where they are going, and still be surprised by what they find along the way. Use the maps to tell the story.

I like to describe *Dungeons and Dragons* as you and your friends writing a story together. The dungeon master is at the keyboard, creating the world and the narrative, while your friends all suggest what their characters are doing. Every encounter is a chapter, every ability check is a paragraph, and together you are writing a book.

With that in mind, I like to remember *The Mapmaker* when peering over the maps of Prismeer. The Feywild has a way of befuddling visitors, confusing them as to where they are, where they have been, or where they are going. Locations might move around when the party is not watching. This is a world where a hill has *feet*.

You can take advantage of this. You can choose where your party winds up. Maybe they set off for Downfall but they ended up at Telemy Hill. Perhaps they got turned around and met Yarnspinner while they were looking for Loomlurch. You have a little more freedom to tell the story.

As Neil Gaiman writes, “The tale is the map which is the territory. You must remember this.”

LET THEM FIGURE OUT THE FROZEN QUEEN'S IDENTITY

Your players probably do not need any help figuring out that Zybilna and Tasha are one and the same. The adventure gives them plenty of clues, from Madryck's tattoo to her pictures in the corner of the Prismeer map revealed at the end of the fourth act. Resist the urge to help them make the connection and deprive them of the chance. Let them enjoy being smart for once.

If they *do* need help, or if they are simply unfamiliar with Tasha or Iggwilv, there are ways to do it quietly. Share your copy of *Tasha's Cauldron of Everything*, if you have one. One of the hags could cast *Tasha's hideous laughter* or *Tasha's caustic brew* on one of the players and let them roll Intelligence (Arcana) or Intelligence (History) to learn about the spell.

AGDON LONGSCARF AVOIDS COMBAT AT ALL COST

The brigand prince of Prismeer steals an item from the party then darts away across the rickety Briggand's Tollway, leading them on a merry chase where they might fall through rotten planks. He is showing off to his gang, who serve as his audience. Agdon would only resort to combat if he is cornered at a dead end along the Tollway. Then, and only then, will he reach for his brand.

There are two reasons for this. First, Agdon is a showoff. He would rather taunt the players than fight them. He would be afraid of a combat encounter, and his speed and knowledge of the Tollway make it easy to give the players a hard time. Second, your party should have the opportunity to engage this richly-written character before combat begins, to attempt a bargain or

challenge him in front of his gang. Agdon would have a hard time resisting a challenge because he would lose face in front of the brigands.

Your party should also appreciate you singing the brigands' song about Agdon Longscarf. Give it your best effort and try to make them laugh.

THE HOURGLASS COVEN MUST ESCAPE

Players tend to try to kill each of the hags in their home locations. If they succeed, they miss out one of the best encounters in the adventure when the hags all show up in Act V at the Palace of Heart's Desire, blaming each other for their failures and asking the party to take sides judging which of the hags was right.

To ensure the hags make it alive to Act V, you can give them a means to escape the party cannot prevent. Perhaps Bavlorna's lornlings can reconstitute her in another location once she has been defeated. Skabatha's key might suddenly wind up and give her a boost of speed to escape on her rocking horse. Endelyn might simply step behind a curtain, say "Exit, stage right!" and vanish, only to reappear in the Palace. The longer the hags live, the more fun you can bring to the adventure.

KEEP BABA YAGA OUT OF THIS

Several excellent DM's have come up with clever ways to incorporate Baba Yaga into this adventure. It sounds like a good idea, given Tasha's history. In my personal opinion, this is a mistake.

Baba Yaga is a vile monster of myth and legend whose brief appearance in this adventure would spoil the whimsical, wonderful overtones of the setting. There is no kindness or mercy, no sense of humor in this witch of folklore. She is anathema to the very concept of Prismeer, and her presence in *The Wild Beyond the Witchlight* would be like chewing on a grain of sand in a slice of bread. It just doesn't fit.

The villains in *The Wild Beyond the Witchlight* are more fitting for children's cartoons. They are unserious, single-minded buffoons with absurd goals and benign personalities. Baba Yaga's presence, however minimal, would corrupt the tone of this adventure. In fact, Tasha's history with Baba Yaga may have influenced Tasha to hardwire Prismeer with protocols to keep children safe.

If you *must* reference Baba Yaga and her connections to Tasha, you can do it without including Baba Yaga as a nonplayer character and featuring her in Prismeer. Keep her looming on the horizon, as a shadow hanging over Tasha. Only once the party leaves the safety of Prismeer and the protections of Zybilna should Baba Yaga and her dancing hut tip toe closer to your campaign.

THE SOGGY COURT IS *MEET ME IN ST. LOUIS* MEETS *THE GODFATHER*

I like to picture the Soggy Court as more of a turn-of-the-20th-Century setting. In my head, I hear the title song from *Ragtime* (“Ladies with parasols, fellas with tennis balls”) when I run encounters in Downfall. Bottom line: I just enjoy the aesthetics of aristocratic frogs as the cast of *Meet Me in St. Louis*. An excellent source of inspiration for this is the episode *Lullaby in Frog Land* from the show *Over the Garden Wall*.

Meanwhile, the plotting and scheming to remove the current monarch is similar to the stories that take place in *The Godfather* or *Game of Thrones*. Your version of King Gullop XIX could be the benevolent ruler who views service to his people as a calling and a burden. Or maybe he is the vicious dictator, ruling by divine fiat. My version of King Gullop XIX is something of a moron who doesn't know what to do with power now that he has come into it and is merely doing whatever he thinks a king is supposed to do.

TWAIN'S TIPS FOR STAGEFRIGHT'S IMPROV THEATER

Stagefright's improvised tragedy should be one of the highlights of this adventure. Before your run this encounter, you should go over the rules for how this game works. Here are some tips for how to explain this encounter to your party and to help your party get the most out of it.

- **Use a hat.** If you are playing this in person, you should bring a hat to the game so that your party can draw lines from the hat at random.
- **Relax the rules.** There is no need to require Charisma (Performance) checks. Leave the dice alone.
- **There is no script.** The party makes up the story as they go, occasionally reading Stagefright's lines out loud.
- **Decide what the show is about.** Ask your party to explain what their show is going to be about, or you can decide for them. Who are the characters and what are they trying to do? Is it a war story? A revenge story? A murder mystery? A heist? Where does it take place?
- **Set up and delivery.** The fun comes from how your party sets up reading one of their lines. They might say, “I have something I must tell you! I can't bear it any longer!” and then draw and read their line, “Well, here is a serpent!”
- **Don't use all of the lines.** There is no obligation for the party to read *all* of the lines. The show should last only as long as your party is enjoying performing it.
- **Costumes, props, and sets.** Stagefright has costumes, set backgrounds, and props your players can use. Let your party pick whichever they would like.
- **Let the party cast the show.** Each player should try to pick roles for their characters to play. They can also change into different characters and start new scenes at any time.
- **Professional theater goblins.** The goblin stagehands are very quick to do their job. They can change the backdrop, do small special effects, clear the stage, or raise the curtain at a moment's notice. You can give your players some control over the goblin stagehands for the purpose of putting on the show.

- **Well-behaved audience.** The audience should respond to how well the show is going, clapping and cheering or crying as appropriate. However, you should wait until your players pause in their performance before interjecting. Do not interrupt the show.
- **Technical tragedy.** Endelyn Moongrave will be satisfied as long as the performance has tragic elements, e.g., someone dies, someone is cursed, lovers cannot be together, etc. She cannot tell the difference if everyone is laughing, or if the show is mostly comedic.
- **Make it a musical.** If any of your players are musically inclined, you can add a song to the challenge. Have Stagefright tell the party that Endelyn enjoys musicals.

Author: Twain (twain5e)

Art & Document: [Twain's Witchlight Scraps](#)

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Author: William Rotor (Ilim1633)

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WILD BEYOND THE WITHLIGHT REIMAGINED

Author: IndieRex (indierex)

Document: [Wild Beyond the Witchlight Reimagined](#)

WITHLIGHT EXPANDED

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Author's Note: Most of my contributions are in-lore written/discovered/created by a character of mine, Haku (an Emerald Dragonborn Bladesinger)

Contributions:

- Spells: *Frozen spear, fire spray, cyclone* ([Haku's Elemental Forces](#))
- Plot Hooks (Adventure): *Another Side, Another Story...*; *The Wizard's Apprentice*
- Uncategorized - Magic Items: *Squire card, knight card, king card* ([Haku's Royal Cards](#))

Lebiro

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Contributions:

- Subclasses: [Bard: College of Smoke and Mirrors](#); [Druid: Circle of the Vine](#); [Fighter: Blink Knight](#)
- Encounters: Social ([The Riddle of Rivenwish Chasm](#))
- Encounters: Combat ([The Big Bad Wolf and the Woodcutter](#); [the Double-Ended Crocodiles](#))
- Previously Published ([Hush's Bibliography](#))

Twain

Discord: twain5e

DMSGuild: <https://www.dmsguild.com/browse.php?author=Matthew%20J.%20Allen>

Contributions:

- Races - Stoneborn; Backgrounds - Fairytale Professional; Feats - I'm Familiar With the Territory, Impeccable Manners, Quick Witted, Topsy Coachman; Spells - *Broken squirrel, mic drop, once more with feeling, nailed to the sky (almost), Zahn's weird magic*; Encounters - Combat (Deck of Many Horrible People, Lemon Thieves); Encounters - Exploration (The Forgotten Grave of Eleanor Faucetdrip); Charms & Supernatural Gifts (Charm of the Gravekeeper); Magic Items (Longsword of Eleanor Faucetdrip); Uncategorized (Twain's Witchlight Tips) ([Twain's Witchlight Scraps](#))

Saironwen

Discord: saironwen

Ko-Fi: <https://ko-fi.com/saironwen>

DriveThruRPG: <https://www.drivethrurpg.com/browse/pub/24832/Saironwen>

Twitter: <https://twitter.com/saironwen>

Contributions:

- Uncategorized - Illustrations ([Maps & NPC Art](#))

William Rotor

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DMSGuild: <https://www.dmsguild.com/browse.php?author=William%20Rotor>

Contributions:

- Previously Published - Backgrounds (Hag's Servant), Feats (Chaos Caster), Subclasses (Druid: Circle of Growth), Spells (Euphoria), Encounters - Social (The Witch), Uncategorized (The Ancient Raven statblock) ([Into Wonderland: A Feywild Setting Book](#))

Potluck

Discord: potlucksoup

Contributions:

- Uncategorized - Magic Items (Prismeer Delights)
- Uncategorized - Illustrations ([NPC Art](#))

Ryan

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Contributions:

- Spells: *Tasha's curtain of reality*, *Zybilna's animus containment*, *Zybilna's mind realm*
- Plot Hooks (Beyond): *Things Best Left Unsaid*
- Charms & Supernatural Gifts: *Zybilna's Fey Gifts*
- Marks of Prestige: *Medal of Heart's Desire*
- Previously Published ([Witchlight Expanded](#))