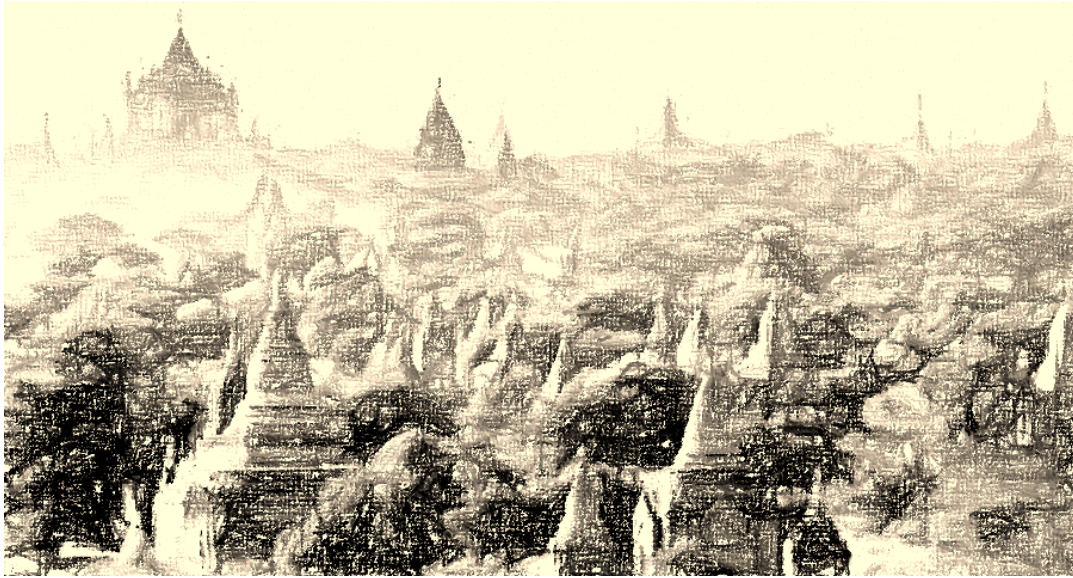


THE LOST TEMPLES OF MINGALARBAR



A 5E MODULE FOR 4-6 PLAYERS, LEVELS 1-4

The design of this module blends the look of old-school modules of the 1980s with 5E rules. The adventurers find themselves surrounded by the ruins of tens of thousands of ancient temples. Lurking somewhere deep within is an unknown evil that has tormented the area for years. Can the party find the source of the evil and restore the area to its past monastic glory?

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Preface

My friends keep asking: *Is this your last module?* I think their intentions are well and they've intuitively struck on an interesting observation. Many authors have a book in them (or at most two); D&D designers often have a module or two in them. If you think about it, it makes sense: good modules are tough to write. Fun modules are nearly impossible to write.

This is module number 12.

I'm still having fun, still learning and improving.

As long as I have ideas that you think are fun, I'll continue to write, design and produce.

But you should know there are some things I am wedded to and that are extremely important to me. Many of my friends, as an example, play in a small group. We play in our homes with food and drink. We play in venues like *The Golden Tankard* (Andy Felt), *The Long Trek* (Paul Bronk) and *The Tavern on the Tomorrow* (Tim Krause). 5E is as much a social experience as it is one of social problem-solving and storytelling.

My stats blocks are intended to change. This includes monsters, NPCs, and random encounters.

My hand-drawn maps are intended to *not* change. I won't implicate the guilty, but every module sees at least one comment from one person who doesn't appreciate either of these philosophical decisions.

These aren't glossy games (though I hope they're competently designed and fun): they're meant for home play, for collaborative storytelling.

The artwork won't change either. I grew up on *Advanced Dungeons & Dragons* (AD&D), having barely touched the *Basic* or *Expert* Rules, and skipping everything in between because, well, life.

AD&D holds a special place in my heart. The general look of these modules is an homage to that version. So is the artwork—something I've heard is also important to others who have decades of game play under your belt.

If you don't have experience with AD&D, don't sweat it! These are still written with 5E rules first and foremost in mind. AD&D is more like an "inside joke"—the best kind. If you know the joke (or the AD&D rules), there's an entirely additional layer of game play for you to enjoy.

But if not?

The game should still offer something for every player. Play with an even different set of game frameworks like GENYSYS, AD&D, or something else? Rewriting the statistics blocks to conform to your framework, and tweaking to your style as DM results in this still being a fascinating and fun adventure that you and your players should be able to enjoy frequently over the next year or two—or as long as the world of Mingalarbar holds your attention.

Tim





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Dedication

For my students. D&D is a nerdy pursuit to say the least. I've enjoyed that as I've shared my passion for the game. I am sure that you have shared your passion for the game as well.

Games don't just take a storyline and some maps to be games. Much to the chagrin of my students learning to make their own games, knowing what makes something fun and engaging matters. This module is one of my boldest efforts yet to bring that principle to the foreground—something my students will hopefully recognize from the very first word of the first temple.

This time around, I have some different dedications than I have from past modules. The first, *Dungeon World*, is so much more than a set of stand-alone cutting-edge rules, though it does a remarkable job of doing just that. To read it that way is enjoyable but sells it short: it's also a book that lays out a way of thinking about any roleplaying game.

Dungeon World was eye-opening for me. I read most of it while sitting in the hospital and waiting to hear what a new round of chemotherapy was going to look like. In the process of learning about a new rule framework, I found myself learning more even about running an effective game as a DM or GM. Authors LaTorra & Koebel layout twelve *Principles* to guide the running of a game.

Imagine, for example, a game where the DM almost never rolls a die, let alone a 20d. Heresy!

But, but, but!...Imagine a game focused on your player's characters, not your interaction with the players per se. Imagine a game that emphasizes the co-creation of a story together and not just a dungeon crawl through someone else's dungeon. Imagine monsters with motivations like self-

preservation, greed and subterfuge, rather than just another hack and slash.

This module is intended to sit somewhere between a classic *Advanced Dungeons and Dragons* module from my childhood and one of the free-standing, easier-to-start rule frameworks like *Dungeon World*. This one acknowledges that we're all busy—maps, monsters and NPCs can still help us construct creative, fun and engaging modules.

You'll be missing something, though, if you read these mini-adventures and campaign as little more than dungeon crawl.

As DM, read everything you're planning to run in a session, so you're prepared. But expect to adjust maps, monsters and other qualities of the game in the spirit of telling a good story, of suffering with your players' characters, and having an adventure of a lifetime. Imagine the despair of loss, even in ultimate victory.

Those who know me might also expect I might also recognize the truly masterful fantasy in *The Lord of the Rings*. It's fair to say it's been a life-long favorite of mine. Lately, though a friend pointed me at *The Last Unicorn*. I thought that it was typical Patrick Rothfuss hyperbole for him to claim it was the best fantasy book he had ever read—certainly high praise.

It is hard to fault *Lord of the Rings* for remarkably detailed maps, a thorough linguistics system and an immersive experience that is second to none. However, that was Tolkien's world, his adventure and his trials and tribulations. In *The Last Unicorn* it feels more like Peter S. Beagle serves as bardic guide. The language is descriptive when it needs to, poetic, and somehow still more grounded in this world than is Tolkien. And somehow the adventure becomes a more collective experience for the reader.





These three books were crucial in forming an approach to this module. If the module is too challenging for your players, the maps too large, the monsters too fierce, it is your job as Chief Storyteller or DM to adjust the story. It is not your job to just roll another d20.

Game on, happy adventurers, and joyous collaborative play and storytelling!

Link arms, into the sunrise we march, adventurers all. And in the dead of night, we write on.

Tim

November 2019 and April 2020



**Important Note to DMs**

The *Lost Temples of Mingalarbar* are intended to start with the back story but can be run as individual adventures with or without them.

Originally players were encouraged to run these one-temple, one a month at a time for approximately two years—a hopeful balance between full 5E campaigns and AD&D Dungeon Crawls. Here, they are presented in the order in which I intended them to be run. But that original goal was overly ambitious, and my effort here is to get the first eight temples into your hands.

DM Assist

The appendix includes some optional resources called **DM Assist**. My general philosophy is that a player is meta-gaming when rolling some of their own saves, particularly persuasion and perception. Players shouldn't know the roll, only the outcome of their current situation.

The most troubling to me as a DM: the party being aware of a player's death save. While it is true that there may be outward signs of a character's impending death, too often does the party try and time when to bring a player back based on the outcome of an imminent threat. While a DM might describe the player's state, if anyone is watching, actual results should be less obvious.

There are two ways to use **DM Assist**: (1) For persuasion and perception, you could ask players for their modifiers, and make all rolls yourself, doing the same with death throws. (2) Alternatively, you could ask players to roll them at the beginning of game play. If you do the alternative, do not disclose how you will enter their rolls into DM Assist, randomizing their order.





Introduction: The Lost Temples of Mingalarbar

Overview: Your party recently traveled these roads and were anticipating an uneventful journey home. With bags of gold, treasure, perhaps a magic item (you can't wait to find out!), you are all weary from your adventures—you'd like some downtime, a chance to recharge and prepare for what lies further down the road.

Tonight. [Perhaps tomorrow.] Remember DM: you are weaving a story for your players.

When a light rain starts as the sun hides herself on the horizon, the party chooses to continue—to return home and spend time with family, get warm food in your stomachs, and sleep for a long epoch sounds perfect.

Tomorrow indeed.

The rain and dark are deceptive; the narrowing road at your feet goes mostly un-noticed in the creeping, wet darkness. Perhaps there had been a sign and a turn; perhaps not.

Tomorrow.

The party chooses to walk a little further. They can't be lost, can they? Of course not! Just a little further. The rain hasn't gotten that much worse, the roads no muddier, or the air any thicker with the fear of a fallen night in a further fallen wood, slowly rotting and forgetting its centuries-old story on either side.

Surely, tomorrow, indeed.

The murky fireflies up ahead, let's be honest: any fireflies in the gloom, make no sense. They flicker, smothering in the dark rain, nonetheless. A smothering rain so thick the fireflies hang suspended in tepid air, otherwise unmoving.



Once the party chooses to investigate, they will discover what is actually a small house, inset into a once green gnoll, resting its haunches on the side of the road, flirting with, but not quite in the dark wood.

The door is rotting on equally rotten wooden hinges. The windows are latched with horizontal strips of rotten leather, barely more than an odd assortment of sticks and leather from an equally odd variety of trees and animal hides. The light is fire light fitfully escaping a fireplace, shining through an ineffective set of wooden bars on the windows. There appears to be a figure inside.

If the party knocks on the door, the figure will invite the party inside without any hesitation, persuading them tonight is no night for travel. He will immediately offer plain wooden chairs around the fire. He'll set up a ring of them around the fire for the



party to warm themselves. He will also offer mulled ale and a hearty rye bread with mold-crusting cheese and twice-churned butter.

Without prompting, the party learns this is **Janos**—a hermit who lives alone in the woods. He will not disclose why he lives alone in the wood. If prompted, however, he will tell the party he believes they missed their intersection. He does not know how to direct them back and so suggests the party spend the night and retrace their steps with better morning weather.

Over a light breakfast of small apples and some sort of biscuit, Janos seems a little ill-at-ease. When asked, he'll tell the party he actually has a need



for them that might also help them find their way out of the woods and back home.

A short walk up the road—no more than an hour [Janos is wrong as it's a more than solid two-hour brisk walk.]—lies the temples of Mingalarbar. He will tell the party, with no exaggeration, that Mingalarbar is an old monastic community in the middle of the woods and comprised of, not thousands, but at least ten thousand temples spanning centuries of worship, hard work and reverence for a goddess of the same name: Mingalarbar.

There is still a very small community of druids, monks and clerics, though they live on the outskirts of the temples of Mingalarbar. It is worth noting that Janos shifts from a deep, gruff, matter-of-fact tone of voice to a gentle singing voice that imbues Ming-a-Lar-Bar with an almost lyrical intonation.

Any party member rolling a **DC16** or higher **Arcana** or **Wisdom** check recognizes that the tone of the word is probably a hint to its meaning. Any roll of 19 or higher (because of the obscurity of the language) and the listener knows the nearest Common translation does not do it justice: *Hello*. There's both a sense of jubilation and longing in the word—it's richly complex in a way that Common will never aspire to, let alone attain. At the DM's discretion, substitute a language that the DM identifies as relying on intonation and emotion as a significant portion of the linguistic process of making and transmitting communication with a listener through spoken language.

The monks of Mingalarbar, Janos tells the party, believe the temples are haunted and have been reporting odd noises and suspicious behavior for some time. Recently, the druids think there are have been shadows of untold creatures and demons, emboldened and getting closer.



If the party chooses to travel to the monastic community Janos will tell them not to linger along the roads as there is some kind of winged lizard that has started to watch the road, and everyone fears that some of the local peasants have been disappearing—even in broad daylight.

Although a **Random Monster Table for the Road to the Monastery** is provided use it with caution! For an average group, the most likely outcome is to either flee or face death before the adventure even begins. For stronger groups, consider an actual encounter.

As Janos wraps up his tale of Mingalarbar, he is visibly shaken, and it is difficult to understand him. The last thing he says does not make a lot of sense, but your party hopes it is a clue: he tells you to ask the Abbot of the community of worshipers about a poem, something about *The Lost Cantos of Mingalarbar*.

If pressed, Janos will become quieter and start to withdraw within himself. He has offered all he knows and has nothing tangible to help the party.

Introduction: The Monastery of Mingalarbar

After a few hours walk, the party will come across a medium-sized, non-descript one-story stone structure. The land around the structure is ringed by a stone fence that also contains a small dairy barn with a tightly thatched roof, a chicken coop, and a large number of verdant, lively gardens. The yards and gardens are currently empty.



Random Monster Table for the Road to the Monastery

Roll (1d12)	Creature	n
1-2	Assassin Vine(s)	1d4
3	Dragon	1
4-9	Hell Hound(s)	1d4
10-11	Chain Devil(s)	1d6-2
12	Treant(s)	1d4

If the party knocks at the gate or front door, no one will answer. If they enter uninvited, the monastic community will think nothing of it; rather, they will openly welcome the party to their community. They will also insist that the party first worship with them and break bread together afterward.

The party will have to make a quick decision. A **DC10 Religion** or **Wisdom** will reveal this is a **good** community of venerable worshipers. The following table provides the adjustments per party member based on their choice to worship (or not) with the community. Not making a choice is equivalent to not worshipping. Other than the implications in the table, the community will otherwise not pass judgement with any additional opinion on the party—provided they are polite about their choices. If the party is not polite about their choices the monks will not be welcoming, and the adventure will have quickly reached a dead-end.

As they prepare to join in worship, the party will find themselves in a small, light, and lively designed worship area. The stained-glass windows look extremely rare, and they are set with small panels of colored, pastel glasses that make

sunlight sparkle off of the worshipper's benches and a small altar.

There are bright primary-colored banners on otherwise unadorned walls. Everything is simple, but far more pleasant than any places of worship the party has ever encountered.

Religious members of the party, regardless of their alignment, will notice there are some very common features of a place of worship that are missing: there is no lectern, no cross.

They will also notice an item that is uncommon for a place of worship and celebration: an ornate walnut case, dimly lit in the back of the front of the celebration area. A serious, heavy piece, it feels out of place with what will be a celebratory ceremony. The wooden case appears to be heavily protected by magic (the magic spell may not be broken, and the party will be forcibly removed if they make even a first attempt at breaking into the case—no saving throw or attempt at persuading the monks to behave differently). The case holds the items at the end of this section and are intended to help the party with their adventure once they have accepted it.

As the ceremony, which feels profoundly joyful but brief (and actually lasts an hour and a half), progresses, the party recognizes how genuinely pleasant and joyful the tone, how friendly the worshipers are to each other, and how welcoming of the party. There is easily as much hugging, talking, singing and dancing in the main aisle as there are sermons and lectures. Everything feels genuine—there is nothing disingenuous or misleading here, though chaotic and evil characters will feel increasingly uncomfortable in this space.

The worship service ends with a Benediction, intoned one line at a time by the Abbott, and repeated immediately in succession by the





worshippers. The party may participate should they so choose:

*Sing with us the song of Mingalarbar!
Welcome...hello weary traveler
Come sit a spell and sing with us the song Ming-a-lar-bar!*

*Ming-a-lar-bar,
Welcome pilgrims, weary ones
With verdant, emerald green, Ming-a-lar-bar.*

*Temples, thousands of temples;
Never too few our blessed
Mingalarbar!*

*A thousand nights, a thousand domed temples,
Nay ten thousand temples, nary enough our dear
Mingalarbar!*

The benediction is slower than any the party may know; it is also more lyrical, celebratory. The party will note that, although the benediction is still appropriately serious, it is anything if not a celebration.

The party might suspect, however, that the four verses are from the cantos hinted at by Janos the previous night. The cantos, as benediction, however, are just verse fragments, and not the entire poem.

After the ceremony, everyone will whisk themselves downstairs. There is no sense of coercion or obligation in the action; however, there is also a sense that the party should not and probably cannot resist the "invitation".

The walls below the worship area are brightly lit with torches, and a large stove and fireplace dominates a far corner, throwing off a welcoming and warm light. There are two identical long tables, long low benches, and a mid-day feast, festive and laden with smoked meats, aged cheeses, smoky breads, and large mugs of ale, small glasses of mead. Fresh fruit adorns the tables



and it looks like there is food enough for twice as many as might sit at the two tables.

The revelers and worshippers, for they are both, will enquire during the meal about the party in terms of where they are from, whether they are passing through, what they thought of the service. If the party asks questions about Mingalarbar they will be ignored the first time. The second time, they will be actively rebuffed, and any questions after that they will be asked to leave with great irritation at the disrespect for the hospitality that the worshippers have been shown.

As the meal winds down, the party will focus on two key individuals in the community. **Damarra** is the head of the community and will be the one to offer the party help when they finally embark for the 10,000 temples. **Brinton** is the spiritual leader of the group and he will tell what he knows of the tale of the temples of Mingalarbar.

The Story of the 10,000 Temples

As DM, you have a lot of latitude in how you choose to have Brinton tell the Story of the 10,000 Temples because some parties will savor more back-story than others.

This section provides both the historical and more recent events surrounding the 10,000 temples.

Brinton will start the same way the Benediction from earlier began with, in a trance-like intonation:

*Sing with us the song of Mingalarbar!
Welcome...hello weary traveler
Come sit a spell and sing with us the song Ming-a-lar-bar!*

The story of Mingalarbar begins 10,000 and 10,000 years ago or more. Our lands an emerald, verdant green. Peaceful, verdant green, Brinton begins, almost trance-like.



The pilgrims who came to Mingalarbar followed the swallowtail across vast waters, and vaster waters still until they landed upon these shores. These idyllic shores too peaceful said most but we knew our earthly journeys ended here, and so we stayed.

For 10,000 years, we gave thanks and lived, and cared for this gracious land. And as gratitude Mingalarbar spoke to our elders. She spoke through soft gentle rains, the return of the swallowtail after a 10,000-year absence, and the careful dance of the emerald wood we knew, we knew, too peaceful.

And the naysayers were right: Mingalarbar stopped speaking to us. Stopped speaking through the soft gentle rains, the return of the swallowtail and even the careful, slow dance of the emerald wood.

Tendrils of darkness crept across the blood-red full moon, it slithered from the emerald wood in the earliest, quietest morning hours, and it threatened our temple.

Then Mingalarbar finally spoke, after years of silence: if we built a larger, nicer temple to her, abandoned our own temple to the wild jungle surroundings, Mingalarbar would reward us with her victorious return, better able to protect her devout pilgrims than even in years past.

And so, it was for a time, for years, but Mingalarbar again left, left behind silence, left behind fear. For 10,000 years, Mingalarbar demanded different temples, larger temples, also insisting the pilgrims abandon their previous temples as they continued to build. And for 10,000 years we begged Mingalarbar to stay through the building and care of our glorious temples.



We were always grateful but now are left with what we have on the edge of the emerald jungles. We worship the remains of the 10,000 temples we built over 10,000 years. But Mingalarbar has left us—we fear for good this time.

This time is different. There has been no request for a new temple, for something more ornate, for something larger. But one of the braver elders, on a recent pilgrimage to the outskirts of the 10,000 temples of the 10,000 years of Mingalarbar discovered an ancient spiritual relic we thought lost over those 10,000 years, and 10,000 temples: the lost cantos of Mingalarbar.

Here, Brinton, will leave story-telling mode to add what the little community thinks they know about Mingalarbar. He will begin by allowing the party to see a manuscript about the lost cantos—though he will not let it out of his hands. Brinton will also tell the party that the community of Mingalarbar believes the evil they worry over comes from the 10,000 temples. A virtually impossible task to explore them all, the party will be relieved to discover that of the 10,000 all about twenty-six lie in ruins, the rest having faded with time. The pilgrims believe Mingalarbar (and any denizens she may have) have no interest in the temples that have faded into the jungles. While they may not occupy all of the twenty-six, Brinton and the pilgrims believe that if the party starts with the oldest of the twenty-six and works through 10,000 years of the remaining 10,000 temples that they will discover the source of what haunts them and set them free.

Brinton has drawn up a very rough sketch of the twenty-six temples as they will have to be identified through a combination of look, size and age. The sketch does not show locations, only look, size, and rough proximity to each other. He is



oddly insistent that the party explore the temples in precisely the order he and the pilgrims suggest. The DM may allow an **Arcana** or **History** roll, but the party will learn nothing more. In this case, Brinton and the pilgrims have just gotten lucky: the order matters because many clues are dependent upon earlier chronological clues—it has nothing otherwise directly to do with Mingalarbar.

Brinton will tell the party that the cantos are inscribed on tablets purer than mithril and shine brighter than the fullest of harvest moons. The first eight cantos are most at risk, and the party's first efforts to restore to the monastery. Brinton fears they may fall in the wrong hands. But if they are sung in the dark, sacred halls of the monastery, he believes they will summon a being who will aid Mingalarbar in returning to past glory.

Departing for the 10,000 Temples

Before the party departs, Damarra will return and tell the party that the case in the main worship area contains a number of sacred artifacts that they wish to loan to the party to help them solve the mystery of the Temples of Mingalarbar. He wishes he could send members of their community, but they have no one who would be of much help in any confrontation.

The next step requires decisions from the DM. Ideally, have the players roll initiative then roll a d10 to determine which relics they will be loaned. The first three are unique, so may only be loaned once apiece. The remaining artifacts may be loaned as many times as they are selected through this process.

If the party seems over-powerful, one or more of the artifacts should be removed from the mix (or its properties weakened).

If the party seems under-powered, the power r number of the potions, antidote and oil dosages might be doubled. Alternatively, one or more of them might be replaced with as many as one artifact for each party member (and out of desperation, a party-owned stash of potions, antidotes, and/or oils).

Damarra will also provide the party with a week's worth of *Mingalarbar's Manna* for everyone in the party. Those who have had it are lucky indeed as it has been described as the rarest of delicacies, tasting of orange blossom honey, salt from the air, and the peat of the newly turned earth.

Damarra and Brinton both will tell the party they are convinced time is of the essence. They worry that Mingalarbar will find out about the party (another reason they insist on staying behind) and that if she questions their loyalty, their time here is doomed.

Worship Choice for Monastery Service

Use this table to make temporary **Wisdom (W)** adjustments for the entire duration of *The Lost Temples of Mingalarbar* for the party members. Treat the adjustment the same as a blessing or a curse—but as one that will only be removed by a member of the monastery after the adventure has ended. The effect will be removed whether the party succeeds or fails.





Alignment	Yes	No
Lawful	+2W	-2W
Good	+3W	-3W
Neutral	+1W	0W
Chaotic	-1W	+2W
Evil	-3W	+2W

Blessed Weapons and Other Items

As noted, the party will be provided the loan of one magical item per party member for the entire duration of *The Lost Temple of Mingalarbar*. While the DM should roll for the item, a DM may choose a specific item for a party that appears to be far more—or far less—powerful than recommended for this adventure as another way of balancing game play.

The **(n)** reflects an unadjusted d10 roll. The **-x** indicates a number of doses. Each party may roll; there can be **no ties** for the first 3 items.

Argo-Thaan, The Holy Avenger (1-2)

This blade of gold, silver and gold is highly revered as a holy relic—its location has remained unknown for hundreds of years. It may only be used by those with an alignment of **good** (upon sight, good characters will burst into tears; alternatively, the DM may award the sword rather than depend upon a die roll) or it will bestow no additional power on the user. It is ideal in the hands of a Paladin, and in one's hands will cause considerable harm to evil creatures, regardless of their defenses.

No evil creature may touch it without feeling extreme agony and fear, automatically running away for five minutes (no saving throw).



In the hands of a Paladin, damage increases to a **d12** and inflicts +1 damage.

Nightsider's Key (3)

The key unlocks any door for the wielder, provided the character doesn't belong there. If the character remains unheard, unseen and unnoticed, and take nothing, the key's magic will prevent intrusions from ever being discovered.

Glaive of Violation (4-5)

The glaive is a sickly green iron. In addition to physical wounds, it strikes at the mind of those it injures. On a hit of 19 or 20, you can deal normal damage, or allow a counterattack and then install the emotion of your choice (e.g. fear, reverence, trust) with no saving throw.

Potion of Healing; Antitoxins (6-8) - 4

Each **Potion of Healing** will restore 10 HP damage. Partial dosage is acceptable. Each **Antitoxin** will cure one poison afflicting the person drinking the potion. Partial dosages have no effect when curing poison.

Oil of Tagit (9-10) - 2

The target falls into a light sleep. It is interrupted by any human touch, but otherwise duration is 30 minutes. Uninterrupted it confers the equivalent of a short rest.

Damarra and Brinton—almost as an afterthought—tell the party that there is one last thing, a small thing, surely, before they depart.



One of the members of the party will need to formally align themselves with Mingalarbar. They need to preferably be a monk, but a priest or paladin will do. And their demeanor needs to be open to mindfulness and the way of Mingalarbar.

Chaotic and evil characters need not apply. If more than one party member expresses an interest, Damarra and Brinton will consider the closest match, thinking carefully about their backgrounds.

See the **Appendix** for the Mindfulness background. While future study will require many days of seclusion and meditation, the first rite of initiation will occur over night before the party departs for the temples of Mingalarbar, in isolation from the rest of the party and will be rushed and fraught with danger to the character.

Note for the DM: The ritual and powers associated with it are intended only for that character and player. Once identified, the two of you should leave the room. Read the ritual. Then give the player a copy of the guidelines for the *Mindfulness Background*.

The Ritual: You are led into a small confessional that contains nothing but a small crimson pillow on the floor.

Damarra asks you to kneel, and to wait. You wait for a minute, for five. Perhaps you wait for ten minutes. Time loses meaning.

It is dark in the confessional, a thin ray of soft light shines faintly beneath the door, but nothing more. You start to notice the smell of the confessional: dusty with age, a thin patina of cedar and sandalwood. Perhaps the long-ago smell of juniper. But nothing more.

You feel present, but you also feel a presence next to you. Unable to move, to even turn your head, you suspect it is an old woman. She is dressed simply in a faded robe, and the smell of juniper

after the morning rains have fallen overcome the small cubicle. Unable to move, you remain kneeling, waiting.

Whether the woman speaks aloud or not, you know not, nor do you understand the words—but you hear them. And you understand the rhythm, less a chant than a low vibration that you feel coursing in your chest more than you hear it in your ears.

You no longer sit in the confessional, but below the cypress; the woman by your side, another to your left. Not knowing how, but aware of Mingalarbar and her companion Xan Yae.

A rhythm of the beating of the swallowtail's wings, and the swaying of the cypress branch—spoken like promise of Mingalarbar's eventual return dance in the air. A rhythm of juniper berry smells. A rhythm of darkness, and nothing more, but nothing less.

The juniper berry smell recedes in a slow spiral. The swallowtail's wings beat their slow goodbye. And yet, dark, and nothing more, but nothing less.

You feel tired and somehow refreshed, at the same time. Then your mind filled with a vision of an infinity sign of juniper, intertwined with wing of the swallowtail, repeating, folding, fading. Xan Yae touches your shoulder. And darkness, and nothing more, but nothing less.

Damarra returns and asks: "Did you hear the swallowtail?" You nod.

"The swaying of the cypress?" You nod.

"The bending of the darkness?" And you remain still.

The initiation is complete.





Damarra nods and leads you back to the party. You do not speak of the ritual, but you know that the juniper and the swallowtail dance, are now tattooed faintly on your shoulder where Xan Yae touched you, hidden from eyes, testament to Mingalarbar, sign of your loyalty.

The ritual succeeds, but with some glitches—Damarra rushed the ceremony because he was concerned that time was getting short. Although the player will not know it: the glitches will only persist for the character's first level. With progression to a second level, they will fade to history and inexperience—and Mingalarbar always rewards loyalty in her followers.

For the duration of the character's first level, any **ability roll** will be modified with the **Chaos Die** (see Appendix). The powers of Mingalarbar are intended to have an untamed wildness to them, and the Chaos Dice are an effort to simulate that wild nature—where the character succeeds, she or he will succeed big. But failures carry as much chance to be epic.

Damarra will be the one to bless the character and prepare them for their journey forth: "Esteemed [character name], we bless you with the swift-swallow, and the bending juniper, and send you, mindful, along your path. We regret that the way will not be easy, but the powers of Mingalarbar are magnificent, difficult to master, like the raging of a wild elk, the torrents of a spring river and the swirling of the cosmos around you. We hope your failures will be small like the ant, and your successes soar like eagle. Trust Mingalarbar for as your powers grow, so will your prowess in the goddess and all that she conveys in return for your mindfulness."

The party thus ventures forth. As they leave the monastery, Damarra stands alone in the stone doorway, a forlorn look on his face, and the party wonders what he might know about their future.



The Return to the Monastery

When the party returns, the monks will be thrilled to see them, and astonished at the 8 silver tablets containing the 8 Lost Cantos for this is not what they expected. But they will be gracious regardless.

Recall, that the reward for success is that the party may keep the artifacts that the monks loaned to them for this quest.

If the party fails in their quest for Mingalarbar, they will be asked by the monks of Mingalarbar to return the religious artifacts to them; however, if successful, the artifacts will be gifted to the party.

The monastery will celebrate for 8 days and 8 nights—for each of the cantos. They will also tell the party that they will write the party and their adventure into a new canto for Mingalarbar.

At the end of the 8th day they will tell the party that they fear the trials and tribulations of Mingalarbar have not yet ended because Mingalarbar has yet to return, she has not spoken to them. Further, the swallowtail has not returned, and there are no signs that anything has changed. They worry that the calmness from the temples of Mingalarbar are bit a calm before the storm.

When the party tells the monks about the demons in the eighth temple, they are unusually quiet, and the party suspects that they know something they have yet to share with them. There is foreboding in the air.

They will ask the party to prepare for the next leg in the quest, a part of the quest even more dangerous than the first.

And Damarra will have a confession to make; he tells the party that he should have gone with them on their quest, but he feared for his life. And he feared that they would perish, whether he went



with them or not. But now the risks, he fears, are far too great and he offers to join them when it is time.

Before the party departs, however, the character who devoted themself to Mingalarbar will require two days of study (half if they took the books of Mingalarbar from the adventure) before departing. Presumably, the party will wait.

The *Fallen Archangel of Mingalarbar* awaits.

Awarding Experience

Depending upon how you approach awarding experience to your players in general, consider one of two approaches for Mingalarbar. The easiest would be to award an experience level for every **two temples completed**.

Alternatively, award XP based on the rule-system that you are using.

In either situation, recall that players must take a long rest OR the equivalent before benefitting from gaining a level. The eight temples in this module do, however, increase in difficulty from approximately 1st level for the first two, to approximately 4th level for the last two.

As a recap, these are general guidelines for awarding XP based upon progress for *The Lost Temples of Mingalarbar*:

Temples Complete	Level
1-2	2
3-4	3
5-6	4
7-8	5

The *Fallen Archangel of Mingalarbar* will assume the party will start at 5th level.



DM Notes for The Fallen Archangel of Mingalarbar:

[illegible]





The Lost Temples of Mingalarbar

Overview: The temples of Mingalarbar are situated in a very densely populated square of jungle. They are enigmatic and idiosyncratic in their layout. In places, temples will look like they are actively used: their exteriors pristine, and the jungle overgrowth carefully trimmed back from their walls. In other places, the temples crumble to the ground, and the jungles encroach to engulf them.

The temples below are only those that are central to finding the missing Cantos of Mingalarbar. As DM, the party can choose to explore the other temples and ruins: there are quite literally 10,000 temples and temple ruins and they could spend a lifetime or more in the area should they so choose.

The central temples to the adventure, however, often will provide fairly direct clues to assist the party in discovering those temples they need to find and restore the Cantos of Mingalarbar.

Ananda:



Lost Canto I:

*A solitary note, a lonely note,
Mid jungle forest and solitary cries.
A solitary note, no more.*

Ananda, the first of the temples, lies only a short walk away from the monastery. The party will spot the dull copper patina of the dome, barely above the emerald green of the jungle that threatens to envelop it.

As the party approaches, they recognize that this is a very small temple, and also, judging by the little they can see of the surrounding temples, one of the oldest that still stands.



Looking around, the party can see a handful of other temples, still standing against the jungle floor, the choking vines, and a quiet darkness, uncharacteristic for this time of day. Unlike the others, the stone is black with age, crumbling at the base, apparently standing with the aid of rock and rubble.

Vines as thick as a human arm climb the temple, cling to the stone, and slowly tear it apart at the seams. Ananda stands against time itself, but the party suspects not for much longer.

As they approach the temple, they struggle to understand how it makes them feel: some of the party experiences a dread and sadness that is inescapable. Others, a silence, as peaceful as the death of an eight-hundred-year-old elf, lying in state. They are conflicted emotions, but the party feels strongly that this is no other than Ananda.

1. **Entry:** The entry is little more than a long hallway. It is dark, though the party will see unlit sconces adorning both the east and western walls. In the faded light, the faint smell of juniper is in the air, but it is quiet.

The floors are made of the same stone as the exterior of Ananda, though they are polished and in better repair than the exterior of the temple. There are a couple of faded rugs on the floor, presumably an attempt by someone years ago to bring some life and color to the temple as nothing else adorns the walls or floors.

There are doors almost immediately to the right and left when the party enters, and a second door further down the hallway on the right. The hallway is about 10' across and extends far enough into the darkness that the party cannot see the end of it.



A little over a third of the way down the hallway, there is a simple pressure-plate trap. It is covered by one of the thread-bare rugs. The trap is fairly easy for the party to discover because there is a simple lever at eye-height to the left of the door leading to (5). It is in an upright position, and untrapped. Because of its location on the wall, a **Perception** check is not even necessary. If the party pulls the lever, nothing appears to happen. However, it will deactivate the trap located between (1) and (2).

If the party fails to deactivate the trap, it will trigger when the first of them steps on it. The party member will fall in a shallow trap in the floor and take **1d4 damage**. The party member immediately behind her or him must make a **Dexterity** check of DC 10, or also fall in the trap. Other party members will easily avoid falling in the trap and will likewise have no difficulty pulling their comrades from the pit.

If the party investigates the floor of the pit trap, they will find **2 CP**.

2. **Vestibule:** The vestibule to the main worship area and altar is really little more than the end of the hallway (1). There are wooden benches lining both sides of the hallway, and a small wooden door leads off the north-eastern corner of the vestibule.

There is nothing of value to the party in the vestibule.

3. **Altar:** The worship area in Ananda is much longer than it is narrow, only about 25' wide but well over twice as long. There is a simple altar at the front (north) of the worship area and it is visible in extremely poor light—as the

party will need torches or another light source to be able to see well in this place of worship.

The altar is of very plain wooden construction, worn from years of use, its once-dark wood faded to almost bone-white. There is a simple greying cloth in the center of the altar, and it is bordered on each side by a simple candlestick. There are no candles in them.

In front of the altar, there are two columns of pews or benches, each column containing four benches. It is a relatively small chapel and altar.

The party will note that there are what appear to be skeletal remains hunched over the altar between the two candlesticks. The remains are in fact a **skeleton**. It will not animate and attack until the first of the party members are in attacking distance. Once the skeleton attacks, there are three more skeletons that were lying under the benches in front of the altar.

Unless the party specifically inspects the pews (**Perception** DC 8 check), they will not have any advance warning of the skeletons' presence, and they will attack with surprise *after* the skeleton at the altar makes its first attack. They will make themselves known at the start of the battle because the party will hear the dry rasping rattle of their bones as they quickly rise from the stone floor and attack the party.

The skeletons have nothing of value on them. The two candlesticks are each worth **2 CP**.





If they investigate the altar cloth, they will see a single faded musical note stitched into the surface. It is a hint that the first Canto is located in temple.

There is nothing else of value in the area.

4. **Priest's Office:** This is a small, crowded office with a desk, chair, and a small wooden chair on the opposite side of the desk. It appears to have been used for solitary meetings. Whoever used it gives the appearance of having worked in solitude more than he spent time greeting guests as every spare surface is covered in papers, scrolls and old books.

Behind the desk is a narrow floor-to-ceiling bookshelf that is completely crammed full of faded books and scrolls. Everything is covered in thick layers of dust and cobwebs. The floors in this section of the temple are no longer stone, but constructed of wide, dark timbers, the likes of which the party has not seen before.

There is a skeleton seated at the desk. These are the skeletal remains of a priest who lived at Ananda. The bones will not animate and attack the party. The desk has one simple drawer that has a simple poison dart trap. If the party leaves the skeleton untouched, the trap will not activate, and the party can open the drawer with no effect. However, if they move the skeleton, it will release a small pressure plate under the chair where it sits. The pressure plate will activate a mechanism that will release a poison dart when the drawer is opened. The party member opening the desk drawer will make a DC 16 **Dexterity** save or be hit with 1 small poisoned dart for **1d4** damage. A second

Constitution save prevents the player from taking an additional **1d4** damage for each of the next two consecutive hours.

The secret door on the eastern wall is relatively easy to activate: there is a small push button on the side of the bookshelf that can be found with a simple DC 10 **Perception** check. It is un-trapped, and the door will silently slide to the side.

The desk contains a small packet of writing paper, 1d4 copper pieces, and a small platinum key. The key will unlock the chest in the **Tower of Meditation (13)**.

5. **Classroom:** This is a small, traditional classroom with a small number of wooden tables and chairs. It has long fallen into dis-use and a pack of **giant rats** have made their warren in a corner of the room.
6. **Priest's Bedroom:** The priest's bedroom is in the center-most part of the first floor of the temple given his critical role in both the chapel and the classroom. It is a spartan room, much like the rest of this temple. The bedroom contains a single bed, small dresser and a study table. There is nothing of value in the bedroom.
7. **Treasury:** For a treasury, this room will feel mis-placed to the party. Although it is in a more private part of the temple, it is only separated by two doors and a very short stretch of hallway.

The north doorway has a single note on it that will look familiar to the party: it is the





same design as the note on the altar cloth in (3).

When they enter it, they will find themselves in a small, square room with a couple of shelves that hold a few small sacks—that appear to be used for holding coins or small gems—and a small chest on the floor. You can tell them that the priests appeared to be using the room as a treasury of sorts—to store offerings from their church services, though it seems odd that it would be so easy to access the room. This should be the party's hint that the Treasury is guarded by other means than locks and secret doors as it is carefully trapped.

The only safe way to enter the room is to be carrying the *Lost Canto* tablet from (14). The note on the door is the only thing that provides that hint. Failing having the tablet, party members entering make a DC 14 **Wisdom** check or will be afraid to enter the room for 24 hours.

There are two plain leather sacks that contain a small number of coins. The first contains 5 cp and 1 sp. The second, 2 cp and 3 sp.

The chest is unlocked as the priest relies heavily on the trapped room to protect everything. The chest contains a small signet ring worth 5gp, 10sp and 45 cp.

- 8. Stairwell:** This simple set of faded wooden stairs leads up to the second level of the temple. The stairs are accessible through a doorway at the end of the atrium (2), the Treasury (7) or any of the secret doors off of the hallway (9).



- 9. Hallway - Lower:** Primary access to the hallway is through secret doors (S) leading from (4), (5), (6) and (7). The hallway does not appear to be easily defendable and ends in a stairway that ascends to the second floor. Because the hallway is also accessible through a standard door on the north end, the secret doors appear to be little more than an opportunity to gain some small advantage by vacating the first floor of the temple.

It is unclear why the temple was constructed with this kind of escape route in mind, but it will set the party ill-at-ease, causing them to suspect that the temples hold far more serious dangers than they have encountered at this point in their adventures.

- 10. Hallway - Upper:** The hallway is windowless, and the floors constructed of the same wood as those of the first floor. It completely circumnavigates the rooms on this floor. A **zombie** wanders the hallway. It will not enter any of the rooms until after it engages with the party.

- 11. Common Area:** This room once housed a common area for the temple Acolytes. It contains a small cooking area, table and chairs, and a small reading area and library with a handful of books.

The room is over-run with 1d6 **skeletons**.

If the party inspects the reading area, they have a chance of discovering a scroll with one 1st level cleric spell.

- 12. Acolyte Bedroom:** The bedrooms are small and plainly furnished. There is a single bed



and dresser. This room also contains the stairwell that leads to the third floor and **Tower of Meditation**. The bedroom has been over-run with **giant rats**.

There is nothing of value in the bedroom.

13. Acolyte Bedroom: This room contains the stairwell from the first floor. It is otherwise identical to the other bedroom (12) and contains nothing of value.

14. Tower of Meditation: The tower holds **Lost Canto I**. The view from the tower is impressive to the party as it gives them the first view of the temples of Mingalarbar and the surrounding jungles. It is impossible to describe the views to the north where the temple walls almost literally lean against each other, they are packed so densely into this area.

Where there is not temple, though, there is jungle—dark green, thick and lush. From the temple, everything is completely silent. The tops of the trees are bathed in sunlight, but the dense forage hides everything below. Where there is jungle, the party suspects—because there are so many temples—there are other smaller, shorter temples hiding from view in the trees.

Mingalarbar seems to be a vain goddess: never has the party seen so many temples.

The tower is a large, wide open space and it is intended for nothing other than to take advantage of the expansive views of the surrounding temples and jungle. It is bare except for a small wooden and iron chest at the top of the stairs. The chest is locked but opens with the key from the **Priest's**

Office (4). It is un-trapped and only contains **Lost Canto I** on a small, plain silver tablet.

The floor of the tower is completely covered with an intricate mosaic made of semi-precious stones. It depicts the area around Ananda. One of the temples in the Mosaic is made of more precious stones, and its tower is represented with highly polished bronze. The stones below it are organized into the letters **Bupaya**. This is the second of the temples.





Bupaya:



Lost Canto II:

Sing of sleep and

Nightmares.

Sing of death-dreams,

Where Mingalarbar slinks jealous

Among the withered juniper.

Bupaya lingers in the jungle sun, looking and feeling forgotten. Shorter than Ananda, it eludes the party until they are nearly at the entrance to the small temple. Newer than Ananda, Bupaya feels lonely and empty to the party. The jungle forest remains a gentle distance away from the stout front doors, and the temple leaves them with the impression that it may still be actively used in spite of the emptiness because there is a discomforting energy to the building that they cannot identify.

The conflicting energy is the result of a small group of bandits, and their leader Hobbes, who have taken over Bupaya. Their take-over is fairly recent, so there is little to no physical evidence of their efforts yet. However, it was the sheer lavishness of Bupaya that caught their eye. In their desire to loot, they have already executed all of the Acolytes and the priest of Bupaya.

For the party to successfully discover and take **Lost Canto II**, they most likely will have to defeat the head **Bandit (Hobbes)**.

1. **Entryway:** The party will be greeted by Calvin, one of the Acolytes of Bupaya. He will be very hospitable toward the party and seems to be expecting them. If the party is suspicious, they can roll **Perception** checks, but Calvin seems genuine in his



observations. He will offer to introduce the party to the main priest, Hobbes who is in the middle of leading mass in (14). He will invite the party to join them.

The entrance to Bupaya is modest in size but makes up for it in decoration. Lavish tapestries hang from the walls, the floors are deeply polished, dark wood that look extravagant compared to anything the party experienced at Ananda or the monastery, where their adventures began.

2. **Suite One:** It was important to the worshippers of Bupaya to always welcome visitors the minute they entered the temple. Having a suite off the entryway helped to ensure that. However, now that the bandits have over-run the temple, the suite is empty.

The western end of the suite is crudely trapped by the bandits. They have pulled up floorboards and loosely covered a hole that they dug with an old Persian rug. Whether they choose to inspect it or not, there is enough dirt and debris around the rug that a DC 6 **Perception** check will reveal the hole beneath the rug. If the party somehow fails to see the hole and fall into it, the fall is relatively shallow and causes **1d4** damage.

The suite itself contains a small sleeping area with a single bed, and small trunk. The room is otherwise empty and there is nothing of value here.

3. **Hallway:** If the bandits are not faring well against your players there is a good chance that they will retreat across the southern wall of the temple and down this hallway. They will use it to then retreat into the bedrooms, hoping to divide the party.



4. **Priest Bedroom:** This was originally the bedroom for the priest of Bupaya. It is slightly larger than the other bedrooms along this hallway. Hobbes has since taken over this bedroom.

In addition to a small single bed, there is a wooden wardrobe that contains priest's vestments. If the party inspects the wardrobe, there is a **small necklace of black stone beads**, and holy symbol underneath one of the two robes. It is worth 5 gp.

If Hobbes is worshipping, he will leave behind **studded armor** and a **short sword** in the room. Neither are magical.

There is also a small wooden chest at the foot of the bed. It was brought there by Hobbes, and so it looks out of place with the rest of the furnishings in the room—something that should be readily apparent to the party if they aren't in a huge rush to inspect the room. The chest, though, is unlocked and trapped. The opening of the chest triggers sleeping gas that will affect the area within 5' of the chest, requiring a **DC 12 Constitution** save, or those in the area will suffer as if from a **Sleep** spell. If the party has not defeated Hobbes and the bandits, there is at least a 75% chance that they will enter the bedroom will party members are under the influence of the spell.

For being cleverly trapped, there is surprisingly little in the chest—the bandits' hope was that the spoils of the temple would get stored in the chest. Regardless, it contains 10sp and two small stones, a **ruby** (2 gp) and a slightly larger **emerald** (5 gp). The treasure chest is small, but not to the

point that the party would be able to travel with it—meaning they are most likely to leave it behind.

5. **Acolyte Bedroom One:** This is one of three bedrooms for the acolyte's of Bupaya. They are identical and each contain a single bed, stand with wash basin and a small trunk for clothing. The walls are plain stone and unadorned. The bandits are currently using the bedrooms and will retreat to them in an effort to isolate and defeat the party.
6. **Acolyte Bedroom Two:** This bedroom is identical to (5) and (7).
7. **Acolyte Bedroom Three:** This bedroom is identical to (5) and (6).
8. **Classroom One:** the classrooms of Bupaya are unique to this temple compared to Ananda. The priest and his acolytes had as their mission the education of the children of the surrounding area. This classroom contains a handful of small desks. There is a small amount of loose paper, quill pens and ink wells for the students. There is otherwise nothing of value.

This is the primary classroom in the temple, and is therefore readily accessible from the entryway, with easy access to the main worship area as well. Students of Bupaya regularly spent roughly equal times in both study and worship—and that is evident from the location and proximity of the classroom to the worship area.

The eastern wall of the classroom has been partially removed—and it appears as though this work was done both recently





and hastily. Where the wall has been removed opens directly into the hallway (9).

9. **Hallway:** The hallway runs along the southern wall of the temple and appears to serve little purpose. However, the bandits have carefully trapped the hallway just as it enters the **classroom** (8). They have dug a deep pit and lined it with spikes, and then carefully replaced the floorboards above it. Unlike some of their other traps, this one was carefully constructed and requires a DC 14 **Perception** check to identify.

The weight of one humanoid on the floorboards is enough to cause them collapse. The character standing on the trap will take 1d8 from the fall and small spikes at the bottom of the pit. They must also make a DC 12 **Constitution** save or take an additional **1d4** poison damage.

The northern side of the hallway has a secret door that can be activated from either side. There is a brick on each side that needs to be depressed and is not trapped. If the party inspects the wall, a DC 16 **Perception** check is required to identify the correct brick.

10. **Hallway:** This wide hallway serves to extend the entryway of the temple. It is heavily adorned with tapestries.
11. **Greeting Area:** This open area in front of the main worship area was used as a greeting area before and after worship in the temple. It is hung heavily with fine silk tapestries and paintings.



12. **Classroom Two:** This is a very large classroom but is also very different from (8) in that it feels more like a laboratory or exhibition space than a typical classroom. It is chock full of specimens, little writing desks, demonstration areas, burners, flasks and other material that causes one to suspect that the cleric and acolytes were trying their students in a variety of arcane studies.

For any magic users in the group, allow them to find up to 5 gp of components or items that would assist them with their spellcasting.

There is a secret door that curiously leads to the kitchen. In fact, most of the secret doors on the first floor were put in place as a defensive strategy for the priest and acolytes to quickly escape from any danger that may have inflicted itself on the temple.

This secret door is particularly difficult to find because it requires finding both a pressure plate in the floor (DC 16 **Perception**) and rotating the head on a mannequin located to the left of the secret door (DC 16 **Perception**).

13. **Common Room:** This is a small common reading and game room that the acolytes used to amuse each other when they were not teaching or worshipping. The party might discover a deck or two of cards, a pair of dice or the like in this room, but there is otherwise nothing of real note in this room. The northern room is dominated by a large stone mosaic that depicts the slaying of a griffon by a paladin.

Like many of the other rooms on the first floor of the temple, there is a secret door that



connects the room to a long hallway (17) and the back area of the temple. The secret door is activated by placing fingers in the eyes of the griffon. Finding the first eye who requires a DC 14 **Perception** check; finding both, a DC 16 check. If the party only finds one of the inset triggers, it is not unreasonable for them to think that is the only trigger that they need to find. However, that is part of the clever trap associated with the door: only activating one trigger causes a fireball to shoot out from the mosaic causing **1d8** damage to anyone standing in front of it. Party members make a DC 18 **Dexterity** check or take **half** damage upon success. Triggering the fireball does not result in the party's ability to find the second of the triggers for the secret door.

14. **Main Worship Area:** In comparison to the worship area in the Ananda temple, this is a huge area, and would typically seat up to 50 or more worshippers. It also does not disappoint the party in its lavishness.

The eastern wall allows in morning light through stunning stained-glass windows. The main altar is lavish with candelabra and multi-colored cloth. And all of the walls are adorned with silken tapestries.

If the party accompanies Calvin to the worship area, Hobbes will be in the middle of a service that he is holding to a largely empty worship area. There are no more than **2d6+4** humans sitting in the pews. The humans are all **Bandits**.

Upon entering, **Calvin** (**bandit**) will quietly direct the party to sit in one or two of the back rows of the worship area. He will also attempt a signal to **Hobbes** (**human**

lieutenant) to indicate both the fact that they are in the worship area as well as how they might deal with the party, who they will view as intruders who could easily foil their plans to loot the temple.

If Calvin believes that the bandits can overwhelm the party, his signal to Hobbes will suggest that Hobbes try and charm them. If Calvin proceeds, the party can make a **Wisdom** (Arcana) group check of DC 12. If they fail it, the entire party will be placed in a temporary trance, giving the bandits one round of surprise to position themselves for attack.

It is just as, if not more, likely that Calvin will signal to Hobbes that they should defer their attack and rely on their knowledge of the temple to lull the visitors into a sense of false security, isolate them and attempt individual assassinations. As DM, determine which you believe will provide the most significant challenge to the party. If you are uncertain, assign a 50% chance to either possibility.

There are two secret doors in the area, one at the north and one at the south (11) end of the worship area. If necessary, the bandits will use either, or both, to escape or turn the battle into more of a hit and run skirmish. As DM, treat the bandits as reasonably intelligent, self-interested opponents who will not engage directly with the party if they sense they are outnumbered.

15. **Kitchen:** This is a remarkably large kitchen for a temple of this size. The center of the room is dominated by an in-ground pit that was used for most of the cooking for the temple.





The kitchen is very well-stocked, and the party can easily find enough water and the equivalent food to 1d4 days rations per party member. They will also find up to 1d4+2 knives that could just as easily double as throwing daggers. There are doors to the north and east; both are unlocked. There are two additional **bandits** working in the kitchen. If any of the fighting moves to the **Dining Area (12)**, they will come to the aid of the other bandits.

16. **Pantry:** The pantry contains just about anything that a cook might reasonably want. The cleric and his Acolytes obviously ate very well. As in the kitchen, the party can quickly manage to forage for an additional 1d4 rations and water per party member.

There must, however, be holes in the walls somewhere behind the shelving in the pantry as the party will be attacked by 3d6 giant rats.

A staircase in the pantry leads to the **Celestial Worship Tower**. If the party inquires, it is quite reasonable to conjecture about why the stairs would be in the pantry. They might correctly guess that the pantry was a make-shift revision to the room which technically one can only get to through one of a couple of secret doors—making it largely inaccessible to anyone not familiar with the temple.

17. **Hallway:** The hallway connects a couple of rooms, (13), (14) and (20) and exists solely for the purpose of giving the acolytes and the priest a chance to quickly disappear into the back of the temple at any sign of

danger. The three secret doors are described with their respective rooms.

18. **Library:** This large library is dominated by rows of bookshelves and lower shelves containing cubbyholes for scrolls and scroll cases. With time and careful searching, each spellcaster will be able to find one scroll or spell book with one new first level spell.

The walls are lined with ornate silk tapestries, most of which seem devoted to Mingalarbar and the other temples in the area. From the party's experiences with finding Bupaya, they will recognize one of the temples in a tapestry that is labeled **Dhammayangyi** because of the other temples surrounding it. Below the temple depicted in the tapestry are the words for Lost Canto III:

*Sing in the dead of night
To the dead of night,
Of lost souls, souls long neglected.
Forgotten.*

19. **Common Meditation Area:** This is a large rumor, and curious in that it appears to be used for meditation. A very simple **Arcana** check of DC 10, however, suggests that the items assembled in the area have no apparent logic to them. Rather, it appears that the Cleric and his Acolytes were experimenting with meditation—or at least indiscriminate with their practice.

The party will note that there are gongs, incense burners, bells, candle sticks, meditation mats, drums, and all manner of items that one might use in the practice of meditation.





If the party investigates the items in the room, they will note that behind a large gong leaning against the eastern wall is a very poorly hidden secret door. Much like the other secret doors, it seems designed to help the Cleric and Acolytes with moving about the temple because of, or in anticipation of, some kind of outside threat.

If anyone in the party is looking for a basic incense or oil, allow them to find whatever they are looking for with a value limited to no more than 5 sp.

20. **Gymnasium** – Bupaya is also unique from Ananda in that it appears to have space devoted to every aspect of well-being. This space is devoted to physical well-being and there are a variety of apparatus here that the cleric and his Acolytes would have used to care for their physical bodies. The bandits, however, have pushed those items off to the side and are using the space for training in combat and martial arts. When the party enters the gymnasium, they will interrupt 2d8 **bandits** from their practice.

21. **Celestial Worship Tower:** The celestial tower holds **Lost Canto II**. When the party reaches the top of the stairs, they will note a solid stone wall roughly 15' long at the top of the stairs that block their view of the rest of the tower. There are light sources that give the room a faintly grey tint to it.

As the party moves out from behind the wall at the top of the stairs, they can at least generally discern large windows roughly on each of the ordinal points of the tower (north, south, east and west).

The tower is curious, though, in that it is dimly lit and more so because there are roughly a half of a dozen or so arbitrary stone structures in what is an otherwise completely empty and open tower.

Initially unbeknownst to the party, the first floor of the temple was not designed to protect the cleric and his Acolytes from exterior danger, but from a very real interior one: a **Centaur** that treats the tower as its lair. Cursed from leaving the temple, the Centaur would occasionally leave the tower and terrorize those who lived below.

With the party arriving in the tower, the Centaur will use the stone structures to its advantage in an attempt to surprise them with an initial attack. It is an extremely sentient being and is fully aware of how to use the structure of the tower to its advantage: it will attack, appear to retreat, only to try and attack by surprise again until the party is defeated, or it has perished.

It is most likely that the party will have to defeat the Centaur before they have the time to explore the tower and discover the Second Canto.

A small stone dais in the north-western corner of the temple holds the small silver plate on which the second canto is inscribed. The dais and the plate are not trapped, so the party may simply remove the plate once they have defeated the Centaur.

The only other feature of the temple is the south-western corner of the tower as it appears the Centaur was using it as a makeshift lair of sorts. There are dirtied and





bloody drag-marks on the floor from the stairwell to this corner of the temple. Combined with bones, skulls and tatters of fabric, it would appear that the Centaur's hunting foray into the lower temple were at least occasionally successful. If the party explores this corner of the tower, they will find a total of 2 gp, 8 sp, and 12 cp. There is also a **Ring of Protection +1** buried in this foul corner of the tower.

Note to DM: This completes the first leg of *Mingalarbar*. How you choose to award experience, your party should have enough XP to level up to 2nd level. If so, they are not required, but could safely (e.g. no random monster encounters) take a long rest in the tower with no interruption.

Dhammayangyi:



Lost Canto III:

*Sing in the dead of night
To the dead of night,
Of lost souls, souls long neglected.
Forgotten.*

Dhammayangyi is just a short few minutes' walk away from Bupaya.

Your party is already surprised by the uniqueness of the temples of Mingalarbar. Dhammayangyi appears to be the largest of the temples they have discovered so far. It towers another full level above the canopy of the jungle, and as they approach it, the first and second floors appear much larger.

This is a newer temple than the first two, though new is a relative term. The exterior still hangs with

vines, and the stone walls are damp with the jungle's humidity and collapse under the weight of an additional floor of stone walls. It appears to have been hastily constructed, compared to the others. Stones are loose, and the temple looks unsafe for any kind of use or residence.

The double doors to the temple are of poor construction, and have rotted nearly off hinges, that hang from the stone mortar that once attached them to the walls. There are small windows to the west of the doors, and the party will be able to discern a large worship area that could easily seat dozens of parishioners or devotees of Mingalarbar.

The party will eventually discover that this temple is different from the first two as it was hastily constructed during a famine to Xan Yae, and not to Mingalarbar. They will discover evidence that this upset those who worshipped Mingalarbar, and they will notice signs of skirmishes inside, and then hastily re-consecrated areas of the temple as it was converted to the worship of Mingalarbar.

The temple never fully recovered from the jealousy of Mingalarbar and it was over-run by a large group of orcs. The party will have to determine how to defeat them, and their Chieftain, if they are to discover and acquire Lost Canto III.

1. **Worship Area:** In some respects, the party will see common elements in this worship area to those of the previous two temples: evidence that Mingalarbar was once worshipped here.

But something has gone horribly, horribly wrong with this temple: The main elements of the temple are all here: an altar and a font at the front of the space,





and two rows of five or six pews extending out from the altar.

The worship area appears to be still actively in use, but for what kind of worship is terrifying. There is a dead carcass on the altar, and when the party enters, a number of rats scurry off the carcass where they were feeding, and hide in the walls.

Some of the pews are smashed in, and one of the closest ones is caked black with what is likely blood. Dead maggots lie scattered across the gore. Broken weapons lie in the aisle between the two rows of pews, suggesting at least one deadly fight in the worship area—not what one would expect.

In the back of the worship area is a pitch-black stairwell that ascends to a floor above.

The orcs that have taken over the temple worship their own gods in the chapel and have gotten in the habit of sacrificing local children on the altar.

There are (2) orcs crouching behind the front pews who heard the party as they approached. They have short bows and will use the pews as partial cover to try and surprise the party and attack from a distance. Because they are cornered, they will most likely fight to the death. If they do end up being captured, they can provide vague details about their being dozens of orcs in the temple, and the Chieftain being (most likely, they think) on the second floor of the temple.

Other than their own simple weapons, the orcs have nothing of value.

The altar has also been desecrated to the point that there is also nothing else of value in the worship area.

The stairwell leading to the second floor of the altar is wood that is in terrible disrepair. The orcs have dragged corpses up and down the stairs, and generally treated the entire area poorly. If the party takes their time, they will have no difficulty with the stairs; however, if they find themselves in a hurry to get up or down the stairs, they will need to make a **DC 12 Dexterity** save or risk falling down the stairs. They should make two saves, taking **1d4** falling damage for each failing save.

2. **Barbershop:** The smell from this room is putrefying. As the party approaches, they smell rotting flesh and sewage. In order to enter the room, they require two saves, a DC 10 **Constitution** check, and a DC 12 **Wisdom** check. Failing the first results in painful vomiting and **1 hp** damage, and the party member will refuse to enter the room for 24 hours. Failing the second results in petrifying terror, and refusal to enter the room for 24 hours.

In a medieval sense, this area served as a "barber shop" making it part doctor's office, part infirmary. The orcs, however, have been using the space for the torture and eventual dismemberment of their prey. Wooden tables are stained black with blood, and a rotting human head sits in the middle of one of the tables.





A very large orc (treat as **Orc Lieutenant**) stands with his back to the door, while he stands on a rotting, grub-infested human leg, dissecting a corpse on the table. He grunts what might be a greeting. If the party speaks orc, they recognize a guttural swear word.

The orc will not be surprised by the party and will engage them in battle. He will attempt to make as much noise as possible to draw in orcs from (3), (4) and (5).

One of the orc's knives is particularly menacing and can be used by a party member as a short sword.

Sitting on one of the shelves in the barbershop is a potion of vile black, viscous liquid. It is particularly poisonous and may be applied to a blade. The poison requires the target to make a DC 15 **Constitution** save or suffer 1d4 damage and be paralyzed for 1d6+2 turns.

3. **Small Kitchen:** The kitchen is a terrifying mess and resembles a butcher shop more than a place for meal preparation. There are **two orcs** in the kitchen who will come to the aid of the barber (2) if they hear a skirmish.

There is nothing of value in the kitchen.

4. **Office:** This was originally a small office used by the priest of the temple. The orcs have since converted it into a small living quarter. Although there are **two orcs** staying in this re-purposed office, they will attempt to remain in hiding when the party enters. They will, however, come to

the aid of the barber (2) if the party engages in a fight with him.

There are two small beds, and a chest in the office. The chest is full of filthy clothes and 2 cp in the bottom. There is otherwise nothing of value in the old office.

5. **Storage:** This room serves as a storage area and pantry for the kitchen. There is a **third orc** working in this area, gathering supplies for the meal being prepared in the kitchen. The room is close enough that he will hear any fighting and join to protect his fellow orcs if he can. It will take 1 turn for him to join the battle.
6. **Secret Store:** This is the only room in the temple that the orcs have not yet discovered. Even the simplest of traps and secret doors seem to be beyond their level of comprehension. In some ways, this room appears to be mis-placed, except for the fact that the residents of the temple used it to store a modest number of very fine place-settings. They are made of an unusual metal that the party has never seen before (that will remain a mystery for a future adventure in *Mingalarbar!*). Although it is improbably for the party to take full place settings, it would be more practical for them to take silverware. Regardless, there are 6 full sets each worth **2 pp**. If they can only take silverware, each set is valued at **1 pp**.
7. **Dining Area:** The party will hear a huge commotion coming from this part of the first floor, even from a distance. Even if there is fighting going on elsewhere on the floor, the **six orcs** in the **Dining Area** will remain oblivious. As the party approaches, it won't be clear if the orcs





are fighting, eating, or some combination of both.

The area has been almost entirely destroyed, the dishes smashed, chairs tossed against the stone walls. And the orcs that are in the room are so focused on fighting each other that they will fail to see the party at the door—given them an immediate surprise round. Once the party attacks, however, the orcs will quickly redirect their energy to the party and attack. They are unaware of the secret door on the western wall, so likely are cornered in the dining room and will defend themselves to the death. Should the party attempt to interrogate any captured orcs, the orcs (under penalty or threat of torture or death) will resolutely refuse to divulge any information to them.

The secret door on the western wall is relatively simple: there is a pressure plate hidden behind a tattered tapestry on the wall. After the party moves the tapestry aside, a DC 12 **Perception** check will reveal it. It is not trapped.

8. **Acolyte's Bedroom:** The bedrooms, like most of the temple, have been largely destroyed by the orcs. The small bed has been smashed to pieces and strewn about the room. The orcs using this bedroom have been lighting a small campfire in the corner of the room, and it is odd that the smoke, due to lack of ventilation, hasn't driven them out. A patina of smoke hangs heavily in the area, and everything is covered in soot.

There is nothing of value in the bedroom, and it is currently empty.



9. **Acolyte's Bedroom:** This bedroom is identical to (8).

10. **Common Area:** Located at the top of the stairs, this served as a common area for reading and socializing for the inhabitants of the temple. The orcs have completely destroyed the furniture, and the tapestries that hung from the walls. This is the last area of the temple where there are orcs. They will be difficult if not impossible to surprise because of the central location of the stairwell. There are 2d8 **orcs** in the common area.

11. **Cleric's Master Suite:** The head orc (**orc lieutenant**) is in the suite, which will slow his joining the fray by 1d4 turns. Because the suite shares a wall with the **Common Area**, however, he will hear the commotion and join in as quickly as possible.

The suite itself is in slightly better shape than the rest of the temple. Although much of it has been destroyed, the bed remains intact—though the bedding is absolutely filthy from the orc.

There is some plunder from the temple that the orc has removed and stored in his own quarters, though carelessly. If the party takes time to inspect the mess, they will find **25 gp**, a **set of candlesticks** (5 gp) and **2 small rubies** (5 gp each). Additionally, the orc chief seems to have brought along some items of value to the orcs as well and includes: **2 ivory tusks** (6 gp each), **1d6 rare shells**, and a **dagger +1**. The orc presumably mis-placed the dagger, or the party would have expected him to use it in the fight.



12. **Library:** The orcs have completely destroyed the library. Books and scrolls have been torn up and thrown everywhere. Magic users and clerics will immediately recognize that this library was once absolutely stunning in the spell books and scrolls it housed. Although most are unreadable, there are enough scraps of paper to indicate that the library may have once housed virtually every spell known to magic-casting classes. They have been damaged completely beyond repair, even by magical means.

There is nothing of value in the library. However, there is an ancient scroll case that glows faintly of magic. It holds **two meditations**, and a copy of a four-line poem that resembles the cantos:

*Sing in the dead of night
To the dead of night,
Of lost souls, souls long neglected.
Forgotten.*

A plain wood staircase sits in the bottom corner of the library and leads to the third floor of the temple.

13. **Acolyte's Bedroom:** This bedroom is identical to (8). The third floor appears to have held little or no interest to the orcs, and because it has been largely abandoned by them, a warren of 1d8 **giant rats** have taken over this bedroom.
14. **Acolyte's Bedroom:** This bedroom is identical to (8).
15. **Armory and Training:** Well out of view, the Acolytes were using the third floor to prepare themselves in a variety of martial arts. Half armory and half training space,

the monks devised a clever trap in the floor that seemed to be used as part of a curious training regimen where the victor would push their opponent into a shallow pit in the floor. The pit is open, and there is nothing of value in it. Although unlikely, if a party member falls into the pit that take **1 hp** damage.

The **Armory** portion of this space contains armor and weapons that would be most suited to monks and assassins. The orcs seemed to have taken little to no interest in these weapons and the following items are available for the taking, including crossbow (hand), morning stars (1d4), scimitar, and net. For the crossbow, there are 1d10+2 bolts and a quiver. None of the items are magical.

16. **Meditation Tower:** The tower holds **Lost Canto III**. The tower is empty and windowless. If the party inspects the floor, though, they will see a few sets of footprints, and then curious patterns where it appears that humans were kneeling on the floor.

The tower was designed to be free from all worldly distractions, including any views of the surrounding area. The **two meditations** from (12) are meant to be performed in the meditation tower. For them to work, everyone in the tower needs to participate (although it requires only one party member).

Upon completion of the meditation, nothing will appear to have changed in the tower. However, as the party returns down through the tower, they will notice that the trap in (15) is not really a trap, but





the hiding place for Lost Canto III. The trap door will have closed and been replaced by a simple wooden box. The Canto tablet sits atop the box. It is not trapped, and the party can just pick it up and take it.

Dhammayzika:



A long, narrow temple gives way to a large tower. Dhammayzika is constructed of stones that are different from the first and look like they may have been hauled here over considerable distance. The construction is painstaking in its attention to detail. The tower sits atop two stories of stone and is of a metal unlike anything the party has seen before. It shines rose-colored, even in the mid-day sun.

Lost Canto IV:

*Sing of the moon,
My mistress.
Silvered hag,
Rotting in the midnight shadows*

Chaos reigns in Dhammayzika, and navigating the hallways is a literal gauntlet of creatures: For every room on the map, there is a 90% chance of a random monster encounter from the 1st level chart in the appendix for the first level of the temple, and the 2nd level chart in the appendix for the second level of the temple.

Dhammayzika was over-run before any of Mingalarbar's other temples and it is a precursor to the insanity that will ensue if the party fails at their mission. After about 5 or 6 rooms, they should come to that realization.



If the party attempts any kind of rest in the temple, they will be left alone for the first one hour. Starting with the second hour, the chances of a random attack start at 50% and increase by 25% until attack is certain. There is **virtually** no rest for the party in Dhammayzika.

Note that there are two locations not on the map for Dhammayzika: **22 and 23**. As the DM, use these at your discretion and place them where you see fit. Some possibilities for your group for these rooms include:

- A) Safe havens for rest, placed one or two strategic places on the map. The most likely locations would be along the north wall of the temple, one on the first, and one on the second floor; OR
- B) Extra-planar spaces that the party might be teleported to temporarily from the temple. Again, the emphasis would be on providing a temporary safe haven; OR
- C) If the party is having too easy of a time with the temple, the rooms could function as A) or B), but with dangers of your own devising to further challenge your group.

The best strategy the party can adopt is avoiding the first and second floor—which is easier than they might realize if they take advantage of the long hallways on the southern-most side of each floor.

1. **Entry:** When the party enters the temple, they will see a long stone-paved hallway that extends a considerable distance to both the east and west. The hallway is lined with windows that let in a lot of natural light. Immediately ahead of the party is a second set of wooden, iron-banded doors that lead into the main worship area.



The hallway provides the fastest and safest way to navigate Dhammayzika: the ends of the hallway both end in stairwells that go up to the second floor of the temple. While the party is in the hallway, there is no chance of a random monster encounter.

2. **Main Worship Area:** While encounters with monsters are random, they should attack and defend, taking advantage of their surrounds. Monsters in the worship area will use a combination of the pews and altar to try and surprise the party.

The area in the temple is in horrifying shape and has been nearly completely destroyed. What remains of the pews has been completely shattered. Pieces of the pews have been dragged to the two fonts at the front of the worship area and burned. The fonts are still smoldering, and light smoke rises from them. The party may not recognize that the three doors on each side of the worship area open into small confessionals.

There is an additional door in the north-eastern corner.

3. **East Storage and Hallway:** This area was originally used for storage, and there is some evidence of this usage. There are broken crates, barrels, and sacks that have burst open. There is nothing remaining of any value.

Any encounters in this room will likely attempt to lure or force the party into (2) or (5) in the hopes that other creatures will provide reinforcements in any engagement with the party.



4. **Confessionals – East:** There are a total of three confessionals to a side, and each has the same chance of having a random monster. Note, however, that each confessional is split with a maroon-colored drape for a total of six opportunities for random monsters. Roll once for the type of monster so that they are all the same and can align in a fight against the party.
5. **Priest's Quarters:** At the far end of the eastern hallway, is the priest's old quarters. Like the rest of the temple, it has been completely destroyed. It would appear that the priest may have been one of the last in the temple to perish. Rather than die at the hands of the marauding monsters, the priest hung himself from the ceiling of his room, probably months ago. The corpse was left hanging in the room. The priest's vestments hang in tatters, and very little remains other than bones.

There is a very stout chest in the room that appears to have been left untouched as the temple was destroyed—perhaps because it has a double lock on it. The keys have since gone missing. If the party attempts to pick the two locks, each requires a **Dexterity** check of DC 16 and 17. If one lock is broken, the party could try and force the second lock using a sword. That attempt requires a DC 18 **Strength** check.

If the party succeeds in opening the chest, they will find the following: 1 50gp **ruby**, a **small signet ring** (5 gp), and **14 sp**.



6. **West Storage:** This storage area is identical to the **East Storage** (3).
7. **Confessionals – West:** These confessionals are identical to the **East Confessionals** (4).
8. **Acolyte's Sleeping Area:** This was a large sleeping area and barracks for the acolytes that lived and worked in the temple. The room is strewn with broken furniture, mostly beds, small tables and wooden chairs, and around a dozen corpses. The scene is absolutely gruesome as it looks like the acolyte's were slaughtered in their sleep and dismembered where they lie in bed.

Given the size of the room, double the number of random monsters that the party will encounter in this area.

9. **Upper Hallway:** This hallway is identical to the lower hallway. Stairs descend to the first floor from both ends of the hallway. There is a stairwell in the center of the southern corridor that leads to the **Tower**.
10. **Pantry:** Given the extensive damage done in this room, the party might suspect that it was originally a pantry. This part of the temple was apparently used for other means at some point—nothing else would explain a trap in the north-eastern corner, or the secret door that connects the pantry with the storage (18) area. If the monsters in (10) and (18) are sentient, they will have discovered the trap and secret door and will use them as they attack the party.

The trap in the corner is a simple, shallow pit trap. If the party explores that corner of the room, a **Perception** check of DC 12 will reveal it. The weight of a humanoid is otherwise enough to trigger it, and the short fall will cause **1d4** damage.

The secret door is more difficult to detect, requiring a **Perception** check of DC 14. Creatures on either side of the secret door will be aware of the trap and are knowledgeable about how to avoid it when moving between the two areas.

11. **Bedroom:** The four bedrooms in the hallway, including (12), (19) and (20) are inhabited by the same random monsters. Once any of them are discovered, the others will join the fight. All of the bedrooms have been completely destroyed by the creatures, and there is nothing of value remaining in any of them. If there were occupants of the bedrooms, they were all absent when the bedrooms were destroyed as there are no bodies, or evidence of bloodshed.

12. **Bedroom:** See bedroom 11.

13. **Kitchen:** When the party enters the kitchen, they will discover what happened to the Acolytes who had bedrooms on this floor. The humanoid monsters dragged the bodies to the kitchen at some point and have turned the kitchen into a space that is part torture-chamber, part butcher-shop.

If any member of the party is looking for a unique weapon, the meat hooks, cleavers and knives might all function as weapons. At the DM's discretion, equate





them to a weapon that inflicts between **1d4** and **1d10** damage depending upon what it is most similar to. For example, you might equate a meat hook a scimitar, of sorts.

14. **Storage:** Although either side of the hallway outside of the door happens to be trapped, you could decide to make an exception to this storage space and allow it as safe haven from random monster attacks if the party is especially struggling to fight their way through the temple.

The storage space itself has been completely ransacked, and there is nothing of value here.

15. **Trapped Hallway:** There is a trapped tile on either side of the entrance to the **storage area** (14). In order to deactivate this trap, both floor plates need to be found: A DC 16 **Perception** for each plate. Make sure that if the party discovers a first plate that they specifically state that they are looking for any other trapped plates. If they don't, an initial roll of DC18 **Perception** or higher will indicate that the trapped plate is only part of the trap's mechanism. Otherwise, the party will suspect that they have found can avoid this trap. This is not a pit trap, but pressure-activated to release a large stone section of the ceiling on a 5' x 5' square directly between the pressure plates, and outside of the door to the storage area (14). The falling stone cannot be avoided and causes **1d8** damage.

16. **Wine Cellar:** The layout of rooms (16) and (17) are virtually identical to (10) and (18).

Random creatures in these two rooms will coordinate their attack against the party and are also aware of the trap and secret door between the two rooms. Like (10) and (18) a **Perception** check of DC 12 will reveal the trap in the floor. The weight of a humanoid is otherwise enough to trigger it, and the short fall will cause 1d4 damage.

The secret door is more difficult to detect, requiring a **Perception** check of DC 14.

The room is full of smashed wine bottles and over-turned wine racks. There is nothing that has escaped the destruction of this wine cellar.

17. **Armory:** The acolytes used this small room to store a few suits of leather armor and a handful of small shields. They all have been completely destroyed and are unusable.
18. **Storage:** This room had been used to store a variety of supplies for the temple: lanterns, oil flasks, basic adventuring equipment. All of it has been destroyed in the looting of the temple.
19. **Bedroom:** See bedroom 11.
20. **Bedroom:** See bedroom 11.





21. **Dining Hall:** Directly across from the kitchen, the dining room is narrow, but long and dominated by a large oak table. All of the chairs have been smashed upon the table. A number of places had been set at the table, but dishes are smashed, goblets over-turned, and nothing remains in-tact in this room.

22. Plan Your Own Room:

Location:
Monster(s):
Treasure:

23. Plan Your Own Room:

Location:
Monster(s):
Treasure:

24. **Central Stairwell:** The creatures in the central stairwell will hear the party ascending the stairs and will most likely surprise them when they emerge into this space.

25. **Spiral Hallway – North:** This is the north half of a hallway that circumnavigates the stairwell. The DM should check for the presence of random monsters. If monsters are present, they should be the same type as those found in (36), who will coordinate their attacks upon the party.

26. **Secret Doorway and Trap:** This hallway is accessible off of the **North (25)** hallway. The secret door is protected by a simple trap in the floor that requires a DC 12 **Perception** check to identify. The trap is shallow and the fall causes 1d4 damage. The secret door is then relatively easy to find with a DC 8 **Perception**.

27. **Eastern Doorway and Trap:** The opposite side of the hallway is also trapped with a simple floor trap requiring a DC 12 **Perception** check to identify. Falling in the trap also causes 1d4 damage. The eastern end of the hallway ends in a door that leads to the **Eastern Observation Deck (30)**.

28. **Western Observation Deck:** The observation decks were meant for quiet contemplation and reflection. The Western deck is a lush, tropical garden with stunning views of the jungle canopy. There are light stone trails that intersect the gardens, and quiet alcoves just off the trail to sit and reflect.

If the party enters and is relatively quiet, they will start to notice the faint noise of crickets, insects and birds. The bird calls are unlike any they have ever heard. They will start out tentatively, and quietly, but get louder and more confident as the party sits at the benches.

The calls are not from regular birds, but a flock of **birdmen** who live in the observation deck. There are 3d6 of them (no less than 12, however) that call this area home. Their calls are a coordinating effort in attacking the party. Unless there is a ranger in the party who is **skilled** at





Nature (DC 18 check), the birds will take a couple of rounds to prepare their attack and will likely also gain a surprise round on the party.

The birdmen will attack ferociously but will also retreat back to the tops of the trees in an attack-retreat kind of pattern if they are able to sustain it. They carry nothing of value, however, an inspection of their nests in the trees will reveal 1d8 fine gems worth 25 gp each.

At random, one of the birdmen will have a **shell necklace** around its neck. It will glow faintly as magic and is one of four talismans that the party will need to secure Canto IV. The shells are unlike any the party has seen in the past. It appears that there are shells missing from the necklace. The missing shells are located in the other observation decks and must be collected before the necklace can be used to locate Canto IV.

29. **Northern Observation Deck:** The smell emanating from the northern observation deck is so bad that the party will likely need to put cloth or scarves over their faces to even enter.

This deck is only accessible through a secret door off of the northern hallway (25). It is activated by a simple stone pressure plate requiring a DC 12 **Perception** check to identify.

Once inside the party will discover that the observation deck has been taken over by a large number of **giant bats**, easily more than double they have ever seen at one time (2d10).



Once the bats have been destroyed and the party investigates, they will discover the picked-over remains of an Acolyte on the floor of the observation deck. It would appear that he was attacked by the bats and unfortunately was unable to escape.

When the party investigates the body, they will find a small shell that appears to be the same kind of **shell** as the shell necklace in the **Western Observation Deck**. The shell is a necessary component for revealing the location of Lost Canto IV.

30. **Eastern Observation Deck:** As the party approaches the observation deck, a faint mustiness emanates from behind the door. If the party weren't indoors, they would expect they were knee-deep in an ancient, fetid swamp. The air is thick with the smell of rot and decay.

When they open the door, they will discover that this portion of the temple was damaged by some kind of storm or other natural disasters. The floors and walls have holes in them that are large enough for humanoid to crawl through, and no effort has been made to keep the elements out. The floors are slick with water, and strange vegetation has started taking over the entire area.

There are pools of water on the floor of the observation deck that hide (2d6) **Giant Frogs**. The frogs are voracious omnivores, eating anything without much discretion at all. One of the frogs swallowed another **shell** for the shell necklace from the western observation deck. Nothing else of value is in the room.



31. **Western Observation Deck:** This is the final and smallest of the observation decks. A small number of giant rats (1d6, or no less than 3 rats) have taken up residence on this deck, and the party will presume this will be an easy fight.

As soon as the first giant rat is killed, however, they will notice that some very scraggly looking humans are sitting up from the floor. As they sit up they transform from human to rat form. They are **wererats** (2d6 of them).

Once defeated, the party discovers that one of the wererats is clutching the third of four **shells**. There is nothing else of value on the observation deck.

The remainder of the second floor of the temple is over-run with monsters from the **2nd Level Random Monster Chart (Appendix)**.

32. **Storage:** This small storage area contains basic supplies for the temple, and there is nothing of value in the room.
33. **Sleeping Quarters:** A couple of small sleeping areas are situated on this side of the 2nd floor and appear to be used by Acolytes who worked in the library on this floor of the tower. Each of these rooms has a small bed, trunk for clothing and a writing desk. The rooms have been left largely unharmed by the monsters that have taken over the temple.

There is nothing of value in any of the sleeping quarters.

34. **Sleeping Quarters:** This room is identical to (33).

35. **Towering Gardens:** The towering gardens were once resplendent with flowers, shrubs and small trees. Through lack of care, they have fallen into complete chaos. The area has been over-run with creatures that have been subsisting on the small birds and mammals that live in the garden. They include **giant bats** (1d8), **birdmen** (1d4), **giant frogs** (1d6) and **giant rats** (2d6). For a party that arrives at this point, likely injured and exhausted, it is likely they could be overwhelmed by the sheer mayhem and number of monsters in this room. If they are attacked and near the door, the most reasonable solution is to merely shut the door and run away as there is nothing of value in this room (not that the party will know this).

36. **Spiral Hallway – South:** Identical to the **North Hallway** (25), any creatures present will be of the same species, and will coordinate their attacks.

37. **Acolyte's Lounge:** This modest sized room has a small number of furnishings and reading areas. The Acolytes used it as a lounge when they needed to get away from their responsibilities in the library.





38. **Southern Observation Deck:** This observation deck is devoid of any creatures and is in excellent repair. It will give the party of the lush, grandness of the observation decks that made up the second floor of the temple. It is absolutely stunning and the other observation decks lie in such ruin as to cause the party to feel the complete and total devastation of this temple. Party members may be so touched by the beauty of this temple as to want to return to it after their adventures have ended.

In particular, if the party member who has pledged their life to Mingalarbar doesn't volunteer to return on his or her own, this room will almost compel them to: the player rolls a DC **Persuasion** (Wisdom) check of 18 or better, or will be compelled to return as soon as the eight temple and final Canto has been discovered and returned to the monks. She or he will return with or without the party.

39. **Treasury I:** The treasury rooms are protected by a series of two secret doors. The shell necklace and missing shells serve a dual purpose: they not only will reveal Canto IV, but they also serve as talismans for discovering and unlocking both of these secret doors.

When the party approaches or passes the location of the first door they will notice a faint beige glow emitting from the wall. If they inspect it, they will notice there is a faint recess in the wall in the shape of a shell. Placing any of the shells from the necklace in the recess will open both secret doors at the same time. Note: the

party needs to have found all of the secret shells and the necklace in order for the secret door to reveal itself.

The first area of the treasury contains simple shelving that holds 1d6 pieces of **artwork**. Each is worth 25 gp.

40. **Treasury II:** The inner-most treasury contains the more valuable treasures of the temple: 1d6 **crossbow bolts +2**, a **necklace of fireballs**, and a **potion of frost giant strength** (1d4 doses).

41. **Library:** The library holds **Lost Canto IV**. When they enter the library, it gives the appearance of a normal library. There are shelves of books, stacks of scrolls in scroll containers, and study areas scattered about the room. Partially because it is in the furthest reaches of the 2nd story of the temple, and partly because there is nothing of interest to the monsters that have infested the temple, the library has completely avoided the ravages of the rest of the temple.

Of note, however, is a life-size stone statue that dominates the central floor of the library. It is the statue of an elven druid.





The party member who has pledged devotion to Mingalarbar will not know how but will recognize that this is Xan Yae.

In order to reclaim Canto IV, the party will need to place the shell necklace around the statue's neck. Doing so will cause the tablet with Canto IV inscribed upon it to appear in the open and outstretched hand of Xan Yae. The tablet can be safely removed.

Note to DM: This completes the second part of *Mingalarbar*. How you choose to award experience is up to you but, your party should have enough XP to level up to 3rd level. If so, they are not required, but could safely (e.g. no random monster encounters) take a long rest in the library with no interruption.

Gawdawpalin:



Tall and slender, Gawdawpalin rises like a spear amongst the jungle canopy. Atop an initial dome sits another level, constructed of stone, before the temple culminates in a smaller dome and spire. The spire of Gawdawpalin cuts through the hot jungle air, resplendently silver and shimmering in the humidity.

Lost Canto V:

*Solitary spear-like and
Foreboding. Mingalarbar's spirit
Slashed through reed and flesh alike.
Punishing, unforgiving.*

When the party enters, they will encounter a large open gathering area that shows signs that it is still under construction.

1. **Altar and Worship Area (Under Construction):** This large space contains ladders, rickety scaffolding along with scraps of lumber, and other construction materials that confirms the temple is still under construction—although it gives the appearance of having been abandoned and empty for at least years.

The band of adventurers might reasonably suspect, based on the size of the room, and the slant of the ceiling, that this area was ultimately intended for an altar and worship area. There are no hints about what interrupted the construction of the space, however.





2. **Cell:** The cells are accessible only through secret doors. There appears to have been little effort to conceal these doors, and the party might reasonably suspect they were put in place to protect the inhabitants from intruders more so, than to completely hide the rooms.

The short, narrow cells contain single beds and small trunks for storing a modest amount of clothing and personal effects.

There is nothing of value in the cell.

3. **Cell:** Identical to (2), there is nothing of value in this cell.
4. **Cell:** Although identical to (2), this cell is different in that it is not a sleeping area—but storage for the temple. It is full of small supplies that were likely used in the construction of this temple. It is currently home to a **ghoul**. There is nothing of value in the cell.
5. **Guard's Quarters:** A small group of **bandits** have taken over the first floor of the temple. They are larger and more powerful than the other bandits the party has encountered to this point. There are 3d6 of them, and they have AC15, 18 hp.
6. **Headmaster's Quarters:** The **Headmaster's Quarters** have been commandeered by a pair of brothers who lead the party of bandits (**Human, Lieutenant x 2**). They are also more powerful in terms of being able to defend themselves: AC 17. The bandit's area holds a small chest, and otherwise serves as a sleeping area. There is a small table

and two chairs that the bandits use for planning and taking their meals.

The chest is trapped, requiring a DC 16 **Perception** check to identify and a DC 18 **Dexterity** to disarm. If the party fails to disarm the trap (or opens without disarming), the poison is terrifying in how deadly it is. It is modified **Wyvern Poison**: a DC 15 **Constitution** save is required. Failure results in **7d6** poison damage, or half on success. If the save fails, half the damage is permanent. Twenty-four hours later, the player takes an additional **7d6** damage (failure only), with half of it being permanent. The poisoning effect will continue until either the player succumbs and days, or after 1d6 days (minimum 2 days). If the player recovers, they will regain 1 hp per day of the more permanent damage that was inflicted. They will also attack and make all saving throws at disadvantage until they have fully healed from the effects of the poison.

The chest contains a **star ruby**—that is translucent with a white star-shaped center (2,500 gp). There is also a robe folded up in the bottom of the chest. It is a **robe of useful items**.

7. **Intermediate Observation Deck and Library:** the second level of the temple is devoted to scholarly study. Other than a stairwell leading down, and one leading up to the top level, the level is crammed tightly with stacks of books.

As the party searches the library, they will find one scroll case that contains a scroll with a magic spell inscribed on it. The spell is *Blessing of Mingalarbar*. It is a second





level spell, and only the player who has devoted her or himself to Mingalarbar is able to learn it.

Blessing of Mingalarbar: 2nd level enchantment

Casting time: 1 action

Range: Touch

Components: None

Duration: Concentration, up to 1 minute

You bless one creature of your choice that you touch. Whenever the creature makes an attack roll or saving throw, they can choose to add 1d8 to the roll **before they know the result of the roll**.

8. **Storage:** The entirety of this floor has been used for storage, and contains all variety of boxes, crates and sacks. There is nothing of value here.
9. **Observation Deck and Planetarium:** The observation deck holds **Lost Canto V**. When the party approaches the center of the temple (identified as a trap on the map), they will trigger a spell that will summon a visage of Mingalarbar.

She will ask the party to show her the first four Cantos. If they have them, she will then give them the fifth. If not, she will disappear.

Gubyaukgyi:



Lost Canto VI:

Golden rings of sun

Flashing crimson-red domes of reflection

Quiet the song, Ming-a-lar-bar!

Gubyaukgyi is a short temple, of modest size, especially in relationship to the other temples the



party has encountered at this point in their adventures. It is located in a particularly dense portion of the desert, and nearly invisible to the party until they are nearly upon it.

Where Dhammayzika was impressive in its attention to detail, the stonework of this temple is flawless, and the stones themselves perfectly identical and luminescent in the afternoon sun. Whoever built this temple, clearly viewed it as a labor of love, and it will be impossible for the party to imagine anything more beautiful than this temple.

Although the temple is surrounded by jungle, and therefore difficult for the party to find, the foliage is surprisingly distant from the temple itself. Where the jungle has infringed upon many of the other temples, it seems to keep a respectful distance from the beauty of this structure. The stone face of the temple is devoid of vine, or any blemish. The stones, almost glass-like in their appearance, reflect the verdant face of the jungle back upon itself.

Although the temple is small, those who built it intended it to impress Mingalarbar at a time of great famine when they were desperate for her help and attention.

1. **First Floor:** When the party enters, they are met with a view of a large perfectly square space. It is also perfectly empty to the human eye.

There is a solitary stairwell along the middle of the eastern wall. Unlike the previous temples, this stairwell is constructed of the same stone as the exterior of the temple, and it faintly resembles the walls of the room.



When the party ascends the stairwell, they find it surprisingly not slippery and have no difficulty climbing to the **Upper Deck**.

The first floor is a magical puzzle that has to be solved in order to open a trapdoor at the top of the stairs to the **Upper Deck**.

The room is separated into four quadrants. A fifth loosely describes the middle of the room. The party can wander around the floor and investigate, but they will find nothing other than the trapdoor to the **Upper Deck**.

The four quadrants all have symbols in them. The center of the room represents the final step in solving the riddle. As the party explores the floor, they will notice that there are very lightly etched carvings in the four corners of the room. If anyone reads or speaks *celestial*. Because the stone is so slightly etched, and the symbols somewhat similar, it will take an **Arcana** or **Wisdom** check DC 12 to first identify the presence of any one of the etchings. If they find one, the others will be apparent, including the one in the center of the room.

If someone in the party reads *celestial*, the etchings are symbolic of the four [seasons] as represented by the bracketed words for each quadrant listed below.

Much more difficult to detect, the etchings also appear in miniature on the wall **opposite** where they are located on the floor [e.g. winter is across from summer]. Those etchings require

Perception checks of DC 14 to locate—only one check is required to find all four as their location and style are all roughly the same.

The center of the room (C) provides a clue, and the riddle itself is not difficult. It is, however, intended to be difficult to find—the main deterrent to getting to the second floor of the temple. The party must, therefore, do the following to open the trap door:

- A) Locate all four vials, hidden in the walls; NW: white; NE: green; SW: brown; SE: grey.
- B) Pour the vials in their respect season, in the correct order;
- C) Stand in the middle of the room.

The results of pouring the potions is surreal: there is nothing in the floor to create the effect, but the contents of the potion appear to course in the etchings on the floor, and the following happens. Note that the effects don't stop. By the time the fourth potion is poured into its etching, the party will be encountering all four effects of the seasons simultaneously.

NW: [winter, white] Snow falls gently in the room.

NE: [spring, green] Rain falls briefly in the room, gentle, warm and soothing.

SW: [summer, brown] A quiet wind blows.

SE: [fall, grey]. The light dims.

C: [the four corners of the world, from the darkest we progress until we fall.] When





the party moves to the center of the room, the light will go completely dark, and it will appear as though they are standing on a platform, surrounded by night sky. Stars will be visible all around the party, and the platform will slowly rotate a full 360 degrees, and then stop.

The party will hear a grating noise from above them as the trap door to the **Upper Deck** finally opens.

If the party happens to place the vials in the incorrect order, the room will turn black, and party members make a DC 18 **Wisdom** save or suffer damage from a spell called *Wrath of Mingalarbar* of **1d12** psychic damage.

2. **Upper Deck:** The upper deck holds **Lost Canto VI**.

The eastern side of this floor of the temple opens to the east and would give the impression of being an eye that allows the temple to see the golden hues of the rising sun.

Absent the beauty of the sun rises visible from this floor, the **Upper Deck** is actually an in-floor mausoleum. The party will note without too much difficulty that there are etchings on the stone floor spaced roughly five feet apart from each other. Each lists a name (first name only) and dates of birth and death (years only).

The pattern is consistent except for the stone in the exact center of the **Upper Deck**. It is inscribed with:

6
5

The two numbers are coordinates, though there are no clues indicating how the coordinate system works. The **6** refers to the 6th row from the north end of the tower, and the **5** to the 5th stone from the west.

With little effort, the party will note that each of the internments is designed so that the stones serve as plates protecting the remains below. They are all trapped with an intricate series of levers that are easy to identify, but nearly impossible to disarm. A DC 22 **Intelligence** and DC 20 **Dexterity** is required to disarm the traps. As the traps are all the same, all that is required is one DC **Intelligence** check. **Dexterity** checks need to be repeated every time, but the check changes by -1 for every successful attempt. It is therefore possible to find the sixth Canto through brute force, but obviously safer and more efficient to decode the **6/5** coordinates.

Every failed attempt to disarm a trap causes **1d4** piercing damage.

Once the party intentionally or otherwise discovers the **6/5** stone cover, they will find **Canto VI**.

Note to DM: This completes the second part of *Mingalarbar*. How you choose to award experience is up to you but, your party should have enough XP to level up to 4th level. If so, they





are not required, but could safely (e.g. no random monster encounters) take a long rest in the **Upper Deck** with no interruption.

Myinkaba:



Myinkaba sits, stacks of stones, four levels tall, barely above the trees. The temple is quiet, looking as though it will surrender to the surrounding jungle. From the exterior, it appears to have four floors, that are topped by a dome and spire.

Lost Canto VII:

*Despairing, Xan Yae
Prayers to the sun, to the moon
Despair, unabated.*

1. **Receiving Area:** The area of the temple that the party first finds themselves in appears to serve as a formal greeting and reception area. It is carefully partitioned off from the rest of the temple, and there are corners of the room that lend themselves to allowing small groups of individuals to converse quietly with each other.
2. **Main Chapel:** There is no altar in the chapel; the front of the worship area is a slightly raised dais, with two small pillars in front of it. The pillars rise from floor to ceiling and are adorned with the visages of what the party might reasonably suspect are demons. They are unlike any art or stonework that the party has seen elsewhere in Mingalarbar.
3. **Font:** A small font sits in the back of the **Main Chapel**. It is partially blocked from

view by a black curtain which is hung from the ceiling. The curtain is immobile, so if the party wants to inspect the font, they will have to pull it to one side.

One of the sacred rituals of the temple involves a secret baptism that occurs behind the curtain, out of view from the other worshippers.

4. **Secret Observation Post:** It will not be evident to the party, but there are two secret observation posts located in unusual places in the temple. This observation post holds 1d4 **skeletons**.
5. **Secret Observation Post:** Identical to the first post, this one holds 1d4 **ghouls**. They will wait to attack until the skeletons have attacked for at least two rounds.
6. **Trapped Apse:** The trapped apse holds **Lost Canto VII**. The key to disarming the trap and finding the Canto is located on the **Private Observation Deck (19)**.

The trap is associated with a short stone dais in this alcove. The party can identify the presence of the trap with a DC 16 **Perception** check. If they attempt to disarm the trap, the following level of success or failure will have different results:

Below 10: The dais descends into the floor, releasing a dart that inflicts **1d4** damage.

11-12: The dais descends into the floor, but the dart is not released.

13: Nothing happens, and no trap is detected.





14: The party member inspecting the dais identifies that there is a trap, but it has an unknown mechanism. It is unclear how the trap functions.

15+: The party member inspecting the dais identifies the trap and discerns that there is a small hole in the stone dais that actually functions as a keyhole. There doesn't seem to be any way to disarm the trap, and the party member will suspect that finding and using the key will be the only way to disarm the trap.

If the party is foolish enough to attempt to use any kind of brute force against the dais, the attack is reflected back on whomever used it, and causes that amount of damage to her or him.

7. **Dining Hall:** A large oak table dominates the dining hall, and the ten chairs each have skeletons sitting at them who appear to be frozen place. It is almost as though the hall was attacked by magical means, freezing everything in time.

The **skeletons** will not animate and attack until the party is in the Dining Hall, and they can prevent the party from retreating back to (1).

8. **Kitchen:** The kitchen is a large space and has been largely ransacked. There are an additional 1d4 skeletons. They will join the fight in (7) within 1d4 turns of it starting.
9. **(9a) Treasury – Lower:** This area is accessible by way of a secret door that is detectable with a DC 16 **Perception** check. The area has been used to store a

number of books that the temple felt were of value to them. They describe a **history of Mingalarbar**, both the region and the deity. While they may be of interest and use to the party member who has devoted themselves to the worship of Mingalarbar (or to the monks at the monastery), they otherwise have no value. **DM Note:** The books will cut training time in half for the party member, if he or she chooses to take them.

(9b) Storage – Upper: In addition to serving as an ad hoc storage area, the secret door is really intended to protect the location of the stairwell that will lead the party up to the third floor of the temple.

Otherwise, this storage area is largely unremarkable. It mostly holds foodstuffs and serves as a pantry for the kitchen—even if it is inconveniently located.

The secret door is difficult to find in that it is located off of another **Storage (11)** area, making it less likely that the party will even look for it.

10. **North Hallway:** This hallway appears to run most, if not all, of the entire length of the 2nd floor of the temple.

The last tile of the hallway is trapped. If undetected (DC 13 **Perception** check, poison darts will be released along a 5' stretch of the hallway, impacting the first two party members. The darts will release from both sides of the hallway, and up to 1d4+1 poison darts will be released at each party. Each party member should





roll a DC 14 **Dexterity** check, once for each dart, and take an initial **1d4** damage for each failed check. Next, they should roll a DC 16 **Constitution** check for each dart that strikes them. Each failed check results in an additional **1d6** poison damage, or $\frac{1}{2}$ damage on successful rolls.

11. **Storage:** Located across from the **Acolyte's Quarters** (12), this space has been used to store adventuring gear, clothing and other items belong to the Acolytes.
12. **Acolyte Quarters:** This is a small bunk room that provided a place to sleep for the Acolytes of the temple. There are a number of bunk beds that are crammed into this small room, leaving no room for anything else save a place to sleep. The Acolytes' personal belongings are stored across the hallway (11).
13. **Dining Area (Private):** This is a small, private dining area that contains a round table and six wooden chairs. The room is normally lit by torches in wall sconces, though it is currently pitch dark—there are no windows in the dining area.
14. **Priest's Storage:** This area is accessible by way of a secret door that is detectable with a DC 16 **Perception** check. The space was used for both mundane and storage of valuables. There is a small unlocked chest that contains 10 gp, an **elixir of health** and **potions of healing** (1d4).
15. **Priest's Office:** Located out of the way on the second floor, and down at the end of

a short hallway, suggests that the priest of this temple valued his privacy, and toiled away from the everyday activities of the temple. The office is small and modestly decorated, and the area suggests that the priest was as much a scholar as anything else: every spare surface of the office is covered in small books, scrolls, inkpots, and quill pens. If there is any sense to how it is organized, that information perished with the priest.

A secret door on the north wall is carefully hidden behind a bookshelf and provides the only entry into a **storage area** (14). There is no readily evident indication that there is a secret door. A DC 20 **Perception** check would reveal that there is dust around the base of the bookshelf, and one very faint footprint that appears half-obstructed by the bookshelf.

Although the bookshelf is completely filled with heavy books and scrolls, if a party member presses on it, they will find that it slides easily a couple of feet to the side revealing an open doorway to the **storage area** (14).

16. **Priest's Chambers:** The priest's chambers are located down a separate hall from his office, suggesting that he also valued his privacy when not at work in his office. The chambers are not just modest—but spartan. There is a single bed, and a small chest for storing clothing. The walls are completely bare of any decoration. There is nothing of value in the chambers.
17. **Priest's Treasury:** Located in furthest corner of the 2nd floor of the temple, the treasury is curious in that there is both a





regular and a secret door leading to it. The party might reasonably conclude that the residents of the temple had little to fear from the outside world, and only protected their treasures by placing them on the second floor, even though the room is adjacent to the stairs leading back to the first floor.

18. **Observation Deck:** This is the first of two observation decks. The deck is completely empty, and more like a third floor to the temple than it is an open-air deck. However, all four walls are translucent affording anyone on the deck expansive views of both the jungle and the temples of Mingalarbar. At sunrise and sunset, the floors reflect the golden rays of the sun and the room is resplendent with color.

There are two teleportation devices at the eastern and western end of the deck. The party may not notice that there is a **shadow demon** lurking in the corner of the **Observation Deck** by the stairwell that leads to the fourth floor of the temple. Unless they actively look (DC 16 **Perception** check) the demon will make an initial attack with surprise. The demon is well aware of the teleportation devices and will use them to its advantage in attacking the party. The DM should also keep track of the position of party members who may inadvertently step into one of the teleportation devices.

The two teleportation devices only serve to teleport between themselves. It is not clear to the party what purpose they may have served, but the first time that a party member steps into one, they will be

disoriented enough that they will attack with disadvantage if they attack within 2 turns of teleportation.

19. **Private Observation Deck:** Of all of the temples the party has encountered in Mingalarbar, this one—and this observation deck—sits higher above the trees than all of the others. The view offers the most expansive views of the jungle and the temples of Mingalarbar. If the party thought that the monks at the monastery were exaggerating how many temples had been erected to worship Mingalarbar, their view from the temple confirms that it was no exaggeration.

The views are slightly obstructed compared to those of the third floor because each of the four walls have highly reflective silver plates embedded in them. If the party is on the **Observation Deck** at high noon, the sun shining from the top of the temple will strike a series of four stones in the center of the floor, and then reflect upon each of the four silver plates.

Each plate will reveal one of the four total lines of Lost Canto VII. Once they have all been revealed they will remain on the plates for about five minutes—long enough for the party to notice them, and to read them.

During that time, the four stones in the center of the room will descend into the floor, and a small circle of stone will rise in its place. The stone will hold the small silver plate with the full version of Lost Canto VII. The stone and silver plate are

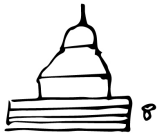




not trapped, and the party will be able to take it without event.

If the party hesitates to take the silver plate, it will descend back into the floor and will not reappear again until noon of the following day.

Htilominio:



Htilominio appears larger and taller than almost all of the temples visible to the party, but it is all a show. The temple is a simple one-story, stone structure. Perhaps the builders had other plans, or perhaps they put all of their efforts into the first story of this not-so-modest structure.

As the party approaches Htilominio, they sense something dangerous, if not outright evil about this temple.

Lost Canto VIII:

*Of lost love, Mingalarbar laments
For there was no other,
And will be no other.*

1. **Sanctuary Entrance:** The doors to Htilominio are impressive. Three in total, the doors are massive wood constructs banded in iron, and studded with spikes. The spikes are more ornamental than they are intended as protection.

From the very entrance, though Htilominio is far different and more resplendent than the first seven of the temples. The main worship area (6) is more cathedral in design and aspiration. The ceilings soar

and help to explain the exterior tower: it extends nearly 100' to the heavens, and the light cascades in from above.

The entry itself is large and opens up even further as the party walks into Htilominio. There is a small door to the east, that goes almost undetected by the party.

2. **Dining Hall:** The dining hall is grand in every sense of the word: it is expansively long and dominated by two large, dark mahogany tables. Each table is set for six, and each setting is lavish. The settings are silver and suggest that dinner consisted of five or six courses—at least.

Although currently unlit, the walls are lavishly ornamented with iron sconces and torches, and a matching iron candelabra hangs over the center of each table. One would expect only the finest of meals were served in the **Dining Hall**.

3. **Western Confessionals:** The wooden closets are actually small confessionals—two to each side of the **Cathedral**. There are separate doors for confessors to enter their sides of the confessionals, and for the priest or Acolyte to enter on their own side.

The insides of the confessionals are unremarkably plain and separated by simple scarlet curtains. Each side contains a small wooden bench, both which are close enough to the curtain so that priest and confessor can hear each other even if their voices are barely above a whisper.





4. **Eastern Confessionals:** The confessionals on the eastern side of the **Cathedral** are identical in appearance and function to those on the Western side (3).
5. **Kitchen:** The kitchen in this temple is immense to say the least. It doubles as a pantry, but there are multiple wood ovens, a large cooking pit, and every comfort to ensure that only the finest meals would be served in the temple.
6. **Cathedral:** The Cathedral in this temple is enormous compared to the others that the party has encountered in Mingalarbar. The front is dominated by an enormous altar that sits atop a stone dais and is bordered by a solitary stone pillar on each side that reach more than two dozen feet to the ceiling.

The party should arrive at the temple as either the rising or setting sun is hitting the corner of the doors that stand open to the gardens behind the altar. The rays will bath the altar, turning it a golden yellow—absolutely beautiful as it shines. The party can only imagine the awe-inspiring worship services that have occurred in the cathedral.

The dais itself sits well above the rest of the cathedral, and there is a small flight of stairs on the eastern side of the dais. There are a pair of candles on the altar. An **Arcana** check of DC 16 and a party member will note that they are unlike normal candles. If lit, they emit a faint green-colored light. They are the key to unlocking the secret door to the **Treasury (8)**.



The main cathedral consists of three rows of long pews, three deep, and capable of seating dozens of worshippers. A separate set of pews sits in the back of the cathedral. They appear to be constructed of finer wood, and judging by their distance from the others, likely were reserved for worshipers with some wealth, or of royal stature.

The back two corners of the cathedral both have small areas that look like wooden closets with doors. They are relatively small and constructed of richly dark wood.

When the party first enters the Cathedral, it appears to be empty. When the party enters, however, they will realize they are not alone. [TODO monster]

7. **Storage:** Given the size of an already well-stocked kitchen, it will surprise the party to see an additional storage area devoted to storing all of the food and supplies necessary for the temple as the sheer amount can only be described as extravagant.
8. **Treasury:** The treasury is protected by a clever secret door in that it requires two players to open it. A DC 12 **Perception** check will reveal the location of the door, but not the mechanism by which to open it: that will require a roll of DC 18 or better, or sheer luck on behalf of the party.

If the party does detect the mechanism on the door, they get the sense that it is light activated. Although they will be unsure how it works, the only light that will activate it is the light from **both candles on the altar**, which the party may have



noted earlier burned with an odd green light. One candle will cause the mechanism to whirl, providing an additional hint for how the secret door functions.

The treasury is exceptionally small, and a small wooden stand sits in the far corner of the room. There is a mithril circlet (crown) that sits on a plush pillow. It is not trapped. The **circlet** is worth 750 gp.

9. **Northern Hallway:** The hallway is a short 20' long and provides access to the rest of the temple's rooms from the main worship area.
10. **Cellar:** The secret door to the cellar is difficult to find because it is activated by the heat of a humanoid palm. The DM should ask how secret doors are being looked for as touch will be required. Even with touch, placement of one's hand must be nearly perfect, so a DC 18 **Dexterity** check will be required.

When discovered, the stones will drop into the floor revealing a simple set of stone stairs that descend into the cellar.

The cellar is not located on the map. It is a simple 20'x20' room. There is a trip wire across the bottom of the stairs; unless the party is actively looking for it (DC 12 **Perception**), they will trip it and the cellar will start to fill with water. The party will have no trouble leaving the area before it floods, but it will not clear of water for 24 hours. At that point, the trip wire will not reset.

If the party would like to explore the cellar, they have two options: 1) they can hold their breath and explore it; or 2) they can wait 24 hours for the water to clear. If they choose to wait, roll at least **6 times** for random monster encounters. On the other hand, if the party attempts to swim to the bottom of the cellar, they will have enough time to observe that there is a small wooden and iron-banded chest. They will then have only enough time to retrieve it. Because they are limited in the amount of time that they have, it is unlikely they will be able to check for traps; if they do, they need a DC 18 **Perception** check. To discover the trap.

More likely, if they fail to check for traps the party member(s) make a DC 20 **Strength** check or they are swept out of the temple. It will take the party member 1d6+3 turns to return to the temple. If they save the check, they will be able to save themselves but not the iron-banded chest.

If the party is able to disable the trap and inspect the small chest, they will discover that it is not locked or trapped any further. Upon opening it, they will discover: **200 gp**.

11. **Garden and Conserve:** Three sets of French doors separate the garden and conserve from the cathedral. They stand open on the most pleasant of days—and this one is no different. The garden is surrounded by a low, narrow stone wall and protects a large garden from the encroaching jungle.





The plants in the garden are unlike any the party has ever seen and the colors vibrant purples, oranges, reds, and yellows, the likes of which one never sees in nature. There is an almost magical aura to the gardens.

A variety of small paths crisscross the garden area, and there are occasional benches scattered about the space. A modest fountain sits in the center of the garden, and water gently trickles from the top into a small pond filled with ornamental golden fish.

The gardens are lush and dense, though otherwise of little interest. The party can be encouraged to explore the garden for as long as they want. They will have a general sense that there are many dense areas in the garden that would make for great places to hide or set ambushes.

As DM, allow the party to take their time and develop suspicion about the **Garden and Conserve**. However, other than plants and shrubs, there are no living creatures, and nothing of any event happens while they are in the garden.

A carefully hidden tunnel connects the **Garden and Conserve** with the **Private Garden**. The adventurers will have a sense that there is a secondary garden, and that may be enough to prompt them to explore the north-east corner of the area. The foliage in this corner of the garden is as well cared for as the rest of the gardens in the area, but they are much denser and more challenging to investigate. The hidden tunnel is located all of the way in the back corner and will require a **Nature**

check of DC 17 to identify. It is well-camouflaged and built into the base of a large tree, so is not a typical secret door.

The tunnel is a short couple of feet in length and opens up in a small archway in the corner of the **Private Garden**.

12. **Private Garden:** The private garden holds **Lost Canto VIII**. This is the last of the Lost Cantos—as far as the party has been told by the monks in the monastery of Mingalarbar.

The garden itself is much smaller than the **Garden and Conserve** though it shows impeccable care. The flowers and shrubs are brightly colored and exotic. Many of them bear small fruit, the likes of which the party has never seen.

A small fountain sits in the center of the garden, and the water that flows in it is crystal clear. As the water drops from the top of the fountain, it lands in a perfect turquoise-colored basin and then runs in a small trail through the garden and out the garden wall.

As the party approaches the fountain, they will notice that the bottom is strewn about with fine jewels of just about every color under the sun (the jewels themselves are a foil and worthless). As the party explores the basin, they will see a small silver tablet sitting in the water with writing on it. This is the final Canto.

The Canto is not trapped in any traditional way. If the party uses magic to inspect the fountain, it will glow faintly of magic. They will not be able to tell if there is any sense





of either good or evil associated with the tablet or the fountain—as neither of themselves are good or evil. Any inspection of the fountain for traps will also reveal nothing.

However, a demon has used a series of careful incantations to carefully monitor the fountain to ensure that the silver tablet with the Canto remains safely at its bottom, submerged in water.

If the tablet is removed, it will summon a **Lesser Demon** and two **Dretch Demons**. The Dretch demons will appear in the **Private Garden**. They will attempt to force the party back through the secret tunnel to the main **Garden and Conserve**. They will not show any interest in the Canto as their sole goal is to force the party toward the Lesser Demon that will be hiding in the **Garden and Conserve**. The Lesser Demon will attempt to catch the party of guard, hiding in the center of the garden.

The three demons collectively will fight to the death in an effort to prevent the party from removing the Canto from Htilominio.

There is nothing of value in the garden.

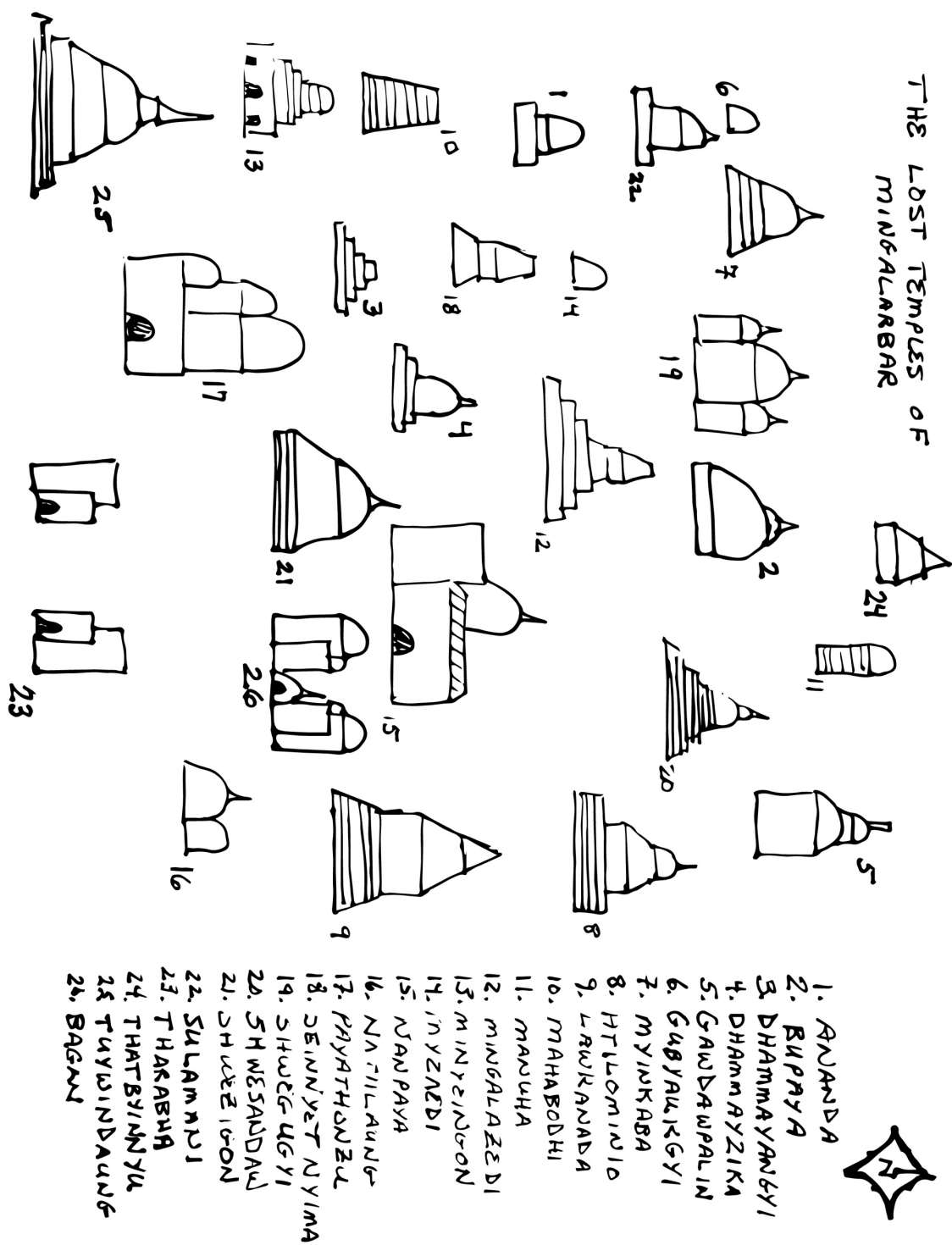
A word about the last Canto: When the party finds the final Canto, it is without any fanfare. Either they know they have completed their quest, or they don't. Eventually, however, they need to return to the monastery where their quest began. It is customary to assume that return journeys are often without fanfare or additional encounters—but that is up to you as the DM.

Remember that these eight (8) temples are designed as many of 26 that the party will ultimately explore in unraveling the mysteries and curse of *Mingalarbar*. While there might be further side adventures, subsequent modules will continue the journey.






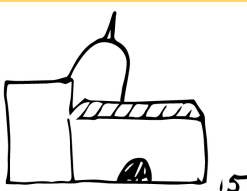

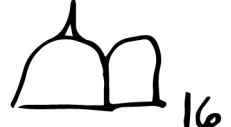

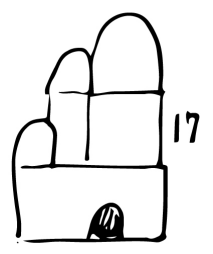




Master Map: Mingalarbar







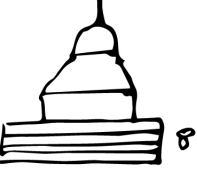
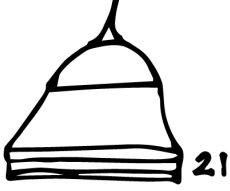
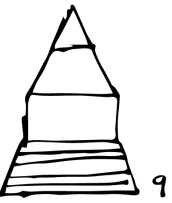





Master Journal: Mingalarbar

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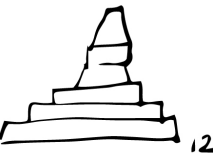







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GM Assist

Name	Per 1	Per 2	Per 3	Per 4	Per 5	Psn 1	Psn 2	Psn 3	D1	D2	D3	D4	D5	D6

Per Perception

Psn Persuasion

D Death

Instructions: At the beginning of the adventure, ask your players to make five perception and five persuasion rolls. *Place them in the grid above in reverse order for each type of roll so that players do not meta-game on the order of their rolls.*

(Optional) Inform the players that you have prepared death rolls for them, and that part of the adventure is that you will not reveal the results of death rolls.

Chaos Dice

Chaos Dice are d6 with faces for: +1, +2, +3 and -1, -2, -3 and are designed to throw another element of surprise into Devil's Bridge. The dice are available from Tomorrow River Games, though you can substitute a d6, as you see fit.

When they are in play, have players roll the **chaos dice** in any or all of the following situations:

1. To Hit
2. Damage
3. Saving Throws
4. Ability Checks
5. Rolls for Random Treasure





The Lost Canto of Mingalarbar – A Hymn

The Lost Cantos of Mingalarbar – A Hymn

Sing with us the song of Mingalarbar!
Welcome...hello weary traveler
Come sit a spell and sing with us the song Ming-a-lar-bar!

Golden rings of sun
Flashing crimson-red domes of reflection
Quiet the song, Ming-a-lar-bar!

Ming-a-lar-bar,
Welcome pilgrims, weary ones
With verdant, emerald green, Ming-a-lar-bar.

Tell your tales,
Sing songs of Mingalarbar,
Of our own Mingalarbar, far away.

Around fire crimson cold this night
We'll sing, regale and dance the night away
Scrying Mingalarbar in the ash-grey smoke.

But for tonight, Mingalarbar will have to do...
Demon's purple eyes circle,
Yellow fangs fiercely flare.

Fear draws night
And night drops deeper, darker, despondent.
If only...Mingalarbar!

Dark mistress Mingalarbar
We sing, we drum,
Meditations of her: Mingalarbar.

Skeletons rattle: death strides nearby, shadowed
To run!
To find Mingalarbar, oh! Mingalarbar.

Hearts thunder for Mingalarbar,
Propel spastic death-trance dance,
Shadows deepen, darken; drums drum.

Unseen pain, palpably sinks earth-ward, drowns
Embracing panic
Oh my Mingalarbar!

The heartbeat of fire sings
Mingalarbar!
A weak, misty sun hums lightly on the horizon

Lovely Mingalarbar, my Mingalarbar,
Mistress of the night, enchantress of the morning
Mingalarbar, your weary pilgrims.

Temples, thousands of temples;
Never too few our blessed
Mingalarbar!

A thousand nights, a thousand domed temples,
Nay ten thousand temples, nary enough our dear
Mingalarbar!





The Eight Cantos

I

A solitary note, a lonely note,
Mid jungle forest and solitary cries.
A solitary note, no more.

II

Sing of sleep and
Nightmares.
Sing of death-dreams,
Where Mingalarbar slinks jealous
Among the withered juniper.

III

Sing in the dead of night
To the dead of night,
Of lost souls, souls long neglected.
Forgotten.

IV

Sing of the moon,
My mistress.
Silvered hag,
Rotting in the midnight shadows

V

Solitary spear-like and
Foreboding. Mingalarbar's spirit
Slashed through reed and flesh alike.
Punishing, unforgiving.

VI

Golden rings of sun
Flashing crimson-red domes of reflection
Quiet the song, Ming-a-lar-bar!

VII

Despairing, Xan Yae
Prayers to the sun, to the moon
Despair, unabated.

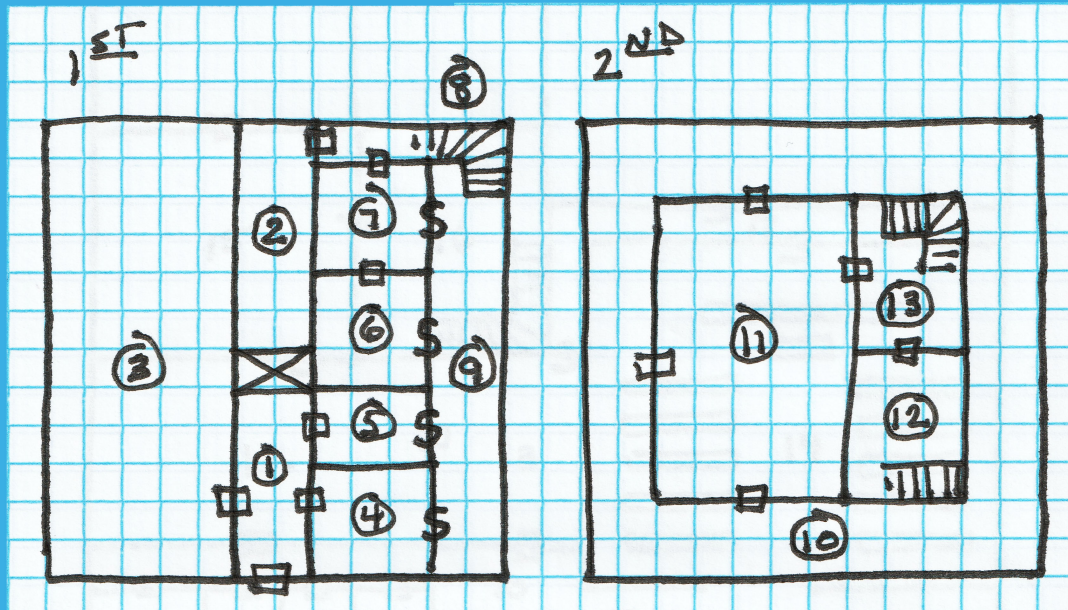
VIII

Of lost love, Mingalarbar laments
For there was no other,
And will be no other.

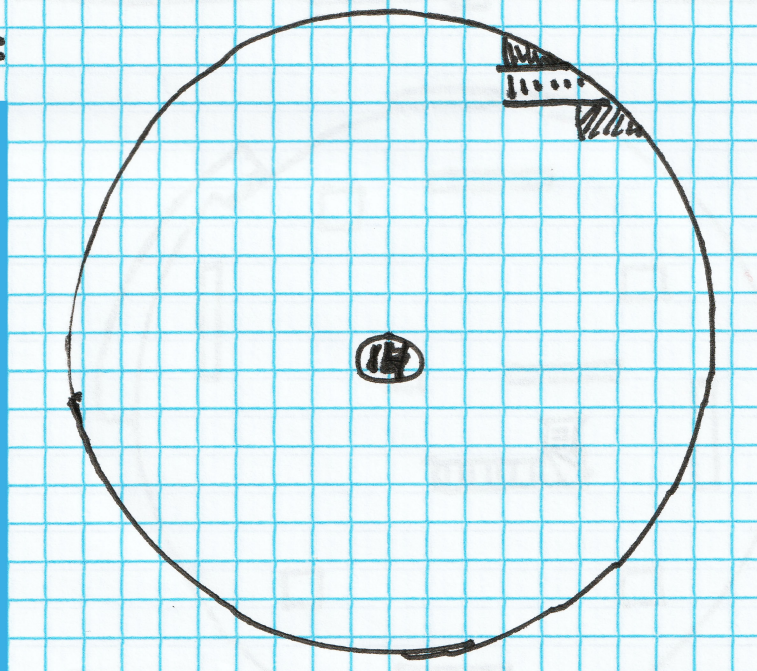




Map: Ananda

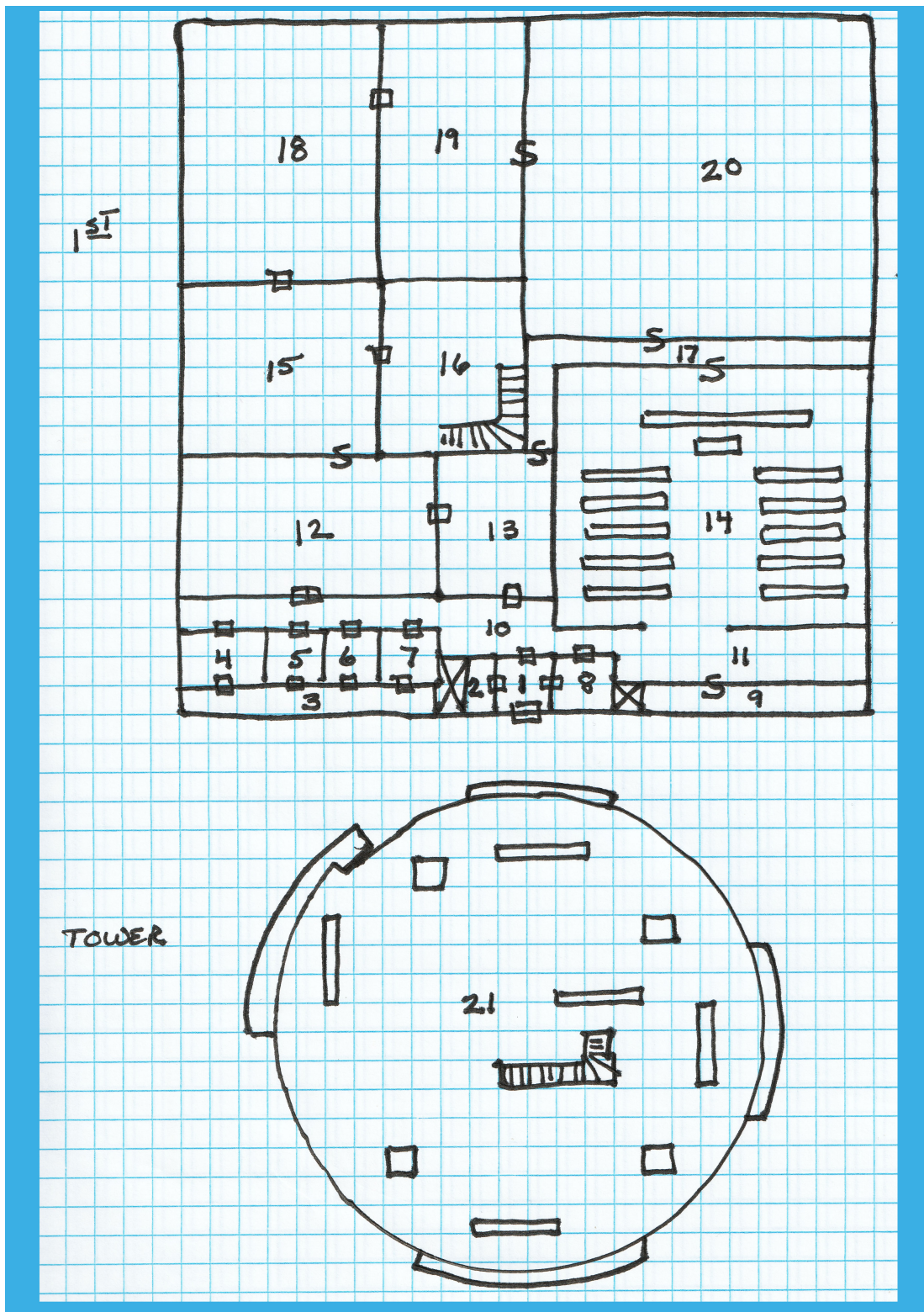


TOWER



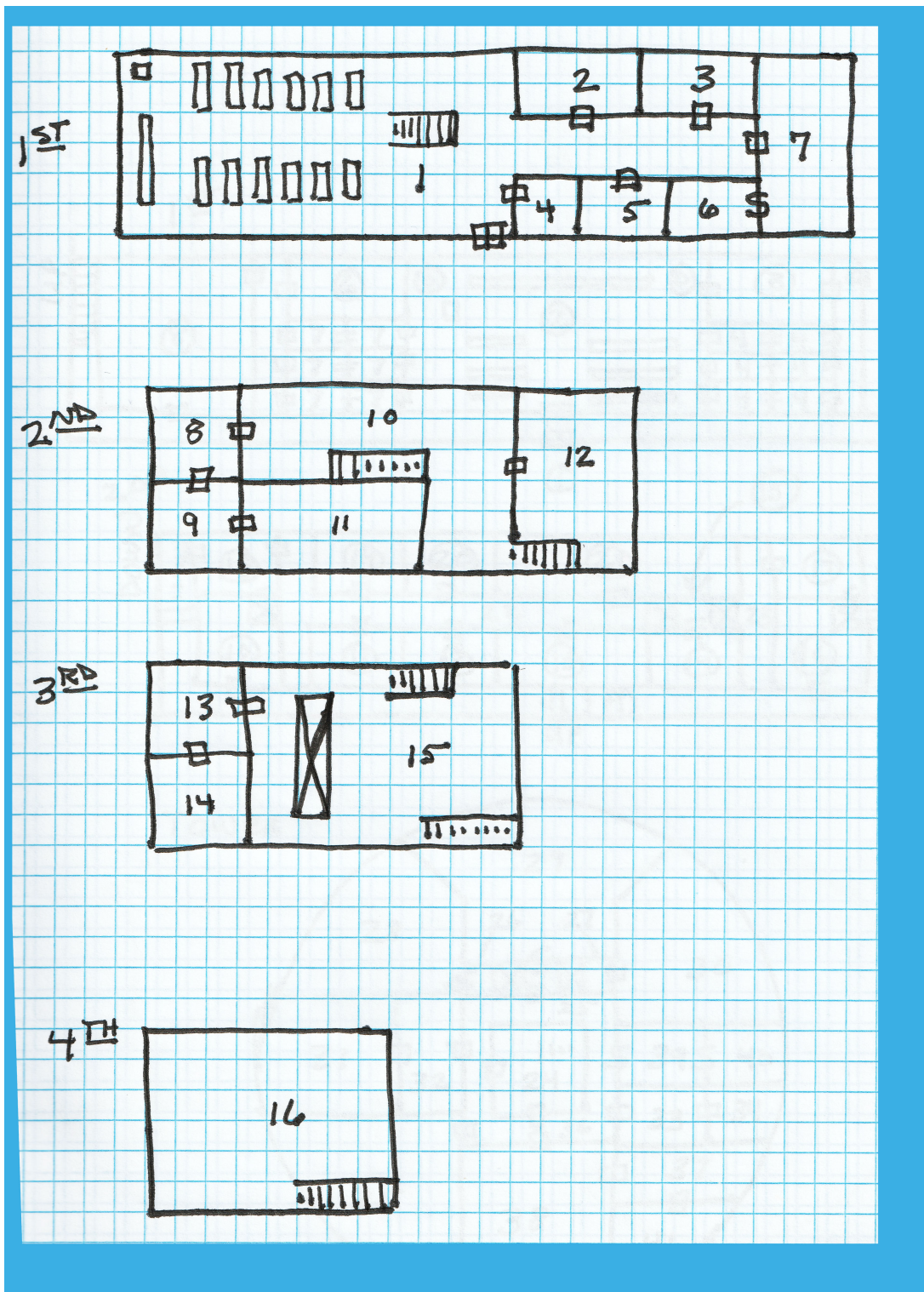


Map: Bupaya





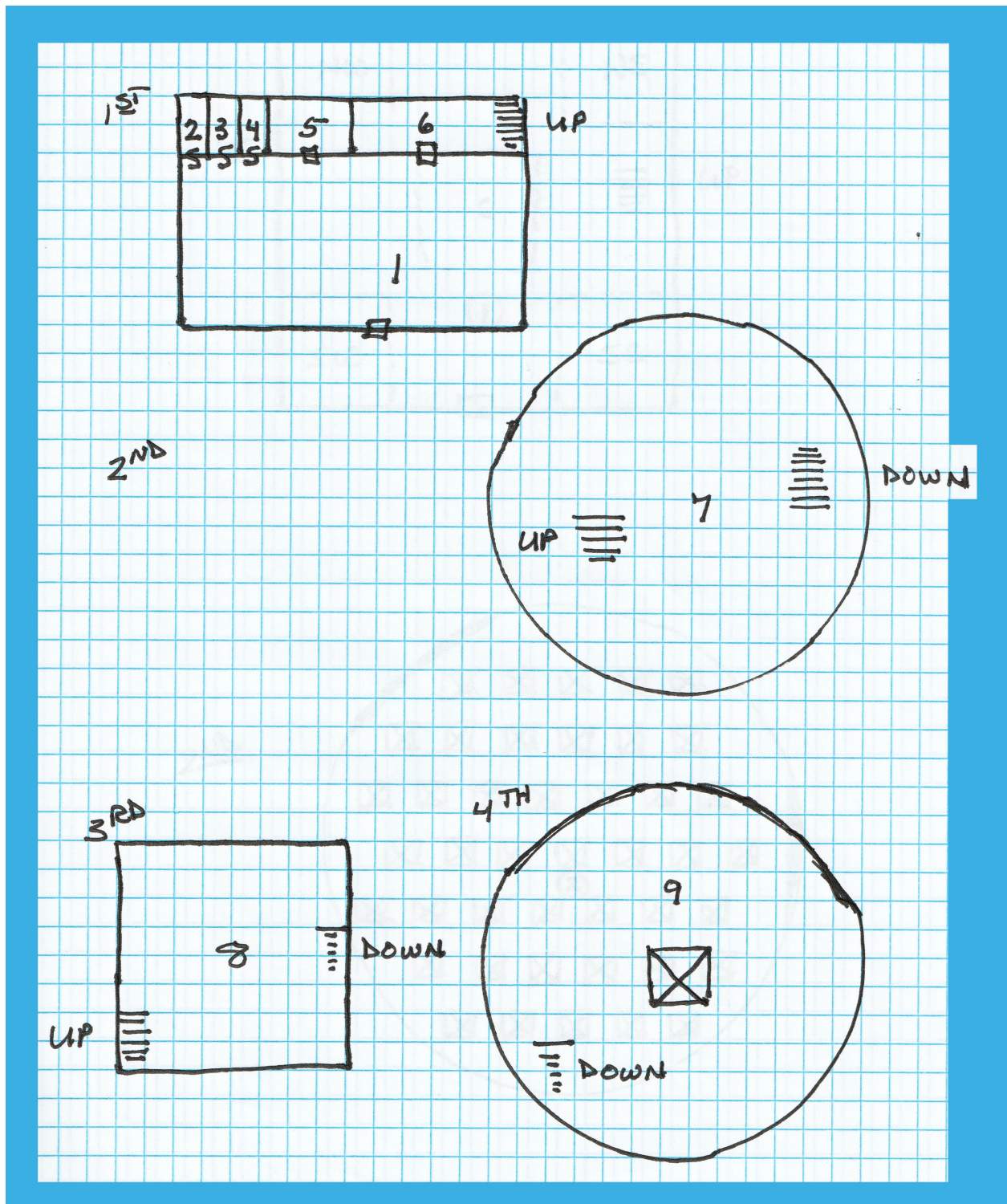
Map: Dhammayangyi





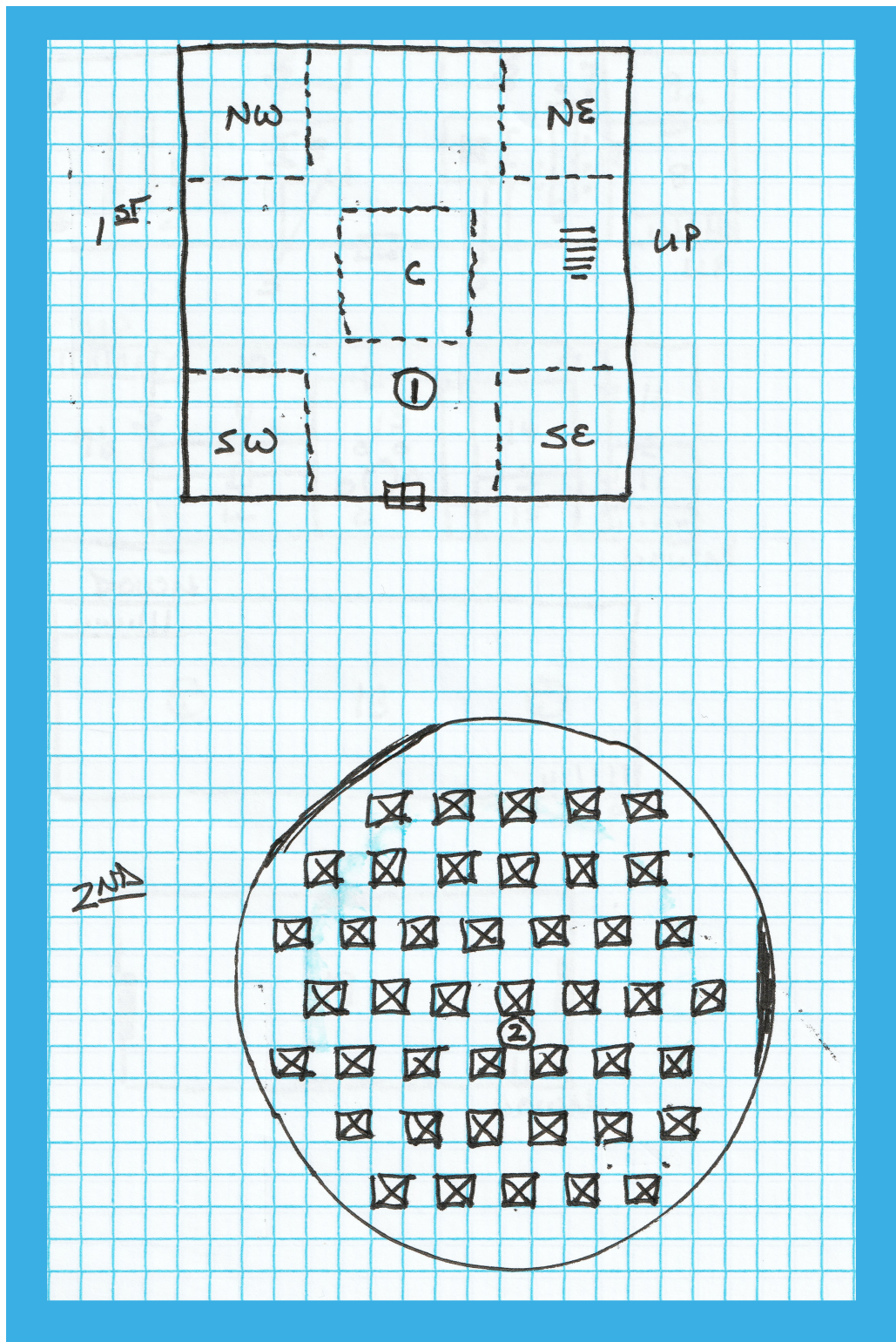


Map: Gawdawpalin



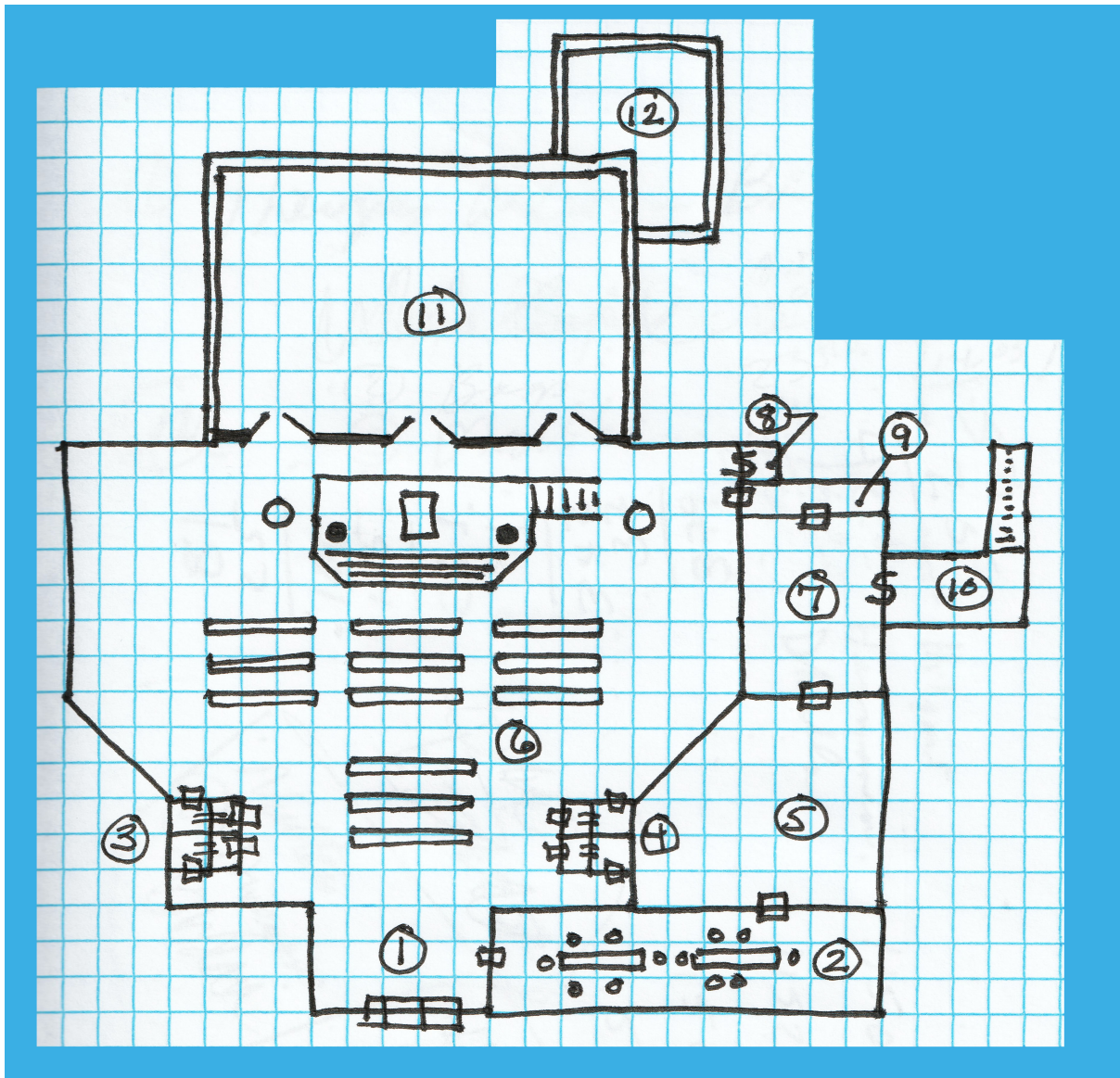


Map: Gubyaukgyi





Map: Htilominio





Appendix: Way of Mindfulness Monastic Tradition

This tradition of monastic pursuit is uncommon in *Legendaria*, let alone in other parts of the multiverse. Even in *Mingalarbar*, the pursuit is uncommon because of the rigor and isolation it requires of the Acolyte. Monks must commit earlier to this tradition than is typical: choosing it upon reaching the 1st level.

Monks of the Way of Mindfulness are the ultimate masters of mind over matter, and often choose to minimize the martial arts in favor of more subtle forms of combat. They learn techniques to influence their opponents, manipulate Ki to heal their own minds and bodies, and practice medication of the most sublime nature to protect themselves from physical and psychic harm. As they progress in their abilities, they are able to extend those protections to those around them.

Those who practice the *Way of Mindfulness* are known in *Legendaria* as Monasts.

Practicing Mindful Techniques

Practicing these techniques is not dissimilar from the spellcasting associated with some of the other monastic disciplines.

To practice any of these techniques, you use **double its casting time**, but don't need to provide any material components for any of them. Unlike other disciplines, you also learn *Breath of Air* at the first level.

Open Mind (Mindful) Techniques



Mindfulness disciplines are presented alphabetically. Those requiring a level, are noted.

Attunement of Mind and Soul. (Level 17) There is no higher incantation for someone who practices the *Way of Mindfulness*, and this is reflected in the 17 Ki Points required. *Attunement of Mind and Soul* are the equivalent of *Astral Projection* except that the caster's body—along with those of willing creatures—do not leave their bodies behind. Instead, they disappear—so that there is no risk of any harm coming to any corporeal bodies impacted by *Astral Projection*.

Breath of Air. (Level 1) You are able to *Spare the Dying*, targeting any creature or member of your party. At advanced levels (Level 17) this can be transformed into *Gentle Repose*.

Eye of Seeing. (Level 4) Equivalent to *Detect Evil and Good*, requiring 4 Ki points.

Hand of Fairness and Peace. (Level 6) The Acolyte is able to cast *Remove Curse*, requiring 6 Ki points.

Mindful Meditation. (Level 6) The monist can cast the equivalent of *Suggestion*. Doing so expends 6 Ki points.

Purposeful Soul. (Level 17) One of the most powerful of the incantations for those who practice *Way of Mindfulness*: the monist can cast the equivalent of *True Resurrection*. Much like the spell, the creature restored to



life must have a soul that is free and willing, and also willing to commit its life to the Way of Mindfulness itself. Practicing *Mindful Meditation* is a significant undertaking, requiring a full 17 Ki points.

Rising Sun Blessing. (Level 6) As an area effect for all creatures within a 10' radius, can create peaceful meditation the equivalent of a short rest—but in a 1-hour meditation. Requires 6 Ki Points.

Rush of Spirit. (Level 17) Similar to *Rising Sun Blessing*, *Rush of Spirit* extends for all creatures within a 10' radius, but as an advanced meditation, bestows the equivalent of a long rest over a 1-hour meditation. Requires 17 Ki Points.

Casting Mindful Spells

As with other ways of practice, monks practicing the Way of Mindfulness, are able to learn how to harness their mind and cast spells. Monks do not need components to cast these spells, though they will have a sacred totem that is bestowed upon them through a vision with Xan Yae in which the monist will attune with the totem. When the vision has ended, a physical representation of the totem will appear to the monist. The totem must be protected at all cost: if it is destroyed, the monist will be unable to cast any mindful spells and immediately and permanently banned from their monastery.

Possible totems, and their powers include:

1d8	Totem	Power
1	Griffon Feather	+1 Ki
2	Grey Pearl	+1 Language
3	Black Pearl	+1 Proficiency*
4	White Pearl	+1 AC
5	Small Dragon Bone	+1 Damage**
6	Dragon Turtle Dust	+1 Persuasion
7	Owl Beak Dust	+1 Investigation
8	Basilisk Horn Dust	+1 Medicine

* Additional proficiency in a skill of the monist's choosing.

** Only to creatures of evil alignment

Disciple of the Mind

Monastic Order of Mingalarbar

Much like other monastic orders, this one is associated with the deity Mingalarbar. She teaches the value of mental and spiritual discipline above all else. In *Legendaria*, the order of Mingalarbar is dedicated to maintaining peace and balance in thought and emotion. Monasteries and temples are isolated in one region—most of them abandoned over centuries of neglect and lack of acolytes who could manage the rigors of the practice associated with this order.

The central monastery is led by an elderly monk named Brinton. He emphasizes that his Acolytes follow a rigorous life of meditation and scholarship in perfect concert with the natural and spiritual worlds.

While Mingalarbar is the primary deity, many Acolytes study the lives and teaching of Xan Yae—a goddess devoted to twilight and the superiority of mind over matter.





Monsters – 5E

Abbreviations

Abbreviation	Explanation
#	Number
AC	Armor Class
HP (HD)	Hit Points/Hit Dice
XP	Experience Points

Random Monsters – Level 1

Die Roll	Name	#	HP (HD)	AC	Attack	Damage	XP	Notes
1	Beetle, Fire	1d4	1 (1d4-1)	11	1, +2	1	10	DC 9 Constitution save Or 1d8 poison (or ½)
2	Beetle, Tiger (Bombardier)	1d4	22 (5d8)	12	1, +3	4d4	100	Blindsight: 10'
3	Killer Bees	1d6+6	1 (1d4-1)	12	1, +0	1	10	Blindsight: 60'
4	Lizard Man	1d6	22 (4d8+4)	15	1, +4	1d6+2	100	Can hold breath for 15 min.
5	Ooze, Grey	1	22 (3d8+9)	8	1, +3	1d6+1	100	Hit corrodes metal (-1 to damage rolls)
6	Orc	1d6	15 (2d8+6)	13	1, +5	1d12+3	100	Darkvision: 60'
7	Skeleton	2d4	13 (2d8+4)	13	1, +4	1d6+2	50	Immune to poison Darkvision: 60'
8	Slime, Green	1						
9	Snake, Cobra	1	11 (2d8+2)	14	1, +6	1d4+4	50	DC 11 Constitution save or 3d6 poison (or ½)
10	Spider, Crab (Lage)	1d4	26 (4d10+4)	14	1, +5	1d8+3	200	DC 11 Constitution save or 2d8 poison (or ½)
11	Stirge	2d6	2 (1d4)	14	1, +5	1d4+3	25	Darkvision: 60'
12	Wolf	2d4	11 (2d8+2)	13	1, +4	2d4+2	50	Advantage on checks requiring smell



**Random Monsters – Level 2+**

Die Roll	Name	#	HP (HD)	AC	Attack	Damage	XP	Notes
1	Beetle, Tiger	1d4	4 (1d6+1)	13	1, +1	1d6-1	10	
2	Hobgoblin	1d6	11 (2d8+2)	18	1, +3	1d8+1	100	Darkvision: 60'
3	Neanderthal	1d6	67 (9d8+27)	13	1, +5	1d12+3	450	
4	Rock Baboon	1d6	3 (1d6)	12	1, +1	1d4-1	10	Pack tactics
5	Snake, Pit Viper	1	2 (1d4)	13	1, +5	1	25	DC 10 Constitution save or 2d4 poison damage (or ½)
6	Troglodyte	2d4	13 (2d8+4)	11	2, +4	1d4+2	50	
7	White Ape	1d2	19 (3d8+6)	12	2, +5	1d6+3	100	+5 throw rocks (1d6+3 damage)
8	Zombie	1d6	22 (3d8+9)	8	1, +3	1d6+1	50	Immune to poison Darkvision: 60'



**Encounters**

Name	#	HP (HD)	AC	Attack	Damage	XP	Notes
Bat, Giant	1d10	22 (4d10)	13	1, +4	1d6+2	50	Advantage on saves for hearing
Bird-Man	3d4	19 (3d10+3)	11	1, +4	1d8+2	50	
Centaur	1	45 (6d10+12)	12	2, +6	2d6+4	450	Charge takes extra 10 (3d6) damage
Demon, Lesser (Shadow)	1	66 (12d8+12)	13	1, +5	2d6+3	1,100	Darkvision: 120' Hide as bonus action
Demon, Dretch	1	18 (4d6+4)	11	2, +2	2d4	50	Darkvision: 60'
Frog, Giant	2d6	18 (4d8)	11	1, +3	1d6+1	50	Darkvision: 30' Swallow , 2d4 damage
Ghoul	1	22 (5d8)	12	1, +4	2d4+2	200	Darkvision: 60' Immune to charm, exhaustion
Human, Bandit	2d6	11 (2d8+2)	12	1, +3	1d6+1	25	
Human, Lieutenant	1	65 (10d8+20)	15	3, +5	1d6+3	450	
Orc	1d6	15 (2d8+6)	13	1, +5	1d12+3	100	Darkvision: 60'
Orc, Lieutenant	1	93 (11d8+44)	16	2, +6	1d6+4 +1d8	1,100	Darkvision: 60'
Rat, Giant	3d6	7 (2d6)	12	1, +4	1d4+2	25	Darkvision: 60' Pack tactics
Skeleton	2d4	13 (2d8+4)	13	1, +4	1d6+2	50	Immune to poison Darkvision: 60'
Wererat	2d6	33 (6d8+6)	12	2, +4	1d6+2	450	Advantage on saves requiring smell




Conversion Chart: Advanced Dungeons & Dragons (AD&D)
Abbreviations

Abbreviation	Explanation
#	Number
AC	Armor Class
HP (HD)	Hit Points/Hit Dice
XP	Experience Points

Random Monsters – Level 1

Die Roll	Name	#	HP (HD)	AC	Attack	Damage	XP	Notes
1	Beetle, Fire	1d4	7 (1+2)	4	1	2d4	34	
2	Beetle, Tiger (Bombardier)	1d4	12 (2+2)	4	1	2d6	57	
3	Killer Bees	1d6	2 (1/2)	7	1	1d6	12	
4	Lizard Man	1d6	11 (2+1)	5	3	1-2/1-2/ 1d8	47	
5	Ooze, Grey	1	12 (2+2)	7	1	1d4+1	57	
6	Orc	1d6	5 (1)	6	1	1d8	15	
7	Skeleton	2d4	5 (1)	7	1	1d6	15	Immune to sleep, charm and hold
8	Slime, Green	1	12 (2+2)	7	1	1d6	57	
9	Snake, Cobra	1	5 (1)	7	1	1	15	
10	Spider, Crab (Lage)	1d4	6 (1+1)	8	1	1	32	
11	Stirge	2d6	6 (1+1)	8	1	1-3	32	
12	Wolf	2d4	12 (2+2)	7	1	1d4+1	57	



**Random Monsters – Level 2+**

Die Roll	Name	#	HP (HD)	AC	Attack	Damage	XP	Notes
1	Beetle, Tiger	1d4	12 (2+2)	4	1	2d6	57	
2	Hobgoblin	1d6	6 (1+1)	5	1	1d8	32	
3	Neanderthal	1d6	6 (1+1)	8	1	1d6	16	
4	Rock Baboon	1d6	6 (1+1)	7	1	1d4	32	
5	Snake, Pit Viper	1	3 (1/2)	6	1	1	13	
6	Troglodyte	2d4	10 (2)	5	3	1-3/1-3/ 1d4+1	40	
7	White Ape	1d2	21 (4+1)	6	3	1-3/1-3/ 1d6	104	
8	Zombie	1d6	10 (2)	8	1	1d8	40	Immune to sleep, charm and hold





Encounters

Name	#	HP (HD)	AC	Attack	Damage	XP	Notes
Bat, Giant	1d10	2 (1)	8	1	1d4	12	Disease (see p. 52 for list) No save: 5% chance inflicted
Bird-Man	3d4	5 (1)	9	1	1d4	15	
Centaur	1	10 (4)	5	2	1d6/1d6	100	
Demon, Lesser (Class XV)	1	40 (8)	0	3	1d4/1d4/ 1d8	855	
Demon, Sublunary	1	30 (6)	3	2	1d4/1d8	390	
Frog, Giant	2d6	10 (2)	7	1	1d6	40	
Ghoul	1	10 (2)	6	3	1-3/1-3/ 1d6	40	Immune to sleep, charm and hold
Human, Bandit	2d6	5 (1)	7	1	1d6	15	
Human, Lieutenant	1	10 (2)	9	1	1d8	40	
Orc	1d6	5 (1)	6	1	1d6	15	
Orc, Lieutenant	1	7 (1+2)	8	1	1d8	34	
Rat, Giant	3d6	3 (1)	7	1	1-3	13	Disease (see p. 52 for list) No save: 5% chance inflicted
Skeleton	2d4	5 (1)	7	1	1d6	15	
Wererat	2d6	15 (3)	6	1	1d4	80	




Conversion Chart: Hyperborea (AS&S)
Abbreviations

Abbreviation	Explanation
#	Number
AC	Armor Class
HP (HD)	Hit Points/Hit Dice
XP	Experience Points

Random Monsters – Level 1

Die Roll	Name	#	HP (HD)	AC	Attack	Damage	XP	Notes
1	Beetle, Fire	1d4	6 (1+1)	4	1/1	2d4	20	Bite attack Save: 16
2	Beetle, Tiger (Bombardier)	1d4	10 (2)	4	1/1	1d10	95	Bite attack Save: 16
3	Killer Bees (Giant Bee)	1d6	2 (½)	7	1/1	1d3	17	Sting attack Save: 17
4	Lizard Man	1d6	11 (2+1)	5	1/1	1d6+1	35	Bite or weapon attack Save: 16
5	Ooze, Grey	1	19 (3+4)	8	1/1	2d8	195	Lash attack; Immune to cold, fire Destroys armor in 1 turn; Save: 15
6	Orc	1d6	5 (1)	6	1/1	1d6	10	Weapon attack; infrared vision Save: 16
7	Skeleton	2d4	5 (1)	7	1/1	1d6	16	Weapon attack Save: 16
8	Slime, Green (Slithering)	1	25 (5)	5	1/1	1d6	300	Touch attack; paralyzes 2d6 turns Save: 14
9	Snake, Cobra (Spitting Cobra)	1	5 (1)	7	1/1	1	43	Bite; spit (1/day), save or blinded Save: 16
10	Spider, Crab	1d4	10 (2)	7	1/1	1d8	32	Bite attack Save: 16
11	Stirge	2d6	5 (1)	7	1/1	1d3	19	Sting attack Save: 16
12	Wolf	2d4	11 (2+1)	7	1/1	1d6	35	Bite attack Save: 16



**Random Monsters – Level 2+**

Die Roll	Name	#	HP (HD)	AC	Attack	Damage	XP	Notes
1	Beetle, Tiger (Bombardier)	1d4	10 (2)	4	1/1	1d10	95	Bite attack Save: 16
2	Hobgoblin (Orc)	1d6	5 (1)	6	1/1	1d6	10	Weapon attack Save: 16
3	Neanderthal (Cave-Man)	1d6	6 (1+1)	8	1/1	1d6	20	Weapon attack Save: 16
4	Rock Baboon (Ape-Man)	1d6	7 (1+2)	8	1/1	1d6+1	24	Weapon attack Save: 16
5	Snake, Pit Viper	1	3 (½)	6	1/1	1	27	Bite attack; venom 1 hp for 3d4 rounds; Save: 17
6	Troglodyte	2d4	10 2	5	3/1	1d3/1d3/ 1d4	32	Bite/claw/claw attack Save: 16
7	White Ape (Ape, Albino)	1d2	22 (4+2)	5	2/1	1d6+1/ 1d6+1	175	Claw/claw attack Save: 15
8	Zombie	1d6	10 (2)	8	1/1	1d8 or 1d3	64	Pummel or bite attack Save: 16





Encounters

Name	#	HP (HD)	AC	Attack	Damage	XP	Notes
Bat, Giant	1d10	10 (2)	6	1/1	1d4	64	Bite attack; 1d4 hp for 2d4 rounds Save: 16
Bird-Man	3d4	5 (1)	9	1/1	1d4	13	Bite attack Save: 16
Centaur	1	24 (4+4)	5	2/1	1d8/1d8	225	Hoof/hoof attack; spellcasting ability; Save: 15
Demon, Lesser (Class XV)	1	30 (6)	1	2/1	1d10/1d10	820	Fist/fist attack; Harmed only by silver or magic; Save: 14
Demon, Sublunary	1	12 (2+2)	0	1/1	1d4	191	Bite attack; drain blood for 1d4/turn; Save: 16
Frog, Giant	2d6	15 (3)	7	1/1	1d6	101	Bite attack; surprise 2-6 out of water (swallow whole on 20); Save: 15
Ghoul	1	20 (4)	4	3/1	1/d4/1d/4 2/d4	195	Claw/claw/bite attack; hit causes 2d6 turns paralysis (death save); Save: 15
Human, Bandit	2d6	5 (1)	7	1/1	1d6	10	Weapon attack Save: 16
Human, Lieutenant	1	15 (3)	5	3/2	1d8	41	Weapon attack Save: 15
Orc	1d6	5 (1)	6	1/1	1d6	10	Weapon attack; infrared vision Save: 16
Orc, Lieutenant	1	10 (2)	6	1/1	1d8	20	Weapon attack; infrared vision Save: 16
Rat, Giant	3d6	3 (1/2)	7	1/1	1d4	9	Bite attack; 1-6 chance poison Save: 17
Skeleton	2d4	5 (1)	7	1/1	1d6	16	Weapon attack Save: 16
Wererat	2d6	15 (3)	6	1/1	1d4	161	Bite attack; can summon 3d4 giant rats; save vs poison or death Save: 15





Conversion Chart: DCC

Random Monsters – Level 1

Die Roll	Name	#	HP (HD)	AC	Attack	Damage	XP	Notes
1	Beetle, Fire	1d4	12 (2d8+2)	15	1, +3	1d4+2	1	Acid attack + glow 1d3 days Save: FORT+1, REF+0, WILL-3
2	Beetle, Tiger (Stag)	1d4	12 (2d8+2)	15	1, +3	2d6+4	1	Save: FORT+1, REF+0, WILL-3
3	Killer Bees	1d10	10 (2d8)	19	1, +1	1d3	1	Save: FORT+0, REF+3, WILL+1
4	Lizard Man	1d3+1	5 (1d8)	14	1, +3	1d4	1	Save: FORT+2, REF+2, WILL-1
5	Ooze, Grey	1	14 (2d8+4)	8	1, +3	2d6	1	Save: FORT+2, REF-3, WILL+2
6	Orc	1d6	6 (1d8+1)	11	1, +1	1d4	1	Save: FORT+2, REF+0, WILL+0
7	Skeleton	2d4	4 (1d6)	9	1, +0	1d3	1	Save: FORT+0, REF+0, WILL+0
8	Slime, Green (Primeval)	1	5 (1d8)	10	1, +4	1d4	1	Save: FORT+6, REF-3, WILL+2
9	Snake, Cobra (Spitting Cobra)	1	4 (1d6)	9	1, +0	1d3	1	Save: FORT+0, REF+0, WILL-3
10	Spider, Crab	1d4	12 (2d8+2)	15	2, +3	1d4/1d4	1	Save: FORT+1, REF+0, WILL-3
11	Stirge	2d6	3 (1d4)	11	1, +1	1d4	1	Save: FORT+1, REF+0, WILL-3
12	Wolf	2d4	4 (1d6)	12	1, +2	1d4	1	Save: FORT+3, REF+2, WILL+1

Random Monsters – Level 2+

Die Roll	Name	#	HP (HD)	AC	Attack	Damage	XP	Notes
1	Beetle, Tiger	1d4	12 (2d8+2)	15	1, +3	2d6+4	1	Save: FORT+1, REF+0, WILL-3
2	Hobgoblin	1d6	8 (2d6)	10	1, +3	1d4	2	Save: FORT+1, REF+1, WILL-1
3	Neanderthal (Ape-Man)	1d6	10 (2d8)	12	1, +5	1d4+2	1	Throw stone: +3, 1d4 Save: FORT+6, REF+3, WILL+1
4	Rock Baboon	1d6	9 (2d6+1)	12	1, +4	1d4+2	2	Save: FORT+2, REF+1, WILL-1
5	Snake, Pit Viper	1	3	7	1, +0	1	1	Save: FORT+0, REF+0, WILL-3
6	Troglodyte	2d4	(1d8+4)	15	+2	1d6	1	Save: FORT+2, REF+2, WILL+3
7	White Ape	1d2	10 (2d8)	12	1, +5	1d4+2	1	Throw stone: +3, 1d4 Save: FORT+5, REF+3, WILL+2
8	Zombie	1d6	12 (3d6)	9	1, 1+3	1d4	2	Save: FORT+4, REF-4, WILL+2

Encounters





Name	#	HP (HD)	AC	Attack	Damage	XP	Notes
Bat, Giant	1d10	10 (2d8)	19	1, +1	1d3	1	Hit: Random Disease Save: FORT+0, REF+10, WILL-2
BirdMan	3d4	4 (1d6)	9	1, +1	1d3	1	Save: FORT+0, REF+2, WILL+3
Centaur	1	10 (2d8)	14	1, +1	1d4+1	2	Save: FORT+2, REF+1, WILL+1
Demon, Lesser (Class XV)	1	30 (6d8)	18	2, +4	1d8/1d8	3	Save: FORT+3, REF+4, WILL+3
Demon, Sublunary	1	15 (3d8)	16	1, +1	1d8	2	Save: FORT+2, REF+3, WILL+2
Frog, Giant	2d6	12 (3d6)	8	1, +0	1d6	2	Swallow hole on 19 or 20 Save: FORT+1, REF+1, WILL+1
Ghoul	1	8 (2d6)	12	1, +3	1d4	2	DC 14 Save or Paralyzed Save: FORT+1, REF+0, WILL+0
Human, Bandit	2d6	5 (1d8)	15	1, +4	1d8+1	1	Save: FORT+2, REF+2, WILL+0
Human, Lieutenant	1	15 (3d8)	17	1, +6	1d8+3	2	Save: FORT+2, REF+2, WILL+2
Orc	1d6	6 (1d8+1)	11	1, +1	1d4	1	Save: FORT+2, REF+0, WILL-1
Orc, Lieutenant	1	14 (3d8)	13	1, +2	1d4+2	2	Save: FORT+2, REF+0, WILL+0
Rat, Giant	3d6	6 (1d6+2)	13	1, +2	1d4+1	1	Damage plus disease Save: FORT+4, REF+2, WILL-1
Skeleton	2d4	4 (1d6)	9	1, +0	1d3	1	Save: FORT+0, REF+0, WILL+0
Wererat	2d6	12 (3d6)	15	1, +2	1d4	1	Save: FORT+3, REF+3, WILL+2

Random Diseases

d6	Fort Save	Effect on Fail
1	dc 8	Sickness and vomiting for 2 days; half movement and -4 on all rolls
2	dc 14	Stomach pain; 1d4 damage and unable to heal normal damage: 1 week
3	dc 16	Debilitating weakness; Lose 1d4 strength and stamina for 1d4 hours
4	dc 10	System shock and immediate death
5	dc 20	Dizziness; Lose 1d4 agility of 1d4 hours
6	dc 12	Intense weakness; <i>permanently</i> lose 1 strength



Appendix: Legendaria





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