Dungeons and Disorders: Destigmatizing the Mental Health Conversation

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This module was created as a senior project at Western Washington University. The intent behind its creation is to broach difficult mental health topics in an accessible and enjoyable way. Mental health is incredibly important and the conversation about it needs to be happening in as many realms as possible.

Mental health is something that everyone has, though not everyone has a mental health disorder. It is normal to experience ups and downs, but those ups and downs should not be debilitating. When the downs start to outweigh the ups, or when it's difficult to pinpoint why you are experiencing lows, it's a good idea to reach out. There are many resources available to provide support in times of need. Moreover, you do not need to be in a crisis to receive support. It is possible to be proactive about your mental health, not just reactive.

In order to be proactive, however, you need to know what to look for. Mental illnesses have certain symptoms that are associated with them. If you do not know what to look for, it can be easy to dismiss symptoms of mental illness as irrelevant. The lack of energy that can be indicative of depression might be excused as not getting enough sleep, or a manic episode can be explained away as just feeling extra productive.

There is a fine line between understanding potential symptoms and diagnosis. Diagnosis of a mental health disorder should be done by a professional.

Content Warning

In this module, many NPCs, locations, and quests are based off mental health disorders. Players should be aware that these topics will come up during the game. Players mental health should come first, always leave the option open to take a break, step away from the table for a moment, or stop the session. This module should be fun, allowing players to explore these topics in a safe manner. Topics that are included in this module are:

- Obsessive Compulsive Disorder
- Bipolar Disorder
- Anxiety
- Depression
- Narcissism

It might be worth prefacing your game with a check-in with your players. Let them know what topics the game will get into, and allow them to ask for certain subjects to be avoided. Table consent is critical for everyone's enjoyment, so taking the time to have a temperature check prior to beginning can help avoid problems later on down the road.

Consent and comfort can change at anytime. If you or a player agrees to something initially but becomes uncomfortable during the session, consider taking a small break to regroup, go over boundaries, and overall determine how to continue the session. D&D is a game, and it should be fun for everyone involved.

Disclaimer

This module is not a replacement for therapy or other treatment for mental health issues. Nor is it meant for self-diagnosis. It is intended to start a conversation and explore the mental health world in a safe way. If you or your players are having a mental health crisis, please seek professional help.

The goal is to destigmatize the mental health conversation. There are game mechanics implemented throughout the story to help simulate some of the symptoms of different mental health disorders. Keep in mind that mental health issues can present differently for each individual. Mental health is a nuanced thing and very rarely is set in stone.

Resources

If you or someone you know is experiencing hardship, they do not have to struggle alone. There are resources available to help during mental health crises, but the situation does not need to reach crisis level before you reach out for help.

Phone Numbers

The following are resources you are able to call in the US.

National Suicide Prevention Lifeline: 1-800-273-TALK (8255)
Crisis Text Line: Text “HELLO” to 741741
National Alliance on Mental Illness 1-800-950-NAMI (6264)

Running The Module

This complete adventure will take a party from level one all the way to level twenty. The exact timing for leveling up is left to the Dungeon Master's discretion, but a good rule of thumb is to advance the party after particularly challenging encounters and upon completion of quests and dungeons.

A general level guide might look like: around level three when they explore Ego’s Temple, between six and eight for the Kelemander Ruins, level twelve for the Sunken City, level fifteen if they decide to take on the EYE’s Tower, level eighteen or nineteen for the Myzzurbal Show Down, and of course, level twenty for the Shadow Fight. To achieve this, optional encounters and side quests will be required.

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Prologue

The World

The adventure takes place on Abrin. Abrin is a large and varied continent. It is an ancient land that has seen the rise and fall of many empires. Ruins and monuments of past civilizations litter the lands.

To the north lies the vast Amniisha Desert. Elven coteries dwell there, living at the mercy of the harsh environment. Most travelers would be punished harshly by the intense sandstorms that roll across the desert, but the elves have learned how to navigate the storms. Natural springs create safe havens utilized by creatures of all sorts.

The Gyrisulci Mountains caress the southern edge of the desert. The red rock looks aflame in the afternoon sun. Deep canyons criss-cross the mountains, hindering travel that does not follow the natural crevasses. Tieflings feel at home here, the reds and oranges of their skin helping them blend into their lands.

Far to the south, and extending past the landmass that makes up Abrin, is the Diamond Tundra. Pure snow fields, as far as the eye can see. Beneath the snow, deep in the glaciers, dwarves call the Tundra home. Their cavernous icy cities are truly a beauty to behold, if you are lucky enough to be granted access.

In the west, a nearly impenetrable jungle looms. It is said that orcs have mastered the wilderness and claimed it for themselves. Strange noises can be heard at night, up to a mile away from the outskirts of the jungle. Precious little is known about the creatures that inhabit the leafy fortress, and no one is in any rush to find out.

The Sicoah Sea batters the eastern edge of Abrin. Near the coast, the waters are moderately predictable, allowing for trade ships and fishing vessels to comfortably navigate along the coast. Further out, the sea behaves arbitrarily, preventing any excursions off the continent. Subsequently, it is unknown if there are other landmasses to the east.

In the center of Abrin lies the more hospitable lands. It boasts a large lake, multiple rivers, dense forests, and hundreds of acres of arable fields. In the lake is a mysterious tower, clearly a remnant of a time long past. It is rumored that riches beyond compare lie at the top, but none who enter are ever seen again. The rivers run swift and clean, with plenty of fish to support the people that live upon its banks. Wildlife abounds in the forests, and it is safe to go some distance into the woods. The majority of the population sticks to the fields, where farming is easy and the clear surroundings provide plenty of warning of impending danger.

The southern running river oozes into marshland. Humid, stagnant, and dangerous, most folk avoid the bog. Few plants are able to survive in the marsh. The bog transitions to the Dead Lake, which is entirely devoid of life. At one point, there must have been folks who knew why nothing grew on its shores, but none remain. The general consensus is the water must be poisonous, but in dark corners of taverns, folks whisper of a curse placed long ago by a disgruntled wizard.

The Myzzurable Empire

Named for its Empress, the Myzzurable Empire has existed for the last three hundred years. If you ask an official how far the Empire reaches, they would resolutely tell you the Empire spans the entirety of Abrin. In public, that's what the people carefully repeat. In truth, the Myzzurable Empress only controls the central region, much to her chagrin.

The Empire's population is largely human, halfling and gnome. Other races live there, but face discrimination. Magic has been outlawed, so any practitioners of the arcane are feared and rejected by proper society. The people are overtaxed and strictly governed. It has been decades since anyone tried to take a stand against the Myzzurable Empress, and her cronies decimated the would-be-usurpers before their names were even known. To speak against the Empire is to invite ruin upon your family.

And yet... a prophecy persists, older than the Empire, older than the current civilization. A prophecy that predicts the downfall of a terrible ruler, of a group that brings peace of mind back to the land.

The Call to Adventure

The call to adventure can happen at the first session, or be given to your players prior to starting to play. This is to provide the players with an element of motivation for the adventure, a reason to follow the story presented in this module.

You had a Dream...

You stand at the center of a barren, battle scarred field. Tendrils of hopelessness weave across the ground, tangling at your feet. Death and despair hang thick in the air. Your own weapons droop in your grasp, heavy with blood and fear. A single raven circles overhead, drawing your gaze upward. Miraculously, a light is creeping over a distant cliff. Though it is far away, [number of players] figures are visible. Their power radiates over the distance, emanating sheer capability. You are suddenly certain that, one way or another, they will bring about the end.

As your dream begins to fade, a clear strong voice speaks to you. “Find us.”

If you feel so inclined, you can describe the figures on the cliff in vague terms hinting at the party’s makeup. If there is a ranger in the party, mention a massive bow held by one, or dual daggers if there is a rogue, or the curling horns of a tiefling. Keep it vague enough that it could be another person, but allow them to come to their own conclusions about the mysterious group.

Additionally, you can increase the number of figures seen, to account for potential character deaths or NPC party members that join during the adventure.
Chapter 1: Sommet Town

The heroes wake up in a modest hut, laying on simple straw mats in a large room. Cloth dividers separate each bed. They are bandaged but unhurt. A healer notices when they stir and comes to check on them.

He is surprised they are up and moving, and shocked when checking their wounds. After introducing himself as Ershoon, the village’s healer, he explains how over the last few weeks he has found them in various places, unconscious and barely alive. At this point, you can let each player explain what their character was up to when they met an ill fate. You can work out why they were there prior to the start of the game, or see what they came up with on the spot.

Ershoon goes on to say it must be his talent and Ego’s will that they are healed. He begs the party to take a sacrificial goat to the temple on his behalf. He would go himself, but... he doesn’t give a satisfactory reason as to why he does not want to visit the temple. Regardless of if they accept or not, the party is then free to explore the town. Exiting the hut will grant them their first view of Sommet Town.

Sommet town is a small collection of sturdy buildings made from red stone that matches the mountains. There are a handful of little huts, a long low building, and the healers hut they just exited. The people of the town are going about their business, but openly stare at the party with curiosity. About half of the people they see are tieflings, the rest are human or half elf, with the occasional gnome and a singular dwarf. Everyone moves with an odd precision, as if they were staying on beat to an unheard drum.

The townsfolk should be portrayed as friendly but particular. Everyone greets each other with four “hellos” and has a number of other odd mannerisms, perhaps local customs or traditions. But if questioned about their “traditions,” they look at the party strangely and don’t seem to understand the question. If the party touches anything or moves anything, one or two people will quickly readjust it. Occasionally, have the village folk repeat a word or phrase four times. When entering a building they knock four times; certain actions must be done four times, etc. This can be varied in intensity among the people.

The party can ask folks about the town. It’s a self-sustaining hamlet of folks who value the simple pleasures of life and worship Ego. Outsiders don’t make it out there very often, because there isn’t much besides the temple to draw them. If the party mentions they are going to the temple, two or three others will ask if they can take offerings up for them (seeds, flowers, and fresh bread). A tiefling woman named Riqine will offer to travel with them to show them the way.

If the party asks about the Empire or lands beyond the town, the townsfolk clam up a little bit. They end the conversation or change the subject. At most, the party can figure out there is some unrest in the kingdom due to issues in various cities. However, there is an elven traveler staying in the long house. If the party talks to him, he will say he came here to see if any towns outside of the desert were struggling with the same issues. The desert has been plagued with a horrible curse and he is seeking help.

The hike to the shrine will take the party four hours at normal traveling speed. The town does not have any mounts, just goats. The travel time will allow the party to chat among themselves and with Riqine should they accept her company. She can assist in combat. During the hike, the party will come across two Basilisk Infants in a nest. If they handle it easily, consider having the adult Basilisk return during the fight.

The shrine is an impressive sight. It’s nestled at the base of a sheer cliff that curves around in a half circle, which forms the back wall. The rust colored walls shimmer slightly. In the middle of the space is a massive altar, carved with an intricate fresco of a creation story. Artful symbols of Ego adorn every surface, and the floor is lined with shallow bowls of flickering fire. Set in the back wall is a simple set of stone doors. Paint music echoes around the chamber, but no source is discernible. The harp and piano compliment each other, interjected with accents from a cello. Overlaying the pleasant music is an ominous ticking noise.

The shrine is perfectly clean, which is unusual for an open air shrine. There are chip marks on the walls, obscuring some of the carved symbols, as well as fresh scars in the rock. All the fires in the ground flicker in unison.

Riqine will be hesitant to enter the main shrine area. At first she will just say she is just being respectful, but if pressed she will admit that the shrine feels wrong. Usually there are more offerings, signs of animals or pilgrims who journeyed to pray at the altar, sands from the mountain blown in and collected in the corners. She repeats her words more often than she did on the hike up.

Despite Riqine’s protests, it is safe for the players to enter the shrine proper. There are several ways they can trigger the door open. A strength check DC 25 can open the door. Placing the offerings the town folk gave the party on the shrine in order will open the door. The order is seeds > flowers > bread, because that is the order those items come to be. If the party wants to sacrifice the goat that Ershoon provided, Riqine can handle the ritual associated with it. Efforts aside from those fail. When the door opens, the ticking gets louder.

NPC’s in Sommet Town

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ershoon</td>
<td>Orange Tiefling, healer, caring</td>
</tr>
<tr>
<td>Riqine</td>
<td>Red Tiefling, warrior, confident</td>
</tr>
<tr>
<td>Cholla</td>
<td>Elven man, seeking help for the desert</td>
</tr>
<tr>
<td>Connak</td>
<td></td>
</tr>
<tr>
<td>Salzire</td>
<td>Red Tiefling, gossip, architect</td>
</tr>
<tr>
<td>Aniwa</td>
<td>Vermillion Tiefling, loud, doesn’t believe in magic</td>
</tr>
<tr>
<td>Andil</td>
<td>Coral Tiefling, romantic, excellent shepherd</td>
</tr>
<tr>
<td>Incya</td>
<td>Amber Tiefling, longs to leave Sommet</td>
</tr>
<tr>
<td>Gwennora Lastbraid</td>
<td>Dwarf, on a pilgrimage for inspiration for building in the Diamond Tundra</td>
</tr>
<tr>
<td>Zanwor</td>
<td></td>
</tr>
<tr>
<td>Davvin</td>
<td></td>
</tr>
<tr>
<td>Pebblebit</td>
<td>Gnome man, willing to trade with the party and is a sucker for haggling</td>
</tr>
</tbody>
</table>

Gnome man with an incredible voice, often performs for the people of Sommet
CHAPTER 2

EGO'S TEMPLE

This dungeon has four floors, each consisting of four floors. The ground smooth with a thin layer of sand. The ceiling is relatively low, about ten feet tall. The red stone walls are complemented nicely by brassy mechanical structures, which show signs of age but also care. However there are some indicators that that care has been lacking lately, with some buildup of red sand on some of the structures. A soft ticking keeps sounds from the depths of the temple.

The opening in the shrine revealed steps down to an archway. Freshly carved into the archway are some elven runes. If the party can read elvish, it’s not modern elvish, but a more archaic form. It states:

Fresh etching
Seek the same. Four Pillars of sanity. Submit to the same

Rule of Fours
Players will be allowed to roll four d20’s on any ability check and attack roll. Which number they take depends on which floor of the temple they are on.

- On the first floor, players take the highest number.
- On the second floor, players take the second highest number.
- On the third floor, players take the second lowest number.
- On the fourth floor, players take the lowest number. Do not reveal the increasing disadvantage to the players.

On the first floor, it is not required for players to roll in fours. However, if they do so regularly during the first floor, then it is required for some tasks on the second floor. If they continue to roll in fours, it is even less optional on the third floor. Players who have rolled in fours for most of the dungeon are required to do so for the final floor.

The purpose of the rule of fours is to simulate the lure of giving into compulsions. For many who struggle with OCD, doing the compulsive behavior temporarily alleviates the negative feelings associated with not doing the behavior. Ultimately, giving into the compulsions only increases the negative feelings associated with not doing the behavior. Compulsive behaviors are detrimental to one’s health, even if it seems like a solution early on.

A1: Chapel Room

This room looks like a chapel, with an altar to one end and several rows of pews facing it. Clever holes in the walls let in sunlight in patches. Carefully sculpted glass figures decorate the room, including some dirty colored disks embedded around the room. There is a note on the door leading to the next room. It simply says “When you see the light of the prism, you will ascend.”

The door does not open, nor can the note be removed from the door. The solution here is to clean off the disks, which will throw colored light about the room, including onto the paper. When the green, red, and blue colored lights hit the note, it burns and the door is able to be opened.

A2: Library

A cozy library is adjacent to the chapel. About half of the shelves are dusty, and four Monodrones (Monster Manual, pg. 224) are hard at work dusting them. The majority of the books are manuals on machines. Random cogs and bits of metal litter the shelves as well. The Vox Seekers will attack the party when they get too close.

A3: Dining Room

The next room is elegant and welcoming. Four long rectangles are arranged in a square, leaving the center open. Gleaming brass silverware glitter from each place setting, and the plates are loaded with delicious looking desserts. To one side is an elaborately carved china cabinet, currently empty. The center of the room is empty, but there are lights on the ceiling pointing at the space between the tables. The party must finish the desserts and clear the table in order to make the treasure appear. The treasure is a small book of poetry, a vial of quicksilver, five poisonous mushrooms, and a large ivory pendant worth 25 sp.

A4: Kitchen

Following the dining room is a kitchen. Kitchen utensils are constantly at work in this room, preparing food and cleaning up. Tasting the food is allowed, but interrupting the utensils will cause three animated knives (Explorer's Guide to Wildemount, pg. 248) to attack. A narrow staircase in the corner leads to the next floor.

B1: Statue Room

There are four statues in the center of the room, in different poses. Inscribed at the base of each statute is a portion of a riddle. The rest of the room holds shelves and tables filled with various bits and bobs, either from an eclectic scholar or perhaps various offerings left at the shrine above.

The solution: players will need to decipher the riddles and place the correct item on the correct statue. Wrong answers yield no negative outcome.

One statue is a human standing tall, with one hand held out in front of it looking like it should be holding something. The base reads “When I live, I cry. If you don’t kill me, I’ll die” The correct item is a candle, placed in the outstretched hand.

The second statue looks like a halfling, sitting cross-legged on the ground. A blanket is draped over its lap, but held up in one hand, and its focus is at the section it is holding. The base reads “An open ended barrel, it is shaped like a hive. It is filled with the flesh, and the flesh is alive!” The correct item is a thimble, placed on one of the fingers of the statue.
The third statue is an orc, who is on one knee, arms slightly in front of her, hands gripping nothing. The base reads “Towns without houses, forests without trees, mountains without boulders and waterless seas.” The correct answer is a map, stretched between her hands. There are several maps in the room, any will do.

When all the statues have the correct item in their possession, there is a quiet chime and the door to the next room simply grinds open.

**B2: Boiler Room**

In the center of this room is a large piece of machinery. Many pipes wind in and out and around it, and gears are churning away endlessly. Four Homunculi (Basic Rules, pg. 322) are performing maintenance on it. Other apparatuses reside in the corners of the room. The Homunculi will attack the players on sight.

**B3: Display Room**

This trap pays homage to Indiana Jones. It’s a relatively empty room. The walls have many cogs and gears set in it, some rotating while others are still. There is a pedestal in the middle of the room, with an oil stained bag sitting on it. The pedestal is a pressure plate, more or less weight on it will trigger the trap in the room. It has to be just the right weight. DC 15 intelligence to see the traps. If it is less weight, poisoned darts will shoot out and everyone in the room will have to make a DC 14 dex check. On a save, they take half of the piercing damage. On a fail, they take the full piercing damage and must make a DC 15 con save or be poisoned. Darts have +4 to hit targets within 10 ft, no bonus to hits further than that, and deal 1d4 piercing, and 1d10 poison. If more weight is placed on the pedestal, the ceiling will start to lower. The party has to quickly leave or risk being killed by squashing. The door forward is unlocked, and the party can proceed with no issues if they ignore the pedestal.

**Treasure**
The bag on the pedestal is a Bag of Holding, and inside it is an Amulet of the Drunkard.

**B4: Garden**

This room appears to be an indoor garden. Four neat rows of planters hold a variety of plants. There is a leafy man tending to the fauna. He hums while he works and barely pays attention to the players. He appears to be trimming the plants to make them look a certain way, going as far as to cut off flowers or fruit that is asymmetrical. He won't bother the players unless they bother him or his plants. Simply talking to him, he will only be interested in discussing gardening and the best practices for the successful raising of plants.

Use the Dryad stat block (Basic Rules, pg. 304) for the encounter.

**C1: Chess Room**

This room has a few benches surrounding an oversized game board. There are large bronze and silver chess pieces set on the floor, which has a grid etched into the floor. It seems as though a game was in progress, but left unfinished. A small light indicates it is silver’s turn.

The pieces are set up in the following manner. Bronze has pawns in positions a5, b7, c6, d4, and f7; a rook in a8; the king in e8; and the queen in e6. Silver has pawns in positions a3, b2, c2, d3, f2, g2, and h2; the king at f2; a bishop at f3; and the queen at h6. The solution is to move the silver queen to h8.

Credit: ChessFox.com

Should the players want to reset, there is a button to the side that will return the pieces to the place they were originally in. When completed, the door to the next room opens up.

**C2: Laboratory**

There four tables in the center of this room. The walls are lined with jars of human body parts, sketches of the human form, and pages of notes about the human body. At the tables are four Duodrones (Monster Manual, pg. 225) fiddling with tools. They will attack the party when they enter, though they do not get a surprise round on the party. In a party of four, each homunculi will focus on one hero. The goal of the Duodrones is to strike the party in the same way, and ultimately get them on the table for research.

**C3: Storage Room**

The next room is musty, and full of boxes. It appears to be a storage space, full of boxes, stacks of fabric, and sheets of metal. A few chests are scattered about, but only one looks worth the party’s time. It has gold inlay and a lock. It is trapped. The DC for detecting the trap is 13 Investigation, as is the DC for disabling the trap with thieves' tools. If it is opened without disabling the trap, the party all are affected by a hold person spell, making a DC 13 Wis save or be paralyzed for several minutes. A bell also sounds when the chest is opened, and if the party does not defeat the Duodrones, they will enter the room and attack.

**Treasure**

Inside the chest is a pouch with Dust of Corrosion, a flask of Oil of Slipperiness, and a sack of 300 cp.
**C4: Prison Cell**

The door forward is heavily reinforced with iron bands, but opens without issue. A row of cages press against one wall, shackles and stockades on the others. In the center is a table with rusting tools and an upright table with thick leather straps on it. In the straps is a humanoid that has seen much better days. Three of their limbs have been roughly removed.

“Fours, fours, fours. It’s gotta be four, three isn’t enough. Three is me, couldn’t be. Take it. One more and then it’s four. Cut it off, rip it off, pull it off. Four, four, four, four. Make it four.” They are pretty delirious, not very coherent. The party eventually puts together that the individual is asking them to remove their last limb. It is up to them if they assist or not.

If the party removes the prisoners last limb, they will thank them profusely before falling into incoherent babbling, and passing out.

If the party releases the prisoner but does not remove their limb, they will attack the party. Use the commoner stat block (Basic Rules, pg. 163). They will continue to attack until the party kills them or restrains them again.

The party can leave the prisoner there, the stairs to the next floor are not blocked off. The prisoner hardly notices the party leaving, still raving about fours.

**D1: Sitting Room**

The staircase ends in a cozy sitting room. Several plump couches and armchairs are scattered about the room. One wall is taken up by a large fireplace. There are no doors. However players with a high passive perception or who perform a DC 14 investigation check will notice that the fireplace can move, via patterns in the sand on the floor. To make the fireplace move, four sconces need to be pulled down.

**D2: Sparring Room**

Through the fireplace doorway is a sparring arena. It has a couple of training dummies, a few racks of generic weapons, and a large circle marked out on the floor. Four Kiddywidgets (Candlekeep Mysteries, pg. 136) are wrestling in the center when the fireplace swings open. They will pause for just a moment, chitter to each other, and then they will attack the party.

**D3: Guards Chambers**

Four beds occupy the corners of this room, with short wooden dividers providing a semblance of privacy. There is a table in the middle, scratched and stained. It appears to have not been inhabited in some time, given the lack of personal items. a forgotten journal rests on one bed. Most pages are just the owner complaining, one passage mentioned the box that one of the other guards has.

**Discarded Journal**

“Every night, Nesrug messes with that damned chest of his. Open and close, open and close, multiple times a night. But when I took a cheeky little look the other day when he was sparring, it was empty! Didn’t feel empty, but I checked twice and there was nothing! Nary a false bottom or anything. Stupid gnome, would be just like him to lug around a heavy chest and not put anything in it.”

Some investigation will reveal a chest hidden under one of the other beds. It is carved with beautiful art, and variations of 4 are integrated into the design (4, IV, four, etc.). The chest is unlocked, but when opened, it is empty. The trick here is to open and close it four times.

**Treasure**

Inside is a pair of Boots of Elvenkind, a two-headed copper coin, a common healing potion, and a few jewelry pieces worth about 100 gp all together.

**D4: Priests Chambers**

The final chamber is the most luxurious of the rooms so far. In the center of the floor is a ritual circle made into the orange sand with a dark rusty liquid. One corner holds a small dias with a podium on top. There's a plush bed that looks occupied, and many scroll racks along the walls. A massive clock takes up an entire wall on its own, and it is not moving, despite the ticking. Both hands are stuck on the 4. A Cogwork Archivist (Strixhaven: A Curriculum of Chaos, pg. 188) is hunched over the podium, making whirring noises that sound like laughter. It looks up at the party, twitching. The whirring noises change, and some clanking joins, as if it were talking, but not in any known language. Methodically, the Archivist walks around the podium and towards the party. A fight is imminent.

**Post Temple**

After defeating the Cogwork Archivist, the ticking noise that has filled the temple ceases. The quiet fills the space in a comfortable way. The bed holds the corpse of a holyman, whose face looks to have been bashed in by the Archivist. The side table has his journals. The journals reveal that the priest used to be the caretaker of the temple. He was passionate about his work. But there's a shift in his writing style, it becomes neater while also making less sense. He rambles about the clock for pages, obsesses over making his constructs perfect, and vaguely mentions ridding himself of a disease. The party can glean that something happened to the caretaker that caused him to behave irrationally. He broke the clock and that impacted the temple and eventually the surrounding environment as well.