

WARHAMMER
FANTASY ROLEPLAY

SPIRES OF ALTDORF



PATHS OF THE DAMNED



WARHAMMER FANTASY ROLEPLAY



FANTASY FLIGHT GAMES

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USA

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FANTASY ROLEPLAY

SPIRES OF ALTDORF

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A Black Industries Publication

First published in 2005 by Black Industries, an imprint of BL Publishing

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Willow Road
Nottingham
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Product Code: 60040283009

ISBN 13: 978-1-84416-224-6

ISBN 10: 1-84416-224-9

Black Industries World Wide Web site:
www.blackindustries.com

Green Ronin World Wide Web site:
www.greenronin.com

PATHS OF THE DAMNED

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INTRODUCTION

Spires of Altdorf is the second part of *Paths of the Damned*, an epic campaign series for *Warhammer Fantasy Roleplay*. It follows on from *Ashes of Middenheim* and is intended for characters who are nearly finished with their first careers or already into their second careers.

In this adventure, the Player Characters (PCs) head to Altdorf to find and destroy the Dagger of Yul K'chaum, the second artefact that contains the imprisoned essence of the Daemon Xathrodox. Once inside the great city, they get caught up in intrigue amongst the Colleges of Magic in their attempts to acquire both the dagger and a method to destroy it.

ABOUT THIS BOOK

Paths of the Damned: Spires of Altdorf consists of the following sections:

Heart of the Empire: Altdorf

This section provides an overview of the capital of the Empire. It includes a history of the city, descriptions of both generic and specific locations, adventure hooks, and advice on evoking the proper atmosphere for Altdorf. While this material is focused on providing you what you need to run this adventure, it also gives you plenty of information you can use to run further Altdorf scenarios.

Chapter I: The Second Shard

This chapter is an overview of the adventure in full. It provides details on the three main plots, statistics for the two primary antagonists, and general advice on how to run the web of intrigue at the heart of *Spires of Altdorf*.

Chapter II: Farewell, Middenheim

The adventure proper begins here, in Middenheim. The PCs benefit from research in the Collegium Theologica, which puts them on the path of the dagger and on the way to Altdorf. It also details their journey on the road to Altdorf, and the perils that bevil them.

Chapter III: The Artefact

This chapter provides information and encounters for the main plot: locating and destroying the Dagger of Yul K'chaum. Since this section is intrigue-based, it includes details on many NPCs, what they know, and how they fit into the plot.

Chapter IV: The Shadow of Fire

This section details the machinations of a Bright Wizard who has sinister designs on the Dagger of Yul K'chaum. If his plans come to fruition, a new chaos threat is let loose in the Empire.

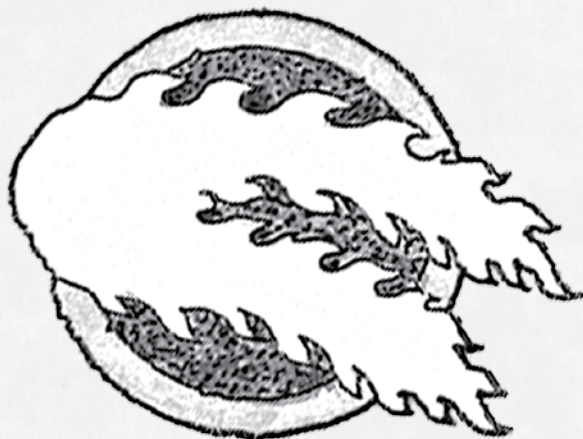
Chapter V: Bad Blood

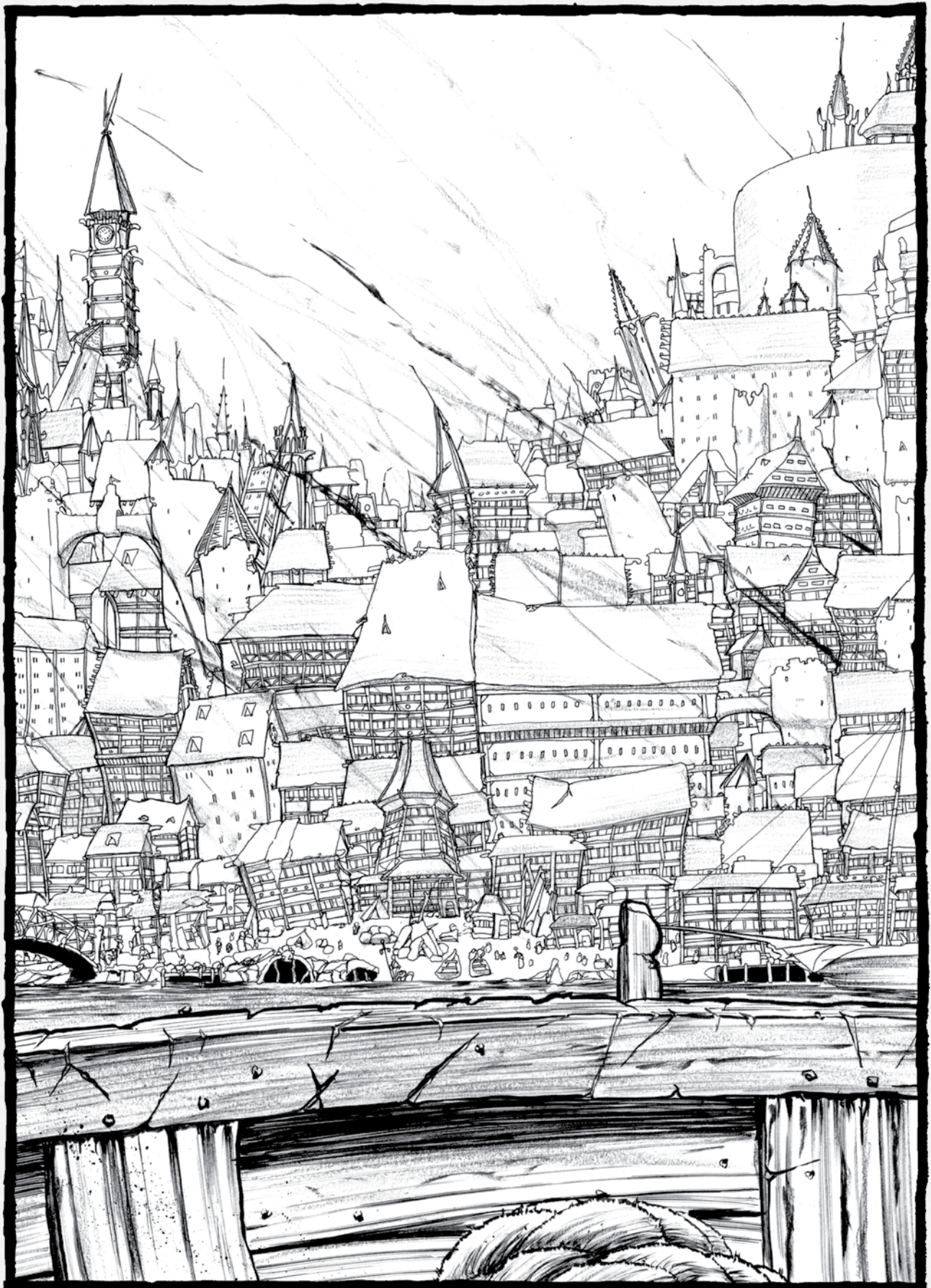
This final chapter provides information and encounters for the final plot, that of a Crimson Skull cultist trying to get revenge on the PCs for their actions in *Ashes of Middenheim*. The **Aftermath** section of this chapter wraps up the adventure and details experience point awards.

HOW TO USE THIS BOOK

In order to use *Spires of Altdorf*, you will need the *Warhammer Fantasy Roleplay* rulebook, plus paper, pencils, and dice. Although you can run this adventure on its own, it works much better as the middle section of the entire *Paths of the Damned* campaign. If you are starting with this adventure, four pre-generated characters have been provided at the back of the book. They are kitted out and ready to go.

Spires of Altdorf is not an ideal adventure for the novice GM. It contains three major storylines that require constant juggling by the Game Master. You really need to be comfortable in the GM's seat before attempting to run an adventure like this one. Unlike *Ashes of Middenheim*, the action is not presented sequentially. Instead, the adventure requires you to assess what your players have done and advance the plot as appropriate. This requires good timing and a large dose of common sense. You also need to be intimately familiar with the material, so it is recommended you read over the material at least twice before running the adventure.





HEART OF THE EMPIRE

Altdorf, as befits the capital of the largest realm of the Old World, is a great city. Straddling the Reik and linking the banks and dozens of small islands with hundreds of bridges, it draws much of the trade of the Empire through its markets. The Storm of Chaos left it largely untouched, so its splendours still awe those coming from the country, particularly from regions left devastated. Natives will happily tell outsiders of their city's glories and complain bitterly amongst themselves about its inconveniences.

The Imperial Palace, the Temple of Sigmar, and the Colleges of Magic are only the most important institutions found in Altdorf. Opera, theatre, soirees, markets, shops, taverns, pit fights, street brawls—Altdorf has entertainment suited to all tastes and all pockets. As the late Siegfried Johanson, noted rake-about-town, said “When one is tired of Altdorf, one is tired of life.”

This book includes an overview map of the city but not a street-level maps; the city is far too large, and in a few places the magic of the Colleges makes any map unreliable. Instead, this section provides material you can use to make the players feel as though they are in Altdorf along with their characters.

— THE HISTORY OF ALTDORF —

Altdorf began its life as a small Unberogen settlement on an islet in the river Reik. Known as Reikdorf (the city of the river), it offered good fishing, fertile farmland, and an excellent defensive position. Over time, this tribal capitol began to grow, spilling out of its islet home to cover the nearby western shore and many other small islands in the Reik. By the time Sigmar journeyed into the east, Reikdorf claimed to be the largest settlement in all the lands of men. Bridges were built, and the basic structure of the city formed.

As Sigmar's Empire spread, trade began to blossom. Farmland was claimed from the woods and the Goblin tribes. Many small settlements appeared across the Reikland, and the prosperity of the area began to grow. Most of the spare food from these farms found its way to Reikdorf, where it was shipped upriver for fine profits. Reikland wool, leather, and timber also moved across tribal borders. As this trade matured, attracting money and craftsmen to the settlement, Reikdorf began to specialise in forging, cloth, and fine ales.

WAR AND FORTIFICATION

From 300 IC onwards, the character of Reikdorf changed, as the prosperity of the surrounding lands began to wane. Long years of Goblin wars, internal strife, poor harvest, and social decline took their toll on the rich town. The sturdy stone temple of Sigmar was soon joined by defensive walls, as Reikdorf learned to fend off hard times.

The strong walls attracted many folk to the town, and by 500 IC Reikdorf had more than quadrupled in size. The ruling powers attempted to persuade the people to build in stone, rather than flammable wood, but this directive was cheerfully ignored. Despite all his efforts, Emperor Sigismund “The Conqueror” could not break the Reikdorf instinct to do things on the cheap. The Warrior Emperor formally named the place Altdorf (the old city) and ordered the place fortified in stone to better defend against the local warlords and bandit tribes. He died before his vision could be completed, and in 557 IC his son, Siefried “The Lawgiver”, moved to Nuln in disgust. The young Emperor declared, “The reeking streets

of Altdorf can go to Morr!” Hereafter, the city was known as The Great Reek.

From 600 IC onwards, the Cult of Sigmar began to root itself deeply in the bedrock of Altdorf society. The constant strife and battling of local warlords aided the growth of the cult, whilst growth of commerce repaired Altdorf's fortunes. Money flowed into the cult's coffers, and by 990 IC, the Grand Theoginist convinced Emperor Ludwig the Fat to grant the Sigmarites an electoral vote. Not content with this, the cult threw a lavish series of banquets and successfully lured the ruler's court to an Altdorf palace. Ten years later, the Cathedral of Sigmar was completed, exactly 1000 years after the Battle of Black Fire Pass. The Dwarf stonemasons who laboured on the buildings were granted freedom of the city and settled down to create what later became the Dwarf quarter. Religious feeling flowered, and the first great illuminated tomes of *The Life of Sigmar* were created.

PLAGUE AND PUNISHMENT

By Boris Goldgather's reign, Altdorf was a rich mixture of races, religions, craftsmen, merchants, nobles, and peasants. The Great Reek was famous for its thieves and riches—the Emperor being the biggest crook of them all. His heavy taxes and free-spending ways resulted in a season of riots and scandals. Several Sigmarite priests were exposed in public alongside their mistresses and harems, causing outrage, shock, and further riots. Martial law was imposed, but only the disastrous Black Plague of 1111 finally beat out the flames of insurgency.

The city folk cheered Goldgather's death in 1115 and attempted to stem the tide of anarchy that followed. This attempt failed, and as the merchants feared, trade took a turn for the worse. Matters became dire with the accession of Emperor Mandred Ratslayer in 1124 IC. The new Emperor set up his palace in Middenheim, and the focus of trade moved away from Altdorf. Chaos ensued as the luxury trade collapsed, debts went unpaid, and the nobility fled like rats from a sinking ship.

Riots and fires broke out once more, and the Cult of Sigmar attempted to take control of the city. A cynical policy of “Bread for Believers” required folk to swear an oath of loyalty to the cult in return for food and protection. Altdorfers defrauded this system so extensively that the cult’s coffers were almost emptied and for little gain, as the population returned to its cheerful irreligious nature once the handouts ceased. It took over 300 years for the cult and the city to recover from this financial disaster.

Around this time, the beginnings of an organised guild structure began to appear. These guilds later dominate the political life of the capitol, but at this time, they focused on protecting their members against the harshness of the times. In the wake of plague and turmoil, many country peasants flocked to the city to fill the empty houses and join the new guilds. This move from the farmlands, combined with many poor harvests, beggared the Reikland Elector. The ruined noble approached Altdorf for aid and eventually made a deal. The Count formally adopted the Prince of Altdorf; the Count then abdicated all Electoral privileges to the Grand Prince. Vast sums of money flowed into the Reikland estates, restoring the fortunes, if not the title, of the former Count.

The dual title of Grand Prince of Altdorf and Elector Count of Reikland then passed from prince to prince, though it seemed to bring little luck with it. The crippling upkeep of the Reikland and collapse of Altdorf trade meant that before the 1200s ended, the rulers of The Reek were known as “the poor princes”. From this time forward, money became increasingly important as a source of power and leverage. Bribery and corruption seeped into all aspects of city life.

THE TIME OF THE BURGOMEISTERS

The 1500s opened with a bold move from the Burgomeisters. Following the trend of the times, the Guilds openly bribed the nobility to return to the city. Gifts of lands and walled estates lured some, whilst other responded to generous loans and “honour tithes”. The Elector count of Wissenland reportedly received a gift of 50 white peacocks with gilded beaks and purple-stained feet. He promptly invited the guild masters of Altdorf to a feast and served up the birds on silver salvers as a lesson about loyalty.

Despite this rebuke, by 1547 IC and the time of the Three Emperors, Altdorf managed to repair its fortunes. As the territories fought, The Great Reek learned to profit from the civil war. The guilds effectively ran most city life, and riches became the ultimate dream of every citizen. The city continued to grow and evolve throughout this time of strife. By the first siege of Altdorf in 1701 IC, the famous ‘dorfer attitude was recognisably present. A proud and cunning people, the siege did not break their spirits; rather, it became a point of principle to ignore the hunger, death, and horror of the Orc warlord Gorbard Ironclaw’s incursion. All the temples of the city experienced a marked rise in offerings at this time, and a religious renaissance swept the city. In the aftermath of the

siege, the city was rocked by the uncovering of several Chaos cults and a scandal involving a lector of Sigmar anointing a wolfhound to the office of priesthood. Outside the city bounds, Crackle Hill was established as the execution grounds for heretics and traitors, whilst Morr’s Oak remained the hanging place for ordinary criminals.

As the centuries wore on, the increasingly empty purses of the counts allowed the rich to buy themselves titles and coats of arms from the nobility. Heraldry became deeply fashionable, and Altdorf introduced Mercier laws to govern which colours, cloths, and cuts could be worn by each class. Later repealed as unenforceable, these laws did manage to set custom (and fashion) for some time to come. By the turn of the millennium, the Burgomeisters marshalled the guilds and seized the opportunity to become self-governing. Huge gifts of money surreptitiously flowed into the coffers of the Princes of Altdorf, enabling the once-mocking title to again become a reality. The city became a self-governing state, and the newly empowered Burgomeisters engineered huge tax breaks for themselves.

SIEGE AND RECONSTRUCTION

This prosperity was smashed by civil war and sieges. The vampire lords of the Von Carstein family laid siege in 2051 IC and 2132 IC. Both attempts came at a great cost to the city. The walls were breached in several places, and the loss of life was tremendous. The city brazened the sieges out, mockingly adopting the “shade of death” as the banner of Altdorf. This gallows humour did not disguise the tolls the sieges exacted. The Von Carstein habit of catapulting rotten zombies into the city brought many winters of plague, while crippling taxes created an era of poverty and desperation. By the Battle of Hel Fen in 2145 IC Altdorfers no longer cared that the Von Carstein line had been crushed. Every able-bodied man was expected to aid in the rebuilding of the defensive walls or lose their citizenship. Many protested, but they lacked the spirit to riot.

The next 300 years are known as The Great Reconstruction. Gradually, pride, money, and comfort returned to Altdorf. Even the indignity of the Great Boil Plague of 2302 did little to deflate the growing sense of recovery. The citizenry laws were revised, and Altdorf gathered thousands of new taxpayers to her bosom. The early seeds of the Imperial menagerie began when the fashion of gifting rare beasts became popular amongst the nobility. The Great War Against Chaos brought further monies to Altdorf merchants as weaponry and supplies became scarce. The fall of distant Praag in 2303 caused minor alarm, but The Reek believed itself immune to serious change.

It came as a shock when Magnus the Pious announced that Altdorf would become home to the Orders of Magic. Riots erupted throughout the summer of 2304 IC, and few were prepared for the martial law that followed. Many abandoned the city when the time came for the High Elves to warp the fabric of Altdorf to accommodate the College buildings. They eventually returned to find the city much the same, yet utterly different. Becoming thoroughly unmappable, pandemonium



ensued as 'dorfers learned to navigate by landmarks rather than sense of direction. Street guides became common, and martial law remained as anti-wizard sentiments remained high.

WIZARDRY AND STATESMANSHIP

The Orders of Magic quickly set out to court the guilds and their leaders. The Grand Prince grew alarmed at this, for the wizards seemed to quickly enmesh themselves in the complex web of negotiation and extortion that passed for Altdorf politics. Magister, a separate state of citizenry, was created to curb the power of the Orders. Complex laws on trading, land ownership, and voting rights served to keep the wizards in line, at least for a while.

A vital distraction occurred in 2324 IC when the water system collapsed. Wells filled with foulness from the midden heaps, sewers clogged, and the river ran black with filth from thousands of privies, tanneries, and graveyards. The "Summer of Cess" united the guilds for the first time as they banded together to sink new wells, line sewers, and create aqueducts. The Clean Water Company was created with monies from all craftsmen; however, it was riven with infighting, rivalry, and virtual ineffectiveness for many years. A political tool of the guilds, the company was pushed from pillar to post for over 100 years, gradually accomplishing its goals at a great cost to the people.

By 2429 Altdorf was rich, settled, and powerful. Despite its own past, the city was scandalized by Marienburg's announcement of independence. After an emergency session

of the aldermen and guild masters, a series of trade sanctions were applied to the new city state. Fearing that their status as a tax haven would be challenged, many of the upper echelons of Altdorf loudly protested the move. Many privately lent their influence to aid in deposing Emperor Dieter IV, which was accomplished shortly thereafter.

A month of celebrations ensued as the Prince of Altdorf was elected to the throne. The guilds publicly swore allegiance to Willhem III, offering huge gifts and revenues to the once-impooverished office of Princedom. Merchants and institutions scrambled for Imperial patronage, and under the advice of the Grey Order, Willhem auctioned off his favours and appointments for huge sums. This money allowed the new Emperor to engage in unprecedented amounts of statecraft, ensuring loyalty amongst much of the nobility for some time. The Grand Prince officially recognised the Altdorf Press as a newspaper, hoping to gain a measure of control over the scandal sheet. Typical, this move failed as the paper remained true to the irreverent spirit of Altdorfers everywhere.

The Great Fire of 2431 allowed Willhelm to entirely rebuild Altdorf's east side and curb the Order of Bright Wizards. The reconstructed area became a prestigious neighbourhood, having well laid out streets and stone buildings. The loss of goods and revenue hit the merchants hard, and while they were on the back foot, the Grand Prince seized many political gains. This trend continued with the accession of Karl Franz in 2502. His personal interventions eventually resulted in the Stench Act of 2506. This legislation effectively handcuffed the overweening egos of the guilds and the Orders of Magic, causing uproar and outrage.

THE PRESENT DAY

The Burgomeisters seethe and plot as they have for many years. Recently, wars have demanded the Emperor's full attention, and a regent Marshal has been appointed to govern Altdorf. The guilds have attempted to bribe, depose, and scandalize this office, to little effect. Secret plots abound, and in the political climate of 2522, Altdorf is rife with cliques, cults, assassins, and resentment. The Storm of Chaos threatens much of the Empire, and while the Emperor has been away, many powerful factions have tried to gain the upper hand.

The Orders of Magic remain apart from this intrigue, no doubt due to some secret knowledge of their own. Meanwhile, in taverns across the capitol, the ordinary folk gossip of the next manoeuvre by the city council and the Marshal's likely counter measure. The Altdorf Press has reported strange goings on throughout the docklands and an uncharacteristic silence from the Cult of Sigmar. The dispossessed and war-orphaned have flooded into the poor quarters of Altdorf, and terrible tales of plague abound. An air of expectation hangs over the city. What the future holds is unclear—but this much is certain, to live in Altdorf these days, is to live in interesting times...

ALTDORF GUILDS

Many hundreds of guilds find their homes within the stinking streets of Altdorf. Technically, to qualify as an official guild, an organisation must be recorded in the Civic List, but



this is increasingly irrelevant. Guilds frequently operate as a law unto themselves, policing their members, protecting their interests, and attempting to gain concessions from the various political groupings of the city.

Guilds are almost infinite in variety. Broadly speaking, all offer some form of apprenticeship and career progression to their members, while demanding fees and services in return. Admission to a guild allows the individual a chance to earn Altdorf citizenship and, perhaps, a chance to join one of the many city councils.

Some guilds are powerful enough to defy city law, having somehow won charter to try their own members by private means. Guilds offer a variety of benefits to their members from pensions and scholarships to matchmaking and widow funds. A man may easily spend his whole life within a guild; although, it is a rare day when loyalties are allowed to change.

If asked (or even bribed) the average Altdorfer might say the following about the foremost guilds:

- **The Mercer's Association:** *"Bunch of jumped-up tailors. Yer can spot 'em by their fancy robes."*
- **The Guild of Stevedores:** *"Don't mess with the Wharf Rats—there's an awful lot o' big lads in that Guild."*
- **The Mercantile Society:** *"The Grocers? Ah, they're sponsoring that new weights an' measures law, right?"*
- **The Butchers' Guild:** *"Solid lads—still, I wonder if they're going ter survive that dead body scandal?"*
- **The Masons' and Carpenters' Guild:** *"Damn builders! They're slow, expensive, an' stuck up. How many qualifications do yer need to lift bricks, I say!"*
- **The Blackpowder Men:** *"I never seen no one scareder of a Bright Wizard. Heh. Run at 'em in orange robes an' watch 'em squeal! Guns or no guns, they sound like girls!"*
- **The Imperial Guild of Arms and Armourers:** *"The A and A is a solid guild. They're all a bit deaf, but they're good to widows."*
- **The Lawyers' Guild:** *"Just like Morr—yer can't avoid 'em, but you don't have ter like it."*

ALTDORF CITIZENSHIP

Altdorfers are a proud lot. Even the lowest citizen takes pleasure in their status as a part of the great city. They may not understand the arcane system of rights and vassalage, but that doesn't prevent them from telling folk about it. Outsiders from the provinces are treated with a measure of disdain and pity, for what ancient glories can they claim kinship to? What history is there in some godforsaken patch of trees? Whatever they say, nothing compares to the heritage of each and every citizen of Altdorf; at least, that's what they believe.

Dating from the feudal times of Sigmar, the citizenry laws originally dictated who worked where, what tax they owed, and who they served. Complex even then, these dubious

laws have grown into a bewildering variety of legal statutes that serve mostly to ensure the hegemony of the Lawyers' Guild. Famously described as "a carbuncle upon the rump of justice," these laws govern all sorts of activities, including who one may marry, which city gate one can use, and even what type of hat one can wear.

Whilst citizenship is usually inherited from parents or granted by a guild, it can sometimes be granted as a reward. Generally speaking, advancement requires a sponsor and a great deal of money. The individual's status must be vetted by the Lawyers' Guild and then added to the great Civic List of Altdorf.

Folk can be recognised as full, half, or even quarter citizens—temporary men of Altdorf, traders, vagabonds, and outlaws. One might attain the status of freeman, friend, or even the infamous dastard. Wizards of course, attain the position of Magister once they complete their apprenticeship. This strange status means Wizards are technically *vassals* of their Order, each having a form of baronial status but only within the bounds of their College.

In practice, the citizenry laws are seldom enforced, for they hark from an earlier age. When it comes to tax, the collectors have a difficult enough time collecting a flat rate from people, let alone trying to apply different rates. Unless buying property or dealing in complex trade, ordinary folk ignore these laws and get by on common sense. Those involved in high finance and the like simply pay the lawyers until they receive the desired result.

City Tax

A subject close to most 'dorfer's hearts, taxation is complicated. Not only are goods subject to levies, but certain gates, roads, and wharfs are subject to tolls. Shops and

businesses can expect to pay rates, while all guild members and Magisters are committed to paying their dues. Added to these legal taxes are the illicit protection rackets, charlatans, and out-and-out thieves that operate all over Altdorf.

Outsiders to the city can quickly find themselves thoroughly fleeced. To survive the capitol, a certain level of savvy is needed.

Ordinary folk can expect to pay out as much as half their earnings to the state. Most pay just under a third of their coin in tax, but a rare few enjoy some sort of protected status. This heavy burden means that many will riot at the drop of a hat. New taxes tend to be announced on public holidays to ensure a workday is not lost to protests.

During any one year, the average Altdorfer might take part in the following demonstrations:

- **Beer Riots:** *"A penny on the pint? Thievery!"*
- **Inheritance Reform:** *"My father's not cold in the grave, and them leeches want half his legacy!"*
- **Sewerage Levy:** *"Earnin's down the drain? Not in my name!"*
- **Flour Tax:** *"Will bread ever stop risin'?- think of the poor bakers!"*
- **Cess Riots:** *"The streets reek—when will the council do something?"*
- **Pie Tax:** *"A pie's a 'dorfer's right! Jobless Halflin's means more theft!"*
- **Street Tolls:** *"A penny to use the bridge? Daylight robbery!"*
- **Order Disorders:** *"I pay fer watchmen, an' all we get is riots!"*

— PLACES IN ALTDORF —

This section has four parts. Three describe generic locations, associated with the upper class, lower class, and public areas, while the fourth describes a few specific locations. Each entry starts with a general description or type of location followed by four more specific sections. The first section lists features that might be involved in a fight happening in that locale; the second lists features relevant to social interactions; the third lists features relevant to sneaking around; and the final section lists things to decide in order to personalise a location.

These descriptions do not cover the whole of Altdorf by any means. The important locations that are not described outnumber those that are. The locations described here are those that are important to the adventure in this book, along with generic locations that the characters are bound to pass through on their way through the capital of the Empire.

THE UPPER CLASSES

This section describes the sorts of places that members of Altdorf's upper classes dwell in and visit. While they are

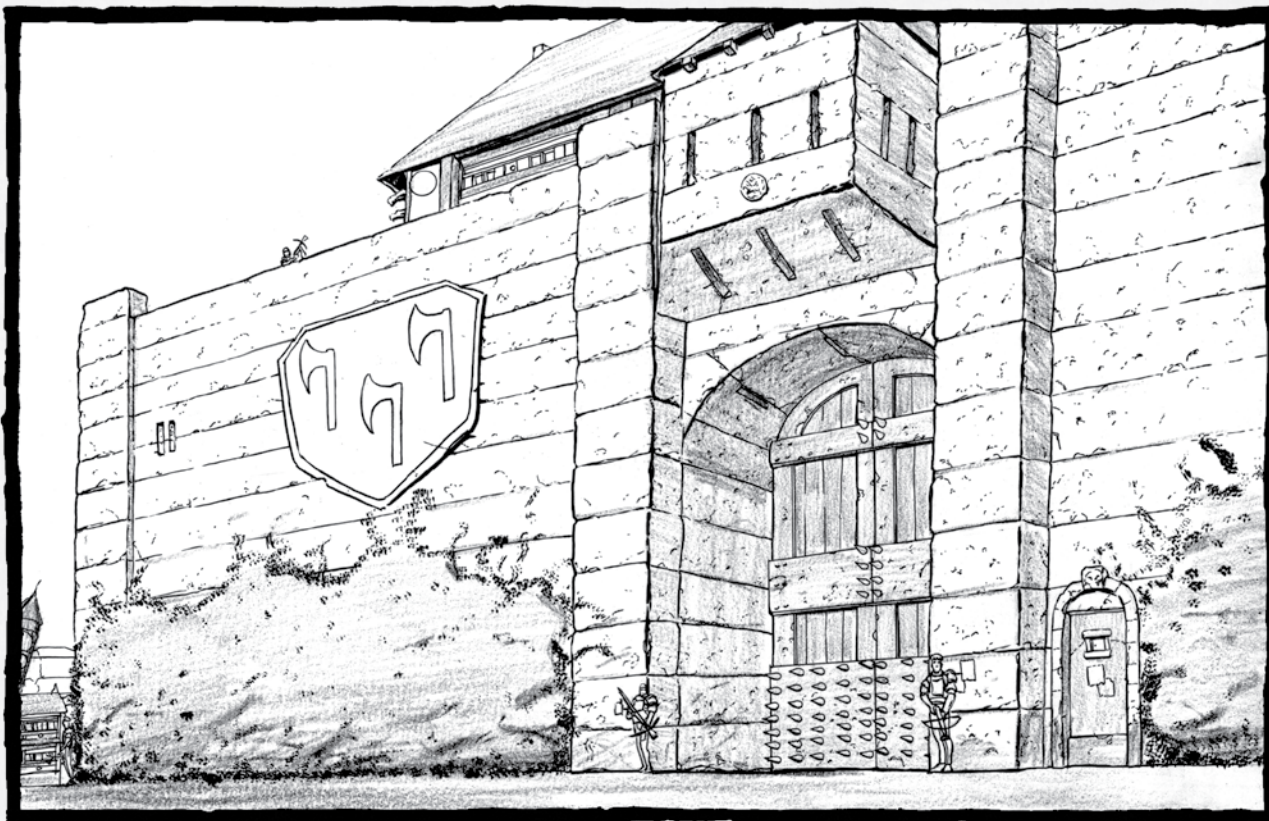
physically close to the places frequented by the lower classes, they may as well be in a different world. All the descriptions in this section are generic; a description for a noble estate is included but not for the estate of Lord Frederick.

All upper class buildings are well-built and kept in good repair. Most maintenance is invisible, as it is so well-done that it seems like part of the original structure. Windows are glazed and doors fitted well, ensuring that when the doors and windows to a room are closed, not even the strongest wind and rain can find a way in.

A WALLED ESTATE

Only the very richest members of Altdorf society live in walled estates. The outer wall is normally pierced by two gates, one for residents and guests and one on the opposite side for servants and deliveries. The wall is always high enough to keep casual intruders out, but it does not have a walk-way; it is not a castle.

Within the wall is a garden, and the house itself is set as close to the centre of the grounds as possible. Most gardens are planted with fragrant flowers and trees, and the first thing



characters notice as they walk through is that the smell of the city fades away. Within the house, city smells are unnoticeable. The noise of the city is also muted within the walls and also cannot be heard well from inside.

Servants move about, being inconspicuous and efficient, and they lead invited characters to the room where they will meet the owner. Uninvited guests are chased off, if possible.

The house always has at least two floors and may have more; even for the very wealthy, space is at a premium in the city. The entrance hall is large, designed to impress, while servants and tradesmen enter by a separate door at the back. Walls are decorated with paintings, tapestries, and displays of armour, trophies, and exotic sculpture. These items may have been collected by the current occupant's great-grandfather and so are not a reliable indication of his tastes.

Fights

- Marble staircases, long corridors lined with tapestries, wine cellars, and dusty attics are all good locations for a fight.
- Tapestries and paintings can be knocked off the wall, and furniture and ornaments knocked over. Describe the valuable item being destroyed in the fight.
- Weapons and shields displayed on the wall can be seized for use in the fight. They could be of any quality; treasured family heirlooms of Best quality or mere display pieces that count as Poor in a real fight.
- Liveried servants will either try to help drive the characters off or run away in terror, depending on their personalities.

Social Situations

- Elegant drawing rooms with carpets and chairs upholstered in the owner's colours are a fine location for a meeting.
- The garden is also a good spot; gardens are rare in Altdorf, offering a good opportunity to show off the owner's wealth.
- There are servants around at all times unless the characters can convince the owner to send them away. If the players seem to have forgotten the servants, make sure to mention their activities.
- Require Charm Tests to see whether the characters can sustain proper etiquette for the duration. The owner will be very condescending if they fail.

Stealth

- Characters must sneak through the garden on the way to the house. The garden is likely to contain statues, which might be mistaken for a person in the dark unless the character succeeds on a **Challenging (-10%) Perception Test**.
- Inside the house, the character might hide behind an elaborate tapestry, a chair upholstered in embroidered cloth, or a piece of furniture decorated with inlays of different wood. Make sure to mention the costliness of these items of cover.
- Servants are passing to and fro at all times; even at night the house isn't completely quiet. Characters sneaking around will thus hear people moving unless they fail Perception Tests very badly.

Personalisation

- **State of repair:** Are the house and garden well cared for, or could they use some (or a lot) of attention?
- **Establishment:** How long has this family been here? If they have lived here for generations, the furnishings will be of different styles and include antiques. If they are new, everything will be of similar age and style.
- **Servants:** What is the servants' livery like? Are there a lot of staff members or relatively few? What is the servants' attitude to visiting adventurers?
- **Crest:** What is the coat of arms of the family living in the house? It will be displayed in several places.
- **Distinctive Items:** Come up with one or two distinctive items in prominent places that you can describe in detail when the characters are looking around.

A TOWN HOUSE

The town houses of the wealthy have at least four floors but rarely more than six. They open straight onto the street; although, they may have a small yard in the back. Generally, the back yard is used for parking carriages and for the servants to go back and forth; only in the richest cases will it include a garden. Guests use the front entrance and servants and tradesmen use the rear.

Inside, the finer rooms are higher up, above the noise and smell of the streets. The smell never goes away, and characters are only likely to notice the difference when they descend again, and it becomes stronger. In some cases, the ground floor may be a shop or office, often, but not always, for the owner's business.

The corridors in these houses are narrow and of odd shapes, as the residents try to get as much usable space as possible into the structure. Separate staircases for the servants are common, and most houses have a spacious entrance hall. Most rooms seem a bit cramped, as more items than can really fit have been crammed in. Rooms are also often dark, particularly on the lower floors, where the windows are dirty, overshadowed, and always closed against the noise and smell.

All such houses have at least three or four servants, but servants usually live elsewhere. Kitchens and wash houses are always on the lower floors, and servants spend most of their time there. The main exception is the butler, the public face of the house. Visitors are met by the butler, who finds out if the owner wishes to meet them, and he guides visitors through the house if they are welcome.

Fights

- A fight in a narrow corridor will be accompanied by damage to the walls and any paintings or decorations upon them. You should describe blows knocking people into the walls; although, such action does no extra damage.
- Fights in crowded rooms will also knock over and destroy lots of furniture and ornaments. Sheaves of bills, gaming

UPPER CLASS STORY HOOKS

Walled Estate

A nobleman kidnaps a labourer and takes her to his estate. The authorities don't want to know; so the victim's family asks the characters to get her out. The nobleman's garden is planted with poisonous and carnivorous plants, and the art decorating the house is deeply disturbing. Is the victim destined to be a sacrifice to the Ruinous Powers?

Town House

An up-and-coming merchant has bought all the floors of the house where he lives to convert it into a suitable residence. The inhabitants of the attic (or cellar) are ignoring his notices to move, and the last time he confronted them, he was threatened with violence. He hired a couple of standard thugs to move them out, but only one came back, gibbering madly. The merchant is now desperate to have whatever lives there cleared out because he's sunk a lot of money into the house and is too scared to enter it.

Theatres

A theatre puts on a play depicting the actions of a Chaos cult, and their final defeat by the Templars of Sigmar. It briefly becomes very popular, but the cast starts to die off, murdered in ways that match the content of the play. When stopping the play doesn't stop the murders, the theatre company brings in the player characters. Investigation reveals that the author based the cult in the play on a real cult, which he hoped to flush into the open. The cultists are now murdering anyone who might know their secrets. Can the player characters unmask and stop them?

Clubs

An exclusive club for nobles who like to think that they are adventurers hires the player characters to enter the club and talk to the patrons, massaging their egos and sharing stories of real adventures. The pay is pretty good, but the work is deeply demeaning; the staff treats the characters as far beneath them, and the patrons expect the characters to treat a trip to Middenheim with a dozen guards as something at least as perilous as clearing out a band of Beastmen, outnumbered three to one. However, the characters soon notice that the patrons have a tendency to go off on real adventures and not come back. Some evil cult or creature is using the club as a front to entrap the wealthy and use them for some vile purpose.

pieces, or glassware might spill out and break or be stepped on.

- A fight taking place on the higher floors provides an opportunity for someone to be pushed out of a window (and a lucky fall is a good way to interpret a Fate Point; the character wakes up outside Altdorf, in the back of a manure cart).

- Since these houses are in contact with the neighbouring buildings, a fight is likely to draw attention from them.

Social

- The characters are led by the butler through small corridors and up narrow stairs to a much larger and more impressive room, decorated to receive guests. This room is on an upper floor and has large windows that let light in.
- If they become friendly with the owner, they may be taken to a smaller, more cluttered room where he actually works.
- If the owner is a merchant and respects the characters, food and drink is of very high quality, as he shows off his wealth.

NEW CAREER: LAMPLIGHTER

Description: The Empire's largest cities have a wonder seen nowhere else in the Old World: the streetlamp. They are used to illuminate the major streets and thoroughfares, particularly in wealthy neighbourhoods. Altdorf was the first city to install streetlamps and those surrounding the Emperor's Palace are particularly ornate. Lamplighters are responsible for maintaining the streetlamps and lighting them each night as dusk falls. They carry a variety of candles and matches and some even use the slow burning matches common to firearms. City dwellers are proud of their streetlamps, seeing them as symbols of sophistication and civilisation. Such is the threat of fire in the closely packed buildings that interfering with the lamplighters is punishable by death.

Note: If you are rolling randomly for your Starting Career, you can substitute Lamplighter for Burgher with your GM's permission.

— Lamplighter Advance Scheme —

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
+5%	—	+5%	—	+10%	+5%	+5%	+5%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
—	+2	—	—	—	—	—	—

Skills: Common Knowledge (the Empire), Consume Alcohol or Drive, Gossip, Haggle, Outdoor Survival, Perception, Scale Sheer Surface

Talents: Excellent Vision or Savvy, Flee!, Street Fighting

Trappings: Lamp Oil, 20 Matches, Storm Lantern, Tinderbox, 8 Wax Candles

Career Entries: Charcoal-Burner, Peasant, Rat Catcher, Servant,

Career Exits: Agitator, Burgher, Entertainer, Initiate, Servant, Smuggler, Toll Keeper, Watchman

Stealth

- It is hard to be stealthy in small, cluttered rooms; raising the difficulty of all tests by one level is reasonable.
- As the front entrance is right on the street, it is much better to try to get into the house from the back, where the characters will be less conspicuous.
- The clutter might make it harder for the characters to find anything they are looking for, particularly if they don't know where it is. Search Tests should take at least 10 minutes in most rooms and may take as long as 30 minutes in some. Emphasise the amount of clutter that the character has to sort through.

Personalisation

- The butler. What does he look like, how does he treat the characters, and does he have any quirks?
- The ornamentation in the large room where the characters are received should have a theme; maybe there are a lot of dogs in paintings and ornaments, or nudes, or a lot of Elven or Dwarfen work.

THEATRES

The theatres catering to the upper classes are opulent places, having almost every surface either upholstered or gilded, occasionally both (golden upholstery is extremely ostentatious). It is not possible to simply buy tickets to performances; instead, he hires a box for an entire year, entitling him to attend as many performances as he wants.

Patrons are met at the entrance by uniformed staff, greeted by name, and guided to their boxes. Patrons are allowed as many guests as their box can hold, and the theatre staff will not enforce any nominal limits unless things are really out of hand. If a noble lord wants to squeeze three score people into a box made for two dozen, that's his decision. However, if he tries to bring several hundred, the staff will remonstrate.

Boxes are ranged like the seats in a standard auditorium except that they are reached from corridors behind and have walls and roofs separating them from the other boxes. If someone has a central box and sits back, no one can see him, and he has an excellent view of the stage. The side boxes can be seen from the other side, and someone sitting forward in about half the boxes in the theatre can see all the way in. The view of the stage is also very poor.

Side boxes are the most popular and expensive. The upper classes of Altdorf do not attend theatre performances to watch the opera or cultured plays; they go to be seen flaunting their wealth and status. The noise of the play or, particularly, the opera, the walls around the boxes, and the public entrance make it a good place for meetings you might want to keep somewhat quiet as well. As a result, some nobles hire both a side box, for showing off, and a centre box, for more clandestine meetings. All boxes can be bolted from the inside to avoid embarrassing interruptions.

There are no bars or the like at these theatres; patrons ring for servants who bring the requested refreshments to the box and note the cost on the patron's tab.

Fights

- The corridors running behind the boxes are quite narrow, and thus only one or two combatants can stand abreast.
- Fights in a box could easily spill out onto the roof of the box in front and below. These roofs are not strong, and heavy characters could very well fall through. If three or more characters are standing on top of the same box, it will definitely cave.
- The walls between boxes are not that strong either, and fights could easily break them down.
- The performers are used to ignoring the people in boxes, since viewers ignore the people on the stage, and will continue performing right through a fight unless they are personally threatened. Mention the action on the stage from time to time, particularly if there's a stage fight in progress.

Social

- As noted previously, the upper classes might well arrange a meeting at the theatre. The player characters are escorted by the theatre staff to the appropriate box, and the performance forms the backdrop for the meeting. However, the person they are meeting will completely ignore the performance.

Stealth

- People often do things they shouldn't at the theatre; although, that usually means having an affair rather than worshipping Chaos Gods. (Although a rich enough person could pay to

have a box locked at all times and keep a Chaos shrine in it. As a site for a final confrontation with a cult, a centre box during a performance of the famous opera *Vulrich the Witch Hunter* has a lot going for it.) Thus, the staff is alert for spies while the theatre is open, and the staff are everywhere.

- However, if the characters suspect that something may have been left in the theatre, the staff is much less careful when the theatre is closed.

Personalisation

The name of the theatre and the dominant themes of its decoration (including the staff livery) are the most important elements of personalisation. Coming up with a name for the play or opera is also a good idea, but since almost any play can contain almost any type of scene, you will not need a plot summary.

CLUBS

Clubs are the upper-class version of taverns. The important difference is that only members and their guests can enter a club. Some clubs have further restrictions, such as men, Dwarfs, or wizards only. These restrictions will always be waived at the request of a sufficiently influential member, but the most elite clubs would only make such waiver at the request of an Elector or the Emperor.

Most clubs have a building much like a townhouse, only larger. A few of the most elite have walled estates, and those aimed at the lower end of the upper classes might not control an entire building. All clubs have armed guards on the doors



(use City Watch statistics) and bouncers inside to deal with any trouble. They are set up to drive off small groups of criminals who might think a group of drunken nobles to be easy pickings, but the guards could not withstand a small army.

The credentials of visitors are checked at a small window before the doors are opened, and people who do not look the part (like most adventurers) get a very cold reception, which may warm up remarkably and suddenly when the staff learn who has invited them. However, it would be very rare for a group to be allowed into a club without the inviting member present.

Inside, most clubs are furnished in elegant neutrality, having a lot of wood panelling, paintings of hunts or Sigmarite scenes, and probably even a library with the books chained to the shelves. There are public areas and a large number of private rooms of varying sizes and purposes—almost all clubs have bedrooms where members can spend the night. Many private rooms have an entrance to the outside, giving individuals who would not be allowed into the club access to join in the private entertainment of members.

Some clubs are exactly like taverns, drawing patrons on the quality of their service. Others have a specific theme, which can be almost anything short of the worship of Chaos. Although, a club could secretly house a Chaos cult.

Anything consumed in a club is added to the bill of the member responsible. The bill is never presented at the club; such a gesture would be vulgar. Instead, it is sent to the member's house. To respect privacy, the bill presented is not itemised. Many club stewards are experts at gauging just how high they can set the bill before the patron will query it.

Fights

- The main problem with starting a fight in a club is the large number of guards who turn up as soon as they notice. Thus, fights in public areas must end quickly, and the player characters should be planning a hasty exit, possibly through the windows.
- A fight in a private room, many of which are soundproof, can go on longer unless the club's patrons pull the cord to summon assistance. Stopping patrons from doing so can be an important part of the fight.

Social

- A private room in a club is a good place to meet adventurers if a member doesn't want to be seen socializing with such riffraff. The adventurers can be ushered up the back stairs by disapproving servants and hustled out again when the meeting is over.
- Alternatively, you can signal a change in the contact's attitude by having him request the characters come to the front entrance, as his guests.
- Adventurers who favour a particular sort of activity might be invited to join an appropriate club once they are sufficiently famous.

Stealth

- There are always people moving around in a club. On one hand, this makes straight stealth very difficult. On the other, it makes disguises very effective. Disguising yourself as a staff member is a good way to sneak around a large club.
- The clubs pride themselves on their discretion; spying on someone at his club should be made very difficult. On the other hand, people trust the club's discretion, which means that you can learn a lot if you do pierce their security.

Personalisation

- The club needs a name, a style of decor, and a class of patrons. A club devoted to people who love the hunt will be decorated with hunting trophies and paintings of hunts, while one devoted to philosophers will have a large library, space for debates, and busts of famous philosophers in alcoves.
- Whatever the theme, clubs are aimed at the rich, but a club aimed at wealthy merchants who want to pretend that they are still ordinary peddlers is a possibility.

THE LOWER CLASSES

Lower class areas of Altdorf are not separated from the stench of the streets, and sometimes building interiors smell worse than the exterior. All buildings seem to be in some state of disrepair; new buildings use such shoddy materials that they almost immediately need maintenance, while buildings that were originally well-built are now old and failing. The finest buildings are those where the repairs are actually effective and keep the weather out.

Lower class buildings do not have glass windows because glass is expensive. Instead they might have waxed paper, which tears easily, or it may have shutters over holes in the wall, so that on a cold day the inhabitants must choose between light and warmth. Shutters and doors do not fit their frames well, allowing constant drafts, and even the walls and roof leak.

There are normally more people living in a structure than seems reasonable; at least four people to a room in most cases. Thus, buildings are not much less crowded inside than the streets outside.

TAVERNS

Taverns are the main social centre of lower class life. They serve food and drink, but most do not provide lodging. The food and drink is cheap and usually quite bad. Ale and beer are the drink staple, while bread, vegetables, and slightly old meat form the basis of food. Few taverns draw people by their meals.

The interior of most taverns consists of a single room with a bar along one wall. This room is dark, smoky, and extremely loud, except at the moment when strangers walk in. At that moment everyone falls silent and stares at the new arrivals. In most taverns, this is more curiosity than hostility, but there are exceptions, particularly if, for example, an Elf walks into a

Dwarf tavern.

Tavern buildings tend to be in good repair, and most keep a fire burning all through the winter, making them one of the warmer places to spend an evening. While they do not formally offer accommodations, few tavern-keepers go to the trouble of clearing out people who fall asleep on the floor. The floor is, of course, filthy, and fastidious characters might be reluctant to put the soles of their boots on it, much less any other part of their body.

The patrons of a given tavern tend to be drawn from a single area, and people have a local tavern at which they spend most of their time. As a result, patrons often have either the same job or closely related jobs—sailors, workers from the building trade, and even servants of the upper classes.

Fights

- Fights are common in many taverns. Unarmed brawls are seen more as entertainment than a problem, but most landlords take a dim view of people using weapons on the premises. Thus, an unarmed fight might be marked by people cheering on one side or the other who occasionally fail to get out of the way fast enough as the combatants move across the floor.
- On the other hand, an armed fight provokes swift intervention by the landlord and some regulars who try to separate the combatants and disarm them. Most landlords have some sort of weapon under the bar for such cases; landlords with more money, or more trouble, may have a blunderbuss or similar firearm.

Social

- A tavern is an ideal place to meet people. Some might have interior partitions, making semi-private rooms; more upmarket taverns might actually have private rooms.
- In most cases, the characters will be outsiders, coming to meet one of the regulars. If they are invited, their host greets them early on, and all the regulars return to their drinks. If they have come looking for someone, everyone keeps staring at them until they find whomever they are after and start talking. If the conversation seems to be going badly, the regulars will naturally take the side of their friend.
- If the characters decide to meet someone in a tavern that neither they nor the person they are meeting knows, the regulars display a high level of interest in their business, and particularly drunk regulars might decide to invite themselves into the conversation.

Stealth

- Occupied taverns are so noisy that it is **Routine (+10%)** to sneak around without being heard. However, avoiding being seen or bumped into is all but impossible in the main room. If the characters are on a higher floor of the tavern, hiding is an **Average (+0%)** difficulty.
- Spying on someone in a tavern is a little tricky if you are not a regular because you are the centre of attention. On



the other hand, buying drinks, not causing trouble, and just keeping to yourself causes people to lose interest, allowing you to position yourself wherever you want. Background noise puts overhearing a conversation at a **Challenging (–10%)**, but unless the target has a reason to suspect you, there should be little chance of being discovered.

Personalisation

- The first thing to decide is the clientele of the tavern. A sailors' tavern is different from one that is home to the City Watch.
- The number of rooms is important, as is the lighting. A really poor tavern might just have an open hearth in the middle of the room, the smoke having to find its own way out. (Such an open fire is perfect for falling or pushing into.) Most taverns will have a chimney, but some may still use open braziers for light. Only taverns that are or were a bit upper crust will have candles or lamps for lighting.
- Since the characters are likely to sample the food and drink, it is a good idea to pick one thing that stands out; maybe the beer is sour and undrinkable, or the meat is off, or, astonishingly, the bread is excellent.

FIGHTING RINGS

Fights are extremely popular entertainment in Altdorf in all levels of society. However, the level of blood and violence means that all the establishments staging fights are in lower-class areas. Officially, the upper classes disapprove, but unofficially, many of them attend.

LOWER CLASS STORY HOOKS

Taverns

Even the elegant sailing vessels from the Elven island of Ulthuan have sailors, and these sailors like a drink as much as any other. They keep to their own taverns, though, and are notoriously unwelcoming of outsiders, particularly Dwarfs. The owner of one of these taverns finds himself plagued by thefts and, finally, a murder. While most of his patrons visit for only a few days at a time, they normally come back, and he doesn't want these events to scare them away. However, he can't ask anyone he knows to investigate because they are all suspects. (The tavern-keeper's friends are not the most honest Elves in Altdorf.) So he asks the player characters to investigate in a place where they are immediate objects of suspicion.

Fighting Rings

The characters hear rumours of a ring where bets are placed on how long an untrained, unarmed person will last against an unarmed Beastman. The rumours also suggest the kind of person for the next fight: an old man, a one-legged Dwarf, a child, etc. The characters may dismiss the rumours at first, but then a contact from a tenement asks them to look into a rash of recent disappearances: an old man, a one-legged Dwarf, a child...

Tenements

A lower-class contact asks the characters to stop a crime-lord intent on demolishing several tenements, throwing the inhabitants out on the street. The characters' investigations reveal that the crime-lord is actually a witch hunter as brutal and sadistic as any actual crime-lord, but he is, in fact, aiming to uncover and destroy a dreadful artefact built into the foundations of those tenements. When they learn this, the characters also find that the artefact has wrought its corruption on the residents, including their contact.

The arena is almost always circular and sunk into the floor, allowing the audience to look down on the action. The floor of the arena is normally covered with sand to absorb blood, and the strength and height of the walls of the arena depend on what type of fighting goes on there. For fighting cocks, the wall is low and little more than a single piece of wood. The birds have their wings clipped so that they cannot fly, and they aren't strong enough to break down the wall. For dogs, the wall is at least 10 feet tall and solid—the main concern being that the dogs might jump over it. For bears, the wall is over 15 feet tall, smooth, and with an overhang at the top to prevent the bear from climbing out.

Rings where Humans fight often have a simple rope barrier to merely stop the combatants from falling out of the ring too easily. Such a barrier is a sign that all the combatants are there voluntarily. If a place employs slaves or people picked up off the streets, the pit is sunk quite deep into the ground and has an overhang.

The ring is surrounded by two or three rows of seats, and seating closest to the ring offers the best view. Outside the viewing seats are a bar and tables and chairs for patrons taking a break. Most places also offer odds on the fights.

A good fight venue can pull in a lot of money; so many fighting rings are much better maintained than is normal for their area. If members of the upper classes frequent the place, an area is often marked off for those who can pay, having better furniture and more expensive food and beverage. In any case, there are always a lot of armed guards in the pay of the house, just in case something escapes from the pit. Even a fighting cock can kill a person if it gets lucky, and an escaped pit fighter could cut his way easily through an unarmed crowd.

Fights

- Any unauthorised fight at a fighting ring is met by the intervention of the guards—at least a half dozen in medium armour, armed with hand weapons. They don't want to kill anyone, but they will kill people who don't have enough sense to give up. They also run away if they are being beaten.
- A struggle can easily knock characters into the ring where they might have to face dogs, bears, or even pit fighters. Intelligent creatures will probably stay out of a random fight, but some may not. The audience is almost certain to be enthralled by unexpected entertainment, and they will shout encouragement to whomever they have bet on.
- At certain establishments, the characters might even be forced to complete their fight in the pit. They'll receive an audience without the added complication of the professional fighters.

Social

- Like taverns or theatres, fighting rings are a good place to meet people. Unlike taverns, most patrons ignore new arrivals, being too interested in the current fight. Unlike theatres, the patrons are actually interested in the entertainment provided in the ring, and thus they may get distracted during the conversation.
- You should be sure to describe both what is happening in the pit and the NPCs' reaction to it; this is a good way of establishing an NPC's personality.

Stealth

- Like most lower-class areas, fighting rings are too crowded to sneak around most of the time. However, in rings that employ Humans, the pit fighter quarters are somewhat quieter. And if a ring kidnaps people to provide victims, the player characters might have a good reason to sneak around that area. If fights are going on, the noise makes it **Easy (+20%)** to go unheard, and hiding from sight is normally of **Average (+0%)** difficulty.
- On the other hand, if a character is caught, many competent warriors on hand will show him the error of his ways.

Personalisation

- The most important decision is the nature of the fights; what fights are going on in the ring and are they to the death? Fights involving animals are almost always to the death; intelligent combatants are often allowed to surrender.
- Not all fighting rings are patronised by the wealthy; some are little more than warehouses with a basic marker for the battle ground. There the dregs of humanity slug it out for a few pennies. At the other extreme, the most popular rings might sell fine brandy at prices even more inflated than normal to keep the wealthier patrons happy.

TENEMENTS

Tenements are where most of the poor live in Altdorf. These buildings typically have at least four or more floors and at least two rooms on each floor—one room having windows onto the street and the other having windows onto the alley behind. Tenements are built up against each other, meaning there are normally no windows in the side walls.

There is a range of quality in tenements, just as in any other form of housing, but it never gets very high. The best tenements are solidly built but are still drafty around the doors and shutters. A floor houses a single family in two rooms. The rooms have fireplaces and chimneys, and most families have a reasonable selection of usable furniture. There is a shared toilet in a small yard to the rear of the house and possibly a well or pump. The ground floor is likely to contain

a shop, and access to the home is from the yard at the back rather than the street.

At the bottom of the range, the building is only standing because the residents continually carry out ad hoc repairs. The stairs are missing steps and are held up with beams raided from even more decrepit buildings. Most shutters are missing, replaced with pieces of cloth stretched over the windows, and not all the rooms have doors. Most rooms accommodate more than one family and are divided by blankets hung from the ceiling. If there are chimneys, they have long since become blocked. Many of the families light fires in braziers when they can afford the fuel. Water has to be brought from some distance away, and the toilet facilities consist of buckets emptied out of a window. It is not uncommon for such tenements to simply collapse, killing many of the people inside.

Fights

- Even the best tenements are home to at least a couple dozen people; they are likely to first investigate and then probably run away. Doors are not strong enough to resist large people crashing into them, making the fight likely to spill into the rooms. Candles and braziers can all be knocked over very easily, causing fires that spread quickly through the old buildings.
- In the lower-quality tenements, the stairs and floor might easily give way under a heavy character, or as a result of a vigorous combat. There are more than a dozen people living on each floor, at least half being present during the day, making bystanders likely to get hurt.



Social

- The main reason for visiting a tenement is to talk to someone who lives there. Most adventurers now seem to be far above such people, even if they were originally rat-catchers. Some people are as house-proud as possible, putting on the best show they can. This behaviour typically occurs in the upper classes. Others will not want to speak to anyone who looks to be wealthier and will pointedly ignore them.
- In any case, a truly private meeting within a tenement is impossible. The walls and floors are not truly soundproof, and there are always lots of people around. Further, the residents are invariably curious about their neighbours' doings and will take notice if someone is visited by a party of adventurers. Speculation about the reasons for the visit will occupy the local taverns for a day or two or until the next major scandal comes along.

NEW CAREER: NEWSHEET VENDOR

Description: It used to be that scribes had a monopoly on the written word but that changed with the invention of the printing press. Now newsheets have become common in the towns and cities of the Empire. They are usually published once a day and are filled with local news and sensational tales. A big story may merit a special edition. Newsheet vendors walk the streets, calling out the top headlines and trying to outdo each other with their theatrics. There are many newsheet publishers in each city and the competition amongst them is savage. It is not unknown for rival vendors to fight each other in the streets. Ironically, big brawls of this type often become tomorrow's top news item.

Note: If you are rolling randomly for your Starting Career, you can substitute Newsheet Vendor for Agitator with your GM's permission.

— Newsheet Vendor Advance Scheme —

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
+5%	+5%	—	—	+10%	+5%	—	+10%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
—	+2	—	—	—	—	—	—

Skills: Blather or Sleight of Hand, Charm, Common Knowledge (the Empire), Gossip, Haggle, Perception, Performer (Storyteller), Read/Write

Talents: Public Speaking, Street Fighting or Streetwise

Trappings: Backpack, 1d10 Newsheets, Scroll Case

Career Entries: Burgher, Messenger, Peasant, Servant, Student

Career Exits: Agitator, Demagogue, Entertainer, Messenger, Rogue, Scribe, Zealot

Stealth

- Tenements are probably the hardest places to be stealthy. There are people around at all times, and tenants know everyone who lives in the building, making out-of-place characters stand out. Any Skill Tests made to stay hidden should be **Very Hard** (–30%). On the other hand, the consequences of being found may not be very serious. Few residents have much to steal, and they don't want to get involved in things that are none of their business. Interlopers who do not seem to pose an immediate threat are probably just asked nosey questions.

Personalisation

- First, you need to choose the quality of tenement. It can be anywhere in the range between the two extremes outlined before. Then you should decide the original purpose of the building. Some tenements are purpose built, but many are converted from townhouses, warehouses, and similar buildings. In that case, the floor plan may not make much sense, or there may still be heraldic carvings in the stonework, keeping alive the memory of a noble family long since moved on.
- Finally, most tenements have a resident eccentric. This might be someone who has gone a bit mad but not in a dangerous way, a woman who wants to look after everyone in the building, know all of their business and tell them how to live their lives, or a small child who gets into everything. Visiting a tenement without encountering this person is nearly impossible, and it provides an easy and memorable hook for telling the places apart.

PUBLIC AREAS

Public areas include the streets, markets, and bridges of Altdorf. People from all levels of society can be found here, crammed together in a noisy, heaving, stinking mass.

STREETS

The streets of Altdorf are narrow, crowded, and filthy. While most are cobbled, in many places the cobbles have long since lost the battle with mud, manure, and less pleasant substances, becoming little more than an additional hazard. The drains and sewers are almost always on the surface, and people pour their waste straight out of their houses into the street. The more polite give warning first.

While you are on the streets, people are constantly jostling against you. This provides pickpockets with perfect cover for their activities. The crowds also make it hard to keep an eye on a single person, making it tricky to follow someone but equally hard to spot whether or not you are being followed.

The crowds are also loud. Peddlers call out to advertise their wares, and people shout conversations to make themselves heard over the people shouting next to them. Overhearing a conversation in the street is all but impossible.

The most overwhelming feature of Altdorf's streets, however, is the smell. Sewage, rotting meat and vegetation, corpses of both people and animals—all of these add flavour to the

overall odour. On the streets, characters become accustomed to the smell, but you should be sure to mention it whenever they return to the streets from somewhere like a noble estate or townhouse where it is less noticeable.

Fights

- The crowded streets mean a large risk of innocent bystanders being hurt. Missile fire and large weapons are particularly dangerous.
- Characters can easily slip in the mud of the streets and fall against market stalls, sending goods flying. Stalls can also be used as cover.

Social

- No one would choose to meet in the streets of Altdorf; it is all but impossible to have a conversation.
- However, the characters might have no choice. If someone refuses to see them elsewhere, they might be forced to talk on the street as they move. Pushing through a crowd, dealing with bodyguards trying to push back, and trying to get a meeting to talk about fighting Chaos without yelling it to everyone in earshot are all good challenges.

Stealth

- Hiding on the streets is, in one sense, impossible. There are too many people; someone will see you. However, a good disguise can make characters effectively invisible; no one will notice another courier or servant going about their business.

Personalisation

- Altdorf's streets vary in quality of pavement, width, and the height and quality of the surrounding houses. Some streets near the Imperial Palace or a major temple might be paved with flagstone and even have underground drains. Streets in poorer areas might be simple dirt tracks that turn into stinking mire when it rains.

BRIDGES

Altdorf is built on the banks and islands of the Reik, which means that bridges form a very important part of the city's road network. Just mentioning to the players that their characters have to cross bridges on their way somewhere will serve as a reminder. However, sometimes things can happen on bridges.

There is a massive range of bridges. The largest are made of stone and span wider channels, having houses and shops built on one side. Underneath are nets and weirs to catch the fish that manage to live in the river, and the restricted flow of water makes a mighty roar. On a couple of bridges, this noise is the only hint that you are over water, while on others there are spaces between the houses.

The smallest bridges, over tiny channels between islands, might be nothing more than a plank of wood, removed when the neighbours fall out. In between are wooden bridges, decorated bridges, draw bridges, and private bridges linking two parts of a house built on opposite sides of a channel.

CHASES THROUGH THE STREETS

Altdorf's crowded streets cause all movement to count as Hampered. Normally, this means that it takes twice as long to get anywhere, but in a chase, characters are trying to move faster.

Chases are best handled in Combat Time. Characters are likely to use the Run action every round in order to have a chance of keeping up with their quarry or ahead of their pursuers. However, on the streets there is no guarantee the characters will actually get triple their Movement characteristic in 2-yard squares.

Every round, each character should make an Agility Test. If he fails the test by three degrees or more, the character cannot move at all. If he fails by less than three degrees, the character can move a number of 2-yard squares equal to his Movement characteristic. If he succeeds, he can move double his Movement characteristic, and if he succeeds by three degrees or more, he can move the normal triple.

Failures on an Agility Test represent running into something or someone or even falling over. These accidents cause no damage, but they delay the character. If a character fails the Agility test badly (by 50% or more), they might run into someone who takes serious offence and holds them up long enough for the chase to end. Successes represent skilful weaving in and out of crowds.

Characters may attempt to create obstacles to slow down pursuers. For each multiplier to his Movement that a character sacrifices, he may create a single obstacle. Thus, a character that succeeds on his Agility roll may choose to move only his Movement characteristic and create an obstacle. This might mean upending a market stall, emptying a barrel of apples onto the street, startling a mule into drawing its cart across the street, or anything else the player can think of. In general, an obstacle makes the pursuer's next Agility Test **Very Hard** (–30%). Particularly effective obstacles might require the pursuer to spend a turn not moving in order to cross it. On average, creating an obstacle delays the pursued as much as the pursuer, but there are circumstances when this is a help.

Chases finish when the pursuer gives up or loses track of the quarry. Thus, it is often worth delaying a pursuer just before you turn a corner, so that you can get out of his sight.

Bridges are just as congested as streets but tend to be less muddy, as there is a layer of stone or wood not far from the top. Also, the smell is somewhat less noticeable; bridges drain through holes dropping straight into the river, preventing sewage and rotting carcasses from accumulating.

Fights

- Many of the same things can happen in a bridge fight as in a street fight. The obvious addition is that characters can fall off (this is a good way to have a Fate Point work).
- Less obviously, a violent fight on a small bridge might break the bridge; ominous creaking noises should hint at this before it actually happens.

PUBLIC AREA STORY HOOKS

Streets

Someone is cleaning the streets of Altdorf. In the depths of the night, stretches of street are cleaned and paved with proper flagstones. The pattern seems completely random, and no one knows what to make of it. Someone connected to the player characters (or possibly one of the player characters) notices that the paved streets, when plotted on a map, form part of a Chaos rune. What will happen if the instigator is allowed to complete his work?

Bridges

One of the bridges with houses on it becomes cursed. People are found murdered on the street, one every morning for a few days until the whole bridge is abandoned. The characters are called in to catch the killer, but there are few clues and no further killings. Instead, the buildings on the bridge start to be changed. Some are knocked down overnight, while others are remodelled. After a couple of weeks, older residents realise that the bridge's appearance is changing to match the way it looked 50 years earlier, when over two dozen people were murdered by a Chaos cult. Is this an attempt to repeat history or to set it right?

Markets

Spontaneous Mutants start appearing across the city. Some are found and lynched, but many manage to hide their afflictions. A friend of the characters is affected and begs them to find the source. The mutations are caused by warpstone-tainted cloth, which has been spread throughout Altdorf. Tracking the merchants back leads the characters to the largest cloth market in Altdorf and a consignment sold by a particular wholesaler. He is innocent, but investigating his warehouse reveals the Skaven warren that tainted his cloth.

Sewers

A rising neighbourhood decides to construct underground sewers. Initial excavations soon find a much older sewer network, which seems never to have been properly connected. At first, this seems like a stroke of luck, and the workers set to mapping the old tunnels and seeing how they can be incorporated. Soon, however, the first worker is found dead, and more murders follow. The characters investigate and find that a gang of thieves had been using the old sewers to expedite their crimes and didn't appreciate the interference or the possibility of being ankle-deep in sewage.

Social

- The houses on bridges tend to be middle class; they can't be large enough for the upper classes, but the slightly better air makes them somewhat desirable. Thus, this is a good place to meet a middle-class contact.

Stealth

- Bridges have an underneath, which may be extremely useful to rogues and the like. A boat can get you to the underside, and while climbing the bottom of a bridge is usually at least **Challenging** (−10%), if you fall you land in the river, it cushions the drop. As an added bonus, the noise of the water makes hiding your noises **Routine** (+30%).
- The characters may also hide things under bridges or find things that other characters have hidden there.

Personalisation

- Bridges are easy to personalise, as there is such a wide range of possibilities. It can be anywhere in the range between the two extremes outlined previously; an ornate stone bridge is unlikely to link slums, while nobles and merchants will probably pay for something better than a plank. Exceptions should have stories, ideally relevant to the adventure at hand, to reward players who think to investigate the oddity.

MARKETS

Markets are the heart of Altdorf's commercial life and thus vitally important to most of the richest people in the city, as well as the poorest. While there are a substantial number of shops in permanent buildings, temporary stalls in markets are more common. Some traders might work from the same stall for years, making it much like a shop, while others might only set up for a week or so when they are in the city. The two types of stalls can be next to each other. So if the characters make a contact of a settled trader, the person who has the next stall is a good way to introduce hints and hooks to distant adventures.

Markets vary in many ways, and the following three variations are the most important. First, markets can be covered or open air. A covered market is a huge building containing spaces for stalls. It may even have more than one floor. An open air market is simply a space within the city where traders can set up stalls. The buildings around an open air market tend to contain shops or warehouses, while the stalls in a covered market tend to be more permanent, but there are exceptions on both counts.

The second distinction is between wholesale markets, which sell to other merchants, and retail markets, which sell to the general public. Most people can enter any market, but wholesale markets may be closed to people without the right guild connections. At most wholesale markets, it is impossible to buy a single apple, but you could buy a whole case. However, at some wholesale markets, no sale is smaller than a wagon load.

The final distinction is in type of goods. Wholesale markets tend to be specialised, while retail markets are often more generalised. Grain markets, vegetable and fruit markets, livestock markets, and fish markets tend to be the largest, as their wares have a limited sale life. Livestock and fish markets are possibly the worst smelling places in Altdorf, and you should mention the added stench when characters arrive there. The most prestigious wholesale markets are those selling goods brought from distant lands; Tilea, Araby, or even Ulthuan. In these markets, Elven and Dwarfen merchants are almost as

common as Humans among the sellers; although, Humans dominate the purchasers.

Markets are generally even more crowded and noisy than the streets, but when the market closes, it is much quieter, offering more space to move around. This is especially true of livestock markets where empty pens can stretch over a large distance.

Fights

- A busy market provides many of the same opportunities as a street but with even more stands of goods to upset. A busy livestock market has the potential for added chaos if the livestock are spooked and try to escape from their pens. Or they could be set loose as a distraction.
- A closed market is another good site. It is large, mostly empty, and eerily quiet. Many of the stalls are still set up, providing places to hide and set ambushes.

Social

- Markets are an excellent place to meet merchants and travellers from distant parts; although, the noise means that arranging a later meeting is a good idea. Still, even the haughtiest Elven merchant will talk to someone who appears to have the money to buy his wares, which could provide the player characters with a vital opportunity.

Stealth

- There are few opportunities for sneaking around markets, as they are either full of people or empty of anything except wooden stalls. However, they are good places for clandestine meetings, and an empty market with its stalls still set up is an excellent place for an ambush.

Personalisation

- The type of market and the goods it sells go a long way towards determining its personality. The level of society it caters to and the level of foreign traders found there are also good points to bear in mind.

SEWERS

Altdorf does have underground sewers. Some of them are even effective, channelling sewage and rainwater into the river, away from the city. Others are now blocked and are little more than fetid underground pools, a breeding ground for rats, diseases, and fouler things. Still others were never quite completed and are used as hideouts by criminals and cultists.

Many of the sewers are large enough for a Human to walk through as long as he bends over a bit. Dwarfs and Halflings have no problem. This is deliberate; it is the only way the sewers can be maintained and the rat population kept down. In addition, most are in more prosperous areas, having been constructed in an attempt to keep the smell down. This makes them an ideal way to move around rich neighbourhoods unseen.

Active sewers have flowing water and sewage in the bottom. There may be a walkway or maybe not, and any character wading through sewage risks contracting some disease. (See



Diseases, page 136, in the *WFRP* rulebook; The Bloody Flux and The Galloping Trots are both appropriate.) Blocked sewers have standing sewage, which is even more unpleasant. If the inflow pipes were never built, unfinished sewers may be dry or as deeply unpleasant as a blocked sewer.

Fights

- A fight in a sewer brings the constant risk of falling into the filth, and anyone who takes any Wounds in such a disgusting environment is exposed to a disease, most likely The Galloping Trots. In addition, *things* could be attracted by the noise and rise up from the sewage to attack both parties, forcing them to fight together in order to survive.

Social

- Characters might need to go into the sewers to find someone they need to talk to, such as a rat catcher, but no one sane would hold a meeting in a sewer.

Stealth

- Sewers are great for stealth. They can get you very close to where you want to be with almost no chance of detection. The downside is that you then have to get out of the sewers without being seen and somehow shed the smell..

Personalisation

- The level of filth, whether it is moving, and the depth of the underground sewer are the main distinguishing features. Sewers used as a base by some foul group will have features reflecting their function.

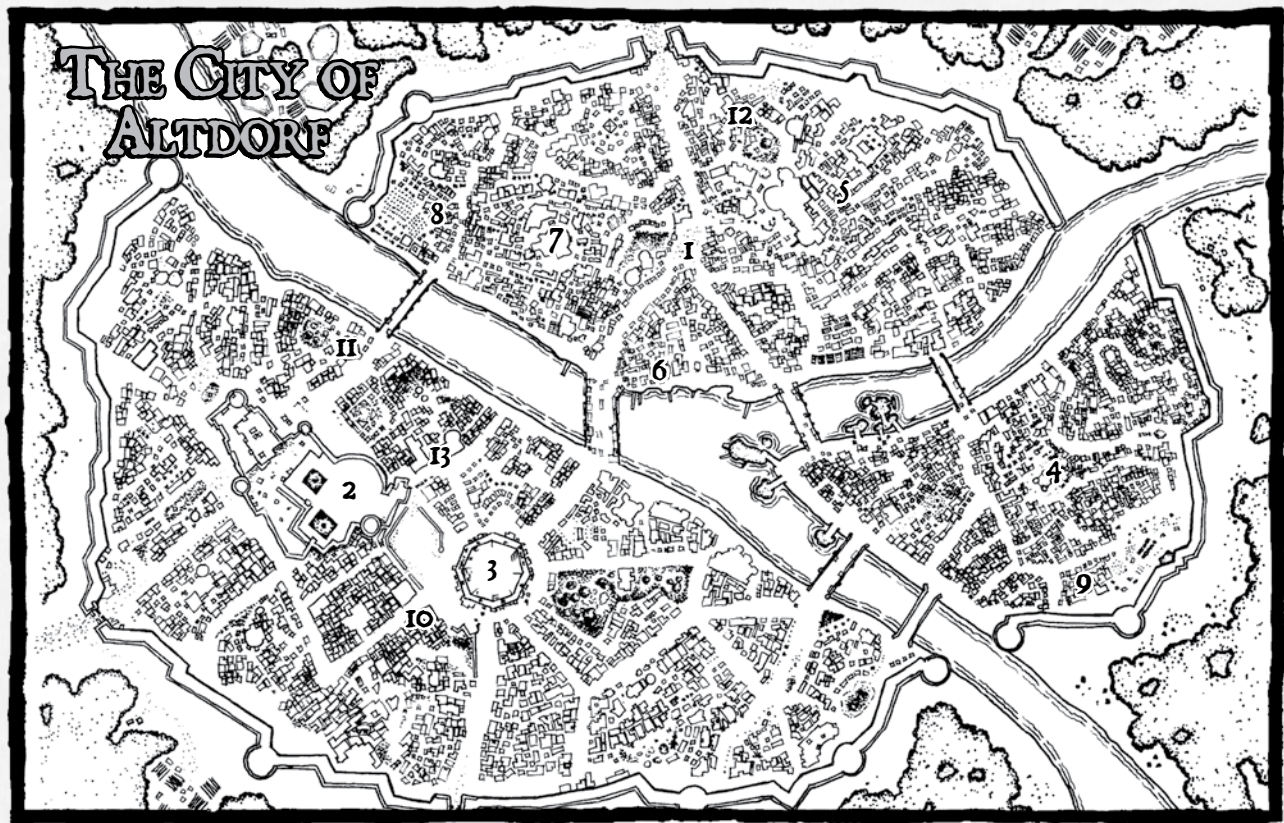
— SPECIFIC PLACES —

Altdorf is an enormous place. Rumours differ on whether there are no accurate maps or if one is held by the Emperor or one of the Colleges of Magic. At any rate, no full and accurate maps of the city are generally available. People navigate by following directions from major landmarks.

The places described in this section are among those landmarks. Asking an Altdorf resident how to get to a landmark results in a moment of blank incomprehension; normal directions would start by saying "Go to the Imperial Palace." That isn't to say that directions can't be had, just that the characters will not get them immediately. A few of these locations, such as the Bright College, are magically concealed and are not used as landmarks in normal directions. Still, all residents of the city know roughly where they are. Since these are all individual places, there is no Personalisation section in their descriptions.

THE AMETHYST COLLEGE

The Amethyst College is home to those wizards who study the Lore of Death, and it fully looks the part. The building stands overlooking the haunted cemetery of Old Altdorf where in the time of the Red Plague, thousands were buried with more concern for haste than ceremony. The main temple of Morr in Altdorf is only a few streets away, and the area around the two institutions is filled with shops of a more solemn nature, such as undertakers, monumental masons, and lawyers. There are very few homes since few people, even the poor, are willing to live in such an ill-omened area. Those who do live here tend to be eccentric, but no necromancer would be so foolish as to live that close to two concentrations of his mightiest foes.



— MAP KEY —

- | | | |
|---------------------|--------------------------|-------------------------------|
| 1. Königsplatz | 6. The Docks | 11. Empire House |
| 2. Emperor's Palace | 7. University of Altdorf | 12. Jade College |
| 3. Temple of Sigmar | 8. Amethyst College | 13. The Palace of Retribution |
| 4. Lower Class Area | 9. Bright College | |
| 5. Mercantile Area | 10. Celestial College | |

Note: This overview map, by necessity, omits many of the smaller islands and bridges that dot and span the river.

The College itself is built of dark stone, in an elaborate gothic style that hearkens to an earlier age. Windows and doorways are topped with pointed arches, many windows are tall and narrow, and statues stand in niches scattered across the face of the building, while gargoyles brood at the eaves of steeply pitched roofs. Numerous crooked, narrow towers rise from the bulk of the building, adorned with balconies. Each tower ends in a steeply pointed spire, which is home to hundreds, if not thousands, of bats. Every day at sunset these creatures pour from the College like living smoke against the red of the setting sun.

The bats are about the only sign of life. People are rarely seen entering or leaving, and there are people in Altdorf who swear that they spent a whole day watching the College without seeing a living soul. Even at night, lights are hardly ever seen within the College; although, reports of pale, ghostly lights moving around from one tower to another without descending the stairs between are common. The city's rat catchers know that rats and other vermin often emerge from the building's cellars, but they also know better than to pursue them down there.

The door to the Amethyst College always stands open—a stone portal with a pale pillar, a dark pillar, and a lintel carved with the symbols of the College: in the centre, an hourglass flanked by skulls and bones, and thorned roses twine around the whole. A scythe is carved into each of the uprights. While the door is not a copy of the portals at temples of Morr, it is close enough to remind most Old Worlders of death and mortality.

While most people stay away from the College, the open door is an irresistible temptation to some; so it is not hard to find people who claim to have been inside. Those who are telling the truth and report their experiences honestly tell the same story. The air smells musty and still, with a hint of embalming fluid. There is no scent of rot, and the smell of the city is left far behind as soon as you pass through the door. There are dark corridors hung in black and amethyst draperies; the dust lies thick on the floor, stirred into choking clouds by the feet of the intruders. Doors lead off it, but all lead into empty rooms where dark, heavy furniture stands abandoned, wreathed in cobwebs. While the explorers occasionally find the desiccated corpses of spiders, rats, bats, and other vermin, they never see anything alive. The College looks as if it has been abandoned for years. The whole place is mantled in an eerie silence, and even those explorers brave enough to shout found their voices muffled, swallowed up by the building. Small shrines to Morr in his role as god of death stand against many walls and in most rooms, unnerving visitors more than anything else.

A very few tell a different story. After wandering for a while, they turned a corner to be confronted by a wizard dressed in purple robes, bearing a scythe. Those who tell this story started their training the very next day and are all now Amethyst wizards.

Those who are invited to the College or are delivering messages, know to wait outside. There is a bell by the door, and if it is rung, a steward comes to investigate. Those bearing messages must entrust them to the steward, who will see them

delivered. Those with business with a wizard must wait while he is brought. The steward never steps beyond the threshold of the College. If impatient characters push past him, he vanishes as they step inside, and they find themselves in the abandoned building described before. Characters remaining outside see their companion disappear into the shadows, but the steward remains visible.

Only characters with the Talent Arcane Lore (Death) can enter the College proper without aid, and they can bring as many other characters in as they wish. This takes no effort, and they can choose to enter the deserted version if they wish. At first glance, the College proper does not look much different from the shell accessible to most. The halls are dark, the draperies black and purple, and there is a layer of dust. However, the centre of the corridors is kept free from dust and cobwebs by the passage of many feet, and living spiders and occasionally larger vermin can be seen scuttling around.

The most important difference is that the Amethyst wizards are present. It is still rare to meet them in the corridors, but the doors to most rooms are closed, often locked, and have name plates on them. Beyond are the personal quarters of the wizards. Located deep within the structure are libraries, laboratories, and even a dining hall. While the true College is quiet, it does not have the eerie silence of the shell, and the small shrines to Morr, which still exist, are obviously carefully tended.

The decor of a private room is up to the wizard who lives there. While dark colours and the symbols of the College are a common choice, virtually all rooms also house a living plant or animal. Plants are somewhat more common, but pet rats, ravens, cats, and even rabbits are not unusual. The wizards of death prefer, on the whole, to remind themselves of the vigour of life, lest they forget and fall to the path of necromancy.

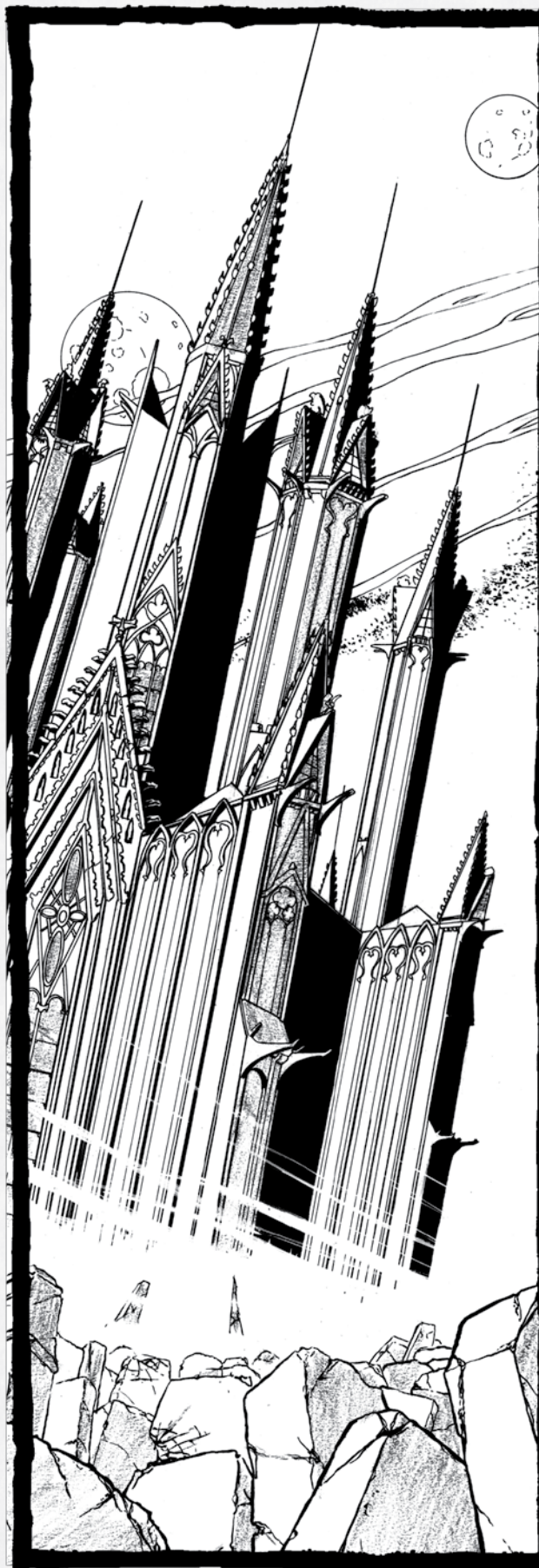
Fights

Unlike most other Colleges, the Amethyst College is an excellent setting for a battle. The abandoned version of the College has dark, cobwebbed, spooky halls, and gives the constant feeling that someone powerful, holding your death, might interrupt you. On the whole, the Amethyst wizards ignore events in the shell College; it is there to ensure that such events do not bother them, after all. However, major structural damage does carry over between the two versions, causing particularly violent fights to see an intervention. Spending a Fate Point to avoid death here draws the character across the boundary between the two Colleges, and the Amethyst wizards make sure that he does not die.

Social

The main reason to visit the College is to speak with one of the resident wizards. The Amethyst College is large enough to provide rooms for all journeymen, as well as those of higher rank. Most death wizards prefer to live there, as other neighbours tend not to be very friendly.

The shell College is also occasionally used for clandestine meetings. The chances of being overheard by anyone apart



from the wizards are negligible, and the wizards rarely care about such things. But if a group made a habit of meeting there, the wizards would take action to drive them out; they want the College to retain its fearsome aura.

Stealth

It is relatively easy to sneak around the Amethyst College.

The shadows and draperies provide good cover, making most Concealment Tests **Routine** (+10%), and the building seems to deaden sounds, making Silent Move Tests **Average** (+0%). However, in most cases, there is little point sneaking around the shell College, unless you intend to spy on one of the rare clandestine meeting mentioned before, and sneaking round the true College is dangerous for all the normal reasons: getting caught tends to be fatal.

THE BRIGHT COLLEGE

The Bright College is the headquarters of the Bright Order, wizards who study the Lore of Fire. Its members are often Battle Wizards of the Empire, frequently on the front lines. As a result, fewer wizards of journeyman level and above reside here than at any other College apart from the Jade. Apprentices, however, are more plentiful; the College needs to replace losses, and the Bright Order has a correspondingly bright reputation as warriors opposing the eternal foe. The College is bracing itself for a rush of hopeful applicants in the aftermath of the Storm of Chaos.

The College is set within a substantial area of burned-out ruins. The cause of the fire is somewhat mysterious; some blame a mistake at the College, others an attack by the forces of Chaos, still others blame the side effects of the College's defence against an attack. The story that someone believes tells you a great deal about his attitude to wizards. Whatever the cause, it devastated many buildings and left the charred shells haunted.

In a world where Ghosts and Daemons are indisputably real, the haunting of the burned buildings is more subtle. People in the area catch glimpses of figures out the corners of their eyes, but nothing can be found on investigation. A few footprints might be found in the ash, starting from nowhere and vanishing into thin air. Although the fire was years ago, visitors still find smouldering beams. A few people even claim that the whole region burst into flames again around them, sending them back in time to the disaster itself. A number of magical investigations have failed to reveal a cause for these phenomena; although, some people suspect that the Bright Wizards themselves are responsible, seeking to preserve their privacy.

While the truth of the matter remains unknown, people are reluctant to move back into the haunted area, and thus it remains uninhabited, even in a city as crowded as Altdorf. Some people, and some things, find the existence of such an area suits them very well, even if it means hiding under the very noses of the most dangerous individuals in the city.

The College itself is invisible behind a magical barrier. Its location appears to be a collection of charred and mostly

collapsed towers around a burned-out plaza. On particularly hot days at the height of summer, a vision of the College sometimes appears in the heat haze above this place. The locals take the opportunity to tell gullible visitors that the Bright College flies across the Old World, taking the wizards to their battles. In fact, the College is firmly grounded, and anyone determined to find their way to it can pass through the magical barrier.

Inside, the sky is utterly black, as light from outside is blocked completely. The air is filled with the smell of smoke and the myriad scents of burning: hot metal, burning wood, coal, and cloth, even hints of burning flesh. The College is lit by a blood-red, flickering glare from the giant fires that burn atop each of its 21 mighty towers. Characters passing through the barrier always find themselves standing in front of the main gates, no matter what direction they approached from. These great bronze gates, three times the height of a Human and set into the centre of one range of the College, glow red from their intense heat. Merely approaching a gate takes some mental fortitude, though it inflicts no actual damage. Touching the gates with bare skin inflicts one Wound regardless of Toughness Bonus or armour, and a further Wound every round until the character shows enough sense to pull away.

The gatekeeper occupies a small office next to the main gates and opens them for anyone who can demonstrate that they have legitimate business within. Bright Wizards always have a legitimate reason to enter their own College; other characters must have business with someone who lives there. If the characters have been invited for a specific time, the wizard who invited them should have told the gatekeeper in advance to expect them. However, even wizards forget occasionally, and sometimes friends arrive unexpectedly. So if characters claim to be there to see a wizard who is in residence, the gatekeeper sends a servant to enquire whether the wizard wants to see them. Famous and highly ranked individuals would be allowed in for almost any reason; the gatekeeper certainly isn't going to keep the Emperor or Grand Theogonist waiting.

Within the gates, the imposing red stone buildings of the College are ranged around a heptagonal, paved courtyard. There is a tower at each corner, and two further towers divide each range into thirds. In the centre of each range is a door leading into the college proper, or in the case of the main gates, out. These doors are all of metal and have seven keyholes, though they are almost never locked. The coloured stones of the paving form a pattern of seven keys, one pointing at each of the doors.

The interiors of the College buildings are entirely of stone. Even floors and ceilings are rock, and stone and metal furniture is common. Decoration in public corridors consists of bas-relief carvings on the walls and stone statues, and the corridors are illuminated by fires burning in ornate braziers. There are few windows, existing as outlets for smoke more than anything else; the light from outside is no brighter than that from the internal braziers.

Personal rooms have a wider range of decorations, and those on the inner side of the range have glazed windows overlooking

the courtyard. However, illumination by open flames is universal; candles are rare and enclosed lanterns unheard of. The number of fires around means that the inside of the College strikes most people as oppressively hot, though Bright Wizards find it comfortable, increasingly so as they get more powerful.

Fights

The Bright College is a bad place for a fight unless the characters are extremely powerful. In a fight against the residents, they will be killed very quickly by dozens of powerful Fire Wizards. In a fight in which they help the residents against an outside threat, they will be mere spectators unless they are at least comparable in power to a Master Wizard. If the characters are powerful enough, the amount of fire magic used in a battle here would certainly make it memorable.

Social

The Bright College is an excellent place to meet Fire Wizards, not simply because they are there, but because it gives the player characters a chance to enter a place of great sorcerous power.

Stealth

Actually sneaking into the College would require great skill and magical assistance; the walls are very high, and most of the guards are well concealed. It is much easier to set up a meeting with a Bright Wizard, and then not leave. In theory, all wizards should escort their guests out, but in practice they can be convinced that they don't need to; most have better things to do with their time.

Once inside the College, everyone assumes that the characters have a reason to be there unless they are doing something obviously out of place, like trying to pick the lock on a door. With confidence and care, the characters could get anywhere, but the consequences of being caught are likely to be fatal.

THE CELESTIAL COLLEGE

The Celestial College lies close to the centre of Altdorf, a few steps from both the Palace and the Temple of Sigmar. However, despite the bustle around it, powerful sorceries ensure that almost no one ever notices it.

The Celestial College is neither invisible nor disguised by illusions. Instead, spells subtly prevent people from looking in the College's direction or from paying attention to what they do see. Clouds and mist intervene at crucial moments, and the wind blows flags, awnings, and light pieces of rubbish across the line of sight to the College's spires. People who live and work in the area know that there is something in that spot, but have no clear memories of it. Most assume that it must be a residential building, or a private warehouse, or some other structure that they have no reason to attend to.

However, a character who knows roughly where the Celestial College is and deliberately looks for it can find the entrance. Even such characters do not, for some reason, think to look

up or around and do not even pay attention to the details of the door. Thus, if mundane characters approach the College, you should keep the description very neutral: "You reach the door of the Celestial College, and as you reach out to knock it opens." If characters ask what it looks like, tell them that they don't notice. Even if they deliberately look, they don't notice. If the players comment, you can agree that this is, indeed, strange.

Characters with Magical Sense are immune to this effect and can see the College in its full glory. If such characters point the College out to bystanders, the effect is partially overcome for a while like characters deliberately looking for the College, but people without Magical Sense quickly revert to not looking in that direction and think there is nothing important to see. Even while they were aware of the College, they did not take in any details.

For those who can see it, the College is one of the most spectacular sights in Altdorf. Sixteen slender towers built of blue and white stone reach high into the heavens, far taller than the peaks of the Temple of Sigmar or the Palace. Each is topped with a glass dome, which glitters in sunlight and shines faintly from within at night. The towers are linked by ranges of rooms, also built in blue and white stone, with five floors to a range. The windows are all square or rectangular, and the walls are carved with comets, stars, and crescent moons—the symbols of the College. The main door is 6 yards square, divided into four leaves, and finished in black metal. Dots of silver are spread across it, forming a map of a night sky, albeit not the sky visible above the Old World.

No one is ever kept waiting at the door. The doorkeepers know when someone arrives and open the door the moment before anyone can knock. In most cases, they know the general purpose of the visit but not specifics. Thus, if the characters want to speak to a wizard, the doorkeeper knows that but not which wizard, while if they have a delivery he knows that but not what they are delivering. Hostile characters are threatened with guns thrust from ports in the door rather than welcomed with an opening. This prescience is partly the result of careful observation and partly magical. The doorkeepers should only make a mistake if a major magical power is concealing the characters' purpose.

Inside, the air has no scent, like the clear air at the top of a mountain. The corridors and courtyards are calm and relaxing, having many astral symbols. Small libraries and observatories can be found in many corners. Visitors are allowed to go to a wizard's room unescorted, and servants appear to repeat directions just at the moment they realise that they do not know which way to turn at a junction. Wizards who want to see the characters invite them in the moment they arrive outside the door without waiting for something as mundane as a knock.

Although the characters may assume that they are constantly watched while within the College, they are not. Instead, the staff and wizards know when they need assistance and turn up at that moment. The Celestial College should make most characters very nervous, particularly if they have something to hide.

Fights

Groups of wizards and guards turn up moments before a situation turns to violence, threatening the characters with loaded firearms and magic, forcing them to leave peacefully. Attacking these groups is suicidal; the College guards use the highest Initiative result in the external group in place of their Agility when calculating their own Initiative, allowing them to always act first in the round. In addition, the group always outnumbers the interlopers, normally two to one, and includes at least two Master Wizards. The nature of the College gives all characters in this situation a flash of foresight, revealing their corpses cooling in the corridor. This is not to say that a powerful group with lucky rolls could not win, but it would be difficult. And in a continuing fight, the forces of the College would soon be reinforced.

Social

The College is an excellent place to meet Celestial wizards. Master wizards and above have private rooms, which are furnished in their own style. Mostly, this tends towards a celestial theme, and most rooms contain at least one telescope or astrolabe. While the wizards give the impression of knowing everything before the characters speak, it is not the case. They know when the characters are about to speak but not what they are about to say; it is, therefore, possible to surprise them.

Stealth

Stealth is normally impossible in the Celestial College. Sneaking in would require more attention to one's surroundings than anyone without Magical Sense could manage, and even those with Magical Sense fall foul of the magical warnings that the inhabitants get, which are subtle; guards rarely appear behind a character to apprehend him. Instead, servants happen to go to work exactly where the character wanted to hide or come around a corner at precisely the wrong moment. Often, the servants do not know why they are there at that time; the Wind of Azyr simply arranges things so that they are. If characters try to ensure secrecy through bloodshed, see **Fights**, above.

A character with extremely strong concealment magic of some sort can overcome these obstacles, allowing ordinary Concealment and Silent Move Tests; although, the lack of cover and general stillness of the College makes both sorts of tests **Hard** (–20%). Characters without any magical assistance cannot make the tests at all, as there is a servant standing in front of them, looking right at them.

EMPIRE HOUSE

Empire House is the administrative headquarters of the Watch in Altdorf. It deals with all aspects of law enforcement, including issuing bounties on criminals, Beastmen, Mutants, and Greenskins, as well as arresting criminals. Persistent rumours indicate that Imperial spies also operate from this building, and while no one officially confirms this rumour, it is true. There are other centres as well, but Empire House is an important one.

The building itself is large and made of stone. There is little decoration beyond the Imperial arms over the main entrance, and most of the windows are small and suitable for use as gun ports. The walls are thick, and there are storerooms and a well inside the building. It could hold off a determined siege for quite some time and has held off urban rioters on numerous occasions.

The main doors are open from dawn to dusk, and anyone may enter the front lobby. Here, the sweaty odour of crowds is overlaid strongly on that of the street, and fouler smells occasionally seem to drift up from the lower floors. The hall is large, with a high ceiling, and the room is divided in two by a long wooden counter. The counter is the boundary between the public and private parts of Empire House, and is staffed by over a dozen Watchmen while the doors are open. Even at night there are six on duty. The walls of the public area are covered with announcements of bounties, wanted posters, and other such official documents. Half a dozen Watchmen mingle with the crowd at all times, keeping an eye out for trouble; there are likely to be more bounty hunters in this room than in any other area of comparable size in the Empire. People carrying severed heads are not uncommon here; the bounty hunters bring the heads in to confirm kills. Those who have killed monsters generally bring smaller body parts as proof.

The Watchmen on the desk quickly become completely immune to surprise; a group of adventurers putting a dragon head on the table and asking for the bounty would provoke some response, but only because the staff wouldn't know the appropriate bounty offhand. They are always ready for trouble to break out and aren't worried about deaths that might occur when they deal with such events.

The private areas of the building are very different. There are few differences between offices; all have a small window, need to be lit by lanterns or candles, and are much the same size. Thus, people who are assigned here are assigned an office that they keep for their entire career, no matter how far up the hierarchy they move. Empire House has a standard policy of not interfering with what people do in their offices, as long as the work gets done and no laws are broken. As a result, every office is different, and those that have been occupied for some time strongly reflect the personality of the occupant. Particularly prominent law enforcers attract rumours about their offices; someone renowned for his implacable hunts for heretics might be said to have the heads of those he catches preserved and mounted on the wall, or he might have an office filled with a collection of stuffed toy bears.

Getting into the private areas is difficult. In theory, a visitor must have particular business with someone in the building, and that person must escort a visitor at all times while they are within the private areas. This is enforced in practice the first few times that someone visits. However, people who are known to have worked with officials on numerous occasions, and to have done a good job, are allowed in by themselves, and they may even be allowed to take their own guests.

There is a second entrance at the back of the building, guarded by two Watchmen and primarily used as an emergency exit.



However, officials who don't want to push their way through the mob at the front entrance occasionally use it to come and go.

Fights

Fights break out with some frequency in the front lobby, particularly among bounty hunters arguing over rewards. The Watch are supposed to just beat the miscreants up and throw them out of the building, but deaths do occur. Any fight within Empire House quickly draws the attention of dozens of Watchmen, and a fight with Watchmen sees the protagonists massively outnumbered and almost certainly defeated.

Social

Officials of the Empire may well ask to meet the characters in Empire House. Some may even invite them there for more social events, being more comfortable in their offices than at home. However, characters are most likely to visit Empire House to collect bounties, find out who or what currently have bounties, and to talk to law enforcement officials about things that they have found.

Stealth

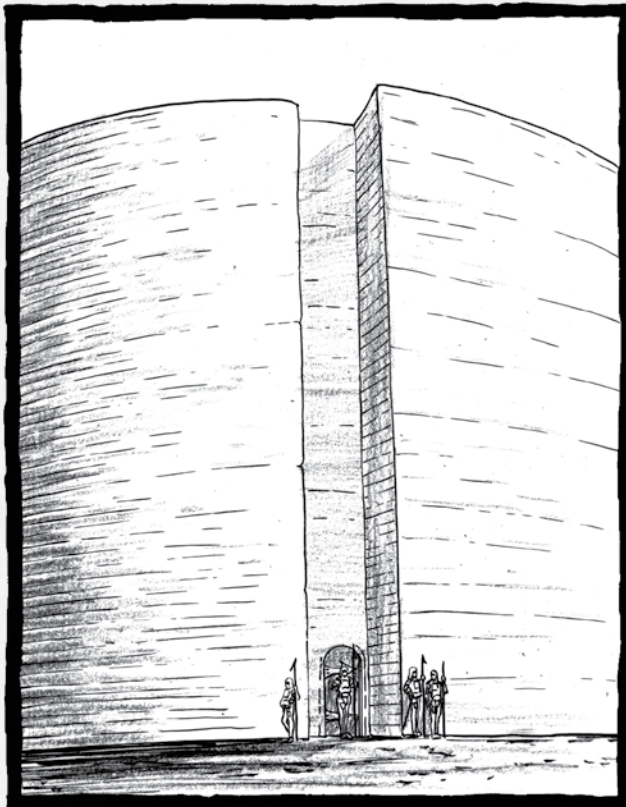
The best way to sneak around Empire House is to look like you belong. Characters convincingly disguised as Watchmen or similar agents of the Empire will not be stopped unless they act suspiciously. Getting into the building in the first place requires an invitation or successful imitation of a particular person who either works in the building or often visits. While the front desk does keep track of who goes in and out, the existence of a back door means the list will be a bit off.

THE JADE COLLEGE

The Jade College, home to wizards who study the Wind of Ghyran and the Lore of Life, is surrounded by an immense wall, unbroken by windows or towers. The wall reaches over 60 feet in height and is taller than any of the surrounding merchants' houses. It is built of brick, the outer face is glazed green, and in every block is a College symbol: a spiral, a triskele, or an oak leaf. The wall is roughly circular but actually forms the first ring of a clockwise spiral, about 200 yards around. Thus, at one point there is a step, where the face of the wall steps 20 feet backwards. The only entrance to the College is located here, a simple wooden door set in the base of the wall.

The door is guarded at all times by four warriors, heavily armed and armoured. One is young, another in his prime, the third in middle age, and the fourth old. Despite appearances, all are highly skilled; they have all completed at least one military career, generally mercenary or soldier. Many have also completed the veteran career and are now champions. If they sound the alarm, any wizards in residence come to their aid.

Jade Wizards are allowed to enter without any questions and may bring one or two friends. A wizard trying to take a large group in would be asked for his reasons, but almost any reason would suffice. Others need to demonstrate that they have business in the College. As with most of the Colleges of Magic, a request to meet a particular wizard causes the guards to send a messenger to see if that wizard wants to see them, and if so, the wizard meets them at the gate. People are not allowed to wander into the College on a whim.



Those allowed into the College find that the spiral continues on the inside. To the left, the inner face of the wall is lined with buttresses, and ivy and other climbing plants cover it. To the right are a grassed-over path and a line of trees and shrubs that form a sort of natural wall. As characters walk around the path, the clean odour of nature replaces the stench of the city, and the sounds of Human bustle recede, replaced by the wind in the trees and the distant flow of water. Perceptive characters realise that there are few animal sounds. Intelligent characters might realise that the outer wall is still to their left, making them actually no further from the city than they were after passing through the gate. Nevertheless, it sounds and smells farther away.

After a single circuit of the interior, the trees and shrubs replace the wall on the characters' left, and the right hand side of the spiral becomes more varied: sometimes trees and shrubs, sometimes patterns of stones, sometimes pools and streams of clear water. The ground rises in small, artificial hills, creating varying scenery representing various parts of the Empire.

The Jade College seems to be substantially larger on the inside than it looks on the outside. It can take visitors well over an hour to walk to the centre of it following the path. However, once past the first inner circuit, it is possible to take shortcuts, which lead to the grove of trees that form the heart of the College.

These trees, predominantly oaks but with a few members of other species among them, have been shaped by the magic and patience of the wizards into a living hall. Branches and leaves form walls and floors, and at the centre of the grove a circle of mighty oaks form the walls and pillars of a great domed chamber, where the College gathers when it must take counsel together. Around this are many smaller rooms, which are used by members of the College when they choose to stay here. The Jade College has very few permanent residents, and even they change their rooms frequently. So most rooms are the same, furnished with carefully shaped branches and upholstered with moss.

There are rooms where rainwater flows constantly down branches, pooling briefly in a bowl formed of ivy leaves before flowing away. In others, fruit trees and vines twist through the wall, bearing fruits and nuts at all times of the year. The College does have a library, every book cradled in its own niche in the trunk of an enormous tree; it can be reached by walking up sturdy branches.

Fights

Much of the interior of the Jade College is devoid of animal life, and there are few wizards there at any time, making it possible for a fight to take place seemingly without much interference. However, if combat starts, the plants in the area animate to hold and separate the combatants. While they cannot uproot themselves, they can move their branches to grapple the intruders. Typical plants have a Weapon Skill of 35% and Strength of 60%. If the combatants have harmed plants in the College, the grappling plants inflict damage according to the normal rules.

Social

Jade wizards in Altdorf often meet characters in their College, finding their own environment much more congenial than the city. Such meetings are likely to take place while walking in the gardens, rather than in the central College itself, unless there is a need to consult a book or find another wizard. Even in rainy weather, there are paths sheltered by trees for those who know where to look.

Stealth

The first problem for the stealthy is getting into the College. The wall is **Very Hard** (–30%) to climb, and since the wall is 20 yards high, multiple successes are required. Anyone spotted climbing the wall is in trouble with the Watch, and the alarm is raised inside the College. However, climbing at night makes it unlikely that a character will be spotted.

Inside the College, stealth is fairly easy, and tests are **Routine** (+10%) due to the amount of undergrowth and noise of rustling leaves. The College proper, at the centre, is harder to hide in, making Concealment and Silent Move Tests **Challenging** (–10%). The plants in the College are rather more aware than normal shrubbery and do notice intruders. However, they only pass this information to the wizards if the wizards think to ask, which means that if a character can come and go without raising suspicions, he is safe. But if the wizards investigate, a full description is easily available from the plants the character hid behind.

THE LIGHT COLLEGE

Much like the Bright College, the Light College is mystically hidden within Altdorf. However, the way in which it is hidden differs significantly. There is no magical barrier surrounding the Light College and no spell hiding it from prying eyes. Instead, it is built where lines of arcane convergence have created a location hidden within folds of space.

The Light College can be found on the left bank of the Reik in an area that a mere century ago was the home of many rising merchant families. Fortunes change, and the area is now lower class and sinking even further. The alleys and roads crossing the folds of space link up, but mapping them is impossible; the folds left by the Light College mean that the geometry of that area cannot properly be represented in three dimensions, let alone two. People who live there get used to finding their way around and try not to think too hard about the strangeness. Those who do are rumoured to either go mad or become wizards.

The trick to reaching the College is to turn at 90 degrees to all six cardinal directions at the appropriate point in the road: up, down, left, right, front, and back. Obviously, in normal areas there is no such direction, which means that apprentices at the Light College generally have to spend a few weeks learning how and where, to do it. Those corrupted by Chaos find it much easier, as long as they know what they should do. Characters must make a Will Power Test to turn the corner; worshippers of the Ruinous Powers or those

with mutations must make a **Very Easy** (+30%) test, while for everyone else it is **Challenging** (–10%). The test gets easier as someone repeatedly succeeds; in general, every time someone succeeds, they add 1% to their chance of succeeding in the future. It doesn't take long for apprentices to do it automatically.

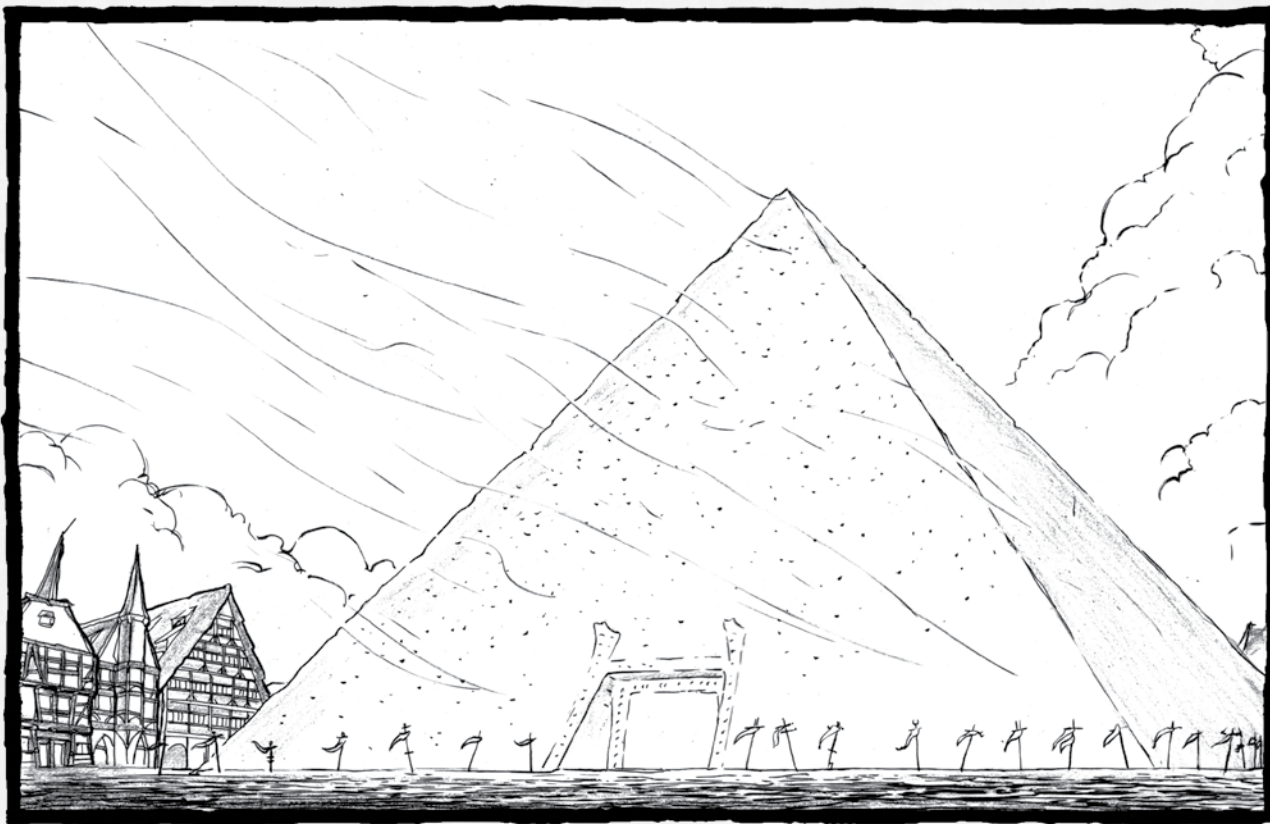
Once around the impossible corner, the stench of the streets vanishes, and the scene suddenly opens out before your eyes. The alleys and streets, which joined up in inconceivable ways, now lead into a large square. The centre of the square is dominated by the Light College, an enormous four-sided pyramid that at first glance seems to be made of light. Anyone with a Magic Characteristic of 1 or greater can feel the power humming in the square, sustained by the ritual incantations perpetually performed within the College.

The wind of Hysh is particularly strong here, and the effects on spellcasting are profound. All spellcasters lose 1d10 from their casting rolls while within the square or College, as the more subtle winds of magic are harder to control. However, any caster with Arcane Lore (Light) adds +5 to every d10 he rolls in the square. Journeyman wizards of the Light College are, on average, about as capable within the square as outside it but face less risk from their magic. Higher-ranked wizards of the College are significantly more powerful inside the square than outside.

The pyramid is not made of light. Looking for longer than a moment reveals that it is made of stone, but the myriad lights burning within the College can be seen through the walls. Only the lights can be seen, and characters quickly notice that they do not actually illuminate anything outside the College. The walls are not transparent; so those outside cannot see things or people inside, and the lights inside do not illuminate the square. However, the strength of the wind of Hysh allows the lights to be seen. Even lights buried deep within the pyramid are clearly visible.

The great doors of the College of Light are fashioned of metal, plated with silver, and polished to mirror brightness. They are surrounded by dozens of lanterns, kept constantly burning, and more lanterns are set into the doors. As a result, the doors are bright, even compared to the rest of the pyramid. Entrance to the College proper is only by invitation from a wizard of journeyman or higher rank, but anyone who manages to reach the door is given a polite hearing unless they are obviously mutated. If an unexpected visitor asks to speak to a particular wizard, and that wizard is in residence, a servant is sent to fetch him. There are very few Light Wizards who will not come at least as far as the door. If the wizard knows the visitors, he is at liberty to invite them inside.

The interior of the Light College is decorated in white, gold, and silver. Lanterns, candles, braziers, and other sources of light are everywhere, and the pale surfaces reflect the brightness back and forth. There are no windows, but the corridors are as brightly lit as an area in direct sunshine on a summer day. The perpetual incantations can be heard everywhere, and even characters with a Magic characteristic of 0 can feel the power in the air.



All spellcasters still lose 1d10 from their casting rolls, just as they do in the square. However, the concentration of power within the College is such that all casters add +2 to every d10 that they do roll. Characters with a Magic characteristic of 1 cannot roll any dice, and thus cannot cast magic. Apprentices to the Light College must practise their magic outside it. Casters with Arcane Lore (Light) add +7, which replaces the +5 bonus received in the square.

The rooms of individual wizards within the College are brightly lit and almost always contain many books. Beyond that, the range of decoration is varied. Light wizards tend to have broad knowledge; thus, their tastes can vary just as widely. Rooms decorated in Norscan or Tilean styles are not uncommon, and some wizards draw on the traditions of Araby or even more distant lands.

As a general rule, all master wizards who want them have rooms, but journeyman wizards only get them if they are particularly well connected. There are guest rooms that can be used by any member of the Light Order for brief visits, and the common areas of the College include a dining hall as well as libraries and magical laboratories.

Fights

The Light College is as bad a place to have a fight as any of the other Colleges; a large number of powerful wizards will quickly involve themselves to bring any struggles to an end. Still, as noted for the Bright College, powerful characters allying with the Light Wizards to drive off a powerful threat could be part of a superbly spectacular battle.

Social

The College is a very good place to meet Light Wizards but not much else. It is the most isolated of the Colleges of Magic.

Stealth

Sneaking around the Light College is impossible. There are no shadows; the light sources are deliberately arranged to ensure this. In addition, the Light Wizards are much more careful about unescorted guests than most of the other Colleges. About the only groups that could undertake clandestine activities here are those that include or can imitate a Light Wizard.

THE PALACE OF RETRIBUTION

Near the Emperor's Palace and the Temple of Sigmar there is a group of austere stone buildings. These are the Courts of Justice, but they are universally known as the Palace of Retribution in Altdorf. No one in the city wants to end up there, sitting under the stern gaze of a judge. While each courtroom does contain symbols of Verena that promise justice, the judges are known for harsh sentences far outweighing the seriousness of the crimes. Those caught looting, for example, are almost certain to receive a death sentence in the Palace of Retribution.

While the complex contains many buildings, the most important are the Imperial Courthouse and the Tower of

Altdorf. The Imperial Courthouse dominates the surroundings, its tall walls making it look like a fortress. Inside are various courtrooms and judicial offices, as well as a hall of records. Beneath the courthouse there is a small prison complex used to house the accused during trials. Few inmates stay in these cells very long, since justice is swift in the Palace of Retribution.

The Tower of Altdorf is a commandery of the City Watch. The special watch unit responsible for guarding the Palace of Retribution is stationed here. It is a prestigious posting and many aspiring watch commanders have spent time in the ranks of this unit. The tower is a simple structure of grey stone bereft of adornment, but it is sturdy and well-built and has withstood several assaults from rioters over the years. It is rumoured that a secret dungeon exists beneath the tower for special enemies of the Emperor. If that is true, no one has ever escaped to tell the tale.

While many executions are done in the gaol under the Imperial Courthouse, the complex includes the "Widow's Plaza", a public execution ground. Here hooded executioners carry out the courts' sentences. While the axe is favoured for such things in the north, in Altdorf the sword is the preferred instrument. The executioners of the Palace of Retribution use razor sharp two-handed weapons and their practiced strokes can sever a head from the shoulders in one swing. Hangings are also performed in the Widow's Plaza, but they are not as common as beheadings.

Fights

Brawls have been known to erupt in courtrooms when trials are open to the public. This is usually the result of an unfavourable verdict. If the judge has reason to suspect trouble, a dozen Watchmen will be on hand to deal with any outbreaks of violence. Otherwise, it may take several minutes for enough Watchmen to converge on the scene. Fights inside the Tower of Altdorf are quite rare, since only those with official business are allowed inside and is brimming with Watchmen. Public executions in the Widow's Plaza are wild spectacles and nearly anything can happen at one of them.

Social

The Palace of Retribution is a good place to find judges, lawyers, and criminals. Judges do not have public offices, so an appointment is required to see them. Lawyers can often be found in the hall of records of the Imperial Courthouse. Here they look for precedents for their current cases. Criminals are locked up beneath the courthouse during trials and they are usually denied visitors other than their lawyers or family members.

Stealth

Watchmen from the Tower of Altdorf patrol the Palace of Retribution around the clock. Even getting to a building in the complex requires a Challenging (-10%) Silent Move Test. The Imperial Courthouse has no windows on the ground floor, which means climbing up the walls or getting in through one of the two guarded entrances. Due to the austerity of the building, there are few places to hide on the

inside. Concealment Tests are thus Hard (-20%). The Tower of Altdorf was designed as a fortress and it is very difficult to break into or out of. Many of the interior doors can be barred as well, so even once inside it can be difficult to get around.

THE TEMPLE OF SIGMAR

The great Temple of Sigmar in Altdorf, centre of the Sigmarrite cult, is easily the largest temple in the city. Facing the Imperial Palace across the central square, it represents one of the two centres of Power in the Empire and has a physical presence that cannot be ignored.

The temple complex includes a large number of buildings, the most important being the main sanctuary of Sigmar. This is a large hall, T-shaped to represent a warhammer, the cross bar of the T in the south. Twin spires stand at either side of the entrance at the northern end at the central square, and the door is flanked by enormous statues of Sigmarrite warriors that are triple the size of a Human. The double-tailed comet is carved into the door, which towers four times the height of a Human man. Slightly larger than the warriors flanking the door is a statue of Sigmar, set in a niche over the door, holding his warhammer. It was carved centuries ago by a priest famed for his battles against Chaos, but, while competent, it is not great art. However, it has holy significance in itself, so the Grand Theogonist has always resisted occasional campaigns to have it moved somewhere else and replaced by a finer statue, of which the temple has several.

Once within, the smells of the street are overpowered by the smell of hundreds of people in a confined area. The temple is big, but there are still enough people that their sweat dominates the odours. The roof soars over 20 yards into the air, topped by solid vaulting. The hall is aisled, the roof in the aisles a mere 10 yards from the ground. Great arches springing from marble pillars support the upper walls, and in the centre of each arch stands a statue of a great Sigmarrite hero, twice the size of a Human. There are 12 arches on each side, honouring a total of 24 heroes. The statues are moved when a new hero is judged worthy of a place among them. A strong body of contemporary opinion holds that Valten's statue should be placed there because even though he was not Sigmar reborn, he was clearly a great hero of the faith. Others think that Valten was a heretic and should not be honoured at all.

The windows in the aisles are stained glass, depicting famous scenes from the life of Sigmar. There are 12 on each side, those in the east telling of his rise to power, while those in the west tell of his later years consolidating the Empire. The windows above the aisles are clear glass, making the interior of the temple far brighter than most would think.

The crossing point of the T is surmounted by a great dome, pierced with windows about its base. The interior of the dome is decorated with a mosaic showing Sigmar ascending into heaven. This current mosaic is the seventh, as the depiction of this event, which had no witnesses, is particularly vulnerable to charges of heresy. Beyond the dome, in the south-central wall of the temple, is a great stained glass window depicting the Battle of Black Fire Pass. Sigmar, larger than all the other

figures, stands in the centre surrounded by his Human and Dwarf allies, swinging his great warhammer to crush the twisted Greenskins before him. The Orcs and Goblins in this window are depicted with many mutations, to emphasise the double role of Sigmar's fight. In the sky over his head, the twin-tailed comet shines brightly.

In front of the window is a mighty statue of Sigmar, over 20 feet tall, his warhammer cradled and ready for action. A gift from the Dwarfs, this statue is generally agreed to be an artistic masterpiece. Before the statue, under the centre of the dome, stands the High Altar of Sigmar, the holiest place of the Sigmarite faith.

The arms of the T are brightly lit through their south-facing windows, ending in a mighty tower. However, the arms are divided by pillars and bays into over two dozen semi-private chapels, each with its own altar and Sigmarite icon where the faithful can pray in peace. Even when a service is held in the main body of the temple, those who wish to pray privately here are not disturbed. The altar in the far south-eastern corner is not dedicated to Sigmar. Instead, it is dedicated to all the Gods of the Dwarfs in recognition of their importance in Sigmar's life. The image behind it depicts many Dwarfish figures, but only experts in Dwarfish culture can identify them. This altar is usually deserted; although, the priests ensure that it is kept in a good state, to do otherwise would show a lack of respect.

There are always at least a dozen priests in the temple, praying, counselling the faithful, and keeping an eye out for potential trouble. During the day there are at least twice that number and over a hundred lay folk as well, rising to several hundred if there is a service. The temple is never quiet, and characters who just want to speak to a priest of Sigmar can do so here within a few minutes. If they have an important message and can prove it, they will be escorted to the complex of buildings surrounding the sanctuary for a meeting with the appropriate figure.

These buildings cover a larger surface area than the sanctuary itself, and in the heart of it all, the smells of the street are imperceptible, replaced by a faint scent of incense, drifting from more than a dozen small temples to Sigmar. Of these, the Sun Chapel is particularly famous. It is called so because it is round and domed, and the exterior of the dome is plated in gold, making it shine like the sun. The interior has an altar to Sigmar at the centre, while the walls and underside of the dome are decorated with the most superb mosaics to be found in the Empire. These mosaics depict the whole of Sigmar's life story, the Battle of Black Fire Pass raging around

the bottom of the dome as the twin-tailed comet flares across its sky. The figure of Sigmar is in the east of the dome on the same side as the door. Thus, in order to see him in battle, it is necessary to enter the chapel, cross it, and turn around. The Sun Chapel is used as the private Chapel of the Grand Theogonist, and being allowed to see the interior is a great privilege for any character.

The rest of the buildings are residences, libraries, meeting and lecture halls, and refectories, built mostly around cloistered courtyards. The palace of the Grand Theogonist is also found here; although, it is not a separate building. Rather, it sprawls through a dozen ranges of rooms, making a spectacular palace once you are within but presenting a more humble facade. The main entrance is a simple spiral staircase, just

large enough for two people to climb abreast, which gives out into a huge reception hall that takes up most of a range. The entrance may not look spectacular, but it is always guarded by six Sigmarite Templars.

Rooms within the complex vary from the simple cells of the lowliest initiates all the way up to sumptuous suites for the Lectors when they reside in Altdorf. In theory, only residents and those with business are allowed within, but the place is normally so busy that no one has any idea who is there. Only if something happens does security tighten for a few days or weeks, until it becomes apparent that it is almost impossible for the temple to function under those conditions.

One rumour that has spread throughout Altdorf is grounded in fact. The food served in the refectories of the temple is superb, among the best that you can get. Unfortunately, it is only available to residents and their guests, and the serving staff is far more vigilant than the gate guards.

Fights

The Temple of Sigmar is another bad place to have a fight. There are many Templars on and off duty that will rush to prevent the sacrilege of violence within the holy precincts. On the other hand, an attack by Mutants or Beastmen within the sanctuary would provide a glorious opportunity to fight alongside the faith's elite, while weaving around holy statues and icons.

Social

The temple is an excellent place for meetings. The characters can meet functionaries of the Sigmarite faith, all the way up to the Grand Theogonist. Such meetings will normally happen in the wider temple complex. However, the sanctuary is an excellent place to meet other people as well. People going in and out are not monitored, and people apparently



praying at one of the side altars are not disturbed unless they have been there for many hours, in which case a priest approaches to ask if they want anything. With a little care, a meeting can be held in great privacy here, and the sense that Sigmar is watching makes agents of dark powers very reluctant to spy.

Stealth

Of course, since the player characters are not agents of dark powers, they have no such compunctions. Sneaking around

the main sanctuary is very easy but usually redundant, as no one would try to stop you. Within the temple complex, the easiest way to get around the public areas is to pretend that you belong, but once inside, some stealth is called for. Fortunately there are many places to hide: alcoves containing sacred paintings, statues of notable Sigmarites, tapestries, curtains, heavy pieces of furniture, and so on. The corridors are not systematically patrolled away from the quarters of particularly important officials, which makes sneaking into the rooms of most priests relatively easy.

— EVOKING ALTDORF —

The most basic rule to remember about evoking a place in a roleplaying game is that players notice what you describe, not what you don't. It is true that Altdorf does not present a landscape of rolling hills, but the players will only realise that if you describe the buildings towering to either side and mention that the visible sky is reduced to a thin ribbon between roofs.

A closely related thing to remember is that players may tune out descriptions of the place that seem to be a scene setting, but they will remember something that seems to be an immediate part of the current adventure. The descriptions of locations given in the previous pages are written with the latter in mind, emphasising elements that might be relevant to adventurer actions. The adventure in the second part of this book relies on events that draw on and involve particular features of Altdorf as well as reasons to visit many locations unique to the city.

However, Altdorf is too grand a location to use for just one adventure. This section provides you, the Gamemaster, with more elements to use to create adventures that feel like they are really in Altdorf, rather than some generic city.

DESCRIPTIONS

Obviously, the descriptions of physical locations are an essential way to convey the spirit of the teeming metropolis that is Altdorf. If you try to pile everything in when the characters first enter an area, there is a risk that you will end up lecturing the players, rather than engaging them in the scene at hand. However, adding incidental details while the characters are within a place can be very effective, as long as you don't hold back anything of practical importance or bury the essential facts in ephemera.

THE SMELL

Altdorf stinks. The best way to bring this home to the players is to describe the smell of every location they enter; this sensory description is given for the specific locations in the previous pages. Since people do not often mention smells, this alone is likely to give Altdorf a unique feel. The elements of Altdorf's stench are listed in the table. You can choose the smell for a given area. For example, a livestock market should smell of animals, or if there is no obvious choice, roll once or twice to get the dominant odours.

RANDOM SMELLS

Roll	Smell
1	Animals
2	Food and Cooking
3	Pungent perfumes
4	Rotten Fish
5	Rotten Meat
6	Sewage
7	Smoke and burning
8	Sweat
9	Tanneries
10	Vomit

THE PEOPLE

Altdorf draws people from all over the Old World and occasionally beyond. Humans, Halflings, Elves, Dwarfs, and even Ogres can be seen walking the streets in the dress of every known nation. Mentioning this in your description of street or tavern scenes serves to remind the players that they are in a cosmopolitan area. Remember that if the characters are unfamiliar with a particular nation, they won't be able to identify its dress by sight, so giving a brief description of how it looks is a better option.

THE ARCHITECTURE

Altdorf's architecture is as eclectic as its population. Adjacent buildings might mimic Norscan and Arabyan styles, while a single building might have Tilean columns supporting Kislevite domes. All the buildings share one feature, however. They are all tall, at least four stories. Because they are close together, the streets are in near-permanent shadow, and only a narrow strip of sky is visible. This situation is exacerbated by the tendency to build upper floors out over the street, gaining more space for the interior of the buildings at the expense of light for those walking around. The squares and parks of Altdorf thus form a stark contrast to most of the urban area.

THE NEIGHBOURHOODS

While people of every variety can be found in Altdorf, they tend to segregate into neighbourhoods. While nowhere in Altdorf has uniform ethnicity, the dominant group does change and sometimes quite abruptly. A tavern in Little



Tilea, for example, might be across the street from one in the Elven Quarter, but the clientele of the two places would differ markedly. In addition to population changes, architecture changes quite radically as well, especially in areas dominated by immigrants and traders who tend to build structures that remind them of home.

The difference in wealth between areas can also be abrupt and extreme. There are only a few places where the walled estates of the extremely wealthy abut directly onto slums, but they do exist, and heavy contrasts over a hundred yards of a single street are extremely common. There are some inns where the innkeeper gives advice to his guests: "Turn right when you leave. If you turn left, you won't come back." Of course, adventurers could probably survive being mugged.

CRIME

There is a lot of crime in Altdorf, not all of it petty. The Watch is more concerned with preventing all-out riots and making sure that the rich and powerful are not too badly disturbed rather than stopping pickpockets, burglars, protection rackets, or even serial killers in the poorer areas. This is, to be honest, largely a good thing for the player characters, as most of the things that adventurers do are not technically legal. It's even better for the players, as attempted crimes make for good events in an adventure.

CONTRASTS

Altdorf is a city of contrasts. The most important of these is the contrast between rich and poor. The rich have servants and

bodyguards to keep the riffraff away. The poor, on the other hand, are very poor, often lacking even one set of nice clothing. The middle classes, while not non-existent, are few and consist almost entirely of people on their way up or down. There are very few stable middling shopkeepers and the like. In part, this is due to the Altdorf attitude; no true Altdorfer would be content with a moderately prosperous life, but would try to turn it into a wealthy life. More often than not, they fail, dropping into the poorer part of society. When they succeed, they aren't shy about showing off their success.

MAGIC

As the home of the Colleges of Magic, Altdorf sees more wizards and more magic than just about anywhere else in the Old World. As a result, Altdorfers are somewhat more accustomed to magic than most, and it is a point of pride for them to treat magical events no differently from mundane ones. Thus, while they get out of the way of magical battles, they do not flee screaming in terror, at least not unless they are affected by Terror. Non-threatening magic isn't even given a second glance.

To a point, this is genuine. Altdorfers really do see a lot of magic, so a Bright Wizard using Flaming Sword of Rhuin to deal with muggers is something that most of them have seen before. However, there is a strong element of keeping up appearances. Even if you have seen a wizard wielding a sword of pure fire before, it is, if we are honest, a spectacular sight. Determinedly pretending that there is nothing at all remarkable about it is a form of snobbery that even the poorest Altdorf beggar indulges.

— EVENTS —

This section describes events that could only happen in Altdorf or are much more likely to happen in Altdorf than anywhere else. They are divided into several sections and described in tables for ease of random rolling if you want to pick something that way. The first section covers events that are merely local colour and have no relation to the adventure at hand. The other sections describe types of events that are common parts of adventures and suggest ways in which they can be handled so as to evoke the capital of the Empire.

LOCAL COLOUR

These events have nothing to do with the adventure at hand, but they serve to remind the players of where they are.

- 1 The Emperor passes by in procession. Imperial troops clear the street, pushing everyone back against the buildings and holding them back until the Imperial group has passed. The Emperor himself rides a fine horse and is surrounded by Reiksguard Knights who are constantly on the alert for trouble.
- 2 The Grand Theogonist passes by in procession. Temple guards clear the streets the same as if for an Imperial procession, but the Grand Theogonist's party is dominated by priests; although, Sigmarite Templars do form a guard around the edges.
- 3 An Elven ship comes into dock. The crew are all Elves, calling back and forth in Eltharin, and the ship is somehow more elegant and refined than the Human ships around it.
- 4 A group of wizards from one of the Colleges passes down the street, led by two Wizard Lords. They do not actually use any magic, but the power of the group is obvious. Altdorfers pay no particular attention, but they do get out of the way.
- 5 A foreign (Tilean, Estalian, Bretonnian, Kislevite, Norscan) noble passes by with his entourage. The bodyguards, who are also foreign, push people out of the way if they do not move fast enough. The noble is making loud, unflattering observations about the city in his own language.
- 6 At the next stall in the market, a foreign trader is bargaining hard with one of his compatriots in their native tongue.
- 7 Indicating that both are from outside the Empire, an Elf and a Dwarf negotiate hard in heavily accented Reikspiel over something one of them is selling.
- 8 Someone dumps the contents of their chamber pot out of a window above the characters. Agility Tests are needed to avoid getting splashed.
- 9 The planks that formed the bridge over the river channel just ahead break under the weight of a cart, dropping the

cart and its driver into the Reik. Characters may help get him out or simply need to find a different route to their destination.

- 10 A crowd of beggars gathers round the characters. The beggars are drawn from every race and every country, though Imperial citizens dominate.

ADVENTURE INITIATIONS

All adventures start somewhere, and many start with the characters being approached by someone who needs help. This section gives some possible approaches.

- 1 The characters are approached by a large Norscan who takes them to a Tilean restaurant to explain what he wants. The staff welcomes him by name, and he is obviously a regular. (Swap nationalities as desired.)
- 2 A wizard sends the characters an invitation to meet him at his College. If his College is difficult to reach, they meet elsewhere, and the wizard guides them in.
- 3 Watchmen surround the characters and escort them to Empire House, where a moderately-placed official asks for their help in solving a mystery.
- 4 The characters are approached by a complete stranger in the Temple of Sigmar. He says that Sigmar told him the characters could help with his problem, and lo and behold it turns out that they can. (He may or may not be genuine about the source of his inspiration.)
- 5 An Elven envoy approaches the characters, needing to hire local talent to deal with a problem facing his trading family.
- 6 A group of Reiksguard Knights arrive and escort the characters to the Imperial Palace. There, a functionary charges them with a mission vital to the survival of the Empire. If they succeed, they might get to briefly meet the Emperor.
- 7 A band of thugs emerge from the shadows and "invite" the characters to accompany them. In the back room of a rough tavern, a crime lord asks for their help in dealing with a far darker threat: Mutants, cultists, or even Skaven.
- 8 The starving, ragged children of a tenement family beg the help of the great adventurers to save their home.
- 9 A wealthy merchant invites the characters to his townhouse and offers to hire them for a dangerous job. He treats this as a purely commercial transaction; the pay for success is high because the characters could get killed.
- 10 A foreign street preacher, who spends much of his time calling on people to follow his God (Myrmidia, Verena, or similar), often in his own language, suddenly fixes the characters with his gaze and declaims a prophecy that leads to a great adventure.

COMBAT OBSTACLES

While most of the combat in an adventure is carefully tailored to the needs of that adventure, occasionally you just need something to throw at the characters. This section provides some ideas.

- 1 A group of footpads jump the characters, expecting to easily roll them for their cash.
- 2 A gang of foreign sailors decides that the characters should be recruited to help man their ship. Thus, the sailors are interested in capturing rather than killing. Use the statistics for Wreckers, but replace Speak Language (Reikspiel) with some other foreign tongue.
- 3 A Troll (Giant, Daemon) Slayer gets very drunk and decides that the characters have insulted his honour.
- 4 The characters enter a fighting ring. As they look competent, they are challenged to test their mettle against the champions of the ring. Large numbers of armed spectators make it clear that this is a challenge that cannot be refused.
- 5 A wizard has turned to crime to finance a drug or gambling habit and ambushes the characters, using her magic to full effect. Bystanders pay no particular attention.
- 6 A monster has escaped from the Imperial menagerie and comes rampaging down the street towards the characters.
- 7 A protagonist or duellist challenges one of the characters over some slight, imagined or otherwise. The challenger has friends who join in if the characters want to gang up.
- 8 A group of thugs have set up a toll station on a bridge the characters need to cross. In the case of the characters, the thugs have decided that a fair toll is everything they are carrying.
- 9 A group of Watchmen demands that the characters pay a 1 *gc* fine for disturbing the peace. If they pay, the Watchmen revise to 1 *gc* each. If the characters object at any point, the Watchmen attack to take them into custody. Since these men are corrupt, they won't report the characters for fighting back.
- 10 A noble or merchant decides that the characters aren't showing enough respect and sends his bodyguards to teach them a lesson.

CHANCE MEETINGS

Altdorf is a great place for chance meetings because much of the world passes through the city at some time or another. In adventures, a chance meeting can be a useful way to pass on a clue that the characters have missed or start another thread that will soon tie in to the main plot.

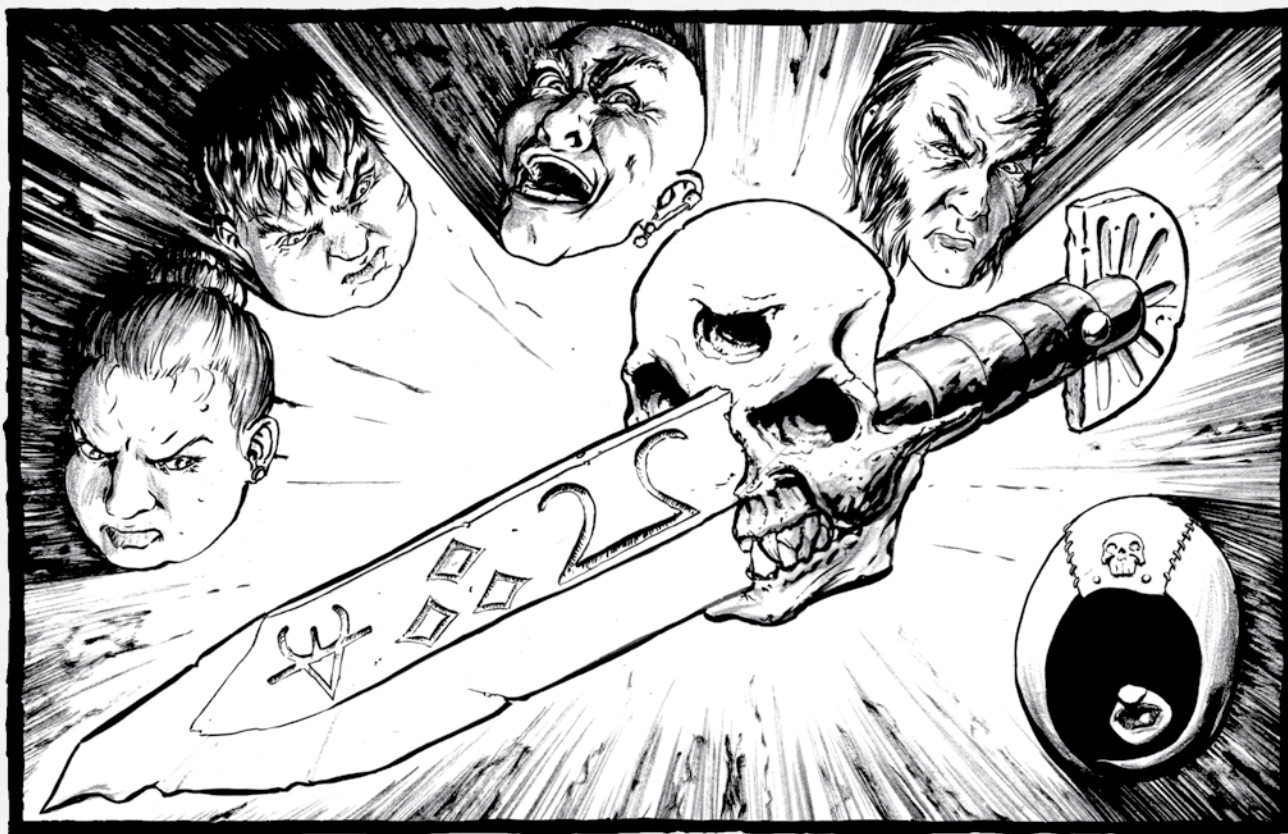
- 1 A wizard the characters have dealt with before is in Altdorf to visit his College. He bumps into the characters somewhere around the city.
- 2 A Sigmarite priest the characters know is in Altdorf, having been summoned to a meeting at the Temple. He doesn't have much time to talk to the characters and is quite nervous about the upcoming appointment.
- 3 A merchant who has dealt with the characters is trading in Altdorf, and the characters happen to pass his stall. He recognises them and calls them over.
- 4 A noble with connections to the characters is in the capital to attend court. He becomes aware of the characters and sends them an invitation to visit him in the club where he is staying.
- 5 A criminal contact has come to Altdorf looking for the big score. He hasn't found it yet, but he is eager to catch up with the characters and find out if they know anything that might help him out.
- 6 A foreign character, even an Elf the characters met in a distant land, has come to Altdorf on business. He is somewhat bewildered by the Empire and very glad to see someone he knows.
- 7 A petty trader the characters knew well, and ideally helped, came to Altdorf and struck it lucky. Now a member of the nouveau riche, he is delighted to see his old friends and keen to show off his new-found wealth.
- 8 Someone the characters knew in a prosperous position tries to beg a few coppers from them before recognising them and eagerly introducing himself. He is keen to tell his sob story and wants help to regain something of his former status.
- 9 The child of a contact, sent to University in Altdorf in an attempt to get him to grow up, is living a riotous student life, which brings him into contact with the characters.
- 10 A person the characters rescued from a dark cult is now in Altdorf, training to be a witch hunter. Far wiser and grimmer than he was then, he is willing to aid the characters with his advice and contacts.



• SPIRES OF ALTDORF •



PATHS OF THE DAMNED, PART II



CHAPTER I: THE SECOND SHARD

This adventure is the third part of the *Paths of the Damned* campaign, which started with the introductory adventure in *WFRP* and continued in *Ashes of Middenheim*. While it is designed to follow on from these adventures, it can easily be played by itself; see the insert for guidance.

In *Ashes of Middenheim*, the player characters were caught up in the machinations of a Chaos cult, the Crimson Skull, and an imprisoned Daemon, Xathrodox Incarnadine. In that adventure, they dealt a serious blow to the cult and learned that the essence of the Daemon had been split into three and imprisoned by the Blood God in separate artefacts. The cult released the first third, and it returned to the Chaos Wastes. The second third is bound into the Dagger of Yul K'chaum (see page 39), which is in Altdorf.

In this adventure, the characters must travel to Altdorf, find the artefact, and destroy the Daemon's spirit. In order for the final part of the adventure to play as written, they must succeed. However, this adventure provides several different ways to succeed with varying consequences for the player characters. In the best case, they find the artefact through intrigue and negotiation, have it destroyed by a friendly Amethyst Wizard, and unmask a dangerous servant of dark powers along the way. If they are less successful, they might have to fight to get the dagger, be tricked by a corrupt wizard into helping him become a power of Chaos, or even sacrifice one of their party to ensure the destruction of the Daemon's

spirit. The descriptions of each section clearly state what the characters must be able to do in order to keep the campaign on track and where you can afford to let them fail.

Once the characters have reached Altdorf, this adventure has no linear plot, unlike *Ashes of Middenheim*. Rather, there are three things going on at once, and the characters are free to choose what they do and when.

THE MAIN PLOT

The characters must negotiate their way through their contacts and their contacts' contacts in order to find out where the artefact is, get access to it, and find a wizard who can perform a ritual to destroy it. This process is described in **Chapter III: The Artefact** (page 49) and is the central point of this adventure.

THE FALSE ALLY

The characters are offered aid by a Bright Wizard, Wolfgang Scheunacht, but they may become suspicious, investigate him, and unmask him as a follower of the Ruinous Powers. However, this may not happen at all. Indeed, the characters might end up helping Wolfgang to perform a blasphemous ritual that grants him great and terrible power. If they do investigate him, the process is covered in **Chapter IV: The Shadow of Fire** (page 71).

JOCELIN'S MASTER

If one of your group is playing Jocelin Herzog (one of the pre-generated characters in *Paths of the Damned*) that player may want Jocelin to visit her master in Altdorf. Jocelin was trained by Master Walbrecht of the Grey Order, who sent her off to find adventure and gain some experience in the wider world. Master Walbrecht is not involved in the main plot of this adventure and has no useful information to provide about it. However, he does know Altdorf and the Colleges of Magic and can give some general advice on those topics. If Jocelin has enough xp to change careers, Master Walbrecht is also willing to grant her the status of Journeyman Wizard once Jocelin has related her part in the events of *Ashes of Middenheim*. While he won't show it outwardly, he'll be quite proud of his apprentice's accomplishments so far.

THE ENEMY FROM THE PAST

Carlott Selzberg, a survivor of The Crimson Skull, is out to kill the characters. She arranges a number of attacks on the characters, who can try to track her down to her home base and deal with her. This is covered in **Chapter V: Bad Blood** (page 80).

PROPER PREPERATION

With so much going on, it is absolutely essential that you read the whole adventure before trying to run it. With a linear adventure you can sometimes get away with just following the book through, but that method will not work here. You might also find those little, multi-coloured sticky squares of paper useful as bookmarks to allow you to quickly find the next section that you need.

Fortunately, most of the time you don't need to worry about what happens next, as that depends on the decisions of the players. They decide to whom they want to talk or what they want to investigate, and you go to that part of the adventure. The Shadow of Fire is quite simple. And while **Chapter III: The Artefact** is more complex, it includes further guidance on how to run it.

Carlott's attacks happen when you want them to. Thus, these attacks are a useful tool in setting the pace of the adventure. If the characters are making too much progress in the intrigue section, throw a couple of attacks at them to slow them down and possibly distract them into searching for Carlott. On the other hand, if the characters are really enjoying all the wheeling and dealing in high society, you could leave the attacks out for a while. You should, however, make sure that they occur during the adventure, as the continuing pursuit by their old enemies is an important part of the trilogy.

— THE DAGGER OF YUL K'CHAUM —

The artefact that the characters seek to destroy is the Dagger of Yul K'chaum. Even speaking such a name of ill omen is dangerous, and the dagger is normally referred to as just "the artefact" in this book; characters should follow suit.

It appears as a large, heavy dagger made of iron with a bronze hilt. The blade of the dagger passes through the mouth of a skull, Human apart from the fact it has three eye sockets. The back of the skull was omitted, allowing the face to form a basket hilt. The blade is etched with three Chaos runes for Greater Daemon, Extra Eye, and Bloodletter of Khorne.

Nobody the characters meet is willing to tell them the legends attached to this dagger. Those who know go pale at the suggestion and tell the characters that they are better off not knowing. They will say that the dagger corrupts all who wield it and drives people to wild excesses of bloodletting.

The dagger is powered by a fragment of the Daemon Xathrodox Incarnadine, and recent events in Middenheim (see *Ashes of Middenheim* for details) have partially awoken it. It has started to call to the forces of Chaos to come and rescue it from its confinement.

As the adventure begins, the dagger is still only partially awake and looks mundane, if not hideously blasphemous. If a character is so foolish as to use it in combat, it grants +20%

to Weapon Skill and does SB +4 damage, using the Armour Piercing quality. However, the wielder automatically enters Frenzy after the first round and loses the ability to distinguish friend from foe. Attacking a friend in this state is worth 1 Insanity Point when the character realises what he has done.

If the artefact is fully awoken, the eye sockets start to glow with a baleful red light, and the Daemon within can whisper to anyone who has touched the item. These whispers incite the wielder to attack those around him, and it continues to whisper through the night. During the day, a character can resist if he wishes, but resisting the voices in his dreams requires a **Routine (+10%) Will Power Test**. If this test fails, he gets up still more than half asleep, seizes the dagger, and flies into Frenzy. The awoken dagger grants the wielder the same bonuses as above, but in addition gives him 2 points of Armour on all locations, which stack with any armour worn. If the wielder kills anyone with the dagger, he is healed of 4 Wounds, and, if not already a servant of the Ruinous Powers, gains 3 Insanity Points as the victim's life is sucked through the blade and into the wielder's body.

There are two likely situations in which the dagger becomes fully awake. The first is if the raiding Beastmen manage to take it from the vault of the Light College (see page 65). The second is if Wolfgang tries to perform his ritual but fails, having his essence drawn into the artefact (see page 68). In

the latter case, the awakened blade is even more powerful and grants its wielder an extra half action every turn, allowing him to take one full and one half action but does not remove the limit on taking only one attack action per turn.

The dagger is already partially awake at the beginning of the adventure, and its evil power has an influence on those around it. First, you should only use adjectives with negative associations to describe it: it isn't well made or sharp; it is blasphemous and vicious looking. The blade might seem to be stained with blood, and characters get the feeling that the eyes in the hilt are watching them.

Second, when the characters see the dagger, they get the sense of an immense, brooding, dark power behind it—a

power with rage boiling just beneath the surface, waiting for the right moment to erupt. Everyone gets this impression, so NPCs seeing the dagger go pale, and most take an involuntary step or two back. Once the characters have seen the dagger, they are constantly aware of it as long as it is in their possession, like a dark weight lurking at the back of their minds.

Finally, if the characters are (sensibly) trying not to use it, the dagger constantly slips out of any container and cuts the character carrying it. The cut does no real damage, but it is painful. Such occurrences don't look like magic; if the dagger is in a box, the character might stumble, spilling the box's contents, for example.

— BRIGHT PERIL —

One of the largest threats the player characters face in this adventure is the attention of Wolfgang Scheunacht, a powerful Bright Wizard who has fallen to the temptations of Chaos. However, thanks to his intelligence and subtlety, no one suspects his corruption.

Wolfgang has learned through various contacts of the discovery of a powerful Chaos artefact in Middenheim and knows that the characters were involved. He is not, at the beginning of the adventure, aware that it has been destroyed, and so he has travelled to Middenheim to find it. Once Wolfgang has such an artefact, he plans to perform the ritual *The Transfiguration of Resplendent Glory* (see the sidebar on page 41), which will destroy the artefact and grant him great power.

On his arrival in Middenheim, he finds the characters ready to leave and decides to join their party for the journey back to Altdorf. This should be easy to manage; large groups are much better for the trip through dangerous forests, and

Wolfgang simply attaches himself. At first, he makes no attempt to talk to the characters beyond bare politeness, preferring to watch and assess them.

The attack of the Beastmen (see page 48) provides him with a perfect opportunity. The characters will inevitably play a major role in driving the creatures off, but Wolfgang assists with magic. Thus, he is able to express his respect for the characters' abilities and present himself as helpful.

At this point, he believes that the characters still have the artefact they found in Middenheim. He learns where they are staying in Altdorf and has some contacts burgle the characters' room to take the artefact he thinks must be hidden there. When he finds that there isn't one, he turns to listening again.

On learning that the characters are looking for a particular Chaos artefact and the means to destroy it, he can hardly believe his luck. At an appropriate moment, he offers the services of his ritual. If the characters take him up on this,

TROUBLESHOOTING

This adventure has been written so that it is unlikely that things will go horribly wrong. If something has to succeed, there is no roll for it, so an unlucky roll cannot derail things. Plot threads that players might choose to ignore (Wolfgang, Carlott's attacks) can be ignored without causing long-term problems for the adventure or the trilogy. Finally, the characters can do things in many different orders; so going off on a slight tangent is unlikely to be a major problem.

However, players are much better at breaking adventures than authors are at writing them; don't doubt the players won't find a way. Here are some suggestions for getting things back on track if they do.

If the players seem to have forgotten that they are supposed to be looking for the artefact, have Dieter Klemperer or Lord Frederick contact them to see how they are getting on.

If the players try to pursue something that's purely a matter of background (the cult that Elizabeth Baern fought in her younger days, for example), simply have all leads dry up instantly. No one knows or remembers anything, and shortly thereafter someone comes along to ask about the artefact (see above).

If the players try to murder a prominent member of Altdorf society and go on the run, you have a problem. Guards on the gates can keep them in town, while Carlott's contacts allow her to still find them. The artefact's influence grows, and the characters can still get the artefact the hard way. Wolfgang can also find them and is willing to offer sympathy in their plight, sure that they are misunderstood. The characters stand little chance of coming out of this well, but you can twist things round to get the artefact destroyed.

the artefact is destroyed, but they have released a potent new Chaos power on the world, been severely weakened, and probably driven insane by the experience.

Wolfgang's interactions with the characters provide several opportunities to investigate him and uncover his corruption. If the characters do so, they gain powerful allies in the Bright College. In addition, they might realise that something is wrong during the ritual. In that case, they can disrupt it, which destroys Wolfgang but leaves an even more powerful artefact still in need of destruction.

Because Wolfgang interacts with the characters at many points in this adventure, the descriptions of his activities and the actions the characters might take against him are spread out. For easy reference, they are listed here. Wolfgang is fully detailed below.

- **Night Attack** (page 47): Wolfgang aids the characters against Beastmen on the road to Altdorf.
- **A Tempting Offer** (page 64): Wolfgang offers the characters his services to destroy the artefact.
- **The Transfiguration of Resplendent Glory** (page 67): The result if the characters take Wolfgang up on his offer to destroy the artefact.
- **The Shadow of Fire** (page 71): The means by which the characters can unmask Wolfgang, including the burglary of their rooms.

Wolfgang Scheunacht

Career: Master Wizard (ex-Apprentice Wizard, ex-Journeyman Wizard)

Race: Human

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
40%	45%	30%	47%	42%	68%	76%	46%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	17	3	4	4	3	0	0

Skills: Academic Knowledge (Daemonology +10%, Magic +20%, Runes), Channelling +20%, Charm, Command, Common Knowledge (the Empire +10%, Wasteland), Gossip, Intimidate, Magical Sense +20%, Perception, Read/Write, Ride, Search, Speak Arcane Language (Daemonic, Magick +20%), Speak Language (Classical, Dark Tongue, Reikspiel)

Talents: Aetheric Attunement, Arcane Lore (Fire), Dark Lore (Chaos), Dark Magic, Fast Hands, Hardy, Lesser Magic (Aetheric Armour), Lesser Magic (Magic Lock), Meditation, Mighty Missile, Night Vision, Petty Magic (Arcane), Ritual (The Transfiguration of Resplendent Glory), Savvy, Strong-minded, Very Resilient

Armour: None

Weapons: Quarterstaff

Trappings: Grimoires, Robes, Trade Tools (Apothecary), The Gloves of Jarfreit, The Amulet of Say-K'thar

THE TRANSFIGURATION OF RESPLENDENT GLORY

Type: Arcane

Arcane Language: Daemonic

Magic: 3

XP: 300

Ingredients: A Chaos artefact linked to a powerful Daemon; a number of willing but possibly duped, sacrifices equal to the number of player characters; eight candles, each made from the fat of a different Human; an octagonal bronze bell with a clapper made from Human bone.

Conditions: The ritual must be performed at night in a place where at least eight Humans have died by violence; the caster must be Human, though the sacrifices need not be.

Consequences: If the casting roll is failed, the caster is consumed by the artefact rather than vice versa. This increases the power of the artefact, but the precise effect depends on the power of the caster.

Casting Number: 16

Casting Time: Eight hours

Description: If this ritual is successfully cast, the caster becomes a powerful creature of Chaos as power is sucked from the Chaos artefact and the sacrifices and is channelled into the caster.

The sacrifices permanently lose 1d10% from every characteristic on their Main Profile, which may have consequences for their Secondary Profile. Roll separately for each characteristic. They also permanently lose 2 Wounds. Witnessing the blasphemous transformation and feeling part of your soul ripped out to fuel it inflicts 6 Insanity Points and knocks the sacrifices unconscious. The artefact is destroyed.

The caster gains the following modifications to his Profile:

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
+20%	+20%	+20%	+20%	+20%	+0%	+0%	+20%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
+2	+10	-	-	+2	+3	-	-

Talents: Fearless, Flier, Natural Weapons, Terrifying

Armour: 2 points of natural armour on all locations.

The caster is transformed in appearance, gaining wings and vicious claws, but he is still recognisable. He ceases to age, and the power of Chaos burns within him.

Wolfgang is a powerful master wizard on the verge of becoming a wizard lord. He is also a secret follower of Chaos but far more subtle and patient than most. He does not think of himself as a Chaos cultist, as he is not a member of a cult. When he is ready, he intends to lead a cult, but for now, associating with other followers of Chaos would risk discovery.

As a result of his care and patience, no one suspects his affiliation with Chaos. Although he knows Chaos magic, he has used it less than a dozen times in his life, and he is almost equally sparing with his use of Dark Magic to boost his Bright magic. Thus, he has avoided sustaining any obvious or even subtle Chaos marks. With his discovery of *The Transfiguration of Resplendent Glory*, Wolfgang is almost ready to openly move into the service of Chaos. The player characters are the perfect dupes for the last stage of his plan.



Wolfgang is a middle-aged man of average height and weight. He is cleanshaven, and keeps his head completely shaved as well. He wears red and orange robes signifying his College and a golden key as a pendant. He is happy to let people believe that the key is magical even though it is perfectly mundane.

As a powerful wizard, he has a strong tendency to treat most people as inferiors. Powerful nobles and other wizards are the main exceptions, and the player characters almost certainly do not qualify. In truth, he regards his peers as beneath his contempt, with the possible exceptions of a few of the most powerful wizards who are enemies to be killed. However, he is practised at hiding this and making it seem like nothing more than normal arrogance. He wants to give the impression

THE GLOVES OF JARFREIT

Academic Knowledge: Magic

Powers: Anyone wearing the gloves gets +10% WS and +10% S (with the associated increase in SB).

History: These elegant leather gloves were created a little over a century ago for the personal champion of a wizard in the northern Empire. The first wearer, the eponymous Jarfreit, was an excellent warrior and was never defeated. His successor, Magnus, relied too much on the power of the gloves and was defeated by an assassin who also killed his master and stole the gloves. Wolfgang recovered them fairly early in his career.

While Wolfgang normally wears them, their effects are not included in the statistics given for him.

THE AMULET OF SAY-K'THAR

Academic Knowledge: Magic

Powers: Anyone wearing the amulet gets +1 to cast all arcane spells. In addition, the amulet's magic may be consumed to guarantee the successful casting of a single spell, even if it would normally be impossible for the caster. If this ability is used, the amulet shatters.

History: Apparently made of spun glass in many colours, the Amulet of Say-K'thar is supernaturally resistant to all damage. It was crafted by an Elven High Mage many centuries ago, and it has had countless owners. Legends say that over a dozen of these amulets were created, but most have had their final power used and were thus destroyed. Wolfgang took his from a Chaos wizard he killed 10 years ago, and he will use the amulet to guarantee that success when casting *The Transfiguration of Resplendent Glory*.

THE CROWN OF PASHTILAR

Academic Knowledge: Daemonology

Powers: No servant of Chaos (including Daemons, Mutants, and cultists) will make the first attack against the bearer. In addition, they are inclined to listen to what she says and give it serious consideration. This does not grant the wearer any extra powers of persuasion, but it does grant her a hearing.

History: The legends of the Crown of Pashtilar describe it as giving its bearer absolute authority over all servants of the Ruinous Powers. It is said to have been worn by the Changer of Ways in the early days of the world and was then granted to his greatest servants so they could wreak ever-greater havoc.

These stories are all lies.

The Crown is a golden coin, not an item of royal headgear, and its power is far weaker and more subtle than the legends suggest. Still, a clever and unscrupulous bearer could easily build on the foundation it provides to become a power of evil. It has had several clever and unscrupulous bearers.

At first glance, the Crown looks like any other Gold Crown. But cursory inspection reveals that the head is that of a Beastman, and the design on the reverse consists of Chaos runes.

that he sees people as potentially useful servants or even allies with abilities he lacks. The player characters should not like Wolfgang but should believe that he does respect their abilities. Thus, he is almost always polite but always assumes that he is in a position of authority. When he praises their abilities, the praise is slightly condescending as if their abilities are almost nothing compared to his, which is, in fact, probably true.

When playing Wolfgang, remember that he has years of experience in hiding his allegiance to dark powers. He

does not speak or act in a way different from uncorrupted powerful wizards. The easiest way to play Wolfgang, then, is to play him as if he is what he is pretending to be.

If the player characters do uncover evidence that he is working for the dark powers and confront him with it, he is briefly unnerved before improvising an explanation. While his memory is good, it is not perfect, and characters may be able to catch him in an error in his explanation by raising the issue again later in a subtle way; he is a powerful wizard and thus will not tolerate being questioned.

— COLD REVENGE —

Carlott Selzberg, one of the few surviving members of the Crimson Skull, wants the player characters dead. Once they are dead, she would like to do unspeakable things to their corpses in honour of her dark Gods, but her first priority is to see their corpses cooling. She has no plans beyond that and thinks she would be happy to die once she had succeeded.

Carlott is also well aware that the player characters are individually about as skilled as she is, and that as a group they far out-match her. She knows that if she charged into battle against them, she would end up dead and likely take none of them with her. Thus, her plans are indirect.

Her main resources are the Crown of Pashtilar (described below) and an enormous amount of money, comprising most of the Crimson Skull's treasury. She uses these resources to get other people and creatures to work for her; there are plenty of people who don't care why she might want the player characters dead. Her first attempt involves Beastmen on the road to Altdorf (see *On the Road*, below). When that fails, she resorts to a range of smaller attacks, which gives the characters a chance to track her down and possibly defeat her (see **Chapter V: Bad Blood**, page 80). However, she might well escape and return to haunt the characters further.

Carlott Selzberg

Career: Racketeer (ex-Thug)

Race: Human

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
43%	31%	50%	49%	29%	27%	49%	40%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
2	17	5	4	4	0	5	1

Skills: Common Knowledge (the Empire), Consume Alcohol, Dodge Blow, Gamble, Gossip +10%, Haggle,

Intimidate +10%, Secret Language (Thieves' Tongue), Speak Language (Reikspiel)

Talents: Coolheaded, Disarm, Lightning Reflexes, Luck, Menacing, Quick Draw, Resistance to Poison, Streetwise, Strike to Injure, Strike to Stun, Very Strong, Wrestling

Armour: Medium Armour (Leather Jerkin and Mail Shirt)

Armour Points: Head 0, Arms 0, Body 3, Legs 0

Weapons: Hand weapon, knuckle-dusters

Trappings: Good Clothing, Hat, The Crown of Pashtilar

Carlott is a little below average height and very solidly built. While she couldn't really be described as ugly, she is extremely plain, and the permanent suspicious, hostile scowl on her features does not help. She has a number of scars on her body, and her knuckles in particular are criss-crossed with them, a memento of her older habit of punching people in the mouth with her bare fists. Her face is remarkably unscarred. She is in her early thirties, but most people would guess that she is older.



She grew up in the poorer areas of Middenheim, and her remarkable strength was noted at an early age. Local gangs were happy to have her as muscle, and she did well as an enforcer. In most respects, she was following the normal career path of the violent criminal, except that one of her employers was the Crimson Skull. She showed all the signs of being a suitable recruit, and so she proved. She had already started to rise in the blasphemous hierarchy of the cult and was devastated when the actions of the player characters destroyed it.

She has no idea how to create a new cult; she only wants revenge. However, if the characters do not succeed in killing her in this adventure, there is every chance that she will create a new cult without even trying. The Crown of Pashtilar gives her a powerful advantage.



CHAPTER II: FAREWELL MIDDENHEIM

At the conclusion of the *Ashes of Middenheim*, the PCs had won a victory but discovered that the Empire had more to fear from the Daemon Xathrodox the Red Flayer (also known as Xathrodox Incarnadine). They found out that the rest of his essence was trapped in two artefacts and that it would be disastrous if he was freed back into the world. Such generalities do not tell the PCs where to go next or what to do, however. Answering these questions requires a bit of research.

Getting your PCs on the right track can be handled in two ways. If there are PCs of a scholarly bent, they can do the research themselves. In thanks for their assistance during the *Ashes of Middenheim*, the Collegium Theologica allows the PCs access to its facilities. PC researchers are guests of Professor Albrecht Zweistein, who assists them in navigating the archive. If no PC is willing or able to do the necessary research, the Professor takes it on himself. He is, after all, an expert on Chaos artefacts and he above all understands the danger posed by Xathrodox.

Finding the information requires three successful Academic Knowledge (Magic) Tests and each test represents 6 hours of research time. Professor Albrecht Zweistein can find the relevant information in two days. Regardless of who unearths it, the information comes in two parts.

First, there is this text, found on an aging piece of vellum (see **Handout 1** on page 93):

*The Red Flayer: proud and merciless
This child of Khorne spat in his father's eye
The Blood God drained his husk
But the essence of the Red Flayer survives
He still lives—in the Brass Skull
He still lives—in the Dagger of Yul K'chaum
He still lives—in the Chalice of Wrath
Trapped and bound, he craves blood
The Red Flayer will rise again*

Second, there is a reference in the fragmentary diary of an unidentified priest of Ulric (see **Handout 2** on page 93) The pertinent section reads:

My contacts in the capital tell me that an unidentified relic has been brought to Altdorf by one of our rivals. From the brief description, it sounds like it could be Dagger of Yul K'chaum. Like that artefact, this one is described as an iron dagger inscribed with dark runes of power. Its hilt is said to be in the shape of a skull with three eyes. I leave now for Altdorf. If this is the Dagger of Yul K'chaum, it must be kept out of the hands of the wrong people at all costs.

This is the final entry in the diary. There is no information to be found on the third artefact—the Chalice of Wrath.

STARTING HERE

In order to get involved in this adventure, the player characters need to know a few things. They need to know what the Dagger of Yul K'chaum looks like, that a fragment of a powerful Chaos Daemon is bound within it, and that it is almost certainly in Altdorf. They also need an introduction to Dieter Klemperer (see page 57) and a reason to destroy the artefact. Wolfgang Scheunacht (see page 41) should have some reason to think that the characters have a powerful Chaos artefact, and Carlott Selzberg (see page 43) should have some reason to be hunting the characters.

As the adventure is aimed at characters just entering their second careers, these motivations could be linked to their previous adventure. While this book assumes that they start in Middenheim, it is not necessary; as long as they start in a town or city a considerable distance from Altdorf, the set up works. Thus, if your group has just defeated a Chaos cult in Nuln, the Daemon in the dagger is linked to that cult, Carlott is a member of it, and Wolfgang believes that the characters took something from them. The information can be provided by a contact or found in the cult's lair, depending on how far in advance you can set this adventure up.

As an alternative, you might start with characters in their second careers but with no played history. In this case, you should start in Middenheim. The characters gained their experience fighting against the Storm of Chaos and participated in the defeat of a Chaos cult. Many of their allies were killed, and the player characters are the only ones remaining with the health and ability necessary to follow up some clues found in the cult's temple. The clues point to Altdorf, and the characters are entrusted with this mission by a gravely wounded priest of Sigmar who fought along side them many times. This priest knows Dieter Klemperer and recommends that the characters consult him about how to find the dagger. The adventure can then proceed as written.

However, the PCs now at least know what the three artefacts are and that one of them may be in Altdorf. This should be enough to get them going in the right direction. Professor Zweistein has some words of advice for them before they go.

"I know it isn't much to go on but I fear with part of Xathrodox free, time is of the essence. I have written you a letter of introduction to a colleague of mine in Altdorf. Dieter Klemperer is Celestial Wizard and someone you can trust to aid you on this mission. It is vital that you find the

dagger before minions of Xathrodox do. They would free him from the artefact and this cannot be allowed. Already part of his essence has been released but it is scattered and weak. Those parts of him trapped inside the dagger and chalice must be destroyed if we are to prevent the Red Flayer from haunting the world once again.

"While you are in Altdorf, I shall continue my research into the Chalice of Wrath here. If I find out anything useful, I'll send word through Dieter.

"May Ulric and Sigmar guide your journey."

— ON THE ROAD —

The following scenes of the adventure seem simple enough, but even here there is more going on than meets the eye. The player characters prepare to leave Middenheim for Altdorf. Although the armies of Chaos have been defeated, many Beastmen and Mutants still roam the forests, and the roads are even less safe than usual. Even though the characters are experienced adventurers, it would be foolish for them to travel by themselves. Indeed, a number of people mention that only followers of Chaos would travel in such a small group at such a time.

Waiting for a group to gather does not delay the characters as people are constantly leaving for Altdorf. The player characters are joined by two families with all their possessions loaded into carts, who hope to make a new life away from the devastation of war. Wolfgang Scheunacht, posing as a moderately wealthy scholar, also joins them. Finally, two Roadwardens plan to ride with the group, glad of the reinforcements provided by the player characters.

If the characters insist on setting out by themselves, they can travel alone until the first attack by Beastmen (see page 46). In the aftermath of the attack, the rest of the group described

before catches up with them, and the Roadwardens strongly recommend that the player characters join them.

The various sub-groups of travellers keep to themselves. Both families cover three generations, from grandparents to children. Only the fathers will speak to others; the other family members are too frightened of what might happen to them on the road, a feeling that only intensifies as the Beastmen attack. The two men are Adelbert Mos and Pieter Bruschi, and both were craftsmen (a blacksmith and cartwright, respectively) in Middenheim before the war. They don't think that the city can currently support all the craftsmen remaining (they are probably right), and so they are travelling to Altdorf in search of better prospects. They are reluctant to say any more for fear of falling in with thieves or conmen.

The Roadwardens, Siegfried and Ulrike, are simply doing their job with a bit of extra backup. They are reluctant to talk to the player characters too much, in case they turn out to be bandits or outlaws. So the Roadwardens spend most of their time riding ahead and behind, watching for threats to the group.

Wolfgang keeps to himself in the early part of the journey. He does introduce himself by his actual name but says only that he is returning to Altdorf after some business in Middenheim.

The Roadwardens insist that the party stop at coaching inns every night; walls are a vital defence while sleeping. Player

characters seeming capable may be asked to help guard the inn at night in return for free lodging, but nothing happens at the inns.

The open road is a different matter.

— THE BEASTMEN ATTACK —

The characters are likely to think that the attacks they suffer from Beastmen are merely the random depredations of displaced monsters. However, Carlott Selzberg is behind them. The power of the Crown of Pashtilar allowed her to speak to them, and her natural skills persuaded them that her strategy was likely to provide entertainment at the least and a good chance of substantial treasure. Her plan is to send small groups of Beastmen against the characters to slow them down, causing them to be stuck on the road at night. Then she'll send in a much larger group to finish the characters off. To this end, she is gathering a group of Beastmen with Night Vision to have an advantage.

THE OTHER TRAVELLERS

Wolfgang's statistics are given on page 41. For the families, use the Proprietor statistics on page 235 of *WFRP* for the adults, and assume that the children can do nothing in a fight apart from cry, run, and provide dramatic opportunities for rescue. Statistics for the Roadwardens are given here.

Roadwarden

Career: Roadwarden

Race: Human

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
37%	43%	41%	29%	36%	28%	27%	31%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	13	4	2	4	0	0	0

Skills: Animal Care, Common Knowledge (the Empire) +10%, Drive, Gossip, Navigation, Outdoor Survival, Perception, Ride, Search, Secret Signs (Scout), Speak Language (Reikspiel)

Talents: Quick Draw, Resistance to Disease, Specialist Weapons Group (Gunpowder), Warrior Born

Armour: Medium Armour (Mail Shirt, Leather Jack)

Armour Points: Head 0, Arms 1, Body 3, Legs 0

Weapons: Hand weapon, Pistol with gunpowder and 10 balls, Shield (They can get new gunpowder and ammunition free at the coaching inns as part of their job.)

Trappings: Rope, tack, and a light warhorse

THE BEASTMEN

The Beastmen that attack in this section are typical. Use the statistics given below for all of them.

Beastmen

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
40%	25%	35%	45%	35%	25%	25%	25%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	12	3	4	5	0	0	0

Skills: Concealment, Follow Trail, Intimidate, Outdoor Survival, Perception, Shadowing, Silent Move, Speak Language (Dark Tongue)

Talents: Keen Senses, Menacing, (Night Vision -- only the Beastmen who attack at night), Rover

Special Rules:

Mutations: Animalistic Legs and Horns. Some Beastmen have additional mutations noted in the descriptions of the individual attacks.

Silent as the Beasts of the Woods: Beastmen are naturally stealthy, and most are also very experienced hunters and trackers. They gain +20% to Silent Move Tests and +10% to Concealment Tests.

Armour: Light Armour (Leather Jack)

Armour Points: Head 0, Arms 1, Body 1, Legs 0

Weapons: Hand Weapon or Spear, Horns (SB -1 damage), Shield.

The attacks happen on the third day out of Middenheim. The first comes mid-morning when the characters have already come too far to make it worth turning back to the previous night's inn.

Two Beastmen break from the woods, one from each side of the road, and run howling to the attack. The one on the characters' left has a wolf's head and goat's legs, while the one on the right has dog's legs and the head of a horned cat. The player characters and Roadwardens should make short work of these two, but keep a note of how long they spend stopped after the attack. If they move on as quickly as possible, they only lose 15 minutes.

The second attack comes a couple hours later, just before noon. This time, the Beastmen are armed with bows and arrows, and unless a member of the party succeeds in a Perception Test opposed by the Beastmen's Concealment, the monsters get to fire with surprise before charging to the attack. This time two (pig head and goat head) are on the left, and one (bear head,

thick fur all over its body for +1 Armour Point to all locations) is on the right. They aim their arrows at the most dangerous-looking members of the group, which almost certainly means they pick the player characters or the Roadwardens.

Again, the group should be able to fend off this attack with little difficulty. These Beastmen try to retreat if badly wounded, and certainly any Beastman who takes a critical wound tries to retreat if he can. Chasing the Beastmen into the forest would take time and is a bad idea that the Roadwardens would be happy to point out. They are growing concerned that the group won't make it to the next inn before nightfall, and they encourage everyone to hurry.

The third wave comes at mid-afternoon. Four Beastmen have set a trap for the characters. Three (one with a snake's head, one with a horned sheep's head, and one with the head of an eagle) are waiting behind a crude barricade made from the bloodstained remains of a coach and wagon. They have bows and fire at the characters as soon as they come into range. The barricade provides excellent cover against missile weapons, making any Ballistic Skill Tests **Hard** (-20%). On the other hand, it's virtually useless in melee. The three Beastmen behind the barricade have also propped up the corpses of three dead travellers in an attempt to boost their numbers. If the characters try to judge the number of assailants, they must make a Perception Test. If they fail, they believe there are at least six. A success reveals that some of the figures behind the barricade are probably dead and suggests there are somewhere between three and six living attackers. Three degrees or more of success gets the numbers exactly right.

The Beastmen hope that a significant number of the warriors will charge forward to engage them. If they're really lucky, the characters will be stupid enough to leave the wagons undefended. As long as the guard on the wagons is reduced, the fourth Beastman (wolf's head and tail) hiding in the forest makes his move. He dashes out from hiding, wielding a warhammer and seeks to smash a wheel on one of the carts. If he is not engaged quickly, he smashes a wheel on the second cart on the second round before rushing back into the forest. It is good for the story if he is able to smash at least one wheel, so you should be strict about player rolls to notice him, intercept him, and stop him attacking the carts. The other Beastmen disengage and retreat if the fourth is successful; otherwise, they retreat after disabling at least one of their opponents or when seriously wounded.

The Roadwardens are very worried by this turn of events. Even if the Beastmen failed to smash the cartwheels, the group is almost certain to be caught on the road at nightfall. What's more, the Beastmen seem to have done this deliberately, which suggests that they are only waiting for night to attack. If the carts have been damaged, the Roadwardens want to abandon them and press on as quickly as possible. The families are understandably reluctant to leave all of their possessions behind. Pieter Brusch can repair both carts, as that's his job, and thinks he can do it quickly if he scavenges wheels from the Beastmen's barricade. The characters can take whichever side they like in the argument, but the result is the same; the group will be on the road after nightfall. Pieter can repair the carts within an hour, which is very fast but not fast enough. The argument and the families' insistence on picking the most useful things to take from the carts delay the group for almost as long.

— NIGHT ATTACK —

As darkness falls, the Roadwardens urge the group to press on. The families have lanterns among their possessions and can provide light if no one else thought to bring a light source. The Roadwardens are expecting an attack and do not have to wait long.

Soon after dark, a volley of arrows comes from the forest, striking at the more dangerous-looking characters. The bow shots are from long range, so the Beastmen are at -20% on their Ballistic Skill Tests. The characters can see nothing in the woods since the light from the lanterns does not extend that far; shooting back is futile. The arrows continue as the Beastmen move to keep pace with the fleeing characters.

The characters cannot move quickly without abandoning either the elderly or the children. Hopefully, the player characters would not stoop to such measures, but if they do, the Beastmen ignore the sacrifices and go after the player characters; Carlott wants the characters dead and doesn't particularly care about random travellers. The Beastmen can keep up a hail of arrows for as long as the characters have a light source, and while many will miss, the characters are likely to realise that they are doomed if they keep this up.

Extinguishing the lights stops the arrows. Total darkness is what the Beastmen have been waiting for. They all have Night Vision and can fight without any problem in the dark. Twelve of them drop their bows and rush from the forest to engage in



hand-to-hand combat. Characters without Night Vision find that all Weapon Skill Tests are **Very Hard** (–30%); they can barely see where their opponents are.

It is immediately apparent that the characters are badly outmatched. In the second round of combat, Wolfgang casts *Crown of Fire*, which not only marks him out as a wizard but casts light as a torch, evening the battlefield considerably. On following rounds, Wolfgang uses his magic to best effect, supporting the player characters in the fight. The aid of a powerful wizard immediately turns the course of the battle. Within a couple of rounds the Beastmen who are not already dead or incapacitated are trying to flee back to the forest as they were not expecting to face a wizard.

Once the battle is over, the Roadwardens recommend making all haste to the next inn, before the Beastmen can gather reinforcements. Wolfgang and the families whole-heartedly agree.

AFTERMATH

The characters reach an inn within half an hour, without further incident. The innkeeper, knowing both the Roadwardens, opens the gate when they call to him, and the characters are soon safe. The families, particularly the children, are deeply shaken by their experience, and while they are grateful to their protectors, they can't bring themselves to do much beyond eat and try to sleep. The Roadwardens are slightly more forthcoming, commending the characters for their bravery (assuming that they weren't cowards), but they have old friends at this inn and do not stay to talk for long.

Wolfgang, on the other hand, is keen to talk to the characters. He admits that he is a Master Wizard of the Bright College and compliments the characters on their skill and bravery. He asks them about their previous adventures and listens with genuine interest. He's actually interested in figuring out what happened to the Chaos artefact in Middenheim, but he obviously doesn't tell the characters that.

Most player characters will have enough sense not to tell someone they just met on the road everything about their future plans. Players may, however, assume that a wizard introduced on friendly terms is clearly meant to be an ally,

and so they may tell him everything. It is reasonable to remind such players that their characters would probably be a bit more cautious. As a hint in this direction, Wolfgang refuses to say anything about what he was doing in Middenheim or what he will do when he returns to Altdorf; although, he will talk about earlier experiences, before the Storm of Chaos.

If the characters do tell Wolfgang everything, they put him in a bit of a quandary. On one hand, they seem easy to manipulate into his plans. On the other, if he announces now that he knows a ritual to destroy such artefacts, he thinks that anyone sensible would be highly suspicious of their good fortune. Still, saying nothing makes it hard for him to offer his aid later. Unless the characters say something that makes a different course obviously better, he settles for saying that he may be able to help, if they are really serious. He tries to give the impression that he isn't sure that the characters are capable of finding the artefact without saying so outright. If he goes this route, his approach later is slightly different from that described in **A Tempting Offer** (page 64); instead of acting shocked he says that he now believes the characters may succeed and feels he has to offer his assistance.

If the players have the sense to keep their characters' mouths shut about their mission in Altdorf, Wolfgang offers them work as his bodyguards. He says he knows that they can handle themselves, and that sort of interview is hard to arrange deliberately. The characters really should refuse; they have far more important things to do. Wolfgang isn't offended by this in the slightest; he lets them know that he didn't really think they'd take the job.

If they do, he is genuinely delighted. Once they are in Altdorf, he gives them accommodation in his town house and makes sure that they have enough free time to pursue their investigations. He can search their possessions at leisure, so the burglary never happens, and the characters are deprived of a clue to his true nature. Wolfgang's offer of help should seem entirely natural in this context.

The rest of the journey to Altdorf is uneventful. Carlott is still watching the characters but is waiting for them to be separated from the wizard before attacking again. Depending on your players, you can either gloss over the rest of the journey or play it out in some detail, maintaining the tension; the characters do not know that they will not be attacked again.

— ARRIVAL IN ALTDORF —

Altdorf is the largest city of the Empire. It suffered little direct damage in the recent wars, but its population has been swollen by refugees from more severely hit areas. Emphasise the city's size, the sheer number of people in the ever-crowded streets, the height of the buildings towering over the roads and cutting out light, and, most of all, the smell. The Roadwardens recommend the Burning Table inn as a place to stay, saying that it is clean, the food is edible, and the prices are reasonable. Wolfgang waits for the Roadwardens to take their leave before bidding his own farewells; he tells the characters where he lives and says that he would be happy to see them again before they left Altdorf. Try to give the impression that he doesn't want them turning up on his doorstep every day or so, but that he really would be pleased to see them once more. The players should feel that Wolfgang is friendly but distant.

The Burning Table is exactly as the Roadwardens said and a good place for newcomers to the city to stay. The innkeeper, Matthias Tafel, has no prejudices against any sort of character, short of Mutants, as long as they pay the bill and behave reasonably within the inn. Drunken rowdiness and even some brawling are expected; armed fights are not.

Once in Altdorf, the player characters should want to get in contact with Dieter Klemperer and start their search for the dagger and a means of destroying the Daemon within (see **Chapter III: The Artefact**, page 49). Wolfgang continues his plot against them, which gives them a chance to unmask him (see **Chapter IV: The Shadow of Fire**, page 71). Carlott Selzberg continues her efforts to have the characters killed (see **Chapter V: Bad Blood**, page 80). The characters have plenty to keep them occupied.



CHAPTER III: THE ARTEFACT

The characters' main purpose in Altdorf is to find and destroy the second of the Chaos artefacts linked to the Daemon Xathrodex Incarnadine. They left Middenheim with a description, a reason to believe that the item was in Altdorf, and a contact, Dieter Klemperer, in the city.

— FINDING THE ARTEFACT —

The player characters arrive in Altdorf knowing that they have to find and destroy a Chaos artefact. They even know what it looks like. However, asking random people whether they've seen a dagger inscribed with Chaos runes is a good way to meet witch hunters and interrogators in a very personal fashion.

Fortunately, the characters do have somewhere to start: Dieter Klemperer, who has been sent a letter of introduction, is expecting the characters. A friend of the characters and of Dieter (see page 44 for options) has vouched for their mission, so Dieter is willing to help them. Unfortunately, he has never even heard of the artefact and has no detailed information on how to destroy such a thing. Fortunately, he knows a number of people who might. Unfortunately, the player characters will have to use charm, guile, and intrigue to get the information out of Dieter's contacts. Hopefully, they'll have some skill in those areas. This section of the adventure is almost pure role-playing. There are plenty of opportunities for stealth and violence in Altdorf, but this isn't it. It may be a good idea to tell some groups of players this directly, out of game, while others will quickly pick it up from the context.

SUMMARY

After arriving in Altdorf, the player characters go to see Dieter Klemperer, the Celestial wizard recommended to them as a contact, and ask for his assistance in finding and destroying the artefact. He explains that he cannot help personally, but suggests how they could find people who can. (See page 53).

Klemperer can introduce them to some people who, in turn, can introduce them to others. See the relationship map on page 51 for more detailed information; the individual links are repeated in the description of each character to make things easier for you. The player characters talk to one person at a time and then move on to talk to more people, possibly with recommendations from people they've already seen. The characters can also go back to talk to the same person again, probably with additional recommendations or information.

The contacts fall into three main groups: Konrad Messner, who can get the artefact, and his allies; Gottri Hammerfist, who is a threat to Messner and must be neutralised if the characters are to get hold of it easily, and his allies; and Gabrielle Marsner,

who knows an easy way to destroy the artefact. Lord Frederick, who knows almost everyone, is an important contact whom the characters are likely to meet several times, and Guillaume Deschamps is a wizard who knows an extremely dangerous way to destroy the artefact.

In this part of the adventure, it is essential that the characters tell Konrad Messner about the artefact and why it is a threat; although, they need not convince him to help. In addition, they must make contact with Guillaume Deschamps and find out about the ritual he knows. If they manage this, they will come into possession of the artefact and be able to destroy the Daemon's spirit within. They need never even hear about Gabrielle Marsner, even though things will obviously go better for them if they do.

It is not possible to provide a summary of what will happen in this section, as that is entirely up to the players. They decide whom to contact next, what approach to take, and when to give up on the investigations. In play, a more linear structure will appear as the characters chart a path through the politics, but the descriptions here leave all those options open.

RUNNING INTRIGUE

Political adventures are not the easiest kind to run; so this chapter provides as much support as possible. The first thing to bear in mind is that you should allow the player characters to talk to whomever they like, in whatever order they like. They can't go talk to people they haven't heard of yet, but apart from that, you shouldn't restrict them. In addition, they should be allowed to use any strategy they choose during the negotiations. Some strategies will be very bad, but the worst that can happen is that the characters get thrown out on their ears. In short, the characters can fail dismally without dying or cutting off any chance of success; so if they want to, let them.

CONTACTS

Each of the contacts listed below is in the same format, with statistics following.

NAME

The character's name. In brackets is what he wants the characters to call him.

Statistics

The standard *WFRP* statistic for each character follow.

Style

The way that the character presents himself to the player characters. Hints for roleplaying this character.

Places

Suitable places to meet this character. These places are described in general terms in the Altdorf chapter (starting on page 22); this section provides personalising details. Try to

choose as wide a range as possible; don't have the characters meet everyone at home.

People

People the character knows and can introduce the player characters to. These are divided into four groups: Contacts, Acquaintances, Friends, and Opponents. A Contact is someone the character knows to talk to but nothing more. An Acquaintance is someone he knows quite well but not intimately. A Friend is someone the character sees somewhat frequently on a social basis, someone he could borrow money from. An Opponent is someone the character dislikes and wants to undermine or even see dead. These relationships are always symmetrical; if character A has character B as a Contact, character B has character A as a Contact as well.

Information

Useful facts that the character knows. These are divided into Public, Private, and Secret. The character is willing to tell Public information to anyone who seems interested. He is a bit cagier with Private information, but it isn't a secret. Secret information is just that; the character needs to be given a very good reason before he will pass it on. Different characters may have the same information in different categories; some people just can't be trusted with secrets, while others are loath to tell anyone anything.

Leverage

Effective ways to put pressure on the character to help.

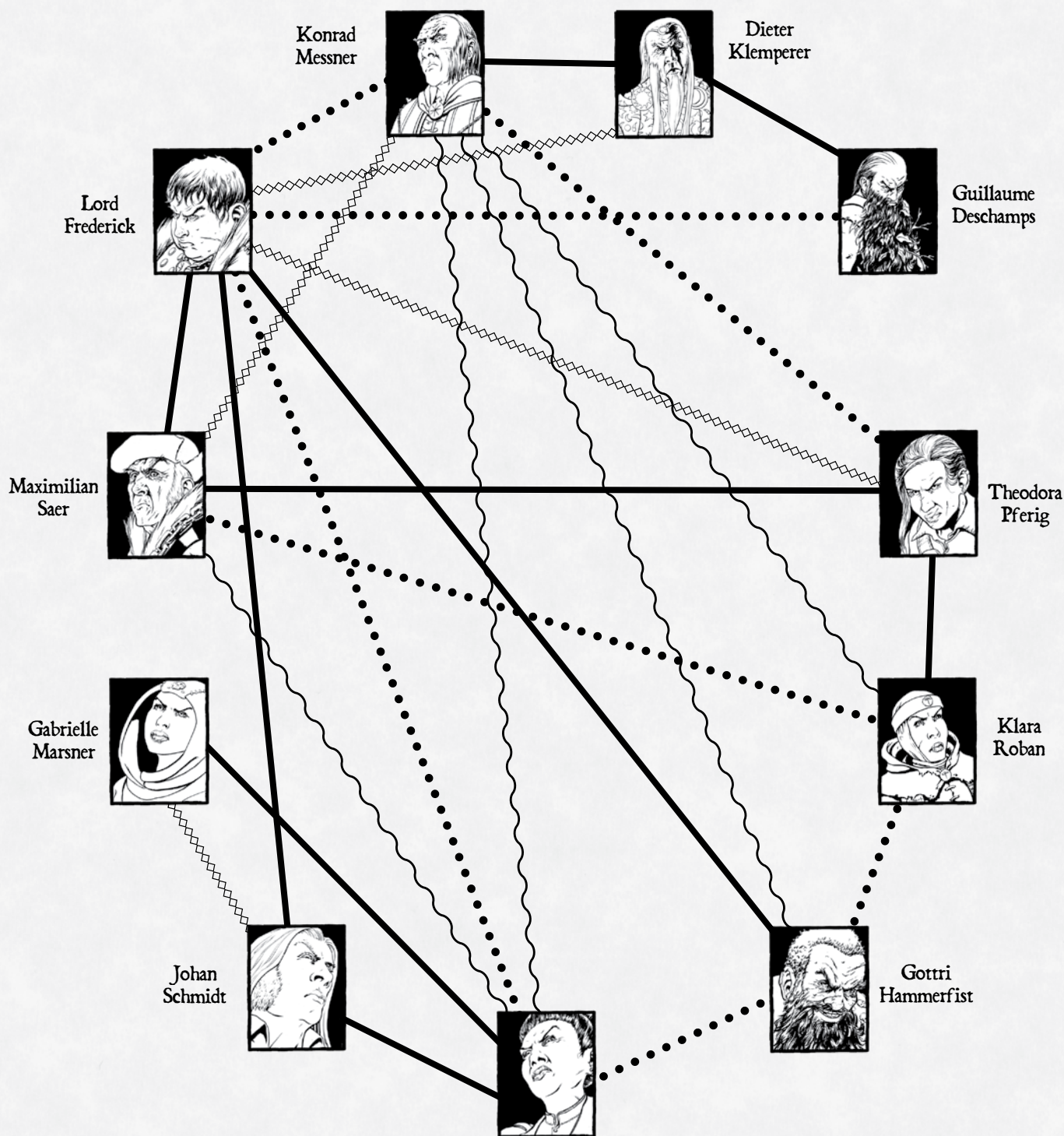
NEGOTIATIONS

There are two factors influencing the success of player characters in negotiations with NPCs, degree of introduction and success in negotiation. To help you keep track, these are both measured in arbitrary points and can add up to a total of 6. The first is the degree of introduction they have from other NPCs. A simple introduction from anyone is worth 1 point. The first recommendation from an acquaintance or friend is worth 2 points, and subsequent recommendations from other friends or acquaintances are worth 1 point each. The first request from a friend to help the player characters is worth 3 points, and further requests from other friends are worth 2 points. On the other hand, if the characters suggest that they are working with any of the NPC's opponents, they lose 1 point for every opponent mentioned in this way.

The second is the success of the PCs in negotiation. The Leverage section gives the number of points that a certain piece of leverage provides, but this does not cover the negotiation itself. The success of the characters in their negotiations can provide up to 3 points. On the other hand, dismal failure can remove up to 3 points provided by other sources. You should measure this by how impressed you are and how impressed you think the NPC would be.

It is certainly permissible to avoid die rolls altogether here. However, some players may be much better or worse than their characters at intrigue. In such a case, you might want to

— NPC RELATIONSHIP MAP —



NPCs are Contacts

NPCs are Opponents

NPCs are Acquaintances

● ● ● ● ● ● ● ● ● ●

NPCs are Friends

make a roll to see how the *character* does. In most cases, the appropriate skill is either Charm or Gossip, depending on the approach that the character is taking. If you aren't sure, a character looking for an introduction or better to another character is using Charm, while one looking for information is using Gossip. Haggle is far too mercenary for use in this context. Intimidate is positively counterproductive; the characters want these NPCs to be on their side.

For every degree of success on the Skill Test, add 1 point to those already gained from negotiations, up to the usual maximum of 3. Similarly, for every degree of failure, subtract 1 to the usual minimum of -3.

It is likely that all the PCs will want to be involved in the negotiations. If they pick a leader, the leader makes the rolls, but you should judge the overall success of the negotiations based on all the characters. If the PCs all talk at once, rate them and have them roll separately; the most extreme result counts. Thus, if the results are -2, 0, and 1, the -2 result is the one used, as it is the furthest from zero.

TARGETS

What are the characters aiming for? The number of points required for a given thing are listed in the following table.

INFORMATION POINT COSTS

Points	Aim
1	Learn a Public fact.
2	Get an introduction to someone.
3	Learn a Private fact.
4	Get a recommendation to someone.
6	Learn a Secret.
6	Have someone ask a friend to help you.

Points are not used up by favours, at least not the favours available in this adventure. If the characters have 6 points with a certain character, they can learn all the listed secrets and have that character ask all of his friends to help them.

COMBAT

It is possible that the characters will decide to use physical violence against some of their contacts. This is a very bad idea, but that might not stop them. In addition to whatever threat the contacts might personally pose to the Player Characters, all nobles have bodyguards who will lay into the characters at the first opportunity and call the Watch. Use the Sell-sword statistics from *WFRP* for bodyguards, and the City Guard statistics for the Watch. Most wizards don't need bodyguards but have them to keep from destroying their homes with defensive magic. The player characters should find themselves facing an unlimited supply of such opponents, until they are subdued and arrested.

Clever negotiation and intervention from Dieter and other allies should be able to get them out of jail, but they will find everything much harder; increase all intrigue difficulties by one step. For example, **Challenging** (-10%) would become **Hard** (-20%).

ULTIMATE GOALS

The PCs have two ultimate goals, though they do know it at first.

The first is to get Konrad Messner to tell them that the artefact is in the Pyramid of Light and offer to help them get it out. This requires 6 points, but he will not do it until the characters find someone who can destroy the artefact and neutralise Gottri Hammerfist who would use the removal of the artefact as a pretext for hunting Konrad down.

The second is to find Gabrielle Marsner and find out that she knows a ritual to destroy Chaos artefacts, which she treats as a secret.

Obviously, even if the characters meet Konrad first (which is possible; Dieter knows him a little), they won't be able to convince him to reveal his secret. Gabrielle isn't very well known, so it may take the characters some time to hear of her, and even then they need to convince her to help. Thus, the PCs will have to engage in quite a bit of intrigue before they get anywhere.

DRAMATIS PERSONAE

Name	Role	Notes
Elizabeth Baern	Noblewoman	Vain, rude, and supports Gottri.
Guillaume Deschamps	Jade Wizard	Knows a ritual that can destroy the artefact, at the cost of at least one character's life.
Lord Frederick	Nobleman	Knows almost everyone important.
Gottri Hammerfist	Witch hunter	Insane; thinks all Light Wizards are Chaos cultists.
Dieter Klemperer	Celestial Wizard	Initial contact.
Gabrielle Marsner	Amethyst Wizard	Knows a ritual that can destroy the artefact.
Konrad Messner	Light Wizard	Knows where the artefact is and can get it.
Theodora Pferig	Former witch hunter	Has influence with Konrad Messner.
Klara Roban	Priestess of Sigmar	Supports Gottri but can be convinced to have him put away for treatment.
Maximilian Saer	Merchant	Friend of Konrad Messner.
Johan Schmidt	Noble	Friend of Gabrielle Marsner. Could become a PC.

PACING

You have a lot of flexibility in pacing this section, depending on how much your players like roleplaying intrigue and personal interaction.

First, the actual meetings can be played out in varying levels of detail. At one extreme, every word spoken on either side is role-played. At the other, the players outline their basic approach and then roll some dice. Most groups will, of course, be somewhere in between, and you can vary the level for a single group, reducing the detail if they get bored or increasing it if they get into it.

Second, you can fudge the number of meetings. If the players really don't seem to be enjoying this part of the adventure, increase the amount that their current contact knows about the critical contacts and make it easier to convince Konrad and Gabrielle to help. If you want to do this, Lord Frederick is a good choice for the key contact, as he plays a larger role in the adventure and thus should be brought to the players' attention. On the other hand, if the players seem to really enjoy all the socialising, you can encourage repeat visits to certain contacts by not handing out all the information at once.

GETTING STARTED

The player characters start with a few pieces of information. They have a description of the artefact they are after, and they know that it could be used to summon a major Chaos Daemon into the world. They also know that destroying it would help to banish the same Daemon. They have reason to believe that this artefact is in Altdorf, and they have an introduction to Dieter Klemperer who might be able to help them.

Most players, in this situation, will have their characters ask Dieter for advice. This is exactly the right thing to do, and it gives you, as game master, a chance to give the characters some hints on how to proceed in this part of the adventure. Ideally, you should work the following information into a conversation, but you could also simply read it as a speech.

"If we consider the location of the artefact, there are two main possibilities. The first is that it is currently in the hands of a Chaos cult. Obviously, we must hope that this is not the case. The second is that it is currently being kept safe by a group who do not know how to destroy it."

"In the first case, the people most likely to know something about it are witch hunters and the like. They may have seen something on their adventures and have leads on the current location of the item. Of course, you will need to have some backing from other individuals and convince them that you mean no harm before they will tell you."

"In the second case, you might start by talking to a Light Wizard, like Konrad Messner. They are reputed to

be guarding a large vault containing many dangerous artefacts that cannot be destroyed. Of course, they aren't going to tell you if they have it and just hand it over. Again, support from other people is vital as are your negotiating skills. You will also have to demonstrate that you know how to destroy the artefact, since the Light Wizards can certainly protect the thing better than a group of itinerant adventurers."

"Which brings us to your second problem: finding a means to destroy the artefact. Again, talking to witch hunters may be helpful, but most Chaos artefacts can only be destroyed magically, which means talking to wizards and trying to find someone who knows a relevant ritual. People are normally reluctant to talk about this, as it would make them a target for Chaos cults who didn't want their artefacts destroyed, meaning you will probably need backing from other people."

"So, you need the support of the people you talk to. Don't be rude. Don't treat them as servants. If they want to make small talk, let them do so, at least a bit. I can introduce you to Konrad Messner, a wizard lord of the Light College, and Theodora Pferig, a retired witch hunter. I will also introduce you to Lord Frederick who knows far more people. After that, though, you will have to find your own contacts. I suggest asking people whether they know anyone else who might be of help."

CHARACTERS

This section describes all the important NPCs the characters might interact with while looking for the artefact and a means to destroy it. They are summarised on the table on page 52.

ELIZABETH BAERN (MY LADY)

Career: Noble

Race: Human

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
30%	34%	30%	26%	32%	39%	37%	45%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	12	3	2	4	0	2	0

Skills: Charm, Command, Common Knowledge (the Empire) +10%, Gossip +10%, Performer (Musician), Read/Write, Ride, Speak Language (Reikspiel) +10%

Talents: Etiquette, Public Speaking, Savvy, Schemer, Specialist Weapon (Fencing), Strong-minded

Armour: None

Armour Points: Head 0, Arms 0, Body 0, Legs 0

Weapons: None

Trappings: Best craftsmanship noble's garb, estate

Style

Elizabeth believes that commoners these days are getting above their stations. If any player characters are not noble, she makes them feel their lack of status. She keeps them waiting, interrupts her conversation with them to do more important things like feed her lapdog, and gives them trivial orders, treating them as servants. If any characters are nobles, she isn't rude to them, but she isn't particularly polite, either. If insulted in the slightest, she will call her servants to throw the characters out, and only a lot of fast grovelling will change her mind.



In her younger days she destroyed a Chaos cult, largely by good luck, and this act has brought her a lot of respect in these circles in Altdorf. Her family has been slowly losing wealth for years and influence along with it; she clings to her garnered respect as something that might yet save her family. On the other hand, she definitely never wants to have any personal contact with Chaos again.

The characters should realise that she is obsessed with her family status and the importance of the blow she struck against Chaos.

Places

Her walled estate: The garden at the front of the house is well-maintained, but the back is almost completely neglected. Inside, the rooms the characters are supposed to see are elegantly decorated with antique heirlooms. When they get a glimpse into other rooms, they see that far fewer decorations or pieces of furniture, and many rooms have been closed up, sheets covering the furniture.

The Gorgon: See under Lord Frederick. Her family have been members since the club opened, and Elizabeth is not at all apologetic when the characters have to come in round the back.

People

Contacts: Gabrielle Marsner

Acquaintances: Lord Frederick, Gottri Hammerfist

Friends: None. She doesn't admit anyone is equal to her.

Opponents: Konrad Messner. He never treats her with the respect that she feels is her due; he knows how little she really did to defeat the Chaos cult.

Maximilian Saer. A jumped up commoner who once had the temerity to make a pass at her, not that she will ever mention that.

Information

Public: "Maximilian Saer is a jumped-up commoner who would really like to be a member of The Gorgon club, but he

doesn't have the contacts to get himself recommended. Which is just as well; he wouldn't fit in."

Private: "The Light College has a large store of dangerous Chaos artefacts, including one that I took from the cult I destroyed. The wizards are divided over whether the artefacts should be destroyed or kept to be used against Chaos. Either way, only the wizard lords can get into the vault."

"Konrad Messner portrays himself as such a high-and-mighty opponent of Chaos, but I have my doubts. He doesn't really appreciate people who have fought against Chaos; maybe his sympathies aren't as clear as he would like us to think."

Secret: "Gabrielle Marsner wants to have a reputation as a powerful sorceress, but she really hasn't done anything significant yet. Still, if you want to butter her up, you could mention that you'd heard that."

Leverage

If the characters flatter Elizabeth outrageously, on the high status of her family and importance of her actions against Chaos, they get a bonus point.

If the characters convince Konrad Messner to visit her, show great respect for her defeat of a Chaos cult, and ask her advice on how to deal with the problem the characters have brought, she is flattered. She becomes immediately convinced that Gottri is deluded and offers the information that Gabrielle, an Amethyst Wizard, has recently adventured against Chaos, along with the information marked **Secret** above.

Characters who flatter her enough can convince her that she doesn't need to attack Konrad Messner to maintain her status. Giving her a safe opportunity to be part of another attack on Chaos, such as by lying about her involvement in the characters' own adventure, will also convince her to withdraw her support for Gottri, whom she doesn't like much anyway.

GUILLAUME DESCHAMPS (MAITRE DESCHAMPS)

Career: Master Wizard (ex-Apprentice Wizard, ex-Journeyman Wizard)

Race: Human

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
42%	38%	27%	40%	38%	59%	64%	43%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	14	2	4	4	3	6	0

Skills: Academic Knowledge (History, Magic +20%, Runes, Theology), Channelling +20%, Charm, Common Knowledge (Bretonnia, the Empire), Gossip, Magical Sense +10%, Outdoor Survival +10%, Perception, Read/Write +10%, Ride, Search, Speak Arcane Language (Arcane Elf, Magick), Speak Language (Breton, Classical, Eltharin, Reikspiel)

Talents: Aethyric Attunement, Arcane Lore (Life), Fast Hands, Hardy, Lesser Magic (Dispel, Skywalk), Meditation, Mighty Missile, Night Vision, Petty Magic (Arcane), Ritual (The Fleshless Made Flesh), Savvy

Armour: None

Armour Points: Head 0, Arms 0, Body 0, Legs 0

Weapons: Hand Weapon (Sickle)

Trappings: Estate

Style

Guillaume is still an active adventurer, fighting against the dark forces that despoil the works of life. As a result, he has a genuine understanding of the adventurer's life and true respect for the player characters. He expects them to return that respect, and will, if necessary, warn them that refusing to take advice from those more experienced is a good way to die horribly.



Although he wants to help, he does not know many people in Altdorf, making him of little use as a contact. He is also not willing to accompany the characters on their adventures; the whole reason he is in the city is to rest before heading out again. However, if the characters are truly desperate, he will perform *The Fleshless Made Flesh* for them (see sidebar).

Guillaume is in his late thirties and still vigorous, though he is almost entirely bald. His beard, by contrast, is long and wild, twigs and leaves quite deliberately sticking out of it. He wears green robes, carries a small sickle, and goes barefoot at all times. He is originally from Bretonnia and still has a very faint accent to his Reikspiel.

Places

His walled estate: While the external walls are solid, the house is crumbling under the onslaught of hundreds of plants. Guillaume gained this estate in one of his early adventures and is encouraging the forces of life to reclaim it. He lives in a shelter formed from living trees, just to one side of the decaying house.

The Jade College: See page 28 for information on the Jade College.

People

Contacts: Dieter Klemperer

Acquaintances: Lord Frederick

Friends: None

Information

Public: None relevant.

Private: The functioning of *The Fleshless Made Flesh* and the conditions under which he will cast it for the characters.

Secret: None relevant

THE FLESHLESS MADE FLESH

Type: Arcane

Arcane Language: Magick

Magic: 3

XP: 300

Ingredients: The bound spirit of a Daemon, a willing intelligent sacrifice.

Conditions: None particular.

Consequences: If the casting roll fails, the caster is knocked unconscious and does not regain his senses for at least a day.

Casting Number: 15

Casting Time: Two hours

Description: This ritual takes the spirit of a bound Daemon and binds it into a willing host. If the host is killed during the ritual, the bound spirit is utterly destroyed.

The embodied spirit cannot interfere with the caster of the ritual in any way, but neither can the caster do anything other than continue the ritual. If the ritual is interrupted after it takes effect, the bound spirit returns to its binding, leaving the sacrifice dead.

The sacrifice is normally transformed by possession, becoming quite formidable in combat. Thus, this is not an easy way to destroy a spirit, and it does guarantee the death of at least one person.

Leverage

The characters gain 1 point if they explain why they need to destroy the spirit in the artefact.

LORD FREDERICK (FREDERICK)

Career: Noble Lord (ex-Courtier, ex-Noble, ex-Student, ex-Scholar)

Race: Human

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
60%	33%	52%	41%	40%	69%	52%	68%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
2	16	5	4	5	0	0	0

Skills: Academic Knowledge (the Arts, Daemonology +10%, Magic +10%, Necromancy), Blather, Charm +20%, Command +10%, Common Knowledge (Bretonnia, Dwarfs, the Empire +20%, Tilea) Evaluate, Gamble, Gossip +20%, Heal, Perception, Performer (Musician), Read/Write, Ride, Search, Speak Language (Bretonnian, Classical, Khazalid, Reikspiel, Tilea)

Talents: Etiquette, Fleet Footed, Linguistics, Luck, Public Speaking, Savvy, Specialist Weapon Group (Fencing, Parrying), Suave, Very Strong

Armour: Light Armour (Best Craftsmanship Leather Jack)

Armour Points: Head 0, Arms 1, Body 1, Legs 0

Weapons: Best Craftsmanship Rapier, Best Craftsmanship Swordbreaker

Trappings: Best craftsmanship noble's garb, estate

Style

Lord Frederick is the scion of a most distinguished family, owning extensive estates in Ostland. He is a younger son, but his elder brother is just below the Elector Counts. As a result, he has never had to worry about money, and most people he meets have been eager to curry favour with him. This has not made him pompous or spoiled; he really likes people and wants to be friends with everyone he meets. Rejection is not something he has experienced very often, making his personality rather like that of an eager puppy who can't imagine anyone turning him down.



Lord Frederick is also convinced that Chaos presents an immediate threat to the Empire and to the entire world, and he has a great deal of respect for those who have fought Chaos in person. He tells the characters that he often goes to Empire House to talk to various sergeants and captains, and he fund awards and medals for particularly brave warriors. On repeat visits, he is likely to mention the latest award he has given out, for a guard who single-handedly saved a coach from two Beastmen or a watchman who uncovered a Mutant hiding in the sewers. It is important that the player characters realise that he can go in and out of Empire House as he wishes.

He claims that he wishes he had the courage to fight Chaos himself; actually, he is braver than he thinks he is, and he may get a chance to prove it.

His clothes are of the highest quality, and he wears a ring with an enormous sapphire at all times. He is in his thirties and a little overweight and pasty; he spends far more time sitting inside reading than out getting exercise.

Places

His walled estate: The gardens and buildings are in excellent condition, and the servants, liveried in green and gold, treat everyone with respect. The family coat of arms is a complex mess, divided into over 30 sections showing the arms of many families who married into this one. The house is generally decorated in a rather old-fashioned style, but Lord Frederick's room has many mementos of battles against Chaos.

The Gorgon: A very exclusive club. This club is in a walled estate, and the staff insist that the characters come in through the back entrance and meet Lord Frederick in a private room, a situation for which he is very apologetic. If the characters unmask Wolfgang Scheunacht, Lord Frederick invites them back, and this time he leans on the staff hard enough to get them in through the front.

Zeigmuller's Theatre: Lord Frederick has a side box. If they meet here, *The Tilean Duke*, a classic blood-soaked

romance and revenge drama, is showing, but Lord Frederick ignores it completely.

People

Contacts: Gottri Hammerfist, Klara Roban, Johan Schmidt, Maximilian Saer

Acquaintances: Elizabeth Baern, Guillaume Deschamps, Konrad Messner

Friends: Dieter Klemperer, Theodora Pferig

Information

Public: *"Maximilian Saer is a real stickler for appearances. Make sure you dress smartly when you go to see him."*

"Johan Schmidt really wants to be an adventurer, and he might actually have the guts for it. You might think about taking him along with you; he'd be eternally grateful. He certainly spends enough time hanging around adventurers, so he might know people who could help you."

Private: Lord Frederick can recommend people as members of The Gorgon, and his recommendations are never turned down. If characters with enough points to get Private information ask him to recommend someone reasonable (anyone contacted in this part of the scenario is reasonable), he will do so.

Secret: None.

Leverage

Telling Lord Frederick detailed and believable stories of fights with Chaos is worth 1 point. Showing him relics of such fights is worth 2; actually giving him a relic for his collection is worth 3. Lord Frederick makes an Academic Knowledge (Daemonology) Test to spot made-up stories.

Special

Negotiating with Lord Frederick is **Easy (+20%)**. He's almost too eager to help.

GOTTRI HAMMERFIST (HAMMERFIST)

Career: Witch Hunter (ex-Judicial Champion, ex-Soldier, ex-Veteran)

Race: Dwarf

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
76%	45%	48%	60%	34%	41%	50%	24%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
3	18	4	6	3	0	5	0

Skills: Academic Knowledge (Theology), Animal Care, Charm, Command, Common Knowledge (Dwarfs, the Empire +10%), Consume Alcohol, Dodge Blow +20%, Drive, Gamble, Gossip +10%, Intimidate +10%, Perception

+20%, Secret Language (Battle Tongue), Speak Language (Khazalid, Reikspiel), Trade (Stoneworker)

Talents: Disarm, Dwarfcraft, Grudge-born Fury, Lightning Parry, Night Vision, Resistance to Magic, Specialist Weapon Group (Fencing, Flail, Gunpowder, Parrying, Two-handed), Strike Mighty Blow, Strike to Injure, Strike to Stun, Stout-hearted, Sturdy, Very Strong

Insanities: Venomous Thoughts

Armour: Light Armour (Leather Jack, Leather Leggings)

Armour Points: Head 0, Arms 1, Body 1, Legs 1

Weapons: Buckler, Hand Weapon (Axe), Pistol

Trappings: Ammunition and powder for 20 shots, town house

Style

Gottri is focused; he doesn't want to waste any time talking about trivial matters; instead, he concentrates on the hunt for and fight against Chaos. He treats the characters purely as sources of information and possible allies in the battle; he has no concern for their feelings. If he thinks that a certain plan is foolish, he will say so and move on without thinking that the characters could be offended.



Gottri is also quite insane. He is thoroughly convinced that the wizards of the Light College are engaged in a conspiracy to hand the whole of the Empire to the forces of Chaos. In particular, he is sure that Konrad Messner is a Chaos cultist and destroying that wizard is his first priority. This subject is likely to come up because Gottri is obsessed with it. It quickly becomes obvious that he does not, in fact, have any evidence against Konrad. As a respected witch hunter, however, he doesn't need much.

Gottri dresses in leather armour almost all the time because you never know when Chaos will strike, and he always has an axe handy. He keeps his hair trimmed short, so as not to provide handholds when battling Chaos.

Places

His town house: The windows are all barred, and from the inside, the characters can see that the walls have been reinforced. The butler identifies the characters through a small window in the door before letting them in, and when they enter, they see that he is wearing leather armour and carrying a pistol and sword. The other servants they see are also armed, and the inside of the house is more like a fortress than a home.

People

Contacts: Lord Frederick

Acquaintances: Elizabeth Baern, Klara Roban

Friends: None. Gottri doesn't do "friendship."

Opponents: Konrad Messner: He is irrationally convinced that Konrad is a Chaos cultist and only needs a pretext to accuse him.

Information

Public: "I think Konrad Messner is more involved with Chaos than is healthy. You should be very, very careful around him."

Private: "Konrad Messner is a dangerous Chaos cultist, collecting Chaos artefacts for his own ends. I suspect that he knows some ritual to gain great power using the artefacts, which he will use before summoning his foul lords to destroy the Empire. The other Light Wizards are part of his conspiracy."

Secret: None.

Special

Konrad will not get the artefact for the characters unless Gottri is neutralised. Just about the only way to do this is to get him declared insane and confined for treatment somewhere. He is still a respected witch hunter, so killing him merely brings dark suspicions of Chaos worship down on the heads of the player characters. He cannot be declared insane while Klara and Elizabeth still support him.

DIETER KLEMPERER (KLEMPERER)

Career: Master Wizard (ex-Apprentice Wizard, ex-Journeyman Wizard)

Race: Human

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
38%	40%	30%	37%	31%	61%	66%	41%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	14	3	3	4	3	4	0

Skills: Academic Knowledge (Astronomy +10%, History, Magic +20%), Channelling +20%, Charm, Common Knowledge (Elves, the Empire), Gossip, Magical Sense +10%, Perception, Read/Write +10%, Ride, Search, Speak Arcane Language (Arcane Elf, Daemonic, Magick), Speak Language (Breton, Classical, Eltharin, Reikspiel)

Talents: Aethyric Attunement, Arcane Lore (the Heavens), Fast Hands, Lesser Magic (Aethyric Armour, Magic Alarm, Magic Lock), Luck, Meditation, Mighty Missile, Petty Magic (Arcane), Savvy, Sixth Sense

Armour: None

Armour Points: Head 0, Arms 0, Body 0, Legs 0

Weapons: Dagger

Trappings: Town House

Style

Dieter is a master Celestial wizard. Dieter is never visibly surprised. Often, this is because his magical insight means he was expecting something like that, but sometimes it's simply because he is very good at hiding his reactions. He is prone to saying things like "well, of course" and "naturally" when people tell him things, suggesting that he already knew them.

He is also extremely tolerant of rudeness and general bad behaviour. He wants the player characters to know that their behaviour is inappropriate, but as they are mere adventurers he doesn't feel that they can reasonably be held to civilised standards. If the characters figure out just how patronising he is, they may go off on him.



Dieter is in his late sixties and showing his age. His hair and full beard are white with occasional flecks of grey, and he walks with a slight stoop. His blue robes are embroidered in silver with comets, moons, and stars. In fact, there are rather too many such images, making the effect busy rather than impressive.

CLEANSING OF THE CORRUPTED VESSEL

Type: Arcane

Arcane Language: Magick

Magic: 3

XP: 300

Ingredients: The artefact to be cleansed, eight silver arrows placed around the artefact and pointing in towards it, a distorted mirror, which is shattered at sunset during the ritual.

Conditions: The casting must start at dawn, and it ends at dawn the following day. It must take place where the light of the rising sun can fall directly on the artefact, which generally means outside.

Consequences: If the casting roll fails, the caster takes 1 Wound for every point by which it failed. This does not happen if the ritual is interrupted.

Casting Number: 18

Casting Time: 24 hours

Description: This ritual destroys a Chaos spirit bound into an object. It has no effect on Daemons outside objects, nor on Mutants, Beastmen, or cultists of any sort. Similarly, it has no effect on enchanted items, no matter how corrupt the magic used, unless there is a Chaos spirit bound within.

Over the course of the ritual, the caster's mind is partially opened to the spirit in the artefact. The power of the ritual restricts what the Daemon can do, but the dreadful images the caster sees take a toll on his sanity. The caster must make a Will Power Test every three hours, starting three hours into the ritual. For every failure, he gains 1 Insanity Point.

The first test is **Very Easy** (+30%), and each following test is one step harder, until the final two, made at 21 hours and just before the ritual is completed, are both **Very Hard** (-30%). If the caster gains enough points to become insane, his mind does not actually snap until the ritual is complete.

If the ritual is successfully performed, the bound spirit is destroyed as the first rays of the rising sun strike the artefact. The item seems to age several centuries in mere moments, corroding or shattering into fragments.

Places

His townhouse: There are many astronomical instruments around, some purely ornamental and others showing signs of use. The butler is dressed in an extremely elaborate black and white outfit that has a ruff and embroidery on the jacket, and he is excruciatingly polite to everyone.

The Celestial College: See page 25 for information on the Celestial College.

The Grove: See under Konrad Messner for details.

People

Contacts: Guillaume Deschamps, Konrad Messner, Theodora Pferig

Acquaintances: None relevant.

Friends: Lord Frederick

Information

Public: "Talk to Lord Frederick. He knows a lot of people and can almost certainly introduce you to someone who can help."

Private: "Lord Frederick loves to hear about battles against Chaos and collects relics from such battles, weapons and such. He doesn't want anything actually tainted with Chaos, though."

Secret: "The vaults of the Light College contain an enormous number of dangerous Chaos artefacts. Still, I am sure that they are no threat as long as they are kept there."

Leverage

None that the player characters can easily apply.

Special

The player characters start with a recommendation to Dieter, enabling them to start with 2 points. In game terms, his extreme tolerance of bad behaviour means that the characters' negotiating style can never reduce the number of points they have with him; so he is always willing to introduce them to people.

GABRIELLE MARSNER (GABRIELLE)

Career: Master Wizard (ex-Journeyman Wizard, ex-Apprentice Wizard)

Race: Human

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
36%	32%	33%	34%	38%	56%	69%	36%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	13	3	2	4	3	0	0

Skills: Academic Knowledge (Magic +10%, Necromancy), Channelling +10%, Common Knowledge (Dwarfs, Elves,

the Empire), Gossip, Intimidate, Magical Sense +10%, Perception, Read/Write, Search, Speak Arcane Language (Magick), Speak Language (Classical, Reikspiel), Swim

Talents: Aetheric Attunement, Arcane Lore (Death), Fast Hands, Lesser Magic (Dispel, Move), Meditation, Mimic, Petty Magic (Arcane), Resistance to Disease, Ritual (Cleansing of the Corrupted Vessel), Savvy

Armour: None

Weapons: Hand Weapon

Trappings: Grimoire, Trade Tools (Apothecary), The Cards of Master Wilhelm

Style

Gabrielle has very recently become a master wizard in the Amethyst College. Gabrielle likes to cultivate an aura of mystery. She dresses in voluminous purple robes with a deep hood and keeps to the shadows of a room as much as possible. As a result, it is impossible to see her face under normal circumstances. She also wears purple gloves, making sure that none of her skin is easily visible. Those who know her speculate about the horrible disfigurements she hides and suggest that her studies have left her almost indistinguishable from a corpse. Actually, she is beautiful and still in her early twenties. One reason she maintains the air of mystery is to avoid being judged on those terms.



When the player characters finish asking her a question, she remains silent for a long time. If the player characters start talking again to fill the silence, she lets them. When she does speak, she makes sure that she has something important to say and makes sure that it sounds important.

Places

The Amethyst College: See page 22 for details on the Amethyst College.

People

Contacts: Elizabeth Baern

Acquaintances: None relevant.

Friends: Johan Schmidt

Information

Public: None. She tells nothing without a good reason.

Private: None.

Secret: She knows the ritual *Cleansing of the Corrupted Vessel*, which can destroy the essence of an evil spirit bound into an item. If many people knew that she knew this ritual, she would become a target for many foul cultists and monsters. In addition, she isn't sure that she could safely cast it. Thus, she is reluctant to tell anyone that she knows the ritual and will only do so if she is also convinced that it would be a good idea.

THE CARDS OF MASTER WILHELM

Master Wilhelm is a legendary figure, reputedly a powerful Human wizard who mastered High Magic before the time of Magnus the Pious, even before the time of Sigmar according to some stories. He is supposed to have crafted many powerful magic items, including a full deck of 78 cards, each of which has a different power. In her adventures, Gabrielle has found two cards, each enchanted, both in the same style. She believes that she may have found two cards from Master Wilhelm's deck and would like to get more.

Gabrielle does not usually carry these cards with her, rather entrusting them to the vault at the Amethyst College. If she is expecting to need one or the other, she does carry it, but meeting the player characters in a social context will not make her think that.

Two of Swords: The bearer can make one person refuse to acknowledge a single fact. The target makes a Will Power Test to overcome this influence, at a difficulty determined by the nature of the fact. If the target must make a major mental effort to realise the fact normally, the test is **Very Hard** (–30%). On the other hand, a command to refuse to acknowledge that there is a person in front of him could be overcome with a **Very Easy** (+30%) test. If the initial test is failed, the target continues to refuse to acknowledge that fact until the bearer of the card switches its effect to another person. The card can only affect one person at a time, but there is no limit to the number of people it can affect in a day.

Five of Wands: The bearer may take a +10% bonus to any Opposed Skill Test. However, for every time she does so, she will later take a –5% penalty on an unopposed Skill Test, as circumstances conspire to undermine her attempt. The maximum bonus on a single test is +10%, but the GM may apply any number of penalties, up to the number owed, to the same Skill Test.

Leverage

She likes to hear that she has a reputation as a powerful and mysterious sorceress. If the characters mention this, they gain 1 point towards persuading her.

The characters automatically gain 1 point if they explain why this artefact must be destroyed.

KONRAD MESSNER (LORD MESSNER)

Career: Wizard Lord (ex-Apprentice Wizard, ex-Journeyman Wizard, ex-Master Wizard)

Race: Human

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
35%	42%	32%	42%	45%	65%	68%	46%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	15	3	4	5	4	8	0

Skills: Academic Knowledge (History +10%, Magic +20%, Runes), Channelling +20%, Charm +10%, Common Knowledge (the Empire, any one), Gossip, Magical Sense +20%, Perception, Read/Write +10%, Ride, Search, Speak Arcane Language (Arcane Elf, Daemonic, Magick), Speak Language (Classical, Eltharin, Kislevian, Reikspiel)

Talents: Aethyric Attunement, Arcane Lore (Light), Fast Hands, Fleet Footed, Lesser Magic (Aethyric Armour, Blessed Weapon, Dispel), Meditation, Mighty Missile, Petty Magic (Arcane), Savvy, Super Numerate

Armour: None

Armour Points: Head 0, Arms 0, Body 0, Legs 0

Weapons: Hand Weapon (Dirk)

Trappings: Serpent of Light collar

Style

Konrad is one of the wizard lords of the Light College and one of the most powerful individuals the player characters have ever met. However, he is unlikely to use this power during the adventure. Konrad Messner is absolutely secure and confident in his power and wisdom. This means that he has no problems admitting that there are some things he does not know and some things he cannot do. He expects the player characters to treat him with respect and becomes annoyed if they don't, but he returns the favour. Konrad is interested in everything; as far as he is concerned, any knowledge could be useful at some point. He will be happy for the characters to talk at length about their activities, and the interest he shows is genuine.



He dresses in the white robes of a Light Wizard and wears a golden Serpent of Light collar. He does not carry a staff; when he was young, it was an affectation to make him stand out, and now they just make him feel awkward. His black hair is going grey, but he still looks youthful and vigorous.

Places

The College of Light Magic: See page 29 for information on the College of Light.

The Grove: This is a club for scholars and philosophers. The decor focuses on light colours, and there are more cleaners around than in most clubs. There are also a surprisingly large number of books; few rooms are without at least a couple, and most cover obscure academic subjects.

People

Contacts: Dieter Klemperer,

Acquaintances: Lord Frederick, Theodora Pferig

Friends: Maximilian Saer

Opponents: Gottri Hammerfist: Konrad knows that the witch hunter really wants to burn him, but he isn't sure why.

Information

Public: "Theodora Pferig likes nothing better than talking about her old adventures, but don't even think of suggesting that she should take them up again. Still, she may know something useful to you."

Private: None relevant.

Secret: The Chaos artefact in question is in the vault of the Pyramid of Light, and Konrad can get it out in order to have it destroyed.

Leverage

None. Konrad has nothing to hide, no insecurities to play on, and no desires he cannot fulfil.

However, if the characters learn that Konrad fought a cult dedicated to the Daemon pursuing them and mention this to him, they gain 1 point.

Special

If the characters have enough points to learn a secret, Konrad tells them that he can get the artefact out. He has two conditions before he will do it. First, the characters must introduce him to someone who can convince him that they are able to destroy it. Gabrielle Marsner and Wolfgang Scheunacht can both do so.

Second, the characters must deal with Gottri Hammerfist, so that he is no longer a threat. Otherwise, Konrad knows that the witch hunter will use his removal of a Chaos artefact from the vault as a pretext for executing him as a cultist.

THEODORA PFERIG (THEODORA)

Career: Witch Hunter (ex-Bounty Hunter, ex-Vampire Hunter)

Race: Human

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
52%	55%	46%	48%	44%	42%	46%	45%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
3	14	4	4	4	0	9	0

Skills: Academic Knowledge (History, Necromancy, Theology), Charm, Common Knowledge (the Empire), Concealment, Dodge Blow, Follow Trail +10%, Gossip, Intimidate, Outdoor Survival, Perception +10%, Scale Sheer Surface, Search +10%, Shadowing +10%, Silent Move, Speak Language (Classical, Reikspiel)

Talents: Lightning Parry, Mighty Shot, Resistance to Magic, Rover, Specialist Weapon Group (Crossbow, Entangling), Stout-hearted, Strike Mighty Blow, Strike to Injure, Strike to Stun, Suave, Tunnel Rat

Armour: None

Armour Points: Head 0, Arms 0, Body 0, Legs 0

Weapons: Dagger

Trappings: Town house

Style

Theodora is a retired witch hunter and was previously a bounty hunter and vampire hunter. She has faced Chaos more times than she can count and decided to retire with her sanity intact when one adventure left her with a very large pile of treasure. Theodora can still remember being an adventurer herself and treats the characters as her peers. She serves the ale that she always used to drink, sits around the table with them, and sends the servants away. However, she would much prefer to reminisce about past adventures than talk about current threats; she really wants to pretend that the threat of Chaos has largely gone away.



She is in her late forties, and while it is clear that she was beautiful in her youth, the years and various Chaos creatures have not been kind to her. Now, she has a certain fierce dignity and resolve. She wears travelling clothes, like those worn by most adventurers, but closer inspection reveals that they are made of expensive fabric and show craftsmanship of the highest order.

Places

Her town house: This is decorated with trophies from her adventuring days, particularly in the room where she meets the characters. Her butler behaves in an utmost professional manner, as he knows she goes through servants very quickly; she has yet to get used to people working for her and is prone to firing them for minor offences.

People

Contacts: Dieter Klemperer, Klara Roban, Maximilian Saer

Acquaintances: Konrad Messner

Friends: Lord Frederick

Information

Public: *"The Light Wizards are responsible for guarding some of the most dangerous artefacts in the world and know the location of even more. They won't reveal this information to just anyone, however."*

"Elizabeth Baern is a terrible snob and thinks that one battle with dark forces years ago makes her into some kind of hero. Still, if you must talk to her, flatter her outrageously and ignore the fact she will treat you like dirt. No, I can't give you an introduction. Apparently, I have 'ideas above my station'."

"Lord Messner, a Chaos cultist? Ridiculous. If I saw him sacrificing babies with my own eyes, I'd still want a second opinion. He's been a stalwart opponent of darkness for years."

Private: *"Maximilian Saer has had dozens of affairs, including affairs with many, if not all, of his servants. He really*

doesn't want this to be made public, though. [To a female character:] I'd be a bit careful around him if I were you."

"There have recently been stories circulating that a group of adventurers found a ritual that could destroy Chaos artefacts. One of them was a wizard who now has the ritual, but the group split up; I think one was an Elf who headed back to Ulthuan."

Secret: The characters must tell her quite a bit about their battles in Middenheim before Theodora will realise that this information is relevant. However, you should assume that the characters do so if they indulge her reminiscences, unless the players specifically say that they keep it quiet.

"I hunted down a dark cult involved with a Daemon that might well be the same one, about 20 years ago. Konrad Messner was involved in the final battle; he may well know something."

Leverage

If the characters indulge Theodora's reminiscences, they gain 1 bonus point.

KLARA ROBAN (REVEREND)

Career: Anointed Priest (ex-Initiate, ex-Priest)

Race: Human

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
37%	38%	34%	36%	36%	43%	52%	57%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	15	3	3	4	2	4	0

Skills: Academic Knowledge (History, Law, Theology +10%), Channelling, Charm +10%, Common Knowledge (Bretonnia, the Empire, Tilea), Gossip +10%, Heal +10%, Magical Sense, Perception, Read/Write, Speak Arcane Language (Magick), Speak Language (Breton, Classical +10%, Reikspiel +10%)

Talents: Armoured Casting, Divine Lore (Sigmar), Excellent Vision, Lesser Magic (Blessed Weapon), Lighting Reflexes, Meditation, Petty Magic (Divine), Public Speaking, Strike to Stun, Strong-minded, Suave

Armour: None

Armour Points: Head 0, Arms 0, Body 0, Legs 0

Weapons: Hand Weapon (Hammer)

Trappings: Sigmarite religious symbol

Style

Klara is an anointed priest of Sigmar. Klara is an exceptionally severe and dedicated servant of her God. Her opposition to Chaos is absolute, and she is just as harsh on herself as on anyone else. She will tolerate no disrespect from the characters, particularly against her God. She constantly punishes herself for what she sees as her one major lapse: her affair with

Maximilian Saer a few years ago. She sees this lapse as entirely her own fault and does not hold a grudge against Maximilian. The way she sees it, Maximilian didn't do anything wrong; he wasn't the one with a religious responsibility.

She is a strong supporter of those who oppose Chaos and has worked with Gottri many times. As a result, she is prone to trust his judgement and knows from her own case that people can hide terrible secrets. So she currently shares his suspicions of Konrad Messner.



Places

The Temple of Sigmar: Klara has a Spartan room here, where she receives the characters.

People

Contacts: Lord Frederick, Theodora Pferig

Acquaintances: Gottri Hammerfist, Maximilian Saer

Friends: None relevant.

Opponents: Konrad Messner

Information

Public: "Gottri Hammerfist and Theodora Pferig have both fought hard against Chaos over the years. Their information is likely to be useful and reliable."

Private: "Lord Frederick wishes he had the courage to fight Chaos in person. His weakness is a shame, but he is willing to support those who do have the will."

Secret: "I believe that a ritual to destroy blasphemous artefacts was recently discovered by an Amethyst Wizard. I don't remember the name; I ministered to one of her, I think it was a 'her' under those robes, warrior companions before he went off to help the Dwarfs in the mountains. Sorry, I have no idea where the warrior is now. I'm sure the wizard didn't go with him, though."

Leverage

The characters can convince her that Gottri is wrong about Konrad if they present reasons to doubt the witch hunter's story. Making her aware that Theodora trusts Konrad helps, as she trusts Theodora. Making her realise that Gottri has no evidence is also important. Finally, if she can be made to see that her suspicion is largely based on her guilt over her affair, she is much more likely to be convinced.

If Klara realises that Gottri is insane, and learning that he believes that all the Light Wizards are part of a Chaos cult will do this, she will move to have him confined and treated. As long as Elizabeth Baern is not opposing her, she will have no problem.

If the characters save her from making this terrible mistake about Konrad Messner, she tells them the secret information she has learned.

MAXIMILIAN SAER (MASTER SAER)

Career: Merchant (ex-Burgher)

Race: Human

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
43%	28%	38%	36%	36%	61%	50%	51%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	12	3	3	4	0	0	0

Skills: Charm, Common Knowledge (the Empire), Drive, Evaluate, Gossip, Haggle, Perception, Read/Write, Search, Secret Language (Guild Tongue), Speak Language (Breton, Reikspiel) +10%, Trade (Merchant)

Talents: Coolheaded, Dealmaker, Savvy, Suave, Super Numerate

Armour: None

Armour Points: Head 0, Arms 0 Body 0 Legs 0

Weapons: Dagger

Trappings: Town house

Style

Maximilian has excellent taste in just about anything with aesthetic qualities. He has turned this into a highly successful business, providing fine art, furniture, and design services to the upper classes. His taste in food and drink is merely good, though he has a fine eye for its presentation.

He is also a noted patron of scholars, young wizards, and, occasionally, adventurers, which is what makes him part of the circle around Lord Frederick.

Maximilian expects the characters to treat him with utmost politeness, but he is rather brusque with them. Being rude would be boorish, and Maximilian is never that, but the characters should be left in no doubt that Maximilian thinks they rank far lower than him on the social scale. He isn't unwilling to help his inferiors, but he does expect them to be appropriately grateful.

Unless you have excellent taste yourself, don't describe Maximilian or his surroundings in detail. Instead, simply use superlatives of appearance like "Height of fashion," "beautifully made," "masterful paintings," and so on.

Places

His town house: This building has six floors and a garden on the roof where Maximilian occasionally entertains guests. The servants are all female and attractive, including the butler, and beautiful women are a common theme of the decoration. However, everything remains tasteful and elegant.



The Grove: See under Konrad Messner

Tarnhusse's Playhouse: Maximilian has a centre box and makes occasional comments on the play *Prince of Kislew* that is showing. However, these comments are mainly disparaging; it is a new play, and Maximilian does not care for it.

People

Contacts: Lord Frederick, Theodora Pferig

Acquaintances: Klara Roban

Friends: Konrad Messner

Opponents: Elizabeth Baern: She constantly tries to get him socially excluded, which he resents.

Information

Public: *"Konrad is the most reliable opponent of Chaos I know. I gather that some witch hunters resent him, probably because he's better than they are. That and he doesn't kill innocent people as often."*

Private: None relevant.

Secret: Maximilian had an affair with Klara Roban a number of years ago. He knows that she feels terribly guilty about it and is very reluctant to bring it up, but he will if convinced it is important.

Leverage

Maximilian has had numerous lovers, including almost all past and present servants at his home. While this isn't criminal, he does not want it to be widely known; it's rather inelegant. If the characters threaten to expose him, they lose 1 point but cannot drop below 1. If they are more subtle but let him know that they know, they gain 1 point.

If the characters do not bother to clean up before visiting Maximilian (that is, the players do not tell you that they make an effort), they lose 1 point. You should mention their travel and work clothes on the way, to give players who were assuming the characters had their best outfits on a chance to say so.

On the other hand, if the characters make a particular effort to present themselves elegantly, they gain 1 point. Even if their taste is not up to Maximilian's, he can see that they have made an effort, and he appreciates it.

If the characters get him recommended for The Gorgon, they gain 2 points.

JOHAN SCHMIDT

Career: Noble

Race: Human

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
41%	40%	33%	30%	38%	41%	36%	45%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	13	3	2	4	0	0	2

Skills: Blather, Command, Common Knowledge (the Empire) +10%, Consume Alcohol, Charm, Gamble, Gossip +10%, Performer (Musician), Read/Write, Ride, Speak Language (Reikspiel +10%)

Talents: Etiquette, Luck, Marksman, Resistance to Magic, Specialist Weapon Group (Fencing, Parrying)

Armour: None

Weapons: Foil, Main Gauche

Trappings: Clothing (Noble), harness, jewellery worth 33 gc, riding horse, saddle, 10 gc,

Note: Johan has completed the Noble career, but he could still take the Public Speaking Talent.

Style

Johan is a young nobleman with too much money and too few responsibilities. He is almost exactly as advanced as the player characters and makes a suitable replacement Player Character if there have been any deaths. Johan is the classic spoiled nobleman, expecting everything to instantly go his way. On the other hand, he only sulks or throws a brief tantrum when it doesn't; he then goes along with reality, possibly muttering complaints under his breath. Despite this, he has great dreams of adventure and would love to go along with the player characters. Unless he is already a player character, he quickly proves not to have the courage for this adventure.



Places

His father's townhouse: The butler is very condescending to the uninvited riffraff at the door, and Johan has to meet them in a rather small room on the second floor, as his father won't let him use the formal receiving room above.

The Grand Opera: Johan has a box about a third of the way round. The theatre is currently showing *Marietta of Nuln*, a famous tragedy, but Johan complains that there are no dancers in this one.

People

Contacts: Elizabeth Baern, Lord Frederick

Acquaintances: None relevant.

Friends: Gabrielle Marsner

Information

Public: *"Lady Elizabeth doesn't like commoners. It's because her family has been on a downward trend for the last several years; she's afraid that she's going to become one."*

"Gabrielle Marsner is an Amethyst wizard and was an adventurer until very recently. She's never let me go along, not even now that her old group has split up. The Elf went back to Ulthuan, and their warrior decided to go and help Dwarfs fight Greenskins in the mountains."

Private: *"Gabrielle Marsner likes to think that she has a widespread reputation as a powerful and mysterious sorceress. If you mention that you have heard this, it will put her in a good mood. It is true, but her reputation isn't widespread yet."*

Secret: None.

Leverage

If the characters invite Johan to go along with them, they gain 3 points. If he becomes a player character, the player can choose freely how Johan helps out. If he doesn't, he remains friendly towards the characters if they keep him alive through the *"terrible danger of his adventures"* (no matter how safe they actually are), and they keep the additional 3 points.

— A TEMPTING OFFER —

As the characters search for the artefact and someone to destroy it, Wolfgang seizes his chance and offers his services. This is a critical point in his schemes, and he has given considerable thought as to how best to pull it off. Thus, while his default plan is outlined below, you should alter it if it is obviously unsuited to the characters as they are played in your game. However, do bear in mind that Wolfgang does not know the characters well and may misjudge; it is not a problem if the characters, and players, become suspicious of him.

You should judge the timing of this offer based on the pace of the adventure and your knowledge of your players. The characters should have visited at least a couple of people in their attempts to find the artefact, but they should not yet have found out that Gabrielle can destroy it. Indeed, it's probably best if Wolfgang intervenes before they meet Gabrielle.

However, the precise timing can affect the course of the adventure. If you introduce Wolfgang early, it looks a lot like a trap to players, as it short-circuits a lot of play. Thus, the players are more likely to be suspicious and have their characters investigate further. If the characters have ignored the leads presented by the burglary or are not investing any energy in following them up, this might be a good option.

If you introduce him later, it looks more like the back-up option provided in the module so that the players can make progress even if the intrigue gets them nowhere. Thus, the players will be less suspicious and more likely to take the offer at face value. This is a good option if they are investigating the burglary, since that means that they will almost certainly unmask Wolfgang at some point, and it is more dramatic if they are already working with him when they realise his true colours.

Despite these plans, the players may not go along with them. That's fine. There is plenty of fun in the adventure no matter how they deal with Wolfgang.

Wolfgang is waiting for the characters when they return to their lodgings, and he demands to speak with them in private. Once they are in a separate room, the wizard announces that he has heard that they are looking for a Chaos artefact and demands an explanation. He says that the only reason he hasn't turned them over to witch hunters is that he saw them fight bravely against Chaos on the road, and he thinks that they deserve a chance to explain themselves.

He hopes the characters tell him they are searching for the artefact in order to destroy it. He's likely to be lucky, as this is by far the most respectable reason for looking for such a thing. However, if the characters come up with some other excuse, he expresses scepticism and keeps pushing for the real reason.

Once he has been told that they want to destroy the artefact, he affects a certain level of scepticism. *"If that's really true,"* he says, *"then I can help you. I know a ritual that will destroy an artefact of Chaos."* His tone suggests that, if the characters turn him down, his fears that they want the artefact for nefarious purposes will be confirmed.

The players may well be suspicious, as this probably seems a little too easy. This is good; it is entirely reasonable for the characters to also be suspicious at such a convenient offer from someone they hardly know. On the other hand, the characters might be glad of any help that they can get.

Either way, they have three choices: accept, play for time, and reject. If they accept his offer, Wolfgang involves them in the preparations for the ritual; see **The Transfiguration of Resplendent Glory** on page 67. The characters still have several chances to realise that Wolfgang is not what he seems. Of course, the characters could also pretend to agree and buy themselves some time to find out what is really going on.

If they play for time, most likely by reminding Wolfgang that they don't have the artefact yet, he doesn't push too hard. He lets them know where they can find him and warns that he will keep an eye on what they are doing.

If they refuse his offer, Wolfgang looks very stern. *"Why, if you truly want to destroy the artefact, would you refuse the means to do so?"* he asks. This is a tricky question. It might be worth reminding the players that Wolfgang is a lot more powerful than their characters and blurring out *"Because we think you might be a Chaos cultist"* is a bad idea. However, Wolfgang will not let things get out of hand if he can help it; he still wants to use the characters in his plot.

If the characters play for time, have Gabrielle destroy the artefact, and then leave town without contacting Wolfgang, he does not bother to pursue them. There will be further opportunities to perform the ritual, and he doesn't want to draw attention to himself. Indeed, once the artefact has been destroyed he loses all interest in the characters, who will find it hard to meet him.

— GETTING THE ARTEFACT —

It is essential that the characters get the dagger out of the vault under the Light College and destroy the spirit fragment within it. While the vault has held it safely so far, this will not remain true now that one third of the Daemon is free. There are two ways for the characters to get the artefact.

THE EASY WAY

The characters convince Konrad Messner to help, and they neutralise Gottri Hammerfist. Konrad, as a Wizard Lord, has the authority to remove an item from the vault. He invites them to his rooms in the Light College and brings the dagger there. Once the characters have confirmed that it is the artefact they are looking for, he turns it over to them with strict instructions to have it destroyed as soon as possible.

It really is that easy.

THE HARD WAY

If the player characters cannot neutralise Gottri, Konrad refuses to get the artefact out of the vault for them. Such an action would lead to his denunciation as an agent of corruption, and he isn't convinced by the characters' warnings about the power of the artefact. However, as the spirit in the dagger becomes more awake, its call to servants of the Ruinous Powers becomes stronger. After a while, they gather and launch an attack on the Light College to rescue the artefact.

How long is "a while"? It depends on the progress of the adventure. The characters should have spent some time in Altdorf, and if they get involved in tracking down Carlott (see **Finding Carlott** starting on page 88), waiting until that plot thread is over is a good idea. In fact, if the characters get involved in any of the other plot threads, it is a good idea to wait until they are resolved; once the forces of corruption strike, the adventure will proceed rapidly to its conclusion.

The Light College is home to one of the highest concentrations of wizards in the Old World. Six other such concentrations are a short distance away in the other Colleges of Magic. (The Amber College is slightly further away, outside the city.) The vault was designed to stop the forces of evil getting at the artefacts within. Under normal circumstances, the attackers would have no chance. However, these are not normal circumstances. The Storm of Chaos has drawn many wizards out of the Colleges, so defences are weaker than they might be. In addition, the scattering of the foul armies has positioned many potential recruits to hear the call of the artefact.

Heeding the call of the Daemon, a small army drifts in from the forests and caves, hides in the sewers and back alleys, and launches the attack. If the characters are investigating sewers and back alleys in the days before the assault, you could throw in a couple of encounters with Mutants or Beastmen to foreshadow the later attack.

An all-out attack on the Light College quickly draws attention, and the characters race to its aid. (Make sure the attack



happens when they aren't doing anything else; another good reason to wait for any other threads to wrap up.) When they reach the scene, the wizards have already reached the point of mopping up the remnants, but the vault was penetrated. Guided by fate, the characters come face to face with the group holding the dagger.

The raiders are a group of Beastmen with a powerful leader wielding the dagger in combat. In addition to the leader, there are three Beastmen for every two player characters. Normally, the characters would be in serious trouble, but these opponents have already been wounded; the wound scores listed below are for their current state.

The Wielder of the Dagger

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
80%	25%	50%	60%	35%	25%	25%	25%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
2	9 (18)	5	6	5	0	0	0

Skills: Concealment, Dodge Blow, Follow Trail, Intimidate, Outdoor Survival, Perception, Shadowing, Silent Move, Speak Language (Dark Tongue)

Talents: Keen Senses, Menacing, Rover, Strike Mighty Blow, Strike to Injure

Special Rules:

Chaos Mutations: Animalistic Legs and Horns.

Silent as the Beasts of the Woods: Beastmen are naturally stealthy, and most are also very experienced hunters and trackers. They gain +20% to Silent Move Tests and +10% to Concealment Tests.

Armour: Medium Armour (Mail shirt and Leather Jack), Dagger of Yul K'chaum.

Armour Points: Head 2, Arms 3, Body 5, Legs 2

Weapons: The Dagger of Yul K'chaum, (SB +4 damage, Armour Piercing), Horns (SB -1 damage), Shield

Notes: The effects of the dagger are included in the statistics given above. This Beastman's full Wound score is 18, which may be relevant as the dagger heals him if he kills anyone.

This Beastman has a wolf's head but with horns like those of a bull. His legs are dog's legs, ending in paws.

Ordinary Beastman

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
40%	25%	35%	45%	35%	25%	25%	25%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	5	3	4	5	0	0	0

Skills: Concealment, Follow Trail, Intimidate, Outdoor Survival, Perception, Shadowing, Silent Move, Speak Language (Dark Tongue)

Talents: Keen Senses, Menacing, Rover

Special Rules:

Chaos Mutations: Animalistic Legs and Horns.

Silent as the Beasts of the Woods: Beastmen are naturally stealthy, and most are also very experienced hunters and trackers. They gain +20% to Silent Move Tests and +10% to Concealment Tests.

Armour: Light Armour (Leather Jack)

Armour Points: Head 0, Arms 1, Body 1, Legs 0

Weapons: Hand Weapon, Horns (SB -1 damage), Shield

Notes: The other Beastmen have a wide range of appearances; heads of deer, goats, pigs, bears, boars, and wolves.

Even though the opposition is wounded, this is a very tough fight, and characters may die or at least have to spend Fate Points. This is fine; the characters have failed in an earlier part of the adventure, so this is supposed to be tough for them.

If the characters kill the Beastmen, they can take the dagger. Remember that since it is awake, the eye sockets in the hilt are glowing red, and it whispers to any character who touches it. Almost immediately, they are confronted by a group of Light Wizards. They pause for a moment, taking in the dead Beastmen and the characters holding a foul artefact. Just as they seem about to attack, Konrad Messner arrives.

"Wait! These people are allies. Let me deal with them." The group happily take orders from a wizard lord and leaves Konrad to deal with the characters.

"It seems that this artefact is a greater threat than I thought. Clearly, we must try to destroy it. I suggest you do so immediately before it can bring greater forces to its aid. I fear that I must help round up the remnants of this attack, so you are on your own. I advise you to hurry!"

If the characters take his advice, the wizard they turn to for aid is available immediately, and the ritual can start as soon as possible.

If the characters are defeated, those who spent Fate Points to avoid death wake up in a room in the Light College. Konrad Messner, looking haggard, is watching them.

"Good, you are awake. I am afraid you have no time to rest. The dagger must be destroyed as soon as possible; it is still drawing foul creatures to itself. I must remain here to help defend the College; take the dagger and destroy it quickly."

He hands the characters a box. Veterans of *Ashes of Middenheim* probably check inside to make sure that the dagger is really there; it is.

As noted above, the wizard they turn to is available. While the characters were treated in the Light College, they are not entirely healed; each is at half their full complement of Wounds.

— DESTROYING THE ARTEFACT —

The characters have access to three ways to destroy the fragment of Xathrodox Incarnadine in the dagger. *The Transfiguration of Resplendent Glory* is a trick, which will unleash a Chaos Power on the world. Still, the transfigured Wolfgang is still weaker than the Daemon would be, so this is not a complete failure. *Cleansing the Corrupted Vessel* destroys the Spirit Fragment at no risk to the player characters, but the experience may drive Gabrielle Marsner insane. This is obviously the best option to take, but it is only available if they found Gabrielle and convinced her to help. Finally, *The Fleshless Made Flesh* destroys the spirit fragment completely but requires the sacrifice of at least one of the characters. This is the fall-back option.

THE TRANSFIGURATION OF RESPLENDENT GLORY

It really isn't very good for the characters if they let Wolfgang perform this ritual; see the details of the ritual on page 41 for the reasons. Nevertheless, if it is successfully performed, the artefact is destroyed, which means that the final part of the trilogy can be run as written.

SETTING UP THE PATSIES

Wolfgang explains that he needs a number of assistants for the ritual, and the player characters just happen to be the right number. He says that he will gather the necessary materials; although, he may ask the characters to help at some point. Once they have the artefact, they should get in touch with him right away.

The mundane ingredients of the ritual are easy enough for Wolfgang to procure. However, the bell is completed at an inconvenient time, and he asks the characters to pick it up and take it to the site of the ritual. This errand is important, as it provides clues to Wolfgang's true nature (see page 76 for details).

PERFORMING THE RITUAL

Wolfgang chooses to hold the ritual in the basement of his house, a place where he has murdered eight people and made candles from their bodies. There is, however, no sign of such activities when the characters get there. Instead, a small stone table stands in the centre, surrounded by a ring of manacles. There is one set of manacles for each character, including Wolfgang, and there are four manacles in a set, one for each wrist and ankle. Wolfgang explains that the characters have to be chained for the ritual to work. Each manacle has a separate chain, leading to a single ring in the floor. The chains for the ankle manacles are short, but the chains for the wrist manacles are quite long and allow some freedom of movement.

In front of one set of manacles is a lectern bearing the ritual text. The eight candles are in a ring around the outer

edge of the room, and the bell hangs over the central table. Wolfgang indicates that the artefact should be placed on the table.

Wolfgang does chain himself as the ritual begins. However, Wolfgang's manacles are rigged to come off easily, while the characters' manacles are completely real. The ritual only requires that the sacrifices be willing as it starts, and Wolfgang is concerned that they might catch on while the ritual is in progress, which is possible, but rather unlikely.

The ritual is designed to dupe the sacrifices, and thus is not obviously foul magic. The game master should make a **Challenging (–10%) Academic Knowledge (Magic) Test** on behalf of characters with both Arcane Language (Daemonic) and Arcane Language (Magick). If the check succeeds, the character realises that even though the ritual sounds like it uses Magick as its Arcane Language, it is actually based in Daemonic and invokes dark powers. If a character has Arcane Language (Magick) alone, the game master should make a **Very Hard (–30%) Academic Knowledge (Magick) Test**. If this test succeeds, the character realises that the ritual is not performed in Magick, but does not know what the Arcane Language is. However, most characters can probably guess; a ritual in Arcane Elf would probably not pretend to be in Magick.

If the characters fail these rolls, or don't have the necessary knowledge to make them, the ritual probably proceeds to its



conclusion. This is not fatal to the characters or the plot of the trilogy, and you should allow it to happen.

After about seven hours of ritual, Wolfgang drops his manacles and starts performing actions at each candle in turn, ringing the bell in between each one. The characters will quickly realise they can't simply drop their manacles as Wolfgang has.

UNHOLY CLIMAX

If the characters do nothing, the ritual reaches its climax when Wolfgang picks up the dagger and plunges it into his chest. There is no blood. Rather, the dagger seems to flow into the wizard's body, and the characters feel part of their souls being dragged out of them towards Wolfgang. Before their very eyes, Wolfgang transforms into a hideous winged Daemon, and as they hear him laugh they collapse into unconsciousness.

The characters awaken several hours later, weakened and probably insane, but still in the basement. Wolfgang is long gone, and the characters must get themselves out of the chains.

If the characters realise that Wolfgang is performing a Chaos ritual, they will want to stop him. The chains restrict their movements a great deal, but Wolfgang can do nothing; he must concentrate on the ritual. That, of course, is why he made sure that the characters were chained up.

INTERRUPTING THE RITUAL

There are many ways to interrupt the ritual. Extinguishing or knocking over any of the candles will do it, as will ringing the bell at the wrong moment. Tackling Wolfgang to the ground will also break his concentration. If the characters get out of their chains or even just pull the ring free, stopping the ritual is very easy. Wolfgang can't do anything to stop them without interrupting the ritual, but characters will see the fear in his eyes as they move to interfere.

Getting out of the chains is not so simple. If one of the characters has lock picks, a Pick Locks Test opens his manacles and allows him to act freely. Otherwise, the weak point of the chains is the ring in the floor. The floor is wooden, and the rings are set through the boards and into the earth beneath. A strong character might be able to pull the ring free. This requires a **Very Hard (-30%) Strength Test**. If the test fails, the character is simply not strong enough and cannot try again.

Even if the characters find that they cannot get out of their chains, all is not lost. They can still move their hands and arms a great deal and can get things out of pouches or pockets on their persons. They could even draw a dagger from a boot sheath, as they can bend down.

Throwing an item to sound the bell or extinguish a candle requires a Ballistic Skill Test. Hitting the bell is **Challenging (-10%)**; the bell doesn't move, but the chains do stop the characters from throwing freely. Hitting a candle well enough

to extinguish it or knock it over is **Very Hard (-30%)** because the target is quite small. They can also throw things at Wolfgang. This is **Hard (-20%)**, because he does move around. If the object causes no Wounds, Wolfgang is able to remain focused, and the ritual continues. If the object does cause Wounds, he must succeed at a Channelling Test and get a degree of success equal to the number of Wounds he took from that blow. A Critical Wound automatically breaks his concentration.

The characters may not succeed at first, but they can keep trying as long as they have things to throw. This needs careful handling; it could descend into farce, as characters throw everything they have at various targets. Instead, you should try for an air of desperation as attempts fail, the ritual draws nearer to its end, and the characters become short of missiles.

Any character can stop the ritual by spending a Fate Point. If a player does so, it turns out that the ring for his manacles wasn't properly buried, and the character's efforts to do something have pulled it free. Interrupting Wolfgang is now easy.

If the characters interrupt the ritual, a look of horror comes over Wolfgang's face, and he seems to dissolve into a swarm of hideous insects, which run to the dagger and disappear inside it. All characters who witness this gain 1 Insanity Point.

PICKING UP THE PIECES

After Wolfgang's demise, the characters have as long as they want to get out of their chains. If all else fails, they can dig the rings out of the basement floor, although it takes several hours. Once they can move around, they can easily find the keys to the manacles on a hook on the outside of the basement door. While they are better off than they would have been if the ritual had been completed, they still have major problems.

Most obviously, the artefact has not been destroyed. Worse, it is now more powerful than it was, so the consequences of it falling into the hands of the cultists have become more serious. Konrad will not be happy that the artefact has not been destroyed and is likely to insist on returning it to the vault if he finds out.

In addition, Wolfgang has just died in a secret ritual involving a Chaos artefact and the player characters. Since no one else knows that Wolfgang was a dark cultist, the characters should realise that this does not look good for them. Wolfgang didn't publicise the fact that he was going to perform the ritual for obvious reasons, so if the characters also kept quiet about it, they may be able to sneak away, leaving nothing to link them to the events. If more people knew about it, they may have to explain themselves to certain witch hunters.

CLEANSING OF THE CORRUPTED VESSEL

This ritual needs to be performed outside, which means that Gabrielle wants the characters to prevent anyone or anything

from distracting her while it is in progress. Unless the characters come up with a better idea and are forceful in presenting it, she chooses to perform the ritual in the haunted cemetery of Old Altdorf, next to the Amethyst College. This has the advantage that no one is likely to accidentally stumble over the ritual, as most people stay away from the haunted cemetery.

The destruction of the artefact need not be the climax of the adventure. Indeed, as the characters are largely spectators to the ritual, it is better if it is not. If the characters have already had a climax, such as a thrilling showdown with Wolfgang Scheunacht, or if they are still on course for such a climax, this can simply mark the conclusion of one plot line of *Spires of Altdorf*. In that case, if the characters have done well so far and the ritual goes off without a hitch, you can just describe the boredom of keeping watch for a day and a night and the final moment at sunrise when the dagger crumbles to dust and vanishes.

However, the imprisoned shards of Xathrodox Incarnadine are the central feature of this trilogy, so you may wish to make this more spectacular. One option is to simply play up the description, so that they see Gabrielle struggling with an insubstantial Daemon, which is burned away into nothingness by the unnaturally bright first rays of the rising sun. The main point of this option is that it assures the characters of risk-free success (which they have well earned), so there is deliberately little for them to do. However, if the players would feel cheated without a climactic battle, you have some options.

CALL OF THE WILD

First, if the characters got the dagger the hard way (see page 65), the foul creatures called by the artefact come looking. Use the statistics for ordinary Beastmen in that section and send several waves of attackers against the characters. The attackers should be outnumbered, ensuring that the characters win, and if necessary, they may already be wounded. Give the characters a chance to plan ambushes by having their enemies move clumsily through the graves, and so on. The purpose of these attacks is to emphasise that the dagger is still exerting its baleful influence, not to kill the characters.

UNEXPECTED GUESTS

Second, if the characters have been doing nothing about Carlott's attacks, this might be a good time for the Mutants to attack (see page 85). Their strategy is slightly different in a graveyard than it would be in a market, but there are enough similarities so that you can run that section with few modifications.

THE MANIFESTED DAEMON

Finally, the half-manifest Daemon might not be quite so insubstantial and seek to draw energy from the characters to fuel its battle with Gabrielle. Use the statistics for the guardian Daemon in Wolfgang Scheunacht's hidden shrine



REPLACING THE SACRIFICE

If the player of the sacrifice does not want to create another character from scratch, you can give Johan Schmidt (page 63) two more Fate Points and enough extra advances to match the other player characters. It is probably best if Gabrielle Marsner does not mention her ritual at this point; the players would be likely to feel very stupid.

In either case, the new player character can be introduced via Lord Frederick, who certainly knows enough people to make it plausible.

(see page 78) but without the special attack. This is still a relatively easy fight, but it does give the characters something violent to do.

THE FLESHLESS MADE FLESH

This is not a good way to destroy the spirit, but at least it does so properly, without creating another monster of Chaos. Guillaume explains the details of the ritual carefully before agreeing to perform it. The characters and the players must understand that the sacrifice will die, whether they succeed or not, and that there is a reasonable chance that other characters will be killed in the fight. The sacrifice cannot use Fate Points to survive; this ritual is certain death for one character. However, characters killed in the combat can use a Fate Point.

If the characters have no other way to destroy the Daemon, Guillaume borrows the ice house in the grounds of Lord Frederick's mansion for the ritual to ensure that the transformed sacrifice cannot escape. An ice house is a room that holds ice throughout the summer, allowing the owner of the structure to have cold drinks whenever he likes. It is dug into the ground and has a small, thick door to prevent the outside heat from melting the ice. As a result, it is impossible to break out of the ice house by mere strength. Lord Frederick's ice house is a rectangle 12 yards (6 squares) long by 6 yards (3 squares) wide. It is very large, and Lord Frederick admits that he doesn't know why his grandfather made such a large ice house. It is, however, convenient in this instance.

Guillaume explains that he will not stop the ritual unless all the characters are incapacitated, as he does not want to have to sacrifice more than one person to destroy this spirit fragment.

The first choice to be made is that of the sacrifice. Leave this entirely to the players. The player who sacrifices his character must create a new character that has as many advances as the survivors but with two bonus Fate Points; but don't tell the players this in advance.

The ritual works as advertised, and the remaining characters find themselves trapped in a 15 by 20 foot room with a creature of madness. If you can trust the player, you may let

the sacrificed player control the Daemon he has become. He has no memory of his previous life and only wants to slay the remaining characters and go free.

If the characters are reduced to this pass, they should succeed, but the Daemon might only be felled by the dying blow of the last character standing, as he spends a Fate Point to survive. Characters with no Fate Points left may well be killed at this point, in addition to the sacrifice, and that's fine. Characters that spend Fate Points should still be taken out of the fight, and you should only fudge rolls to ensure that the last character standing takes the Daemon down, possibly with a final desperate blow after spending a Fate Point to avoid death.

Remember that if the characters get to this point, they have failed in the earlier part of the adventure; things should go badly for them.

THE SACRIFICE

The statistics for the transformed version of the sacrifice are given below. The upper lines apply if characters have this ritual performed before Wolfgang's essence is sucked into the dagger. If, on the other hand, Wolfgang's power has been added to that of the Daemon, use the lower line.

The Sacrifice Daemon

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
60%	40%	45%	45%	50%	35%	50%	15%
75%	40%	60%	60%	60%	40%	75%	15%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
2	15	4	4	4(6)	0	0	0
3	20	6	6	4(6)	0	0	0

Skills: Dodge Blow, Intimidate, Perception, Speak Arcane Language (Daemonic), Speak Language (Dark Tongue)

Talents: Ambidextrous, Fearless, Flier, Frightening, Natural Weapons, Night Vision, Scales, Strike Mighty Blow

Armour: None

Armour Points: Head 1, Arms 1, Body 1, Legs 1

Weapons: Claws



CHAPTER IV: THE SHADOW OF FIRE

This chapter covers investigating Wolfgang Scheunacht; but the characters may not initially realise that is what they are doing, particularly if they start their investigations in response to the burglary. This section of the adventure is entirely optional; the characters can find and destroy the artefact and move on to the third part of the trilogy, without completing it.

There are three ways to start the investigations. The first, most likely way is that the characters try to find out who burgled their rooms shortly after they arrived in Altdorf (**The Burglary**, below). The second is that Wolfgang's offer to destroy the artefact makes them so suspicious that they just decide to

investigate him further (**Asking Around**, page 75). The third entry point is the bell they are asked to fetch for the ritual. Both the craftsman that made the bell and its form should raise their suspicions (**The Bell**, page 76).

Wolfgang has a secret Chaos shrine in Empire House. Earlier investigations can lead the characters to this place, which they need Lord Frederick's help to enter. Without him, they cannot get past Empire House's lobby. In the shrine, they confront evidence of Wolfgang's corruption and very soon the wizard himself. This leads to a climactic battle, where the characters have an excellent chance of defeating the corrupt wizard. (**The Secret Shrine**, page 77).

— THE BURGLARY —

When Wolfgang first meets the characters, he assumes that they have a Chaos artefact, so when they are back in Altdorf, he hires someone to steal it. He isn't sure whether the characters would carry such a thing with them, so he sends his agent to their rooms. When that turns up nothing, he decides against trying to rob the characters in person, choosing instead to try to ensnare them in his plots.

It quickly becomes obvious that whoever is behind the burglary has an unhealthy interest in Chaos and is almost certainly a cultist, but he has covered his tracks well. While the characters might have suspicions, they do not find any solid evidence.

SCENE OF THE CRIME

The characters return to their rooms after their first day in Altdorf to discover that they have been thoroughly turned over. Their property is scattered all over, and the furniture has been turned upside-down.

Cleaning up the mess and checking to see what has been stolen takes two or three hours. If the characters left any cash in their rooms, it is gone. Similarly, any items that looked like they might be Chaos artefacts are gone; although, it is possible that

the characters had nothing like that. However, nothing else is missing, even if it is obviously valuable. Even jewellery has been left.

Since the characters are most likely staying in an inn, they will want to know why the innkeeper didn't notice anything. A large fight broke out in the inn in the middle of the day, and the entire staff was fully occupied for several minutes calming it down. If the characters look, evidence of the fight is still visible. The innkeeper can describe the people who seemed to be the main instigators of violence; neither has visited his inn before (and neither will be allowed in again).

One was a Dwarf, his head shaved completely and tattooed with a large battle axe on the crown. The other was Human, very tall and broad, apparently as much fat as muscle. The Human had long hair and a full beard and looked a bit Norscan. He also had a very prominent scar all the way up his right arm. The staff didn't catch names, but they will point out that if the pair was hired to create a distraction, they wouldn't have given their real names anyway. The innkeeper just threw them out into the street with instructions not to come back; he didn't bother seeing where they went.

LOOKING FOR DISTRACTIONS

The Dwarf and Human are relatively easy to find. They stand out in most crowds, even Altdorf, because they spend most of their time together, drinking and picking fights. They don't have enough friends for investigators to be fed false information, but the characters might well pick up people who want to watch the fight.

The first stage is asking around outside the inn. Anyone who was around at the time can point them in the right direction, out into the Reik and the maze of islands. Asking people again when the characters reach junctions will keep them on track. You can play this out if your players enjoy this sort of thing and you are comfortable inventing NPCs on the spot, or you can just gloss over it; they can't fail at this point.

The trail leads to a tavern called The Broken Barrel, which caters mainly to teamsters and similar labourers. It takes up the ground floor of a six-storey building and has a single large room; the bar is opposite the door. There are two fireplaces with chimneys, one at each end. The walls are well repaired, but the shutters and doors fit very badly and show signs of having been re-hung many, many times. The furniture mostly consists of broken barrels cut down to form seats and tables.

The Dwarf and Human, Nargond and Siegfried respectively, are obvious as soon as the characters enter the tavern. They turn to look at the characters along with everyone else. They've been drinking the money they were paid for the day's escapade and have both failed a single Consume Alcohol Test, making all WS, BS, Ag, and Int Tests **Challenging** (–10%). It doesn't take the other patrons long to figure out whom the characters are looking for, and someone calls out, "*Hey, Nargond, Siegfried, what exactly was the job you did today?*" The two look slightly uncomfortable, but they stand up to confront the player characters.

Nargond and Siegfried (see the statistics that follow) are both slightly drunk and somewhat belligerent. However, they don't have any particular grudge against the characters and no reason other than simple bloody-mindedness not to answer their questions, giving a couple of ways the encounter can go.

First, the characters can rely on talking. Buying the pair some drinks, it doesn't take very long at all to convince them to tell everything they know. Without such a bribe, there is a risk that Nargond and Siegfried will start a fight if the player characters don't look like overwhelming opposition.

Second, the characters can fight. Nargond and Siegfried like fighting and won't draw weapons unless the characters do. If weapons do come out, the patrons pile onto the combatants, at least six patrons per character, and pull them apart. Brawling is fine, but the Broken Barrel doesn't tolerate murder on the premises. Everyone is thrown out, which gives the characters another chance to talk to Nargond and Siegfried.

If there is a fight, the characters almost certainly win. They have the advantage of numbers, and they are probably slightly better in a fight one-on-one, as well. Killing either of the two is a very bad idea; the characters need information, after all. If they win the fight, Siegfried grudgingly answers their questions.

If they lose, Siegfried goes to the bar to celebrate. Nargond asks them why they picked the fight. If they explain about the burglary, he tells them what they need to know and calls them idiots for starting a fight with the wrong people.

The two thugs were hired by a woman named Solveig Thudrun, a known mercenary thief, to cause a distraction in a particular inn at a particular time and keep it going as long as possible. They assume that Solveig is the one who went through the characters' rooms; it is the sort of thing she does. Nargond and Siegfried bumped into her at the Cock Pit, a venue for cock fights, and she paid them then.

The characters might think to ask why the two thugs are so willing to shop their employer. They shrug and say that she isn't that popular; the people she works for tend to be unpleasant even by their standards, but they don't provide her with much, if anything, in the way of backup. They've been paid; they don't mind seeing Solveig get what's coming to her.

Nargond

Career: Protagonist

Race: Dwarf

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
48%	32%	31%	47%	14%	27%	30%	16%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	15	3	4	3	0	0	0

Skills: Common Knowledge (Dwarfs), Dodge Blow, Haggle, Intimidate, Ride, Speak Language (Khazalid, Reikspiel), Trade (Miner)

Talents: Disarm, Dwarfcraft, Grudge-born Fury, Menacing, Night Vision, Resistance to Magic, Stout-Hearted, Street Fighting, Strike Mighty Blow, Strike to Injure, Strike to Stun, Sturdy

Armour: Medium Armour (Mail Shirt and Leather Jack)

Armour Points: Head 0, Arms 1, Body 3, Legs 0

Weapons: Hand weapon, Shield

Trappings: Harness, riding horse (stabled elsewhere), and saddle

Siegfried

Career: Protagonist

Race: Human

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
28%	31%	52%	36%	29%	23%	25%	30%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
2	11	5	3	5	0	0	0

Skills: Common Knowledge (the Empire), Dodge Blow, Gossip, Haggle, Intimidate, Ride, Speak Language (Reikspiel)

Talents: Disarm, Fleet-Footed, Menacing, Street Fighting, Strike Mighty Blow, Strike to Injure, Strike to Stun, Very Strong

Armour: Medium Armour (Mail Shirt and Leather Jack)

Armour Points: Head 0, Arms 1, Body 3, Legs 0

Weapons: Hand Weapon, Shield

Trappings: None significant (he sold the horse some time back, to buy beer).

TO CATCH A THIEF

The characters now have to find Solveig. They know that she goes to the Cock Pit, at least occasionally, and she is a thief. If they plan to look for her on the basis of this information alone, you should warn the players that asking around in rough areas for "Solveig, the thief" is likely to get them beaten up and unlikely to find them their quarry.

Nargond or Siegfried can provide a basic description: "Well, she's a woman, but you wouldn't know to look at her. Has this scar under her eye, too. Creepy looking, it is." Asking around a bit in the Broken Barrel can get more detail, particularly from the innkeeper.

"She's quite tall for a woman, but very thin. No curves, right? Her voice is quite low, too. I'm only sure she's a woman because it didn't work when I kicked her in the... Ah, well, anyway. She likes wearing black, usually paired with something in a really horrible bright red. That scar, it really is creepy. I swear it changes over time. I think she likes cock-fighting, too. The Cock Pit? Wouldn't be surprised if she goes there. She prefers working for people to robbing places on spec, and it'd be a good place to find her sort of work."

The Cock Pit is a famous cock fighting ring; getting directions is easy. It's in a very poor area of the city, surrounded by slums,

but the Cock Pit itself has quite a bit of patronage from the upper classes, so its building is fairly new and well-maintained. The characters must pay a 2 *p* cover charge to enter, but the house makes most of its money on drinks and gambling. Inside, about a sixth of the area around the fighting ring is cordoned off, reserved for richer members of society. There is a 2 *s* cover charge just to enter that part of the room. Lord Frederick is a frequent patron of this establishment, and if the characters have met him, he recognises and acknowledges them, before returning his attention to the fight.

This is enough information to find her. If the characters visit the Cock Pit every day, she will turn up there in the near future, and the characters can have a little talk with her. You should decide how long the characters need to wait based on the pacing of the adventure. The characters should have started talking to Dieter Klemperer's contacts before they get to meet Solveig, but it should happen before Wolfgang makes his offer.

Solveig has never seen the characters, and she doesn't have any contacts that care enough to warn her that they are looking for her, so she takes no steps to hide herself. She turns up at the Cock Pit wearing a black tunic, black trousers, and a bright, violent red sash. The scar under her eye is jet black and looks somehow wrong, even at a casual glance. Characters with any medical background (as determined by Skills, Talents, or past or present Careers) can make an Int Test to realise that there is no puckering of the surrounding skin. It looks almost painted or stuck on, except that it merges seamlessly with her skin at the edges.

When the characters approach her, Solveig's first assumption is that they want to hire her, unless their attitude makes it



obvious that they are hostile. The characters should remember that it is very unlikely that Solveig just decided to rob their rooms in such a systematic way; she was almost certainly hired. Thus, what they want to know from her is who hired her.

The characters may choose to pick a fight. If so, they are quickly surrounded by a dozen guards and unceremoniously dumped into the streets with Solveig. Since she was outnumbered, she immediately runs away, and the characters must give chase (see **Chases through the Streets**, page 19).

Second, the characters may announce that she burgled them. At this point, she runs, and the characters have to chase her again.

If the characters can catch and restrain Solveig after a chase, they can get the basic information out of her, but she doesn't volunteer any additional details. Once they let her go, she gets a safe distance from them and calls back:

"Should'a just said ya want'd t'know who paid. Idiots."

She isn't making it up, either. If the characters don't let on that they were the victims or connected to the victims in any way and just ask who paid for the job, Solveig is happy to tell them. She wasn't paid the premium she requires to keep that information secret, and anyway, she is sure that her employer was in disguise.

The basic information is that Solveig was approached at the Cock Pit by a man calling himself Dieter. He was about average height but a bit fat, and he was bald with a greying beard. He asked her to burgle a particular set of rooms in a particular inn and bring him what she found. She did.

A more effective approach yields more details. The second meeting took place in the ruins surrounding the Bright College, and Solveig can be bribed (1 gc) to show the characters exactly where. Solveig thinks that the fat was faked with extra layers of clothing and is sure that the contact was educated. She was asked to bring any items or jewellery with strange markings and told she could keep any cash she found as a bonus.

Solveig will only go into detail about strange markings if she is chatting happily with the characters. This is not impossible if the characters handle things well and, particularly, buy her a drink. In that case, when asked for examples she says *"Oh, spiked swords, people with tentacles, three-eyed skulls, odd runes, that sort of thing."* If none of the players realise that this is basically an instruction to look for Chaos artefacts, have all the characters make an Intelligence Test to realise the same thing.

If the characters handle Solveig badly, this trail of clues ends here. Her description does not provide anything like enough detail to work out who wanted them burgled, and she gives the characters nothing further to work with. It may be enough to make them suspect Wolfgang, as he could fit the description and knew where they were staying, but it isn't enough evidence to back up an accusation against a powerful wizard. This is fine; there are other opportunities to unmask the Bright Wizard.

Solveig Thudrun

Career: Thief

Race: Human

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
23%	36%	26%	32%	46%	30%	28%	36%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	12	2	3	4	0	0	0

Skills: Common Knowledge (the Empire), Concealment, Evaluate, Gossip, Perception, Pick Lock, Scale Sheer Surface, Search, Secret Language (Thieves' Tongue), Silent Move, Sleight of Hand, Speak Language (Reikspiel)

Talents: Alley Cat, Ambidextrous, Night Vision, Trap Finder

Armour: Light Armour (Leather Jerkin)

Armour Points: Head 0, Arms 0, Body 1, Legs 0

Weapons: Hand weapon

Trappings: Lock picks, 10 yards of rope, and a sack.

Solveig is a mercenary thief who will do any job for the right money. She hasn't worked as an assassin yet, but that's only because no one has offered to pay her for it. She believes in doing exactly what she is paid for, no less but no more. If you want secrecy as well as a robbery, you have to pay for both. She doesn't always think to mention this in advance but does if her client says that secrecy is required.



Solveig's scar is a Chaos mark, gained when she stole from a cult. Since then, she has taken an interest in Chaos and its works, a fact that has come to Wolfgang's attention. She is not yet a dark cultist but likely will be soon.

IN THE RUINS

If the characters handle Solveig well, she takes them to the place where she reported to her employer and handed over everything she took, except the money. The charred ruins around the Bright College are an eerie place; nobody lives there, hardly anyone goes there, and the College itself is magically concealed. Nevertheless, anyone in this area repeatedly gets glimpses of a heat haze out of the corner of their eye. While it is decades since the area burned down, some of the ruins still seem to smoulder, and a character might swear that ashes are still warm even though his companions can feel nothing.

Solveig has no interest in hanging around and will leave as soon as she has shown the characters to the spot, unless they force her to stay. If they do try to restrain her, she does her utmost to escape and certainly provides no useful information.

A Search Test can uncover useful information, depending on the degree of success. It does not matter much if the characters find nothing here, so these tests do not need to be fudged.

A simple success confirms Solveig's story; two people met here a couple days ago. One degree of success finds the tracks of both parties, but Follow Trail is needed to follow them (see the following paragraph). If the characters had anything small stolen, two degrees of success find it discarded in the ruins of a house behind the meeting place. Three degrees of success uncovers several threads of red and orange attached to a small piece of grey fabric. Any character who finds this realises that someone who was wearing a grey cloak or robe over red and orange clothes got the hem caught on a bit of the ruins, leaving a trace behind.

— ASKING AROUND —

If the characters are suspicious of Wolfgang for any reason, they can ask their contacts about him. After all, their contacts know many of the people fighting against dark forces, and Wolfgang claims to know a highly useful ritual. As he doesn't seem to be shy about announcing the fact, the characters may sensibly conclude that someone else should know.

Their suspicions may be raised by the fact that no one seems to. Dieter Klemperer and Konrad Messner have both heard of Wolfgang and know that he is one of the more powerful Bright Wizards. Dieter knows that Wolfgang is expected to become a wizard lord soon; Konrad isn't sure whether Wolfgang is expected to become one soon or has become one recently. Beyond that, they know nothing; they certainly are not aware of any ritual and haven't even heard any stories of particular activities against dark powers. Most of their other contacts know nothing at all.

Lord Frederick doesn't think he knows the name but asks for a description. On hearing it, he nods.

"Oh, him. I don't know him, but I've seen him at the Cock Pit a few times. I don't think he really follows the fights; he normally seems to be talking to people." The characters may well ask whether he saw Wolfgang talking to Solveig. While Lord Frederick recognises Solveig's description as well, he isn't sure whether Wolfgang ever talked to her in particular; the wizard is just one person Lord Frederick has seen at the ring.

AT THE COCK PIT

If the characters tracked the person who burgled their rooms back here, this is a return visit. The regulars only remember them if they actually started a fight with Solveig either in the place or afterwards, and if they did, these memories are not favourable. No matter how they dealt with Solveig, they can ask around, looking for people who have seen Wolfgang. This requires Gossip Tests. If the characters dealt with Solveig without descending to violence, these tests are **Routine (+10%)**. If they did get into a fight, they are **Very Hard (-30%)** because no one wants to risk the same punishment.

A success turns up Andreas Fleck, a labourer and avid follower of the cock fights. He only talks to the characters between fights unless they offer him a substantial bribe. In between, he says that he has done a couple of simple jobs for the person they describe, except that he thought his name was Master

The tracks are not easy to follow, being a few days old. A **Hard (-20%) Follow Trail Test** takes the characters further into the ruins, and then the tracks vanish. A Common Knowledge (the Empire) Test reveals that the Bright College is magically concealed, and that it is somewhere around here. If the characters poke around, they might be able to pierce the veil of concealment and see the Bright College in all its splendour (page 24). However, they should be aware that they do not have enough evidence to convince anyone else that a Bright Wizard ordered their rooms burgled. On the other hand, they should by now be highly suspicious of Wolfgang.

Helsig. The jobs involved carrying fairly large, heavy crates from one place to another; they really were simple. Andreas never saw what was inside the crates, and they didn't make strange noises, or smell funny, or anything like that.

The characters are likely to be interested in the two end points. One, the pick-up point was a warehouse on an island in the river; even Andreas describes it as not being a good area. The other, the delivery point, was *"Master Helsig's office in Empire House."* Master Helsig gave Andreas a chit, which he presented at the warehouse. The staff then brought the case out to him; he never went inside. At the other end, Master Helsig met him at the goods entrance to Empire House and escorted him to the office door; although, Andreas never actually entered the office. If the characters think to ask, Andreas can describe the route from the goods entrance to the office door, as it was very simple: take the flight of stairs on your left as you enter. Climb two floors. There's a corridor going off to your left and a door directly opposite you. That's the door.

Andreas did both jobs in the last year; the first was almost a year ago, the second only a couple of months before the characters talk to him. The pay was a bit better than average for a portage job, but Master Helsig wanted him to take care not to drop or jolt the cases, so it didn't strike Andreas as strange. Andreas has no further useful information and does not want to accompany the characters anywhere.

TO THE WAREHOUSE

The warehouse is the less revealing of the two locations. It is, indeed, in a very seedy area of town, and it is guarded by half a dozen large thugs with four attack dogs on heavy chains. They ask the characters' business and aren't interested in answering general questions; in any case, they don't know much.

As thugs, they aren't too bright, and any story that sounds plausible and doesn't make the characters sound like law enforcement agents will get them through to talk to the manager. The manager, Mr Weissbuten, is oily and obsequious, at least until he is sure that the characters are not potential customers. The warehouse will act for anyone, receiving and storing cases before handing them on to someone with the right chit. It keeps no records and asks no questions. Any characters with a past or present thief or rogue career, or the Streetwise Talent, realise that this is something very useful to



criminals, as it makes tracing things back or forward extremely difficult. A successful Academic Knowledge (Law) Test reveals that the warehouse itself isn't doing anything illegal.

If the characters try to stake the warehouse out to find out more information, they are harried by local thugs until they finally give up. They cannot learn anything useful here, anyway.

— THE BELL —

Wolfgang makes two mistakes concerning the bell needed for the ritual, and these mistakes provide a valuable last chance for characters to realise that there is something wrong with the ritual he plans to perform and that something is deeply wrong about Wolfgang himself. Part of the reason he is being careless is that he thinks he does not need to keep his corruption secret much longer, meaning he can pay a bit more attention to convenience now. The other part is that he doesn't believe that the player characters could possibly figure out what he is up to.

Wolfgang gives the characters a letter and sends them to a foundry down near the river to ask for the bell. He tells them to bring it straight back to his townhouse. He has dealt with this person before, but previous blasphemous ritual implements have always been delivered to his secret shrine in Empire House. The master here knows where his products usually go and does not know that the bell is to go to the townhouse.

The foundry building looks like it is in urgent need of repair, but a successful **Hard (-20%) Trade (Carpenter) Test** reveals that this is a sham; the structure is actually very solid,

AT EMPIRE HOUSE

Empire House is the headquarters in Altdorf of the Imperial law enforcement agencies. (See page 26.) The characters can enter the main lobby like anyone else but getting further is a problem. No one there has heard of any Master Helsig, and everyone denies knowledge of a "goods entrance." If the characters ask about Wolfgang Scheunacht, the desk sergeant asks them to wait and sends someone to make enquiries. This only takes a few minutes, and the sergeant then apologises, saying that the wizard is not here today; they should try at the Bright College.

Even the densest characters should realise that breaking in here is a really stupid idea, and characters who try it are caught by one of the many watchmen constantly moving around the building. However, scouting the *outside* of the building is much easier; as long as the characters make an effort to look like they are just walking somewhere, no one will be suspicious. This reveals that there is a back door, which doesn't look like it is used much. There are a couple of bored Watchmen on guard outside it, and if the characters seem to be taking an interest in the door, one comes over to warn them off. He tells them it's just an escape route in case there's a fire and that if they have any business with the officers, they should use the front entrance.

If the characters find somewhere hidden and watch the door for a while, they see apparently high-ranking members of the Watch use it a couple of times per day; it is also apparently popular with officials who don't want to push their way through the mob in the front.

Further investigation is covered in the section **The Secret Shrine**, page 77.

reinforced against possible attacks. The master of the foundry wears a voluminous cloak, gloves, and a deep hood, and the characters never catch a glimpse of his skin. This is because he is a Mutant, and his skin is scaled. However, his voice is perfectly normal.

He looks at the note and points the characters to a large crate. *"You know where to take it, right? Back door at Empire House. He'll be waiting for you."* If the characters agree, or say nothing, the master simply goes back inside. If they contradict him, saying that the crate is to be taken to the townhouse, he pauses before retreating indoors. He says nothing to the characters, but he immediately gets in touch with his contacts, worried about what may happen to Wolfgang, and, by extension, to him.

If the characters, for some reason, take the crate to Empire House, Wolfgang is not waiting for them. The guards move them on, even if they mention Wolfgang's name. While the guards plan to tell Wolfgang about the visit eventually, they won't have an opportunity before the ritual, so it has no impact on this adventure.

When the characters take the crate to Wolfgang's house, he makes his second mistake; he opens it in front of them. The bell is octagonal, with elaborate designs on the side and a strange clapper. The designs are related to Chaos, and various Knowledge skills give characters a chance to realise that. If they have Academic Knowledge (Daemonology), the test is **Average (+0%)**, but for Academic Knowledge (Magic) it is **Hard (-20%)**. Other Knowledges that you, the game master, think give a chance of recognising the designs, such as History or Necromancy, require a **Very Hard (-30%)** Test.

The characters may also realise what the clapper is made of. A **Hard (-20%) Perception Test** reveals that it is bone; a **Very Hard (-30%) Academic Knowledge (Science)** or **Heal Test** reveals that it is *Human* bone. The Surgery Talent gives a special +10% bonus to this test, since characters with that Talent have seen Human bones on many occasions.

If the characters confront Wolfgang with this information, he is briefly flustered (a Perception Test lets a character notice this fact), but he covers by saying that as the ritual destroys foul things, the symbols of those things are naturally involved in the implements for it. Academic Knowledge (Magic) tests reveal that this is a rather unconvincing statement, but the characters should realise that launching into accusations of Chaos worship would be unwise. They do have some leads to follow and can go back to asking around (see the previous pages).



— THE SECRET SHRINE —

As a result of their investigations in this chapter, the characters have good reason to believe that Wolfgang is a servant of blasphemous forces and that he is hiding something in Empire House. If they have paid any attention at all to what Lord Frederick says, they are also aware that they have an ally who might be able to get inside. This section deals with what they find when they do.

RECRUITING LORD FREDERICK

The first step to getting into Empire House is convincing Lord Frederick to help them in their investigations. This is incredibly easy. If they present the evidence they have gathered, Lord Frederick agrees that things are highly suspicious. He readily admits that he can get them inside without any trouble and is quite eager to go along. He has always wanted to take direct action against Chaos, and he sees this as his big chance; he can't imagine that there is anything actually dangerous inside Empire House.

Lord Frederick is, in fact, extremely capable. Virtually all of his combat experience has been gained in the fencing academy rather than in earnest, but he is still more skilled than any Player Character is likely to be at this point. However, he lacks self-confidence and defers to the more experienced player characters in a crisis. If he survives this adventure, he becomes far more confident, which, given his influential position, could have far-reaching effects.

FINDING THE SHRINE

With Lord Frederick along to help, getting into Empire House is an easy task. The duty officer recognises him as soon as he enters the place, greets him enthusiastically, and ushers him through into the main building without asking any questions. He looks carefully at the player characters as they pass; characters with a law-enforcement or criminal background realise that he is memorising their faces, in case something goes wrong. However, he does not actually do anything.

The difficulty of finding the shrine depends on the information that the characters have. If they have spoken to Andreas and found out where he took the crate, they know where to start searching. The door that Andreas said was Master Helsing's office opens into a broom cupboard. Lord Frederick knows who is in all the offices on the same corridor, which means that Wolfgang is unlikely to be carrying out foul rites in those. Any Player Character worth his salt will, at this point, look for secret doors.

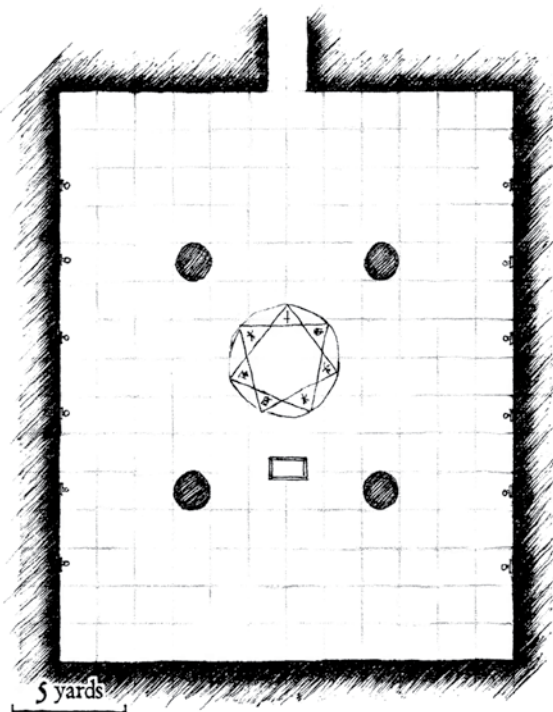
Since they have a limited area to search, each test takes 10 minutes. The door is well-concealed, so the Search Tests are **Hard (-20%)**, but the characters can make as many tests as they like. Lord Frederick professes not to know what to look for, making him very little help. However, if the player characters are all completely incompetent at searching, he eventually helps out, and he has an excellent chance of finding the door within half an hour.

If the characters did not find out exactly where Andreas took the crates, things are harder, as they need, in principle, to search the whole of Empire House. Lord Frederick is a great deal of help because he knows which areas of the building are constantly busy with officials coming and going and which doors lead to fully occupied offices. Even so, there is a lot of building to cover. Search Tests are **Very Hard** (–30%), and each test takes an hour to represent the amount of ground the characters are trying to cover.

Even though Lord Frederick is a frequent visitor to Empire House, he does not normally spend his time looking for secret doors. If the characters spend more than an hour searching, an official comes to speak to Lord Frederick, asking him what he is doing. Lord Frederick tells the truth; he suspects that there may be evidence of heretical activity hidden within Empire House itself. The official blusters and says that this is preposterous, but he leaves them to it; Lord Frederick has a great deal of respect, and the official doesn't dare be the one to stop the investigation. If he did and such evidence was later found, he would immediately be suspected of involvement. The player characters have nothing to do in this little scene, so you should keep it brief; its main purpose is to remind them that they are in government offices, and there are other people around.

If the search takes more than five hours, Empire House moves on to the night shift, and the characters have to leave. Not even Lord Frederick is allowed to wander around at night, when levels of staff are greatly reduced. The officials are very apologetic, but they are throwing the characters out, and they suggest that there is nothing to be found. Lord Frederick is inclined to agree.

THE CHAOS SHRINE



The characters might also simply give up if the search takes too long. If they do so, they lose the opportunity to defeat Wolfgang, but this is not a fatal problem for the adventure; characters who reach the point of searching Empire House are extremely unlikely to participate in Wolfgang's ritual.

If one of the Search Tests is successful, the characters find a secret door, built into the wall at the top of the stairs, to the right of the door. It swings open easily and silently, revealing a narrow staircase built into the external wall of the building, leading down.

HERESY REVEALED

The stairs lead down into a large, vaulted stone chamber, well under the ground. The ceiling is 20 feet above the floor at the height of the vaults, and the chamber is 24 yards long by 20 yards wide. Four massive pillars support the ceiling and mark off a central area. In that area, blasphemous images stand around a heretical altar, and a binding mark is set into the floor.

The arrival of the characters has three effects. First, enchanted braziers flare into life, illuminating the scene with the flickering light of fire. Second, it summons a Daemon that Wolfgang set to defend his lair. Finally, it sends a warning to Wolfgang, who hurries to Empire House to deal with the intruders himself.

The Daemon appears on the stairs behind the characters, herding them into the shrine so that they cannot raise the alarm. The guardian Daemon is roughly humanoid and so thin as to be gaunt. It stands 12 feet tall, and it is covered in what appear to be burn scars, as if its whole body was once set on fire and now has healed. Its head has no face or hair, just a mass of scar tissue, but eight eyes on stalks are spaced over the sides and top of the head roughly where the ears ought to be. A circular, lamprey-like mouth opens and closes constantly in its stomach, and its arms end in eight-fingered hands with long, glittering metal claws.

Sheer surprise means that the characters rush into the shrine proper, before they have to make any Fear Tests. If all the player characters fail, Lord Frederick passes his test, draws his rapier and swordbreaker, and rushes into the fight. If at least one Player Character succeeds, Lord Frederick fails his first test and thereafter rolls normally. However, unless the player characters are in trouble, he runs away, rather than fighting. He does stay within the chamber, however.

The Guardian Daemon

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
50%	40%	45%	45%	50%	35%	50%	15%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
2	15	4	4	4	0	0	0

Skills: Dodge Blow, Intimidate, Perception, Speak Arcane Language (Daemonic), Speak Language (Dark Tongue)

Talents: Ambidextrous, Fearless, Frightening, Natural Weapons, Night Vision, Strike Mighty Blow

Special Rules:

Belly-Mouth: If the Daemon hits a single character with both attacks, it can draw the hapless victim into its huge, fanged maw. This does additional damage at the Daemon's SB +2. The victim is then dropped. This does not take any of the Daemon's actions.

Scar Tissue: The Daemon is so scarred that this tough flesh provides 1 Armour Point on all locations.

Armour: None

Armour Points: Head 1, Arms 1, Body 1, Legs 1

Weapons: Claws

The characters are almost certain to defeat the Daemon, as it is massively outnumbered and not much more powerful than they are. If the characters are all forced to spend Fate Points to survive, Lord Frederick finishes the creature off, and they wake up to find that he has performed emergency first aid, healing them all to 1 Wound.

In either case, Wolfgang arrives just as the characters have sorted out the aftermath of the battle and are trying to decide what to do next. Wolfgang has the ingredients for *Fire Ball*, *Flaming Sword of Rhuin*, *Fiery Blast*, and *Breathe Fire*. He starts by using one of the ranged spells and then switches to *Flaming Sword of Rhuin*. If he utilizes *Fiery Blast* or *Breathe Fire*, he uses Dark Magic to boost his casting and ensure that the spell goes off. He does not resort to this for *Fire Ball* or *Flaming Sword of Rhuin*, and he only uses the weaker spells if he thinks that he can finish the characters off that easily.

If Lord Frederick did not fight the Daemon, he initially hangs back in this fight, too, only rushing in if the player characters are seriously threatened. If he did fight the Daemon, the player characters are in bad shape, so Lord Frederick starts out fighting with them to give them a chance.

If Wolfgang's magic is overwhelming the player characters, Lord Frederick suddenly notices something in the shrine. He runs to the centre and smashes an object on the altar. A wave of green light rolls through the room, and all active spells fail. From that point, no one may roll more than one die when casting a spell. This may disadvantage wizardly player characters a little, but it is a serious problem for Wolfgang. The effect wears off in 10 minutes, but the combat will be over long before then.

If, on the other hand, Wolfgang seems to be losing, he calls on his blasphemous magic to destroy the player characters. He casts *Summon Lesser Daemon* to gain an ally in the fight, and *Dark Hand of Destruction* to get a more powerful weapon than the *Flaming Sword of Rhuin*. Wolfgang does not retreat; his secret has been discovered, so he must destroy those who could unmask him.

AFTERMATH

The fight against Wolfgang should be tough, and player characters may die or at least have to spend Fate Points. That is fine; this battle makes a good climax to the adventure, so there should be some risk. However, unless things went very badly against the Daemon, the player characters have numbers very much on their side, so they should prevail. The evidence in the hidden shrine is quite sufficient to back up the characters' story about destroying



a Chaos cultist. The discovery that Wolfgang was corrupt sends minor shockwaves through Empire House, which had been relying on his help, and Lord Frederick gains even more influence there. He also gains quite a lot of self-confidence, having survived a genuinely dangerous encounter with the forces of Chaos. The player characters now have a firm ally in Lord Frederick, and he offers a standing invitation to stay at his estate whenever they are passing through Altdorf. He will honour that invitation and may aid the characters later in your campaign. However, he does want to remain based in the capital, and he will not join the player characters on their quests across the Old World.

Lord Frederick tells his contacts about the battle, and he is very generous about the player characters' contributions; it is not in his nature to hog the credit. As a result, the characters gain 2 points with all the contacts listed in the section **Finding the Artefact** (starting on page 53). If this takes someone over the number of points needed to supply an important clue or offer an important service, that person makes contact with the player characters to do so. This new-found fame does not, however, neutralise Gottri Hammerfist; if they want to get the artefact the easy way, they must still do so.

The blasphemous contents of the shrine are taken into safe keeping by the agents of the Empire, and Wolfgang's rooms at the Bright College are thoroughly searched. The Watch descend in force on the warehouse Wolfgang used for anonymous shipments and close it down, arresting everyone for heresy. If the characters visited the foundry where the bell was made, a substantial force of Watchmen are sent there, too. However, they find the whole place stripped bare and abandoned.



CHAPTER V: BAD BLOOD

This chapter describes Carlott Selzberg's attempts to get the characters killed, and the steps they can take to track her down. This plot is, in one sense, a distraction from the main business of this adventure, as Carlott is completely unconnected to with dagger. However, it serves to remind the characters that defeating dark cults is a dangerous business, and you can never be sure that you have succeeded. More prosaically, it provides opportunities for combat and stealth, since these are rather restricted in the main plot.

That said, you should use the events in this chapter or not, as you wish. If the players are really into the negotiations required for the main plot and don't seem to want any distractions, then maybe Carlott has trouble finding agents for a while, and this plot goes quiet. On the other hand, if some players seem to be getting tired of the talking and are itching for something to fight, throw an attack in. As a result, the attacks are not tied to any particular time. They can also

be used in any order, although **The Daemon Letter** should be used quite early because it serves to establish part of the background of Altdorf.

Each attack also provides a lead that can be followed to track Carlott down. Since she would make a good recurring enemy for a campaign, she has a Fate Point, which she can use to avoid death or capture. This also gives her a Fortune Point, which should be used in a similar way. Although Carlott herself would rather have good fortune result in the deaths of the player characters, it is more dramatically useful to keep her alive.

The half dozen attacks described here should be sufficient, with everything else that is going on, to emphasise Carlott's murderous intent. As noted above, they are in no particular order, except that **The Daemon Letter** should be used quite early on.

— THE DAEMON LETTER —

The player characters are sitting in the common room of an inn or tavern, ideally the place where they are staying. They may be eating, drinking, or just talking. The room is quite busy; maybe half the patrons are from Altdorf and the other half from elsewhere. The Altdorf natives generally wear fancier clothes than the travellers. Note that this does not necessarily mean better. Wealthy travellers may have plain

clothes of very high quality. It just means that natives of the city have more decoration on their outfits than those from the country.

A young messenger boy approaches the table, touches his cap respectfully, and hands over a sealed letter. He pauses a moment to see if any of the characters are inclined to tip him, but if not, he turns to leave; he was well paid for the delivery

and warned that the characters were dangerous adventurers. The boy's name is Berthold, and all he knows is that a big woman, not tall or fat, just very strong looking, paid him a good rate to deliver the letter to the characters. Deliveries are what he does, and he never asks about the contents. He also never stays to see the item opened, because a lot of what he delivers is illegal. However, it doesn't normally explode, so while he will deliberately turn his back if the characters start to open the letter, he doesn't run away.

EXAMINING THE LETTER

The imprint in the sealing wax the close the letter is the face of a gold crown, which is detailed enough to reveal tampering without revealing anything about the sender. The letter itself appears to be a normal piece of paper, folded into sixths. It is thick enough that no writing could be seen through it. There is no address written on the outside; Berthold the messenger is illiterate.

Any way the characters open the letter, including setting fire to it, the spell cast on it comes into effect. Green flames leap from the letter, which remains unscorched, and leave a small Daemon sitting on the table. The Daemon snarls and attacks the nearest character.

The Letter Daemon

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
33%	0%	40%	33%	40%	30%	33%	15%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	12	4	3	2(6)	0	0	0

Skills: Dodge Blow, Intimidate, Perception, Speak Arcane Language (Daemonic), Speak Language (Dark Tongue)

Talents: Ambidextrous, Fearless, Frightening, Hoverer, Natural Weapons, Night Vision

Special Rules:

Mutations: Three eyes (+5% to vision-related Perception tests), Short Legs

Armour: None

Armour Points: Head 0, Arms 0, Body 0, Legs 0

Weapons: Claws

This small Daemon stands about three feet tall, but its legs are a mere six inches in length and end with suction-cup covered tentacles like those of an octopus. Its body is bright red, and its three eyes glow a baleful orange, while yellow wings stretch from its back. The three-inch claws on each finger are jet black and seem to swirl like oil, and small wings sprout from its back.

The Daemon is a very minor servant of Khorne, and in the Chaos realms it spends most of its time maintaining the foul weapons used by the Blood God's greater servants. Carlott was able to get its help by promising it the chance to kill something for itself.

Note that the Daemon is Frightening, so Fear Tests are required. The nearest Player Character to the Daemon is, by

chance, someone who passed the test, and thus is capable of self-defence. If none of the player characters pass on the first round, the Daemon spends a round getting its bearings after the shock of the summoning and attacks a character who recovers on the following round.

The combat should be quite simple; the Daemon is weaker than the player characters and is seriously outnumbered. If the characters are losing, the innkeeper works up the courage to hit the creature with the axe he keeps behind the bar, costing the Daemon enough Wounds to take it to zero, allowing the characters to make critical hits and finish the blasphemous thing off.

You should describe the reaction of the people around while the combat is in progress. At first, most are frozen in fear by the Daemon's appearance. Those who can act split into two groups. About half run for the exit, some screaming in terror. The other half grab their drinks and upend tables and benches to hide behind. As people recover from the fear, they fall into one of the two groups.

WHEN THE DUST SETTLES...

When the combat is over, the people who hid behind furniture emerge quickly, setting the furniture upright again and sitting down to continue their drinks and conversations. Characters notice that these are the Altdorf natives, and they appear to think that attacks by magically-summoned Daemons are a fairly normal event. A successful Perception Test reveals that a fair few of them are gripping their drinks rather harder than is necessary. They weren't really blasé about the attack; they just try to appear so.

While the innkeeper is normally very unforgiving of people who have the rude manners to draw weapons within his establishment, he is willing to make an exception for those fighting Chaos Daemons. Indeed, he quickly claims the table, which was likely damaged in the fight and offers good prices for the weapons the characters used (assuming that they are mundane weapons). If they accept, the table and weapons are put on display in a corner of the inn, and the story of the fight with the Daemon begins to grow. If the characters return to the same inn months, or years, later, they may well hear the tale of how a group of bold adventurers fought back a horde of Daemons pouring from a gateway to the Chaos Wastes.

If the characters look at the letter, they find that the paper is mostly blank. The inside bears a single image: a Human skull, drawn in a reddish-brown substance—Human blood. The characters should immediately recognise this as the sign of the Crimson Skull, the cult they recently defeated in Middenheim.

The paper is the sort of stuff that can be bought almost anywhere in Altdorf, so the only link the characters have to the sender of the Daemon is Berthold, the boy who brought it. As mentioned before, he doesn't know very much, but he can tell the characters where he received the commission: The Three Beards, a tavern near the city walls, in a poor area of town.

— THUGS BY NIGHT —

This attack is very simple: Carlott hires a group of thugs to ambush and kill the characters. When the characters are travelling through Altdorf at night, somewhere close to the place where they are staying, the thugs leap from ambush and attack. Characters may make a **Challenging (-10%) Perception Test** to avoid being surprised.

There is one more thug than there are player characters. On the other hand, the player characters should, individually, be stronger and braver than the thugs. Thugs who lose 6 Wounds or more to a single blow try to flee, as do any thugs reduced to 4 Wounds or fewer. They were hired to kill a few people, not risk their own lives.

Hired Muscle

Career: Thug

Race: Human

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
41%	26%	43%	31%	32%	25%	36%	30%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	12	4	3	4	0	0	0

Skills: Common Knowledge (the Empire), Consume Alcohol, Dodge Blow, Gamble, Gossip, Intimidate, Secret Language (Thieves' Tongue), Speak Language (Reikspiel)

Talents: Disarm, Lightning Reflexes, Quick Draw, Resistance to Poison, Strike to Stun, Very Strong, Wrestling

Armour: Light Armour (Leather Jack)

Armour Points: Head 0, Arms 1, Body 1, Legs 0

Weapons: Hand Weapon (Cudgel), Knuckle-dusters

The thugs have no particular loyalty to Carlott, and if one is caught, he is quite willing to tell the characters everything he knows in return for being released or at least not killed on the spot. He and his friends are regulars at the Three Beards, and a woman, a bit short but looking able to handle herself in a fight, approached them and offered them money to kill the characters. They were paid quite well in advance, with an equal bonus if they brought the characters' heads to her.

These men are not cultists and know nothing more than this. If the characters hand any prisoners over to the Watch, they are tried and sentenced to flogging or mutilation, depending on what, exactly, the characters say they did. Thugs later released do not bother them in the future and even keep quiet about the fact that they were defeated.

— SNIPER —

At some point when the characters are out in the open, they are attacked by a sniper, Adelbert Gref. He is armed with a crossbow and hidden in a loft some distance from the characters. They have no chance of spotting him before he attacks unless, for some reason, they announce that they are specifically looking for snipers. In that case, a character may make a **Very Hard (-30%) Perception Test**, opposed by Adelbert's Concealment Test, to spot him.

Adelbert spends a round aiming, and he shoots while the characters are within 30 yards of his position, giving him the best possible chance to hit. (Don't forget that his Sharpshooter Talent means that he gets +20% from aiming, rather than the normal +10%.) He chooses the least-armoured, most vulnerable-looking character as his target.

Remember that crossbows are quiet. Only people immediately around the player characters notice the bolt at first, and they immediately back off and run for cover. If Adelbert continues shooting, more people notice and run for the buildings.

After Adelbert shoots, spotting him requires only an **Average (+0%) Perception Test**, and it is not opposed since the sniper is maintaining his view so that he can get another shot. If the characters do not start running or diving for cover, he takes the time to aim again. He remains where he is, trying to pick them off, until it looks like he has been spotted. At that point, he runs.

Adelbert is a sniper-for-hire. He used to be an outlaw, and, given time, he hopes to become an assassin. He has no regard for life, whether Human or otherwise, but he is somewhat

more opposed to Chaos than most people because Beastmen killed his father when he was young. He is noticeably tall and thin, sporting a day's growth of stubble. He wears ordinary-looking clothes in neutral shades and a large hood. He puts this up while shooting, as it cuts out his peripheral vision and helps him concentrate.

Adelbert Gref

Career: Veteran (ex-Outlaw)

Race: Human

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
36%	56%	27%	36%	42%	33%	36%	31%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
2	14	2	3	5	0	0	0

Skills: Common Knowledge (the Empire +10%), Concealment, Dodge Blow, Gossip, Perception, Ride, Scale Sheer Surface, Secret Signs (Thief), Set Trap, Silent Move, Speak Language (Reikspiel)

Talents: Fleet-footed, Mighty Shot, Night Vision, Rapid Reload, Rover, Sharpshooter, Specialist Weapon Group (Crossbow), Streetwise, Strike to Stun

Armour: Light Armour (Leather Jack)

Armour Points: Head 0, Arms 1, Body 1, Legs 0

Weapons: Hand Weapon (axe), crossbow and bolts

The characters must chase Adelbert through the streets of Altdorf; see page 19 for general rules on this. Adelbert starts in a building 25 yards away. It takes him one round to get out of the back and into the streets, by which time the characters could be almost on top of him. For every bolt that Adelbert fired before the chase starts, the player characters get a +10% bonus to their first Agility Test, representing the effect of people fleeing the streets to avoid being shot.



If the characters manage to capture Adelbert alive, they can question him. He is not willing to die to protect his employer's secrets, but equally he wants to tell the player characters as little as possible. However, if the characters can give him a basic description of Carlott and tell him that she is a follower of the Ruinous Powers, Adelbert becomes more cooperative. He tells them everything he knows, and afterwards he sets out to assassinate Carlott himself. Certain aspects of her behaviour suddenly make much more sense to him, and he believes the characters immediately.

Adelbert answers questions as briefly as possible, concentrating on the important information. He is determined to portray himself as a simple hireling, one whom the characters could also hire. He met Carlott in the Three Beards, and he can give a thorough description of her. She gave him a description of the characters and offered him 10 *gc* per death, with 2 *gc* per character as advance payment. Her only requirement was that the deaths be easily proved, either by bringing the heads or by killing them in a public place. Adelbert chose killing in a public place. He can tell them when he was supposed to meet her to collect payment, and it is the evening of the day after tomorrow. If they have told him that Carlott is a cultist, he warns them that, as they are not dead, she probably won't turn up to the meeting.

The characters can deal with Adelbert as they wish after questioning. If they turn him over to the Watch, he is sentenced to hang. If they kill him, no one really cares. If they just let him go, he tries to find and kill Carlott, as he does not work for dark forces. By default, Adelbert has no luck finding Carlott. However, if the player characters do find her, and are in serious trouble in a final battle, he finally tracks her down and shoots at her during the combat, which may even the odds a little.

— HORRORS AT HOME —

Carlott convinces a dark wizard to help her, resulting in the characters being attacked in their beds by a Mirror Vampire (see the sidebar on page 84 for information on these horrible creatures).

The dark wizard uses a magical spy to see when the characters have gone to bed because he wants to attack when they are all asleep. If they are sufficiently paranoid to have someone stand watch even in an inn, he waits until as many are sleeping as are going to. He then casts the spell and makes a hasty exit, making it impossible for the characters to track him down after they've dealt with the Daemon.

The Mirror Vampire is absolutely silent and invisible, so the characters have no chance of noticing it before it attacks, even if one is awake. The Daemon chooses to attack sleeping characters first, being easier targets, and he tries to attack two characters in the first round. Any character that is successfully attacked automatically wakes up and can make lots of noise to wake up everyone else. The only visible sign of the attack is a small, glistening red circle somewhere on the character's exposed skin.

FIGHTING THE VAMPIRE

Characters in the room should make an **Average (+0%) Perception Test** every round to spot the Daemon's reflection in the room's mirror. Those who make the test must immediately make a Fear Test. As the Daemon is invisible in the real world, it is likely that a character will think of aiming blows by looking in the mirror. This does not, in this case, impose any penalty to hit, as it is the only way to hit the creature. Hand-mirrors could also be put to use in this manner, should any of the characters own such items.

Carlott's wizard bribed this Mirror Vampire into attacking with a spell that gave it one day free in the world for every Player Character it killed. If it doesn't manage to kill any of them, the Mirror Vampire has only 10 minutes in which to act before vanishing back where it was summoned from.



MIRROR VAMPIRE

Mirror Vampires are a kind of Daemon, not Undead, which causes inexperienced vampire hunters much confusion. They can enter the world when summoned through mirrors and are eager to come out to drain the blood of more living creatures. They are less keen to return to the Realm of Chaos, but most spells used to summon them only allow them into the world for a fixed length of time, usually a matter of minutes

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
50%	0%	50%	10%	25%	30%	45%	10%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
2	25	5	1	4	0	0	0

Skills: Perception, Speak Arcane Language (Daemonic), Speak Language (Dark Tongue)

Talents: Ambidextrous, Fearless, Frightening, Hoverer, Natural Weapons, Night Vision

Special Rules:

Blood Sucker: The Mirror Vampire's basic attack attempts to latch a feeding pseudopod onto a character. The attack does SB damage, and if this results in any

Wound loss, the pseudopod is attached. From that point, the attacked character takes one Wound of damage every round, regardless of Toughness Bonus or Armour. Having your blood drained in this fashion is extremely painful, imposing a -10% penalty to all Tests. The creature can attack the same character multiple times in this fashion. The number of Wounds inflicted each round is equal to the number of successful attacks, but the test penalty remains at -10%.

Frightening Reflection: The Mirror Vampire is invisible in the real world. However, it does have a reflection. The reflection appears as a floating cloud composed of pale faces screaming in agony, constantly boiling in and out of existence. These faces are the faces of the monster's victims. Anyone able to see the reflection is subject to the Mirror Vampire's Frightening Talent.

Mirror Bound: Simply attacking the space occupied by the Mirror Vampire in the real world is futile, and does no damage. However, if the attacker and Mirror Vampire are both reflected in the same mirror, and the attacker aims by looking in the mirror, all attacks do normal damage.

Armour: None

Weapons: Pseudopod

— FRENZIED SHOPPERS —

The characters are passing through one of Altdorf's many markets when a shopper suddenly seizes a leg of mutton as an improvised weapon and launches into a frothing attack. The characters are surprised, as there is no warning. On every subsequent round, another ordinary citizen joins the murderous frenzy. While in theory the player characters could be overwhelmed, in practice they are almost certain to incapacitate the attackers almost as quickly as they are created.

Murderous Shoppers

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
15%	25%	38%	37%	31%	19%	47%	33%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	12	3	3	4	0	0	0

The shoppers have no relevant Skills or Talents and do not wear armour. They are Frenzied, which is already included in the statistics given above, and they attack with improvised weapons doing SB-4 damage.

Indeed, the main problem here is not defending themselves; the Frenzied housewives and servants have little chance of doing any damage to hardened adventurers. The main

problem is that these people are just ordinary city folk and cutting them down like Greenskins is not something that heroic characters should be doing.

While the characters may assume that the first attacker was simply hiding her rage, make sure that, in the next round, they see a young man who had already started to flee in terror stop, turn with a murderous look in his eyes, and leap to the attack. Characters who make **Average (+0%) Perception Tests** in subsequent rounds see the same happen again, and again, and again. The characters should figure out that something is inspiring the honest citizens of Altdorf into a murderous frenzy.

The frenzy automatically expires if an attacker drops to 1 or 0 Wounds. Reason suddenly returns, and, if they can still move, they try to flee in horror. The characters may also notice this.

Canny characters will start looking for the source of their trouble. This requires two **Challenging (-10%) Perception Tests**. If both succeed, the character spots a child, about the size of a 10-year-old, near two citizens just as they enter frenzy. The child is wearing nondescript clothes, but a deep hood covers its head.

The child does not realise that it has been spotted until the characters make a move, so they can try to grab their tormentor. If they succeed, they can see the reason for the hood: the child has worms in place of hair.

Any character touching the child in a round when it is conscious and takes no other action is the target for its frenzying power; see the sidebar. The child picks one of the other player characters as the first target, making the character drop the child in order to attack.

Child of Chaos

Career: Outlaw

Race: Mutant

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
36%	56%	27%	36%	42%	33%	36%	31%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
2	14	2	3	4	0	0	0

Skills: Common Knowledge (the Empire) +10%, Concealment, Dodge Blow, Gossip, Perception, Ride, Scale Sheer Surface, Secret Signs (Thief), Set Trap, Silent Move, Speak Language (Dark Tongue)

Talents: Streetwise, Strike to Stun

Special Rules:

Induce Frenzy (Mutation): If the child touches anyone and takes a half action to will it, the person touched must make a **Hard (-20%) Will Power Test** or enter Frenzy. The child can pick the target that the character attacks first, as long as that target is within 4 yards, but she has no further control over the course of the frenzy. The frenzy ends when the target falls to 1 or 0 Wounds.

Armour: None

Armour Points: Head 0, Arms 0, Body 0, Legs 0

Weapons: None

The child does not answer questions, even if the characters can speak to it. If conscious, it is interested only in escape and uses its powers to the full in an attempt to run away. This



includes pushing people in the streets into Frenzy to distract pursuing player characters. If the characters capture it and knock it unconscious, they have an unconscious Mutant child to deal with. Even the Shallyans balk at such an orphan, and the creature's power would be very useful to Mutant raiders in the forests. Characters are likely to find themselves with little choice other than killing the creature.

This attack provides no direct clues as to its source; although, the involvement of a cultist is now fairly clear. The characters will most likely guess that Carlott is responsible, even though they may also suspect Wolfgang.

— MUTANT MURDERERS —

As a final attack, Carlott gathers five Mutants and convinces them to attack the player characters. This is by far the most dangerous of the attacks and also the one with the most clues leading back to Carlott. If the characters have been ignoring this problem, this attack should be a strong sign that they can no longer afford to do so.

The group sent Beatrix to spy on the player characters, to get an idea of their strengths and weaknesses. They watch at least two of the attacks Carlott has organised, so they know quite a bit. The characters have very little chance to spot Beatrix because she tries to hide and stays far enough away that the characters have little reason to suppose that she might be watching them. In addition, her mutation makes her unnaturally difficult to spot. Before the Mutants stage their ambush, the characters will not spot Beatrix by chance. If they specifically say that they are looking to see if anyone is watching them, they may roll as normal, opposed by Beatrix's Concealment Test.

If the player characters are fairly run-of-the-mill, the Mutants form the following plan. Beatrix shoots arrows at them from a safe distance (about 40 yards), until they have spotted her and give chase through the streets. She may or may not hit (probably not, given the range penalty), but the characters can make Very Difficult (-30%) Perception Tests to spot her once per round. Other people on the street fail their tests and simply hurry for cover. When the characters do spot her, she is standing right in the middle of the street pointing a bow at them.

When they do give chase, she runs away, taking care never to leave them too far behind. She should have no problem staying in front, as she has, effectively, 94% for her Agility Tests. The characters are led to a deserted cattle market, and the other Mutants attack with missile fire and spells from the cover of stalls. The battle develops naturally from that point on.



If the characters revealed particular talents or tactics in earlier fights, the Mutants devise something to neutralise them. Fremlicht is intelligent, and while he is repulsive, the other Mutants know enough to listen to his plans.

In terms of personal power, the player characters have a slight advantage, and the Mutants have the advantage of picking the battleground. One balancing feature is that Beatrice, while an excellent spy, is very little use in a fight, and she knows it. She stays out of the fight as much as possible. However, if there are three or fewer player characters, you should drop one or more of Gretchen, Hanna, and Ilsa; the player characters should not be outnumbered by the combatants.

Meister Fremlicht

Career: Journeyman Wizard (ex-Apprentice Wizard)

Race: Mutant

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
34%	34%	29%	33%	39%	52%	61%	29%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	16	2	3	4	2	0	0

Skills: Academic Knowledge (Daemonology, Magic), Channelling, Common Knowledge (the Empire), Gossip, Magical Sense, Perception, Read/Write, Search, Speak Arcane Language (Magick), Speak Language (Classical, Dark Tongue, Reikspiel)

Talents: Aethyric Attunement, Dark Lore (Chaos), Dark Magic, Fast Hands, Petty Magic (Arcane), Savvy, Very Resilient

Special Abilities

Liquid Skin (Mutation): Fremlicht's skin appears to be a viscous liquid, constantly oozing over his body in viscid blobs. It flows up his back and down his front, so that his face constantly changes as his skin passes over it.

Armour: None

Weapons: Hand weapon (sword)

Beatrice Jurgan

Career: Cat Burglar (ex-Thief)

Race: Mutant

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
31%	31%	27%	29%	64%	37%	30%	41%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	12	2	2	5	0	0	0

Skills: Charm, Common Knowledge (the Empire), Concealment +10%, Disguise, Gossip, Perception +10%, Pick Lock, Search, Scale Sheer Surface, Secret Language (Thieves' Tongue), Secret Signs (Thief), Silent Move +10%, Sleight of Hand, Speak Language (Reikspiel)

Talents: Alley Cat, Fleet Footed, Keen Senses, Lightning Reflexes, Streetwise, Trapfinder

Special Rules:

Unpresence (Mutation): For some reason, those untouched by Chaos do not want to acknowledge Beatrix's existence on a subconscious level. All Perception Tests to notice her are **Very Hard** (–30%). People also pull away from her, making her Agility Tests to run through the streets of Altdorf (see page 19) **Very Easy** (+30%).

Armour: Leather Jerkin

Armour Points: Head 0, Arms 0, Body 1, Legs 0

Weapons: Hand weapon (axe), bow and arrows

Gretchen, Hanna, and Ilsa

Career: Pit Fighter

Race: Mutant

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
53%	34%	37%	40%	43%	32%	39%	29%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	16	3	4	4	0	0	0

Skills: Common Knowledge (the Empire), Dodge Blow, Gossip, Intimidate, Speak Language (Reikspiel)

Talents: Disarm, Quick Draw, Specialist Weapon Group (Flail, Parrying, Two-handed), Strike to Injure, Strike Mighty Blow, Very Strong

Special Rules:

Gretchen's Mutation: Tentacles instead of legs, giving her a Movement of 3.

Hanna's Mutation: Her neck is two feet long and highly flexible.

Ilsa's Mutation: Single eye in the middle of her forehead, matched by another single eye in the back of her head. She has –10% to BS, but +10% to all Perception Tests. She also has a lamprey-like mouth in each eye socket.

Armour: Medium Armour (Mail shirt and leather jack)

Armour Points: Head 0, Arms 1, Body 3, Legs 0

Weapons: *Gretchen:* Bow and arrows, flail

Hanna: Bow and arrows, buckler, and sword

Ilsa: Bow and arrows, Great weapon (axe)

FREMLICHT'S REVENGE

As this battle is pretty evenly matched, it could go either way. However, as it is not part of the central plot the player characters should not die here. If it looks like they might, Fremlicht is suddenly struck by the Curse of Tzeentch. As he screams, a horrible, high-pitched sound, all his flesh flows from his bones. His animated skeleton and the hideous blob that was his flesh attack the nearest characters in a Frenzy, but they are as likely to attack other Mutants as the player characters, and are, at any rate, much less effective than the wizard they replace. The other Mutants are also just as susceptible to the fear induced by these creatures as the player characters.

Skeleton

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
25%	20%	30%	30%	25%	–	–	–
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	10	3	3	4	0	0	0

Skills: None

Talents: Frightening, Undead

Special Rules:

Mindless: Skeletons are animated bones with no mind or spirit of their own. They have no Intelligence, Will Power, or Fellowship, and can never take or fail Tests based on these Characteristics.

Shambling: Skeletons are relentless but slow. They cannot take the run action.

Armour: None

Armour Points: Head 0, Arms 0, Body 0, Legs 0

Weapons: Hand weapon (sword)

Oozing Blob Monster

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
25%	20%	30%	30%	15%	–	–	–
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	10	3	3	2	0	0	0

Skills: None

Talents: Frightening, Undead

Special Rules:

A Big Nasty Blob: The remains of Fremlicht's flesh can only make unarmed attacks, which do normal unarmed damage. They are utterly mindless.

Armour: None

Armour Points: Head 0, Arms 0, Body 0, Legs 0

Weapons: None

If the player characters still manage to lose, those who spent Fate Points wake up tied (badly) and lying on the floor at the back of a room. The surviving Mutants are talking about what they were doing and plans for the future, while drinking. This conversation reveals all the information listed below. The characters can easily escape from their bonds, and while they only have 2 Wounds apiece, the Mutants haven't healed either, and the Mutants have each failed three Consume Alcohol tests. The characters' weapons are lying on the floor conveniently close to them, so winning this fight should be a bit easier.

If the characters win, fudge things so that at least one Mutant does not die immediately. If the characters decide to forgo questioning and simply kill the survivors, that is their prerogative. However, questioning is the way to go. The surviving Mutants have no great loyalty to Carlott and are willing to bargain any information for their lives.

They did not meet her at the Three Beards, but they know that she goes there often. Rather, they met her at what appeared to be her current base, in a converted store room in the basement of a warehouse. They can describe the altar to

the Blood God set up in the room, and characters recognise the symbols of the Crimson Skull. The warehouse is on one of the islands, and the Mutants give accurate directions. For a description of the warehouse, see **Carlott's Web** on page 90.

— FINDING CARLOTT —

Most player characters will want to find someone who keeps trying to kill them. However, you shouldn't push the issue. Carlott will simply keep trying to kill the characters until she either succeeds, or they get the hint and try to hunt her down. The six murder attempts described here should be enough to get most groups going, and some may start the search after the Daemon Letter.

Most early leads point the characters at the Three Beards tavern, while the Mutants can send them directly to Carlott's lair.

THE THREE BEARDS

The Three Beards is in an extremely dangerous area of Altdorf. If the player characters look vulnerable, a thug attempts to rob them on the way there. However, most groups of player characters look like trouble and are not bothered. The tavern itself is in a converted warehouse, and an almighty noise of shouting, singing, and brawling pours out through the windows, which are covered by nothing more than rags. There is no door in the doorframe, and over it swings a crudely-painted sign showing an Orc with three beards hanging from his belt.

When the characters enter, a large number of patrons quickly turn to look at them, and an equally large number ignore them

and get on with their brawling. Unless they look like law-enforcement officials, everyone soon ignores them and goes back to drinking, whoring, and fighting.

The cavernous interior houses three circular bars, the staff standing on the inside, and four circular hearths providing warmth and illumination. The hearths are enormous, and the heat of the fires creates a clear area in the immediate vicinity. The areas around the fires and bars are relatively calm, having wild drinking, arguments, and occasional dreadful singing, but no violence. This state of affairs is enforced by the tavern's bouncers, a group of almost two dozen large, bearded individuals, both Human and Dwarf. If anyone starts fighting too close to fire or booze, they are bundled off into the distance to finish off.

The darker corners of the tavern do house almost constant brawls, however. These occasionally turn lethal, and the staff is used to disposing of bodies in the middle of the night. This is made easier by the fact that the tavern is built across the channel between two islands, and the Reik flows quickly beneath it. Bodies, and any other rubbish, are just dumped through trapdoors in the floor behind the bars.

The rear third of the building has an upper floor, which is divided into numerous small rooms, rented by the hour for those who want a bit of privacy. Each room has an hourglass outside, and paying once gets the hourglass turned. When it runs out, the door is opened whether you are ready or not. Although the walls between these rooms are thin, the noise of the tavern means that they are almost perfectly private; spying on someone in their would be very hard, especially if you chose a room between two occupied rooms and got out before either of your neighbours finished.

The drink served here is almost always dreadful quality, but it is cheap and gets people drunk. Since a great deal of it is stolen, and the staff have as little taste as the patrons, occasionally people are served some of the best alcohol to be found in the Empire. Most of them don't notice. The food is also generally of the expected quality; the sausages, in particular, almost always cause Rumster's Revenge, and while you are eating, you do not want to hear the rumours about what goes into them. The exception is the bread and butter. Both are of exceptional quality, as one of the staff has a deal with his dear old Mum to supply them. She's an excellent baker and knows where to get the best butter. She also robs the place blind, so bread and butter are expensive here. Still, if you must eat, that's what to go for.

FINDING CARLOTT

The characters can try asking around for Carlott, but it gets them nowhere. The patrons of the Three Beards are not inclined to talk to strangers, particularly not to strangers who



are looking for someone. For the patrons of this place, being looked for is not a good thing, and Carlott has not made any enemies here, yet. On the other hand, she hasn't made any friends, either, so no one bothers to warn her that she is being looked for.

Staking the tavern out and waiting for Carlott to arrive is the best bet. If they forget, remind the players that Carlott knows what the characters look like and may well be looking for them. Attempts at disguise and stealth are called for.

Carlott comes to the tavern on the second night the characters are there. If the characters are watching the entrance to the tavern, each watching character makes a **Challenging (–10%) Perception Test** to spot Carlott as she enters and has a similar single opportunity as she leaves. (The test is Challenging because the characters have not seen Carlott before; they only have a description.) Carlott also gets to make a **Challenging (–10%) Perception Test**, opposed by any Disguise or Concealment Tests the characters make. If the characters are both disguised and concealed, Carlott must beat both. If she beats disguise but not concealment, she doesn't even see them. If she beats concealment but not disguise, she sees them but thinks they are looking for someone else; not uncommon at the Three Beards. Carlott checks once for each watching character. If the characters are all hiding in the same place, she spots everyone if she spots anyone, but if they are spread out she only spots the individuals for whom she succeeds on the tests.

If the characters are inside the tavern, they may make a **Challenging (–10%) Perception Test** when she enters and a further **Hard (–20%) Perception Test** every hour until they spot her or she leaves. When she leaves, they get another **Challenging (–10%) Perception Test**. Carlott, on the other hand, only gets to make **Hard (–20%) Perception Tests**, and she gets one on entering and one every hour thereafter. She does not get a Test when she leaves. As with the tests outside, Carlott's tests are opposed by the characters' Disguise and Concealment.

On the second night, if the characters do nothing, Carlott spends three hours in the tavern. She comes again on the third night, spends four hours, and then leaves. On the fourth night she doesn't come at all, and on the fifth she spends six hours there. If the characters have still not managed to spot her, you should consider buying new dice, but you should decide on her future movements for yourself.

If Carlott spots the characters, she immediately leaves the tavern. The characters she spotted get **Routine (+10%) Perception Tests** to notice her reaction and realise who she is. Carlott does come back to the tavern, as it's an excellent place to find contacts, but from this point she is aware that the characters are looking for her, and she disguises herself. Her Perception Tests become **Average (+0%)**, because she is looking for the characters. Note that Carlott does not have the Disguise or Perception Skills, so she is not very good at this sort of thing.

If the characters spot Carlott, they choose how to react. Any character that spots her once makes all tests to spot her again

at **Average (+0%)** difficulty, as he now knows exactly who he is looking for. Other characters can spot her automatically if she is pointed out to them, but if they must rely on a description from the character who saw her, their tests remain **Challenging (–10%)** if she is alone and **Hard (–20%)** if she is in a crowd.

While players are apt to come up with all sorts of strange plans, there are two basic options responding to Carlott; the characters can try to confront her in the tavern, or they can follow her and confront her elsewhere.

There are also two main ways of confronting her in the tavern: the subtle way and the unsubtle way. The subtle way involves the characters making their way through the crowds towards her without raising a fuss. If they do this, Carlott notices them approaching and makes her way out of the tavern. If there are characters watching the door in an attempt to cut her off, they are stopped by the bouncers, who think they look like trouble. While the thugs don't press the point, it gives Carlott enough time to get out of the door and into the streets.

The unsubtle way involves something like shouting "Hey you, stop!" or drawing weapons and charging through the crowd. Carlott notices this, along with everyone else in the tavern. While Carlott heads for the exit, about half the bouncers converge on the characters to grab them and dump them unceremoniously outside. The patrons also fail to show any particular enthusiasm for moving out of the way, and some draw their own weapons, daring the characters to spill their drinks. This should not devolve into a brawl; the other patrons don't really want to fight hardened adventurers. However, it does ensure that the end result is that the characters and Carlott are outside the tavern, and a pursuit through the streets is necessary.

If the characters decide to follow her and confront her elsewhere, they simply need to leave the tavern after she does, and then keep track of her.

THE TENEMENTS

The streets around the Three Beards are, in the middle of the night, not crowded, but they certainly aren't empty. This makes following Carlott relatively easy, but it also means that if the characters start running to catch her, she will notice. If she knows that she is being followed, she runs and keeps ahead of the characters. After a short while, she dashes across a simple wooden plank bridging the channel between two islands and disappears into a narrow alley between two tenements. If she doesn't realise she is being followed, she crosses the same plank, but in a more relaxed manner.

When the characters follow her, she is nowhere to be seen. The bridge leads to a veritable maze of narrow, dark alleys, threaded between tenements, warehouses, warehouses converted into tenements, and tenements converted into warehouses. This is one of the poorest areas of Altdorf, and the stench is strong enough to turn the stomach of a Dwarf. Have all the players make Toughness Tests for their characters; those who fail spend a round retching and getting control of their guts.

A high proportion of the people living here are criminals, and those who aren't, keep to themselves, trying to keep strangers out of their lives. Asking around is futile; offering bribes marks the characters out as having money and gets them set-up in an attempted robbery. (Use the footpad statistics in *WFRP*, page 234, and have two robbers attack. The robbers break off after taking more than 4 Wounds in damage, as they were not expecting a real fight.) The only option is to hang around the area, hoping to pick up Carlott's trail again.

If Carlott was unaware that she was being followed, this is obviously a sensible strategy. If she was fleeing the characters, some might wonder whether she would head back to her home base. She did, but the characters do not necessarily know that. Staking out the Three Beards, and chasing her again, leads back to these tenements. If the characters can follow her without being spotted on the second occasion, she also comes back here, which should help to convince them.

If the characters do not try to remain hidden while scouting around this area, they are loudly confronted by the residents of the tenements and told to take their prying noses elsewhere. Repeated discovery increases the size of the crowd confronting them, and the characters should quickly realise that they are never going to spot Carlott like this. If they remain hidden, most people do not notice them, and the few who do notice decide to keep their own noses out of it.

Investigation of the area reveals that it is all but impossible to map, certainly not possible in the time that the characters have available. (Thus, there is no map provided. The characters cannot see a plan, so the players should not either.) The general geography is more susceptible of investigation,

however. The whole area stands on three small islands in the Reik, and one bridge leads off each island. The plank they saw Carlott cross is one, and a similar plank serves as a bridge to one of the main dock areas. A more substantial bridge crosses a much wider channel and links the area directly to the left bank of the river. Within the area, there is an open space around a damaged and defaced statue of what was probably originally an emperor, to which the characters find themselves repeatedly returning. Six buildings surround it, including two warehouses, three tenements, and an abandoned husk that it too unsafe even for people in this area. If the characters can watch each of these three areas, they have an excellent chance of spotting Carlott.

For every hour a character spends watching a location, make a Concealment Test. If a character is moving around, make a Silent Move Test, as well. You may grant bonuses and penalties to these rolls, depending on how the player describes the character's concealment. If either of these tests fails, a resident notices the character and confronts them. This confrontation is unlikely to start out violent, but it could deteriorate. Carlott only uses the bridge near the Three Beards to enter and leave the area, so watching the other two is fruitless. For every hour a character watches one of the other areas, roll a single die. On a 1 or 10, Carlott passes through.

Once Carlott has been spotted, the character needs to follow her. Make Opposed Concealment and Silent Move Tests against Carlott's Perception. Most characters have a good chance of passing these tests, given how bad Carlott is at spotting things. Carlott goes to the warehouse (see Carlott's Web, below) and enters.

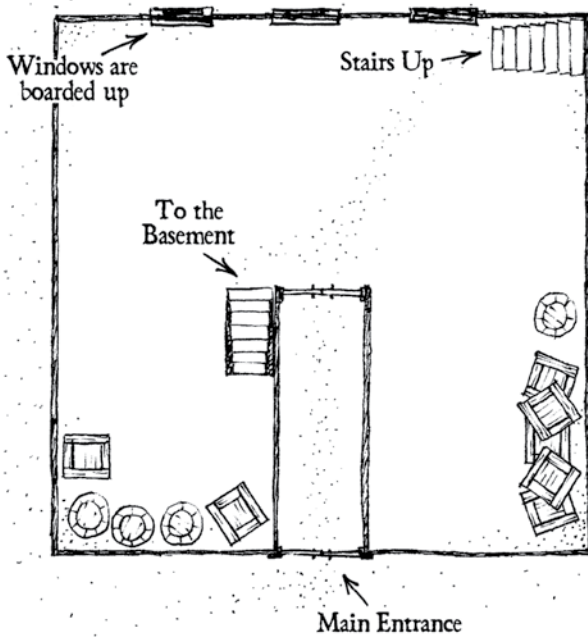
CARLOTT'S WEB

In the time she has been in Altdorf, Carlott has managed to convert her home base into a trap for those who might come looking for her. She did, after all, bring a great deal of money and experience in working with the criminal underground. As a result, breaking into the warehouse and searching for Carlott is extremely dangerous. Scouting in advance and applying a bit of stealth is much more effective.

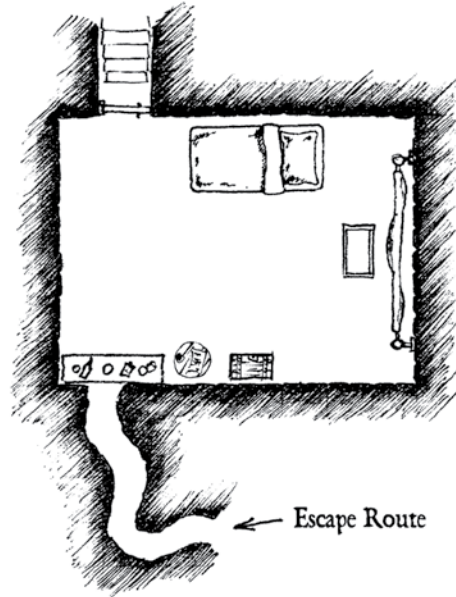
The warehouse is a simple box, getting rather old but still quite solid. Carlott was able to buy it outright from the previous owner, who really didn't want to own a warehouse in this part of town anyway. Her lair is in the basement, down the stairs marked in the centre left of the map. The main entrance is through large double doors, which now lead into a killing room. Weights have been rigged over pulleys, so that with one pull of a lever the doors can be slammed shut behind anyone, requiring a **Hard (-20%) Strength Test** to open. Similar doors close the far end of the marked passageway. Six thugs armed with bows and arrows wait on the upper floor, to fire through arrow slits at those below. They are reasonable shots, and they have plenty of time to fire at people who cannot realistically fire back. Once the characters are down, the thugs haul the doors open and go in to finish people off. Use the statistics for bandits on page 233 of *WFRP*.



CARLOTT'S WAREHOUSE



THE BASEMENT



The best strategy is to pretend to be down, and then fight the thugs when they come down to administer the coup de grace. Otherwise, the characters find themselves in a rather tight spot.

However, a bit of scouting can reveal the danger. The thugs are not very good at waiting quietly, and the Perception Test to notice them from the entrance to the warehouse is only **Average (+0%)** difficulty. If the characters open the doors slightly, success at a **Hard (-20%) Perception Test** reveals that they are rigged. A successful **Easy (+20%) Silent Move Test** means that the characters do not alert the thugs. Even if they do, they aren't under orders to follow people who don't enter the building, but it does make them more alert for the next half hour or so, subtracting 10% from all rolls to sneak around the warehouse.

If the characters look around the warehouse, requiring **Very Easy (+30%) Silent Move Tests** to avoid alerting the thugs, they can find the windows at the back. These have been boarded up, but simple inspection finds that the pins holding one set of boards on are very poor quality; the whole cover can simply be lifted off the frame, leaving an open window. Climbing in this way requires an Agility Test. On a success, an **Easy (+20%) Silent Move Test** is enough to avoid being noticed. On a failure, the Silent Move Test is **Average (+0%)**, and the character is still outside the warehouse.

The inside of the warehouse is not bright, but it is not completely dark. However, creating any light automatically alerts the thugs. Moving around the warehouse requires a Silent Move Test for every major action. A major action is

one thing the player says that the character will do, so "I look for evidence of a Chaos Shrine" is one major action, as is "I scout around to get a feel for the place." The stairs leading down are found by anyone looking around the whole warehouse, or in that area specifically, and light is coming from the bottom.

If the thugs are alerted, they come down from their platforms to deal with the characters. The fighting alerts Carlott, who comes up from her quarters to investigate. If the characters are obviously winning, she makes good her escape. If, on the other hand, it looks like her enemies might get killed, she joins in the battle with enthusiasm.

If the thugs are not alerted, the characters can go down into Carlott's room and catch her by surprise. The door at the bottom of the stairs is bolted, but it is flimsy and opens with a single kick. Carlott is lying on her bed, apparently staring into space; in fact, she is concocting her next plan to kill the characters and is nonplussed to see them appear in person. Across from the door is a set of shelves, laden with empty casks and bottles, apparently shoved out of the way in a mad jumble. These shelves actually hide Carlott's escape route. At the far end of the room is a crude altar with a severed Human head sitting on it. A skull is drawn in blood on the wall behind, over a crude representation of the rune for the Blood God.

A DIRTY LITTLE SECRET

Although the characters do not immediately realise it, Carlott has a problem. The thugs do not know that she is a servant of the Ruinous Powers, and she is (rightly) convinced that they

would turn on her if they found out. Thus, she cannot call for help while the altar is exposed. There is a curtain across that end of the room, which she closes when any of the thugs come down here. (If the characters dealt with the Mutants, Carlott sent the thugs away before dealing with such obvious servants of Chaos. She was thinking about hiring the Mutant warriors to replace the thugs if things went well.) Carlott's first aim, then, is to get to the curtain and close it.

The thugs notice a fight downstairs very quickly and arrive in 5 rounds. If Carlott has managed to close the curtain, they fight the player characters. If she has not, they join the player characters in fighting Carlott. At any rate, Carlott is outnumbered and outclassed, and almost certainly needs to

spend a Fate Point to survive the encounter. If she does so, she crashes back into the shelves, which collapse over and around her, burying her body. If the characters dig it out to be sure, they find her escape passage, but Carlott is long gone.

If Carlott is gone when the characters arrive, and the curtain is closed, the thugs fight the characters in case their employer comes back, but they aren't very enthusiastic about it. If the curtain is open, they change from hostile to scared and protest that they knew nothing about the altar.

Once Carlott has been forced to flee, she does not bother the characters again in this adventure, but she might be back in the future.

— AFTERMATH —

By the end of the adventure the Player Characters have, somehow, destroyed the shard of the Daemon bound into the dagger. However, there remains one further shard to deal with. They know from previous research that the artefact in which the shard is bound is called the Chalice of Wrath. For the time being, they have no information as to what the Chalice looks like or where it might be found. The conclusion of *Paths of the Damned* is *Forges of Nuln*, in which the ultimate fate of Xathrodox the Red Player is decided.

You needn't rush your players right into part three. Some of the PC may be ready to change careers and Altdorf is a good place to find trappings and receive training. There are plenty of opportunities for adventure in the Altdorf area. A short adventure or two can provide a change of pace and also let the PCs earn some additional experience points before starting the climax of *Paths of the Damned*. *The Haunting Horror* from *Plundered Vaults* is a good choice, since it can be easily adapted to Altdorf. Due to the nature of the haunted house, the PCs can have a full adventure with little time passing in the real world. Once they return to Altdorf, you can lead right into *Paths of the Damned: Forges of Nuln*.

EXPERIENCE POINT AWARDS

Experience for this adventure is based partly on what the characters did and partly on results. However, you can learn from complete disasters, and the players might find the experience points at least some compensation for the trouble they got their characters into.

Characters who achieve full success, finding Gabrielle, getting the dagger the easy way, destroying Wolfgang Scheunacht, and tracking down Carlott Selzberg, get 1200XP in total.

The characters each gain a Fate Point if they unmask and destroy Wolfgang Scheunacht. They do not get one for destroying the Daemon-shard in the dagger because this does not, yet, remove the threat of the Daemon.

The Artefact

- **Destroy the second shard of Xathrodox Incarnadine:** 200XP
- **Participate in The Transfiguration of Resplendent Glory:** 100XP
- **Participate in The Fleshless Made Flesh:** 100XP
- **Find Gabrielle Marsner and convince her to help:** 200XP
- **Get the dagger 'the easy way':** 200XP
- **Get the dagger 'the hard way':** 100XP

The Shadow of Fire

- **Unmask Wolfgang Scheunacht before the ritual:** 200XP
- **Kill Wolfgang Scheunacht:** 100XP

Bad Blood

- **Beating off one of Carlott's attacks:** 50XP per attack
- **Track down Carlott Selzberg:** 200XP



Handout 1

*The Red Flayer, proud and merciless
This child of Thorne spat in his father's eye
The Blood God drained his huck
But the essence of the Red Flayer survives
He still lives - in the Brass Skull
He still lives - in the Dagger of Yul K'chaum
He still lives - in the Chalice of Wrath
Trapped and bound, he craves blood
The Red Flayer will rise again*

Handout 2

My contacts in the capital tell me that an unidentified relic has been brought to Altdorf by one of our rivals. From the brief description, it sounds like it could be Dagger of Yul K'chaum. Like that artefact, this one is described as an iron dagger inscribed with dark runes of power. Its hilt is said to be in the shape of a skull with three eyes. I leave now for Altdorf. If this is the Dagger of Yul K'chaum, it must be kept out of the hands of the wrong people at all costs.

• OTWIN BESCHLAGER, HUMAN MILITIAMAN •

Career: Militiaman

Race: Human

MAIN PROFILE							
WS	BS	S	T	Ag	Int	WP	Fel
Starting							
35%	31%	38%	34%	25%	28%	31%	24%
Advance							
+10%✓	+5%	+5%✓	+5%✓	+10%✓	—	—	—
Current							
45%	31%	43%	39%	35%	28%	31%	24%
SECONDARY PROFILE							
A	W	SB	TB	M	Mag	IP	FP
Starting							
1	12	3	3	4	0	0	3
Advance							
—	+2✓	—	—	—	—	—	—
Current							
1	14	3	3	4	0	0	3

Skills: Animal Care, Common Knowledge (the Empire), Dodge Blow, Drive, Gamble, Gossip, Outdoor Survival, Perception, Search, Speak Language (Reikspiel), Trade (Smith)

Talents: Specialist Weapon Group (Two-handed), Strike Mighty Blow, Strong-minded, Very Strong

Armour: Medium Armour (Full Leather Armour, Helmet, Mail Shirt)

Armour Points: Head 3, Arms 1, Body 3, Legs 1

Weapons: Great Weapon (Two-handed Sword), Hand Weapon (Hand Axe), Dagger

Trappings: Blanket, Common Clothing, Slingbag, Uniform, Wooden Tankard, Wooden Cutlery Set, 2 Weeks Rations, Purse with 20 gc.

Background

You grew up in a small village in the province of Ostland, where you learned the smithing trade from your father. Due to your size and strength, you were recruited into the local militia. You used to enjoy it too. The marching, the weapon practice, the uniform—it was almost like a game. You can only shake your head at your naivety. When the Storm of Chaos broke, your militia unit was mustered and you learned the realities of war. You watched your childhood friends die before your eyes; you watched the villages and towns of the Empire burn. You were left for dead in Untergard, but somehow you survived, though the scars on your face make the price plain. With your village wiped off the map and your militia unit destroyed, you now have only your sword and a few friends to help you make your way in the world.



• THRUNBOR GIMRIGSON, DWARFEN SHIELDBREAKER •

Career: Shieldbreaker

Race: Dwarf

MAIN PROFILE							
WS	BS	S	T	Ag	Int	WP	Fel
Starting							
39%	29%	32%	41%	19%	29%	34%	22%
Advance							
+10%✓	—	+5%✓	+5%✓	+10%✓	—	+5%✓	—
Current							
49%	29%	37%	46%	24%	29%	39%	22%
SECONDARY PROFILE							
A	W	SB	TB	M	Mag	IP	FP
Starting							
1	13	3	3	3	0	0	2
Advance							
+1✓	+2✓	—	—	—	—	—	—
Current							
2	14	3	3	3	0	0	2

Skills: Common Knowledge (Dwarfs), Dodge Blow, Navigation, Perception, Scale Sheer Surface, Shadowing, Speak Language (Khazalid, Reikspiel), Trade (Stoneworker)

Talents: Acute Hearing, Dwarfcraft, Grudge-born Fury, Night Vision, Resistance to Magic, Orientation, Stout-hearted, Strike Mighty Blow, Strike to Injure, Strike to Stun, Sturdy

Armour: Medium Armour (Helmet, Full Leather Armour, Mail Coat)

Armour Points: Head 3, Arms 1, Body 3, Legs 3

Weapons: Crossbow, Hand Weapon (Battle Axe), Shield, Dagger

Trappings: Blanket, 20 Bolts, Common Clothing, Grappling Hook, Slingbag, Water Skin, Wooden Tankard, Wooden Cutlery Set, 2 Weeks Rations, 10 Yards of Rope, Purse with 20 gc.

Background

You grew up in Nuln, where your father is still a respected craftsman. Having heard endless tales from the Longbeards of your clan, you decided to head to the World's Edge Mountains and see the cities of your ancestors for yourself. The Humans would not understand the grandeur and majesty of such places, but you found yourself inspired. You stayed there for many years, pledging your axe to help in their defence. You fought in the lightless depths beneath many Dwarfholds, proving your worth to your mountain kin. The Empire, however, is also your home and when the Storm of Chaos was unleashed, you decided to return to it. The enemies here are not always as obvious as those in the mountains, but they are no less deadly.



• JOCELIN HERZOG, APPRENTICE WIZARD •

Career: Apprentice Wizard

Race: Human

MAIN PROFILE							
WS	BS	S	T	Ag	Int	WP	Fel
Starting							
25%	30%	27%	35%	30%	41%	33%	34%
Advance							
—	—	—	—	+5%✓	+10%✓	+15%✓	+5%✓
Current							
25%	30%	27%	35%	35%	51%	43%	39%
SECONDARY PROFILE							
A	W	SB	TB	M	Mag	IP	FP
Starting							
1	11	2	3	4	0	0	3
Advance							
—	+2 ✓	—	—	—	+1 ✓	—	—
Current							
1	12	3	2	4	1	0	3

Skills: Academic Knowledge (Magic), Channelling, Common Knowledge (the Empire), Gossip, Magical Sense, Perception, Read/Write, Search, Speak Arcane Language

(Magick), Speak Language

(Classical, Reikspiel)

Talents: Aethyric Attunement,

Luck, Petty Magic (Arcane),

Savvy, Suave

Armour: None

Armour Points: Head 0, Arms 0,

Body 0, Legs 0

Weapons: Quarter Staff, Hand

Weapon (Mace), Dagger

Trappings: Backpack, Best

Clothing, Blanket,

Common Clothing, Printed

Book, Slingbag, Wooden Tankard, Wooden Cutlery Set, 2

Weeks Rations, Purse with 20 gc.



Background

You have spent the last five years studying at the Colleges of Magic in Altdorf, under the tutelage of Master Walbrecht of the Grey Order. While you feel that you are ready to become a Journeyman Wizard, your master does not agree. He said the academic atmosphere of the colleges has shielded you from the currents and eddies of fate in the wider world. He banished you from his sight and said to return when you had learned something about "reality and unreality". Walbrecht seems to believe your life has been too sheltered. You will prove to him that your eyes are wide open.

• CASAMIR ZUMWALD, HUMAN VAGABOND •

Career: Vagabond

Race: Human

MAIN PROFILE							
WS	BS	S	T	Ag	Int	WP	Fel
Starting							
28%	33%	31%	30%	29%	35%	30%	36%
Advance							
+5%✓	+10%✓	—	—	+10%✓	+5%✓	—	+5%✓
Current							
33%	43%	31%	30%	39%	40%	30%	41%
SECONDARY PROFILE							
A	W	SB	TB	M	Mag	IP	FP
Starting							
1	12	3	3	5	0	0	3
Advance							
—	+2 ✓	—	—	—	—	—	—
Current							
1	13	3	3	5	0	0	3

Skills: Common Knowledge (the Empire, Kislev), Gossip, Haggle, Heal, Navigation, Outdoor Survival, Secret Language (Thieves' Tongue), Speak Language (Reikspiel), Secret Signs (Thief)

Talents: Fleet Footed, Orientation,

Savvy, Seasoned Traveller,

Suave

Armour: Light Armour (Full

Leather Armour)

Armour Points: Head 1, Arms 1,

Body 1, Legs 1

Weapons: Hand Weapon (Sword),

Crossbow, Dagger

Trappings: Backpack, Blanket, 20

Bolts, Common Clothing,

Slingbag, Wooden Tankard,

Wooden Cutlery Set, 2

Weeks Rations, Purse with 20 gc.



Background

You were born into a life on the road. Your father was a caravan guard and your mother was a wandering minstrel from Kislev. You travelled back and forth between the Empire and Kislev throughout your youth and you consider yourself a son of both lands. Your parents eventually settled in the Kislevian city of Erengard and that is where you were heading when the Storm of Chaos struck. Like thousands of others, you fled before the advancing armies of Archagon, Lord of the End Times. You managed to survive, but you fear your parents may have not. The forces of Chaos sacked Erengard and you have heard horrific stories about the fate of the city's inhabitants. You can only pray that Randal's luck was with them.

The Epic Continues!

The corruption in Middenheim has been stopped but the enemy within has not been defeated. With the Emperor and the army gone from the capital, all eyes have shifted away from Altdorf. Deep inside the city lies a buried secret that promises power but delivers nothing but damnation.

In the *Spires of Altdorf*, the Player Characters must travel to the great city, learn its ways, and find the second artefact of their quest. Altdorf, however, is a hotbed of intrigue, and it takes more than skill with a blade to survive its perilous streets. Confronted with foes new and old, thrust into the arcane world of the Colleges of Magic, and blessed with only a few allies, the Player Characters must thwart the machinations of their immortal enemy or suffer the consequences.

Spires of Altdorf is part 2 of *Paths of the Damned*, a new epic adventure trilogy for *Warhammer Fantasy Roleplay*. In addition to the adventure itself, the book features details on Altdorf, including a history of the city, key locations, and advice on evoking the proper atmosphere. Although it can be played alone, *Spires of Altdorf* works best as a sequel to part 1 of *Paths of the Damned*, *Ashes of Middenheim*.



What evil lurks in the heart of the Empire? Find out in *Paths of the Damned: Spires of Altdorf*.

Adventure Awaits!

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Printed in Canada



Black Industries



Black Industries World Wide Web site: www.blackindustries.com
Green Ronin World Wide Web site: www.greenronin.com

Product Code: 60040283009

ISBN 13: 978-1-84416-224-6
ISBN 10: 1-84416-224-9



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