

Verenenstadt



Prior to the arrival of the von Hohen dynasty in Bergsburg, the small village of Bergsdorf was largely restricted to the eastern banks of the Drakwasser in the area now known as Grossplatz. But in the centuries of expansion following Roland establishing the Temple and castle, the bridge of Rolandsbrücke was constructed, and newcomers to the town began to build along the Middenweg. It was here that the Cult of Verena established a temple, which eventually grew to encompass a small monastery, school and library and provided the district with its name. Soon the building moved southwards, and in 1611 the Church of Sigmar began to construct its cathedral here, following the lead of the Verenans. The influence of the temple and monastery shaped the character of the district, with many academics and bureaucrats taking up residence here, along with the guild offices of the non-craft guilds of the educated classes.

The district of Verenenstadt is bounded on the north by the Middenweg, beyond which can be found the affluent homes of Rolandsbrücke. To the south is the lower middle class area of Beilheim - a locality sniffed upon by the more snobbish residents of Verenenstadt as being the home of 'shallow-pated mercenaries'. The western boundary of the district is the city wall and the Tieftor - one of the watchtowers built to look over the city's hinterland. To the east Verenenstadt tapers towards the river and Roland's Bridge. The layout of Verenenstadt is dominated by two squares and several larger streets:

Kirchenplatz

Located in the centre of the district atop a slight rise, this large paved square forms the hub of the major roads that cross Verenenstadt. It is named for the three places of worship that stand around it - the Temple of Sigmar, the Shrine of St. Urda and the Temple of Verena. The square is traditionally a meeting place for local residents, and during the day will be bustling with clerks, academics and initiates going about their business while criers shout their declarations on the hour. A number of statues and pieces of stonework stand around Kirchenplatz, including one of Magnus the Pious purchased for the city by the Adler clan and a large ornate sundial in the centre of the square.

Theaterplatz

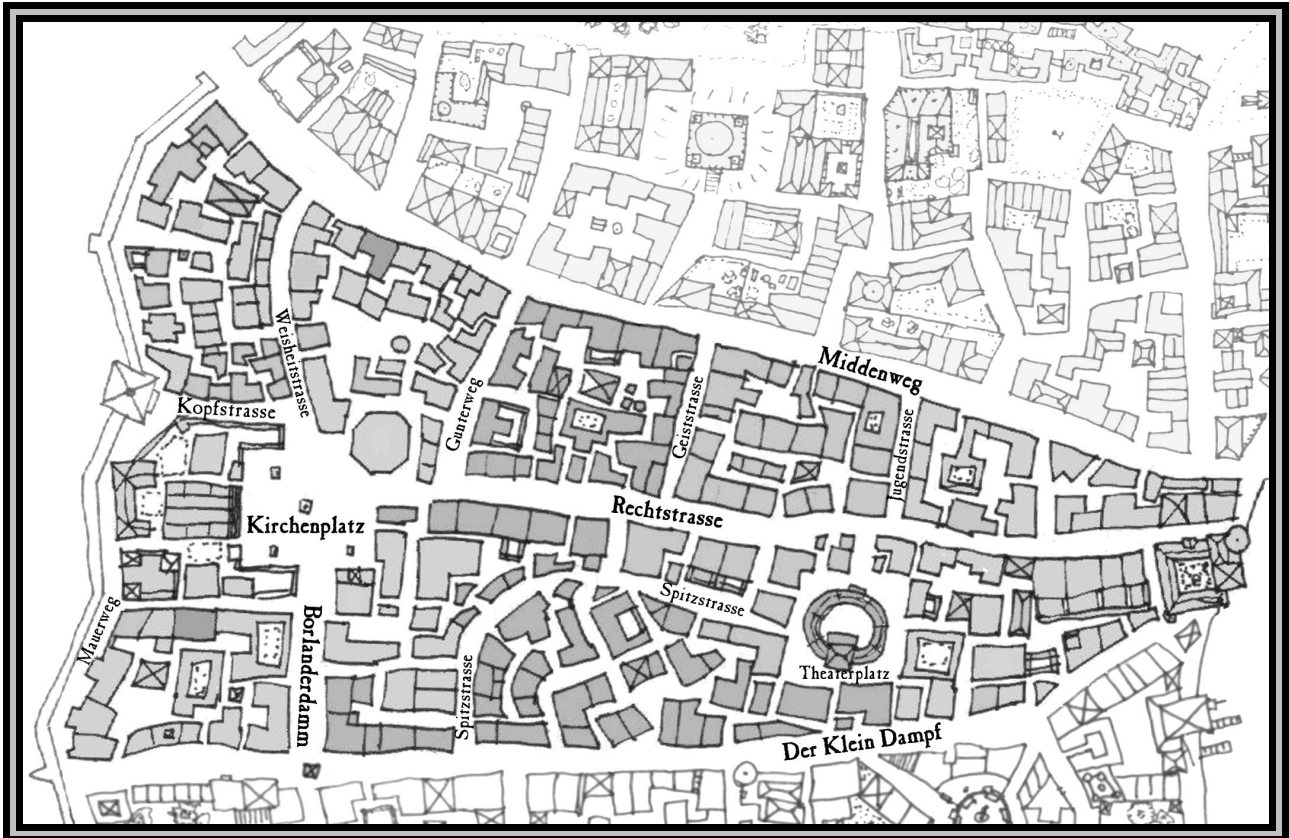
This square is smaller than Kirchenplatz, and is dominated by the large structure of the Tiegel Theater in the centre. It is usually thronged with citizens of all classes on their way to and from the theatre and its many surrounding places of entertainment. Entertainers will often set up here, encouraged by the convivial atmosphere and large crowds. However, proceeds from street entertainment are poor here - one of the contributory factors to the Entertainer's Guild's animosity to the Theater. Around the square and in nearby streets are located a number of lively inns and taverns, which make the area a popular destination in the evening.

Rechtstrasse

This broad road leads east from Kirchenplatz towards Roland's Bridge over the Drakwasser. It is a well-maintained thoroughfare, with some symbolic significance as it leads ultimately from the Temple of Verena to the Law Courts in Grossplatz. The street is lined with the offices of guilds and suppliers of paper, books and the other trappings of academic and bureaucratic life.

Weisheitstrasse

Weisheitstrasse descends the slight slope from Kirchenplatz to join the Middenweg. The buildings here are primarily residential apartments, many of which are owned by the Temple of Verena and let to the lay staff of the school, monastery and temple itself.



Borlanderdamm

Named after Heinz Borlander, a celebrated philanthropist who lived in the 24th century, this street descends towards Beilheim, crossing Der Klein Dampf at the Feinburg crossroads.

Der Klein Dampf

This is the road that is considered to be the southern limit of Verenestadt. A fairly narrow passage, there is room for only one cart to pass. Watch patrols use this route towards the walls, as it is close to their homes in Beilheim and represents a short route to the city wall.

The smaller streets are winding but well-lit during the daylight hours. Many have lanterns that are illuminated during the evenings by the Watch. Unusually for an Imperial city, many of the streets are flagged - the legacy of a less-than-legal arrangement between the Town Hall and the Buys Quarry in previous centuries.

Verenestadt's skyline is dominated by the grandiose structures such as the Temple of Verena, the Tiegel Theater, the Wizards' Guild and the Temple of Sigmar. However, the residential and commercial buildings are impressive in their own right - the architecture is more than functional and has a uniformity of style that lends the area a certain aesthetic quality. Most are three stories high and half-timbered, with local stone from the foothills of the Middle Mountains being used in the construction of the ground floors. Roofs tend to be steeply gabled, and the vast majority of buildings have cellars. Interestingly,

during the construction of some newer buildings on the Borlanderdamm last year the labourers found some gigantic bones when digging the foundations. Although some local academics expressed an interest in excavating them, the owner of the land was keen to finish construction and had them hastily re nto the river.

The People

The residents and workers of Verenestadt tend to be civil servants, clerks and scribes - the day-to-day footsoldiers of the bureaucratic, religious and mercantile occupations. The importance of the Temple of Verena has lead to Bergsburg's small academic community making its home here, including some wizards and alchemists. Likewise, senior figures in the city's non-craft guilds tend to live here to be closer to their offices. Priests and initiates also tend to dwell either within or close to their temple - consequently many can be found to have homes in Verenestadt.

There is no local character as such, beyond the similarity of many local resident's occupations. Most keep to themselves or mix with their fellow employees and guildsmen. The taverns and inns are largely concerned with trade attracted by the presence of the Tiegel Theater, although those located by the city gate attract adventurers and tradesmen.

During the day the area is reasonably busy with scribes and errand boys running to and fro carrying manuscripts and documents. At night the area is lively around the Theaterplatz, but quiet elsewhere. Crime is

relatively rare - the only buildings which harbour items worth stealing tend to be the temples and the Wizard's Guild, and these represent a near-impossible challenge for any thief. Cut-throats and pickpockets have long realised that scribes and academics earn far too little to possess much of any worth, and tend to concentrate on other areas of the city. Pickpockets do however make a point of hanging around the Theaterplatz, where the inebriated state of most carousers makes for rich pickings.

Locals' response to PCs will tend to be one of preoccupied indifference. If they start making trouble then the Watch will be called forthwith, but otherwise the district is relatively welcoming, even to scruffy adventurers.

The Blunted Quill

Located on Rechtstrasse, this upmarket tavern caters to academics and lawyers primarily and has a more sedate atmosphere than most drinking holes. Traditionally the inn of choice for the city's intellectuals, what it lacks in drink-fuelled raucousness it more than makes up for in heated academic or legal debate. It is here that the PCs can pick up gossip and scandal amongst the city's legal and academic professions. The owner is Otto Fluss, a devout Verenan who defies the innkeeper stereotype by being extremely tall, thin and nervous. He is an responsible and devoted member of the Innkeeper's Guild.

Temple of Sigmar & St Franz

Opposite the Temple of Verena, in the north-east corner of Kichenplatz you find the octagonal Temple of Sigmar, dedicated to the martyr St Franz.

Shrine of St. Urda

On the southern edge of Kirchenplatz, this small building is a local shrine to Shallya. St Urda is one of the goddess' saints - a martyr who taught that the taking of life for merciful purposes is not a sin against the tenets of the faith. The priest here is Sister Agnetha who tends to the day to day needs of those Verenenstadt residents that wish to pay their respects to the Goddess of Mercy and Healing when travelling to the main temple is not possible. She is a boisterous woman, notorious for her ability to squeeze large donations from all visitors to the shrine. Consequently it is rather poorly attended.

Temple of Verena

The temple, monastery, library and academy of learning occupy several buildings to the west of Kirchenplatz.

Tieftor

Built into the walls is a low watchtower at the edge of the Verenenstadt district. A section of the city guard are posted here to watch over the walls and lend support to

the main garrison on the Middenweg gate. The tower's upper storey is a wooden construction jutting out from the wall complete with a slated roof in reasonable condition. The warmth and comfort offered by this mean that the Tieftor is viewed as a 'cushy number' by those soldiers in the external guard that work elsewhere. The watch patrol assigned to the tower tend to be older and closer to retirement than elsewhere.

The Dancing Landlord

A popular tavern located on a small street between Theaterplatz and Der Klein Dampf.

The Imperial Engineers' Guild

On a back street south of Rechtstrasse is a building bearing the coat of arms of the Imperial Engineers' Guild. Although Hochland has been a source of previous 'innovation' by the organisation, this office is rarely visited by any of The Empire's engineers. The remoteness of the city combined with the ill-feeling held by some Hochlanders towards the Guild (the Hochland Long Rifle is seen by some as plagiarised - see SN37) mean that visits to the office are infrequent. Nevertheless there is a clerk, Matthias Klugbreit - but there is a very slim (5%) chance that he will even have bothered turning up to work when the PCs call.

The Guild of Scribes and Scriveners

Although the Bergsburg Guild Hall is located in GROSSPLATZ, Verenenstadt hosts the offices of many non-craft guilds, of which the scribe's guild is but one. The small guildhouse is located on Geiststrasse, just around the corner from Middenweg. Above the door hangs a wooden quill and parchment, and the frontage is modest but well-tended. The head of the guild is Elsa Volker, a serious and professional woman who is polite but impatient with time wasters. The guild represents all scribes and clerks within the city.

Monument To The Dead of Praag

One of Verenenstadt's oddest features is this black marble monument located tucked away on a minor street near to the city wall. Shaped like a tall plinth, it features a soldier in Kislevite garb holding aloft a wounded child and weeping bitterly. Around the base is an inscription in Classical bearing a tribute to those that died in the Siege of Praag during the Incursions of Chaos. The work is unremarkable artistically, but still garners interest from locals as it is unknown who commissioned the monument. Furthermore, no-one can remember when it was put in place - older residents remember a time when it was not there, but cannot pinpoint when it arrived.

Holst Reikhof - Calligrapher

A typical resident of Verenenstadt, Holst is an elderly scribe who retired from working for a lawyer's office several years ago. He now lives in the area with his wife Helga on the first floor of a house on Rechtstrasse and earns his wages scribing ornate documents for private individuals. The work he produces is of a high standard and new employment often comes from personal recommendation by his patrons. At present he is producing a family tree for the Adler clan. Previous work of this nature has lead him to gain considerable knowledge of the local nobility's heritage.

Holst is a friendly individual who tends to see the best in most people. Unlike many scribes he has no disagreement with the relatively new printing profession. He believes that the artistry involved in scribing will allow the two professions to survive alongside each other.

Wizards' Guild

Overlooking the river at the eastern end of Verenenstadt is the impressive building that houses the Wizard's Guild of Bergsburg.

The Rested Pedlar

At the northernmost point of Verenenstadt is located this inn for travellers. Those coming through the western gate of the city, are often pulled into here by one of the local bawds or urchins touting for business for Dieter Mundeln the innkeeper. Basic but comfortable, the rooms are offered at standard rates (as per the WFRP rulebook) and the clientele are a lively mix of travellers and the less skilled workers of Verenenstadt. Dieter has spent years cultivating a jolly and welcoming demeanour to reassure strangers to the city, but in truth he spends much of his time cursing them under his breath for their foolishness.

Kilmann's Printshop

Nestled amongst the apartment houses of Weisheitstrasse is this printshop. The business is run by the Kilmanns, a husband and wife partnership. Business in the last 5 years has been good, with playbills from the Tiegel Theater printed here along with works for the Temple of Verena. The pair will not produce pamphlets or documents of a controversial nature and the backing from the temple has made them well respected by the authorities, who tend to be suspicious of printing.

Temple of Morr

A tall imposing building, set among the back streets of Verenenstadt, near the Monument to the Dead of Praag.

Temple of Verena

"The Temple of the Goddess of Wisdom stood off the Kirchenplatz, a great stone hall of many pillars. The priests there were the moste learned of people and many times did they bestow on me advice and knowledge of the most useful nature."

- Yuri of Praag, Chronicla VII

Temple Description

The Temple is built like others in the Empire and is a simple design compared to the cathedrals constructed in honour of the goddess in the larger cities. From the outside it is relatively plain despite the characteristic colonnaded facade. The entrance to the temple is located between two tall stone pillars; the doorway itself is large and wide.

Upon entering the temple one finds oneself in a wide lobby area. Ahead pillars line a central nave towards the centre of worship. There are two tombs on either side of those entering the lobby. That on the right is believed to be that of Gerd the Elder. Most people arriving at the temple to worship or to research, traditionally touch the head of the sculpture of Gerd atop his tomb in the hope of gaining wisdom. On the left side of the lobby is the tomb of St Torin who led citizens of Bergsburg to the siege of Kislev with the words, "Chaos is without reason! We are people of reason and today every person in this town, for fear of fall amid a tide of corruption, must stand and fight this most unreasoned of foes!" These words are written in classical on the side of the tomb, and those who come to pray for justice usually offer a prayer to St Torin here upon entering the temple. (Whether these actions have any result is left to the GM's discretion.)

The stone pillars that line the central nave are decorated towards their highest points with sculptures of the high priests of the Temple over the years, those who are responsible for the written records and the growth of learning in the city. To the left of the nave are areas separated from the public by carved wooden partitions. These form the priests' quarters, (one for the high priest, one for the chief mediator and a dormitory for initiates, librarian and temple guards) and a meeting room. One wall of the meeting room is dominated by an elaborate wooden carving of the Empire. To the right of the central nave is the library. This is separated from the public areas by large brass grills, constructed for and donated to the temple by the Dwarven Engineers' Guild centuries ago. The reasons are obscure. Through these grills the library can be seen, but it can only be reached via a tiny door in a wooden partition close to the entrance of the Temple. Inside the Library section steps lead down into the crypt below where the more precious books are held.

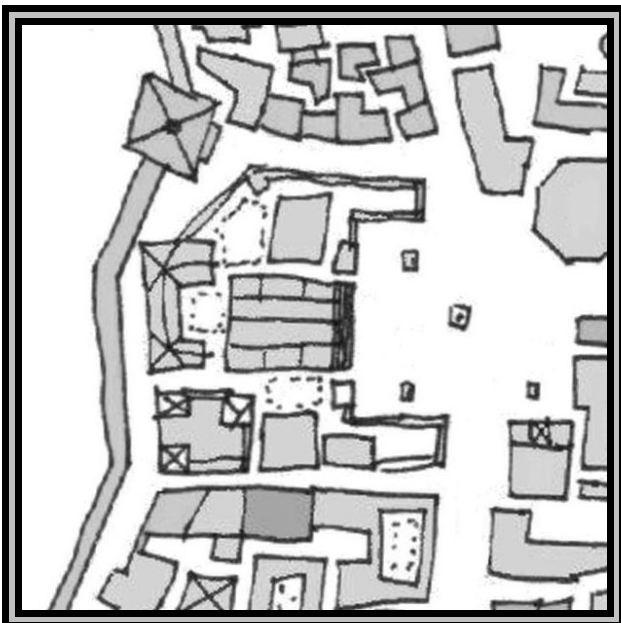
The nave runs up to the end of the hall, where it widens out to cover the entire width of the building. Here a fifteen-foot statue of Verena stands on a dais carved out of white stone. The goddess is sitting with a sword across her lap. In her right hand she holds a pair of scales, in her left sits an open book. Behind the statue is a large, circular, stained glass window. The window shows images of the cult along with images of her servants reading over books or teaching. The central panes are clear and catch the setting sun, directing it onto the statue while also blinding the congregation. This is something that priests have said represents the blinding truth of the goddess; others believe that the window is flawed. There is an ornately carved wooden pulpit in front of the statue to the left from where priests give their sermon. The base of the pulpit is fashioned around a large, flat-topped rock. This is supposed to be the very stone upon which Gerd the Elder once stood. It is the closest thing the cult have to a relic and priests and others believe those speaking above it benefit from the Elder's wisdom.

Of late a pair of small white owls has been seen nesting in the temple's eaves. Although having more sense to regard this as a sign, the clergy believe this to be an omen of good times to come for the temple.

Services at the Temple

Everday there are three services in the temple; Laudes at sunrise, the larger Communion (also called Balancing the Books) at noon, and Vesper just before sunset. The morning prayer is only for the clergy, while Communion and Vesper are open to the public. On Festag the academic circles of Verenenstadt and beyond attend the High Communion in large numbers, while the more dedicated amongst them also come by for Vesper on work days.

The Temple is easily the centre of learning in Bergsburg, at least when you include the associated



Verenan Monastery. The temple itself strives to give basic education to Bergsburg's youth. Twice a week, mornings at the temple are given up to teaching on various elementary subjects; this is mainly the responsibility of initiates, but occasionally a priest may hold a session. The latter are normally unplanned and often quite exciting to the attending children (their favourites being the colourful history lessons of Father Thaddeus). The orphanages of Shallya often bring children, and the gifted are sometimes recognised and promoted to the Academy at the Monastery. However, Abbot Udo has to reject promising pupils more often than he likes, due to a lack of funds.

The Library and Literary Works of Note

The public of Bergsburg has access to the Temple Library every day except Festag and the library is open from midday to dusk or thereabouts. Normally the librarian will only expect local regulars or those with appointments made a few days in advance. Otherwise, PCs will have to work to get any access. Each Wellentag the Libraries are open to the public all day from dawn till dusk. On Wellentag of Nachexen the Temple retrieves the Annals of Verena from its archives and all day passages are read in Reikspiel to the congregation. Priests may also occasionally read from the Annals during sermons.

Max the Librarian is dumb and therefore communication with him is difficult. However, unless busy he will attempt to aid those seriously seeking knowledge as best he can. He despairs with those without appointments, it makes things difficult for him and he prefers to be prepared to speak to people, especially those who may be unaware of his disability.

The Temple of Verena in Bergsburg contains a number of more important and famous texts on its shelves. These can be viewed upon gaining permission from the Librarian, (what can be a tiresome process). Those texts unique to the Temple Library or the city are noted below.

Historia de Bergsburg

This text, written by a Sigmarite cleric, is a personal account of the history of the city with an emphasis on religious events. Numerous copies exist, including one at the Temple of Sigmar and some in private hands, but many of these have differing appendices. These are the subject of controversy as some are thought to have a previously unheard of account regarding the Martyrdom of St. Franz.

All known accounts are in Classical, although rumours claim that Reikspiel translations exist.



The Chronicles of Yuri of Praag

Yuri was a Kislevite merchant who fled his homeland to the Empire during the early stages of the last Incursions of Chaos. He eventually settled in Bergsburg where he wrote his Chronicles; a detailed compilation of his travels in the Northern Empire and his time spent in various cities, including Bergsburg. One chapter is missing however and if Verenan analysis of Yurri's chronology is correct then it deals with the year 2303 I.C., the time when the council inexplicably left the city. In addition, a translation has never been completed, despite attempts, and the existing chronicles are written in Slavic script.

Annales Verena

As in other cities the Annales Verena provide a concise chronological account of historical events, recorded by generations of clerics. In Bergsburg they were started during the early beginnings of the city by Gerd the Elder, and they trace the history of the city from its humble beginnings, although the early entries are very brief, to the present day. The Annals are accurate to recent times and Brother Thomas of the Monastery is currently working on the next volume. The many volumes of the annals are kept in the temple library and are available to those who have an appointment (although it is assumed the appointee has a good grasp of classical). They are popular with scholars, since they are very objective (by Old World standards) and seek to cover all viewpoints and opinions of events. Consequently, events that may lack evidence or have only one source are sometimes ignored; Verenan clerics are always wary not to record anything that might be far from the truth.

All the annals are written in their illustrated version in classical. However, there is a clipped version in Reikspiel)

Gazetteer of the Empire

A shortened version of the last imperial census. Gives

the names of all the villages, towns and cities as well as a brief description of their trade and military details, (i.e. those Gazetteers that are available to the GM could be available to the PCs). However, the last census was 50 years ago and some of the information is well out of date. For instance one village mentioned as having a population of over 100 have in fact ceased to exist due to an outbreak of plague.

Written in Reikspiel

Heinzvald's Journal

The journal of a prospector journeying into the middle mountains, the one and only copy of his journal presented to the Temple for safekeeping. Heinzvald died of fever shortly after writing his last entry in which he describes finding a hidden cave containing a rich seam of gold. The seam has not been rediscovered. And the journal if read carefully gives clues as to its location.

Written, sometimes badly, in Reikspiel

Temple History

As noted in the Middenheim Annals, the cult of Verena in Bergsburg appeared shortly after the miracle at the falls and the establishment of the Temple of Shallya there. A small following emerged under the leadership of a man known as Gerd the Elder. Whether Gerd was ever actually a priest of Verena is unknown and has been the subject of some debate. It is known that he was the originator of the Annals Verena in Bergsburg and his writings record the early history of the city.

With the establishment of the temple of Shallya and the growth of the city there emerged an educated class and the need for a centre of Verenan worship. In 1549 IC the High Priest in Middenheim delegated a priest to the city. Five years later it was decided that the city required a permanent clerical presence and in 1579 the construction of the temple was completed.

A few hundred years ago a teamster was killed in a night time brawl with some drunken Dwarven prospectors. A death was so rare in Bergsburg due to the Shallyan influence that it caused uproar. The perpetrators had long fled and could not be found so the next night teamsters with torches arrived at the Dwarven Engineers' Guild. Although they did not seem intent on violence, the situation grew worse as the Dwarves refused to meet the crowd, which threatened to burn down the guild. Suddenly, Verenan priests and initiates arrived and blocked the way of the townspeople. They refused to move and let it be known they would burn with the Dwarves unless there was negotiation. They also persuaded the Dwarves to speak to the crowd and eventually a settlement was reached where the guild promised to pay condolences and death money to the victim's family. Although they did not publicly acknowledge it the Dwarves were very grateful to the cult

and an odd relationship has arisen, the guild has made some rather anonymous donations, (including the brass ornaments in the temple and fortnightly arrival of a chief Engineer to lecture on science). Some copies of basic Dwarvish texts have been donated to the temple, (a very rare venture) making its public collection of engineering works one of the best in the Empire.

Forty years ago, a Monastery of the Verenan Order of True Light was founded in the neighbouring buildings. For more than thirty years it has run the Bergsburg Academy, which offers education to adolescents of great talent or wealthy families.

The Temple Today

The Temple of Verena and the associated monastery and academy are the nucleus of intellectual life in Bergsburg. The Academy and the Temple of Shallya, (also important in the field of medicine) have contributed to make Bergsburg an recognised centre of learning, especially in relation to similar sized urban settlements.

However the temple is terminally short of funds and is ever grateful for donations to help support it's learning facilities. The Temple has always had a small group of clergy and those who arrive in Bergsburg recognise that they are expected to work hard and be committed to their cause. For the past thirty years, the temple clergy and the associated monastery have been led by the competent high priest, Gebhart Thaddeus.

Relations with other Cults

Shallya

The primacy of Shallya in the city has influenced the cult of Verena. The calming atmosphere that the Shallyans have created means that the Verenans traditional role as mediators has been made largely redundant. One ironic implication is that the Bergsburg Verenans have on one hand a greater liberty of speech than elsewhere in The Empire, and at the same big problems raising funds. The cult hierarchy has therefore traditionally filled this role with members who it wished to keep out of the way. Another result has been that the cult leans more towards the aspect of learning, hence the establishment of the Academy.

Sigmar

As elsewhere in The Empire, there has been a fierce debate between Verenans and Sigmarites over who should handle marriages. In addition, Capitular Martin Mueller has not spared an opportunity to express utter disapproval of Anna's theories on justice and the practice of law. The two elder cult leaders, Thaddeus and Lector Rudolf Geissmann, are on friendly terms and have so far managed to keep the tension from escalating.

Ulric

There is little contact between the Verenan and the Ulrican clergy in Bergsburg. They have few theological controversies, and neither have enough political influence to be troubling the other.

The Temple and PCs

The PCs may encounter the Temple in a variety of scenarios. Primarily they will find themselves there in search of knowledge, the temple's services are mentioned above. They may find use of the temple in it's role as a place of diplomacy and justice and the clerics will be eager to help them or advise them on this sort of thing. A PC Cleric of Verena will undoubtedly be asked to aid the Temple in any way possible. Fundraising, teaching or contributing to learning or justice would all be tasks that could be fulfilled by visiting Cleric.

Father Gebhart Thaddeus

"What vexes thee Hans? You know as well as any that I can keep a secret..."

"Thaddeus is possibly the most learned man in Bergsburg and what he has not learnt he has observed over many decades."

"Gives me the spooks does the High Priest, they say he knows the secrets of the city- whatever they might be, I certainly wouldn't want to ask."

Appearance: Thaddeus' sixty five years have started to take their toll on the high priest. He is stooped and has taken to using a gnarled staff to support himself. His beard is a long wiry tail that has lost much of its hair and he always covers his bald head with the cowl of his faded Verenan robes. Although Thaddeus' eyes cannot be seen under the shadow of his cowl, they are a pitiless black, while his thin face is creased with wrinkles. The Cleric speaks with a soft voice but clearly and sharp and which has a habit of commanding silence of those before him. His appearance gives him a mysterious and even intimidating air, but those brave enough to talk with the High Priest may benefit greatly from his wisdom.

Gebhart Thaddeus has been the high priest of Verena in Bergsburg for thirty years. He arrived from the Great Cathedral in Nuln under circumstances never discussed and by now long forgotten. What is known is that he has been with the cult all his life. In his years as high priest Thaddeus has seen his way through many disputes and constantly mediated the tensions of opposing factions within the city. He is seen as wise and fair with no discernible bias and is trusted, especially by those in the higher echelons of Bergsburg society. This has given to him the endearing title of Father, although it is not an official ecclesiastical one. If he has any fault then it is that

Father Gebhart Thaddeus
High Priest of Verena in Bregsburg
Male Human
Anointed Priest (ex-Priest, Initiate)

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
40	30	25	41	50	53	61	57

Secondary Profile

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

Skills: Academic Knowledge (History, Theology), Channelling, Common Knowledge (the Empire), Charm, Gossip, Heal, Magic Sense, Perception, Read/Write, Ride, Secret Language (Classical), Speak Arcane Language (Magick), Speak Language (Riekspiel, Tilean)

Talents: Aethyric Attunement, Divine Lore (Verena), Fast Hands, Lesser Magic (Silence, Dispel), Lightning Reflexes, Master Orator, Petty Magic (Divine), Public Speaking, Seasoned Traveller, Suave

Armour:None

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

Weapons: Knife, Quarter-Staff

Trappings: White Robes, Carved Wooden Staff

he knows perhaps too much. He is frequently forced to admit, "yes my son, such information was disclosed to me but as you must appreciate it was done so under the auspices of the goddess and in her confidence. Of such things I cannot speak." His best ability is that he can assess character and motive in individuals from an early stage. His second best ability is that he knows how to keep a secret.

A recent incident has concerned the high priest. While giving a sermon to a group of Shallyan orphans at the temple he collapsed and when he recovered aided solely by a shallyan initiate he could remember nothing of what happened or what he was doing beforehand. At the time he passed if off as a bought of tiredness brought on by hunger, but he worries that if the word spread which as yet is has not then he could be deemed unfit for his post. He realizes he is need of some confidential help.

Whether this has any connection to the text that lies underneath the temple he does not know. Thaddeus hopes against hope that it does not. The forbidden text that lies in a lead coffer deep in a sealed vault. The book that once corrupted the minds of intelligent men in Nuln, driving several Verenan clergy insane. The book which Gebhart Thaddeus was instructed to remove far away to Bergsburg thirty years ago...

Anna Wannenberg

"I plead you councillor, the recent changes are not nearly enough and the temple cannot support your position until there is more extensive legal reform. In view of the latest Imperial tax increases you will appreciate that we want to do everything to support you in what could be a troublesome period..."

"Strong Woman, Fraulein Wannenberg. I love her sermons - talks of hows it should be here and elsewhere, pretty little thing too ain't she?"

"If we followed what that arrogant priestess preaches then the town would be over-run with brigands. Someone should shorten her tongue..."

"I was outside the jail other day- couldn't believe it; Verenan priest, only a small girl mind, arguing with this watchman, twice her size he was, about manhandling some urchin. He didn't like it either but he let the kid go cause she was causing a scene and all"

Appearance: Anna is slim and just over five feet in height. Although in her mid-thirties she is classically attractive with shoulder length blonde hair and well-defined cheek and jawbones. The Priestess has intense wide blue eyes that she uses to instantly attract attention.

Anna was brought up in Talabhiem by a moderately wealthy mercantile family. Her parents used their well-earned money to send Anna to Altdorf to study law. However, already a woman with strong views she could not abide with the principles of traditional Imperial law. She abandoned her training and became a champion of legal reform, petitioning many in an attempt to change the present system, advocating views that, at the least, were radical. She found support among fellow students, demi-humans and the lower classes but gained no real influence. However her well-constructed argument and determination became an irritation for Magistrates in Altdorf and one evening an imperial official and several watchmen orchestrated a beating that got out of hand. Anna escaped, shocked and bruised, but refused to let the incident stop her, if anything she became even more determined.

She returned to her home city swearing that she would never suffer oppression in such a way again. She found

immunity from such official tyranny in the Church of Verena and quickly advanced into the lower echelons of the priesthood. However here she made enemies by threatening the status quo and by working hard for legal reform, especially under the harsher government of the autocratic city-state. The Verenan clergy eventually lost patience and she was commissioned to the post of Mediator in Bergsburg. At first she resented the decision because she believed it was an attempt to silence her. However in Bergsburg she sees a potential example for rest of the Empire: A lenient and effective watch with the influence of Shallyan principles of mercy and equality. The possibility for the law to support all people. Anna has begun to gather influence in the city and aspires to apply her radical populist views, ones that could perhaps only find support in the city of the goddess of Mercy.

Despite her good will Anna has some flaws. She aspires to power in order to get what she believes in and she is very political. She will fall just short of breaking strictures in order to get what she wants. She is secretly

frustrated by the weakness of the clergy in Bergsburg but makes sure not to show it.

Anna might be encountered by PCs who turn to the Temple for legal aid. Anna will be willing to advise, but will be all the more enthusiastic if she believes that someone has received rough justice. In cases that she believes might support her radical view she might be motivated to intervene directly, even represent a PC in court. Although not a lawyer, Anna has the relevant training and skills and is easily intelligent enough to effect a good defence.

Silent Max

"-"

Appearance: Once tall and athletic Max is thinner and walks slightly stooped, although he is still half a head above most other humans. His blue eyes are sunken and tired due to the many hours he spends reading. The Librarian has balded slightly and sports dark brown hair in the curosoled style of monks and the most devoted priests.

Max was once a promising cleric of Verena surrounded by the cult's best theologians and lawyers at the Great Cathedral in Nuln. He was enormously skilled in the art of rhetoric and was assured a speedy rise through the priesthood as the cult naturally required such individuals. Such was his skill with words that Max won many friends and the attentions of young ladies. Of course Max loved the attention, over time he was overcome by the way which he could shape words to attract and entertain his peers. Max had been a lowly cleric for a few years, but was near attaining the chance for advancing in the priesthood and becoming a Verenan Lawyer.

Then, one of Max's friends, a nobleman, was arrested for a savage murder of a woman friend. Max knew the man and knew him to be innocent; however, circumstances seemed deemed to intervene against the young fellow. Max was so incensed at the injustice that he chose to defend the man in court. Using his skilful rhetoric Max created an impenetrable defence, scorning witnesses and cleverly dismissing evidence. But the prosecution had a strong case, and in order to clinch victory Max took a forbidden step and lied, acting as an alibi for his defendant. The nobleman was acquitted, and Max gained the praise and the status he desired from his friends. However, his crime did not escape his ever-watchful deity. The next time Max prayed at the statue of his goddess she unleashed her curse and Max was struck permanently dumb. He had feared such retribution and fled the Temple...

In the following years Max became a recluse. Reasons for his self-exile were not understood by the Verenan priesthood who never discovered the curse or Max's crime. However he was expelled from the priesthood for his absence however and 'Silent Max' as he became

Anna Wannenberg							
Chief Mediator							
Female Human							
Priest (ex-Initiate, Agitator)							
Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
40	43	42	31	44	47	55	53
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	11	4	3	4	1	0	0
Skills: Academic Knowledge (History, Law, Theology), Channelling, Common Knowledge (the Empire), Charm, Concealment, Gossip, Heal, Magic Sense, Perception, Read/Write, Ride, Secret Language (Classical), Speak Arcane Language (Magick), Speak Language (Breton, Riekspiel, Kislevan)							
Talents: Coolheaded, Flee! Lightning Reflexes, Master Orator, Petty Magic (Divine), Public Speaking, Suave							
Armour: None							
Armour Points: Head 0, Arms 0, Body 0, Legs 0							
Weapons: None							
Trappings: White Robes, Silver necklace with Owl symbol, Sandals							

Silent Max							
Librarian and Artisan							
Male Human							
Initiate							
Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
32	27	35	42	54	36	43	40
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	11	3	4	4	0	0	0
<p>Skills: Academic Knowledge (Law, Theology), Common Knowledge (the Empire), Charm, Gossip, Heal, Lip Reading, Perception, Read/Write, Secret Language (Classical), Speak Language (Riekspiel), Trade (Illumination)</p> <p>Talents: Lightning Reflexes, Public Speaking, Suave</p> <p>Armour: None</p> <p>Armour Points: Head 0, Arms 0, Body 0, Legs 0</p> <p>Weapons: Knife</p> <p>Trappings: White Robes, Chalk and Slate, Sandals</p>							

known was given servile tasks in the Great Library. However the Cathedral in Nuln was no place for failures or the impaired and soon the clergy saw fit to move Max somewhere more obscure. He was commissioned to Bergsburg to work as the Librarian after the position became open due to a death. Max has become the dedicated Librarian and Historian of the Temple. Although he can rarely be seen in public and communication is difficult with him due to his dumbness, he has been greatly humbled and strives to help the Temple and those who wish to use it. He supervises Br. Thomas' writing of the Annales Verena, and is also drawing up a treatise on rethoric. Max works on this treatise in the day and spends the nights reading and pouring over the documents in the library. Books have become his obsession and the library his personal domain. The only time he leaves the Temple is to visit Dremen's bookbinders that repair the more ancient tomes.

"Our Librarian is a most efficient soul and a most devout follower of our Goddess, speech is irrelevant in a world of letters. If you possess patience, then he will lead you to whatever you might want to know."

"I went to the Temple once, had to find out about a relative, some ology, can't remember- anyway this fellow was really helpful found what I wanted: which was surprising seeing as he wasn't too good with words- "

Mediator Alexander Fuchs - Priest

Fuchs is a long time Cleric of the Temple and is hoping to attain the role of Chief Mediator for a while now. Recently, this position was granted to the newcomer Anna Wannenburg. Fuchs was bitter at her appointment but this disapated once he learned of her refusal to accept the esteemed position of Verenan counsel in the Bergsburg court, the Common Assize. Fuchs now regularly attends the court but he is increasingly becoming aware that his superiors' rebuttal of the position was merely a political ploy. Despite this, in his current role Alexander commands power and respect in judicial matters.

Tutor Lucius - Initiate

A prodigy of the academy Lucius was a talented pupil who has risen quickly through the ranks of the cult. An impatient member of the clergy he awaits the day when he may attain priesthood and re-locate to a larger temple in one of the bigger cities. He considers his tutorial duties as a chore and has a brusque manner with both his young pupils and members of the public.

Tutor Meeria - Initiate

Meeria is a hardworking Verenan who has worked hard to attain initiation from her lower class background. She takes the education of her young pupils seriously. Her lessons are well construed and she has taken care to recommend the talented to the monks of the Academy.

Wilhelm - Guardian of the Scrolls

Wilhelm now holds what is purely a ceremonial post, and one that has been held by his fore-fathers for generations; the guardian of the Scrolls is an armed protector of the library and temple, after the end of the incursions however is importance has waned. However Wilhelm still roams the confines of the temple and its surroundings occassionally acosting people and demanding to know their business.

When younger, Wilhelm applied to join the Order of the Sacred Sword, (the Nuln Cathedral's small and elite Military Order). Unsurprisingly, he was refused and has been bitter ever since. But lately he has heard of another justice-abiding order that he hopes to join.

Father Werberung

Father Gianni Werberung co-ordinates the medical libraries of Verena, Shallya and the Physician's Guild and is viewed as an expert on poisons. He and the Father Thaddeus are old friends and the two sometimes find time

to discuss their deep knowledge of History. Father Gianni can be mostly found in the Libraries where his role and secret obsession keep him embedded in research work, or in the small pharmacy that he runs in the grounds of the Temple and Academy. (See Below)

Adventure Hooks

Blessed of Verena

Edwald von List arrives in Bergsburg. He sets himself up in residence in Harzel and makes himself known in social circles. Within a month of his arrival the body of a cobbler's daughter, Eda Strauss, is dragged from the river, just south of the city. An autopsy reveals death by strangulation. Von List becomes number one watch suspect after a cousin in the Strauss family recalls seeing him with Eda. However, due to von List's status and a few well placed bribes the case is dropped. Angered, the Strauss family go to the Temple of Verena in search of Justice; they are surprised when Anna Wannenburg proposes to take up their case (- for her it is a classic injustice brought about by privileges enjoyed by the aristocratic few). The Strauss family bring together what money they have and Wannenburg seeks independent investigators to revive the case.

Von List heads to the temple, informed of its actions, in an attempt to persuade the priestess involved to change her mind. He is received frostily and gets nowhere. However, on leaving the temple he bumps into Max, an old friend from student days in Nuln. Max once saved his neck by successfully defending him in a case somewhat similar to the present one. He pleads with the Librarian to persuade his fellow Cleric to drop the case she is leading against him.

During the course of this scenario witnesses and victims' families are intimidated by nameless thugs while the body of another young female is discovered in the city sewers. Max may have further meetings with von List during which the Noble becomes more agitated at his friend's lack of help and eventually, after a one way heated argument, breaks contact with him. If confronted by adventurers investigating the case the Librarian will eventually tell (or write all) from his past and may be persuaded to act against the noble. Ewald von List appears as a charming, decent fellow of generous means. As the PCs probe further into the case they will discover he is a scheming psychopath, ruthless and one with an insatiable appetite for young women. An appetite that has brought him to the attention of authorities in various other cities of the Empire although he has always evaded them. Ewald will attempt to divert the PCs attentions until they are really onto him and then he will become desperate ultimately plotting to dispose of them along with the troublesome Verenan priest and the Librarian who betrayed him.

If the PCs succeed in unveiling von List as the murderer, they may discover the gruesome extent of his

crimes, possibly enabling them to recover rewards for his death. If they help to successfully prosecute von List through the courts then they will win a good friend in Anna Wannenburg. If Max the Librarian aids the PCs then his curse may be lifted as justice is eventually done. Lastly, the Owls nesting in the Temple, which are a prophetic sign of Max's impending release, will fly to pastures new.

References

Verena's Library by Mark Bell offers several good ideas on the Cult of Verena. The High Communion mentioned under Services is taken from there.

Father Werberung

"I'm sorry, I really am very busy right now ... What's that? Exotic poisons you say? Do come in, you should have said sooner."

The first thing which most people notice about Father Werberung is the deep sense of worldliness. He is an elderly man well into his sixties with his grey hair retreated from the top of his head. His face, once rugged and handsome, are now cracked and weathered with age, his skin hue belying his parentage - the deep tanned tone he inherited from his Tilean mother. His features are wise, and his eyes a piercing blue, forever searching for something. At times he leans heavily on his staff, his every movement seems as if it is taking every ounce of strength from his body, whilst at others he moves as a man half his age. He is always clothed in the heavy robes of a Verenan cleric and never seen without his walking stick, beautifully carved by his own hand from a dark wood of unknown origin.

Beneath his robes, however, the illusion of vitality and youth are lost. The entire left hand side of his body beneath the neck is a pallid grey, the network of blood vessels visible and black. No one else has ever seen this, the poison a secret known only to him.

Personality: Undulled with age, Werberung's mind remains like a steel trap. His eyes consider every detail and he speaks and acts only when he has weighed up the situation and considered his response. Werberung's mind frequently seems to be elsewhere, deep in thought or wracked with inner pain, and he sometimes appears senile as a result. Although kindly, his advancing years and sharp mind means he doesn't suffer fools gladly and is often ready with a cutting remark or put down.

Background: Father Werberung's humble appearance belies his more adventurous past. Werberung was once a sailor, travelling far and wide between the many great ports of the world. Getting a taste for foreign cultures, Werberung began to explore many of them, risking life



and limb to seek out new discoveries. Joining an expedition to Lustria his party journeyed deep into the heart of Slann territory, intent on stealing away with some exotic treasure. But all was not well when the party was captured. The rest of the party was sacrificed but Werberung escaped, just. Hiding out in the jungle for weeks he slowly made his way towards the coast where he hoped their boats lay. However he managed it he put out to sea and after three weeks of drifting he was picked up by a Tilean merchant vessel.

Werberung bears a lasting scar of his Lustrian voyage which threatens to consume him. Something the Slann priests gave him or something else he picked up in the jungle has been flowing through his veins, sapping his spirit and his strength. Despite years of suffering the poison has yet to kill him but is slowly consuming his body from within.

Werberung dedicated his life to study in his search for a cure and it was this that lead him to Bergsburg after hearing of the extensive selections of medical texts housed in the libraries of the temples of Shallya and Verena. Werberung had served many years in the principle library in Nuln, and thus he came to Bergsburg to act as librarian. Recently, Werberung has given up the post to concentrate on coordinating the medical libraries of the Temples of Verena, Shallya and the Physician's Guild, at the suggestion of Father Thaddeus who thought he was becoming a little too focused and specialised. Naturally, Werberung leapt at the chance to gain ready access to more medical libraries.

Father Gianni Werberung

Male Human

Scholar (ex-Explorer, Seaman)

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
42	32	43	47	41	66	43	36

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
2	15	4	4	4	0	10	0

Skills: Academic Knowledge (Cartography, Flora, History, Theology, Posions), Common Knowledge (the Empire, the Wasteland, Tilea, Lustria), Concealment, Dodge Blow, Gossip, Heal, Magical Sense, Perception, Read/Write, Row, Sail, Speak Language (Reikspiel, Classical, Tilean, Wastelander), Swim

Talents: Luck, Rover, Seasoned Traveller, Street Fighting, Very Resilient

Armour: Robes

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

Weapons: Sword, Dagger

Trappings: Vereenan Robes, Holy Symbol, Books on Exotic Diseases

Insanities: Obsession with curing his disease

Over the years he has built up a very extensive collection of books on a wide variety of topics, although his specialties are ancient civilisations and, obviously, alchemy, pharmacy and poisons. Werberung maintains a small pharmacy within the temple where he occasionally attempts to test his discoveries and theories. Werberung occasionally lectures at the Academy on his pet subjects, although with his new post he is finding less time for such diversions.

Father Werberung rarely leaves the temple, except to visit the Temple of Shallya or the Physician's Guild although he can occasionally be seen journeying down to the docks to meet someone or collect something, almost always after dark.

Outside Relations

The Temple of Shallya and the Physicians' Guild

Father Werberung is on good terms with both organisations and is given privileged access to their libraries where he is cataloguing and restructuring their extensive collections of medical texts in line with the Verenan system.

Annette Riedle

Father Werberung first met Annette when she was at the University of Nuln and it was through her that he learnt of the assorted medical libraries in Bergsburg. When she returned to Bergsburg they renewed their acquaintance, often aiding each other in their studies. Recently, however, Annette has been coming to the library less and less, and has been asking leading questions to Werberung about diseases. He suspects that she has a new research project related to his field of study and may have made a new discovery or found a new text which he would like to get hold of if Annette is not more forthcoming.

Verenan Monastery

The Verenan Monastery of Truth Divine & the Bergsburg Academy

East of Kirchenplatz in Verenenstadt is a complex of buildings dedicated to the worship of Verena. The oldest and largest building is the Temple of Verena; around it you find a number of buildings housing a small Verenan monastery, which is most famous for running a learning institution called the Bergsburg Academy.

History

In 2467 I.C. the High Priest of Verena in Bergsburg journeyed to Talabheim for a meeting with his Talabheim colleague, a representative of the temple in Nuln and a leading abbot of the Holy Order of the True Light. The matter of debate was the standards of education throughout the northern and eastern provinces of the Empire; the different schools of these provinces (such as the Collegium Theologica in Middenheim) tended to have a rather rigid and uncritical attitude towards learning, in accordance with the tenets of the dominant Ultrican clergy of the area. This grieved the Verenan clergy who longed to establish learning institutions more in adherence with their principles of reasoning.

At the meeting they agreed to found a small monastery

of the True Light order in Bergsburg, with the aim of offering education for the apt youths of Hochland. The location was chosen because of its influential Shallyan temple, which had given the Verenans there a good-will not matched elsewhere in the region. Soon, the cult began purchasing property behind the temple in Verenenstadt, and six years later the small Verenan Monastery of Truth Divine was consecrated. In another five years Abbot Rupert established the Academy of Learning and Reasoning to the Glory of Verena Divine, after substantial donations from first the Baron and later Franz Wertheim. Still, the donations only allowed for a small complex without its own shrine and library. Thus, they are closely connected to (and dependent on) the temple. During the following decades the institution would become well known throughout the eastern Empire, although most simply call it The Bergsburg Academy.

The Buildings

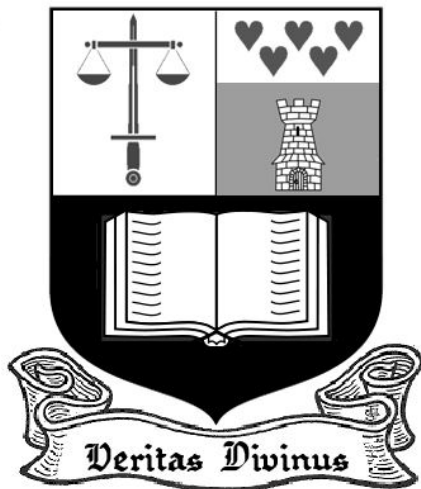
The monastery itself comprises the buildings west and north of the temple. A large three-winged building behind the temple contains the kitchen, dining hall and the abbot's office, with cells for the handful of monks (nine at present) in the first floor. North of the temple is a large scriptorium.

The academy consists of two buildings south of the temple, the larger of which is a quadratic auditorium with a dormitory for the students on the first floor. A cloister with small brick pavilions in three corners lies in the southwest corner of the grounds, linking the monastery proper with the academy. During the summer, monks and priests can be found on benches along the walls, lost to the world in conversations on just about any matter imaginable. On colder days they retreat to the corner pavilions. Apt students join the debates on occasion, although they need the invitation of a clergy member to enter the cloister.

The Academy

There are usually between two and three dozens of pupils at the academy. Approximately two thirds of them are sons of the well-off families, be that nobility, merchants or even well off bureaucrats; the last third are bright adolescents of little means who are chosen amongst the children attending the morning lectures at the temple. For three years they receive education in reading and writing, theology, ethics, history, geography, rhetoric, arithmetic and the tenets of Verena. The pupils attend the services in the temple at noon and Vesper. Upon completion bright students are strongly encouraged to join the cult, or continue at the university in Nuln in case they do not seem fit for clerical life.

Every fortnight a Dwarf will arrive from the Dwarven Engineers' Guild and teach on mathematics or science. There is also a book in the Temple Library where questions are often posted for these Dwarven visitors. Answers are always complete, correct and accompanied



by extensive complex diagrams. Anna takes time in her busy schedule to teach a group of the young students the basics of Imperial Law (or what she believes they should be) in her quarters.

Udo is saddened by the meagre number of underprivileged students he can enroll, but the fees from the paying students are sorely needed for the upholding of the monastery. As is the case with the temple, the monastery and academy lack donations, as the Shallyan temple overshadows its work in people's minds.

The Clergy

As stated, the monastery only has seven full members and two initiates plus the lay brother Heinrich who is the handyman and refers to Emmanuel. The seven monks are all involved in teaching, and apart from Emmanuel they are also engaged in scientific works in the library or the scriptorium and attend the three daily services at the temple. Most of them are detailed below:

Abbot Udo Müller

A lean man in his late forties, Udo looks older and more worn out than he should. He is passionately dedicated to the education of the youth, but persistent problems with the monastery finances divert his energies and add to his worries. When the problems overcome him, he turns to Father Thaddeus for advise or even just moral support. Udo and the high priest are on very good terms; Udo considers Thaddeus his mentor, while Thaddeus admires Udo's commitment and supported his election as abbot eight years ago.

Thaddeus has even considered confiding his medical condition to Udo, but feels that Udo has too many burdens to carry as it is. On occasion, Udo escapes to the small, but exquisite book collection in his office that supplements the library in the temple. He has recently acquired an old copy of the *Historia de Bergsburg* from a private collection in Talabheim, including an appendix

not present in the temple library's copy. He has passed the matter on to Brother Thomas.

Brother Thomas

Aged 34, Thomas is a stout man of medium height. The child of an unskilled labourer, Thomas was left to the care of Shallya and entered the monastery after completing the three years at the academy. Hence, he is familiar with the problems of the poorer students and looks after them, when not occupied with his own studies. Having never known his mother, he investigated the histories of the families of his native Sudentor district. This progressed into a still growing interest in the history of Bergsburg at large. Recently, Thomas has received a book on Bergsburg history from Udo that seemingly disagrees with other sources on certain incidents during the years of the Black Plague. He is eagerly awaiting more sources on the matter and hope to discuss it with Martin Mueller of the Sigmarite clergy who is responsible for the small library at the Temple of Sigmar.

Father Andreas the Elder

Andreas is the oldest monk at the monastery, and seems to the other brethren to be as much a part of the monastery as the buildings. He seems to know all the major works of the Verenan cult by heart, and will gladly debate them with anyone, although he can be rather brusque when others fail to show the same familiarity with the scriptures as he does. Lately, his eyes have started to fail him, and the students quickly realised that he isn't very aware of them while teaching; at one point, he found himself to be discussing the works of St Aubertine with two mice and a dove.

Brother Emmanuel the Cellarer

Emmanuel looks after the supplies and oversees the practical work at the monastery. His job includes the supervision of the monastery's farm three miles south of Bergsburg, a part of the Baron's donation, which has since been run by the Braun family. Further, Emmanuel has close contact with the few artisans that pay for their sons' education with services. Emmanuel is fully aware of the financial burdens, but he is not as troubled by it as Udo. He is convinced that Verena will provide in the end. In general, he is an optimistic and jolly fellow and very popular with the students whom he teaches arithmetic.

Brother Matthias Rasch

Matthias is one of two initiates at the monastery, recently arrived from Middenheim. He is dedicated to the study of law and justice. At first Anna Wannenberg was happy at the prospect of getting an assistant for her many assignments, but in a few weeks she came to the conclusion that Matthias's views differed substantially from her own. In fact, Matthias is involved with the Brotherhood of Supreme Vigilance, a secret Solkanite cult

that has recently relocated to Bergsburg from Middenheim. He spies on people coming to the temple and its library and passes on information to the brotherhood.

References

Monastic Orders, a thorough unofficial supplement by Natascha Chrobok, offers many good ideas on monastic life in the Old World and details the Holy Order of the True Light.

Temple of Sigmar and Saint Franz

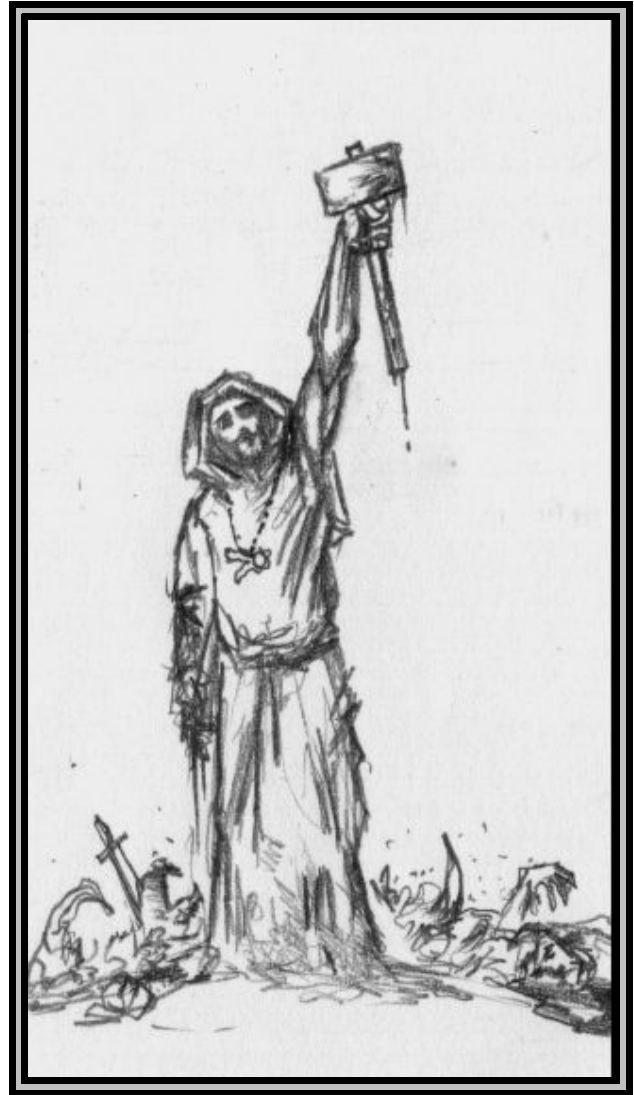
Saint Franz of Bergsburg, Protector of the Persecuted and Suppressed

Franz Adler was a Sigmarite noble of lesser means living in Bergsdorf in the 14th century. Although never joining the order, Franz was on very friendly terms with the Order of the Fiery Heart, though he was in the end a peaceloving man and thus not always agreed with their goals, let alone their methods. Rather, their blind faith and chivalrous ideals fascinated him. So, with no Templars present in the village, Sir Franz became the natural rally point for Bergsdorf's Sigmarite minority when the ferocious persecutions of Sigmarites throughout the lands of the selfproclaimed Empress Ottilia I reached Bergsdorf. In Jahrdrung 1361 IC the infamous Ulrican witch hunter Paul Rachof arrived in Bergsdorf.

During a service at the Shrine of Sigmar he arrived with a mob of drunk and enraged Ulricans and accused the shrine of housing nothing but heretics and thus he would 'burn the building to the ground and releave the village of these cursed scum, lest they bewilder faithful Ulricans'. Then he blocked the door to the shrine and set it on fire.

It was only a heroic effort by Sir Franz that saved the lives of the Sigmarites gathered inside the shrine. Legend goes that first Sir Franz broke open the door and then, when the vaulted roof of the small hall was about to break down, he climbed the statue of Sigmar and - radiating with the strength of Sigmar - held the roof in place, giving time for the small children and the elder to crawl for the exit amidst burning walls. As the last crying infant reached safety outside the shrine, the roof gave in, burying Sir Franz in bricks and broken timber.

The following night became one of thunder and lightning. A bolt of lightning stroke down in the inn where Paul Rachof slept. Paul burned to death in his bed. Some claimed to have a seen a twintailed comet in the sky between the flashes.



True or not, it seemed a fitting punishment to the local Sigmarites. The ruins of the Sigmarite shrine were searched thoroughly for Sir Franz's body to give it a suiting burial. It was nowhere to be found but much of his clothes and other personal effects were found. Thus began the legends that Sigmar had taken Sir Franz to his realm as one of his favoured servants.

The following two centuries were hard to Sigmarites all over Talabecland and Hochland. But after the massive growth of the village into the city of Bergsburg, the Shallyan influence made it possible for the Church of Sigmar to establish itself there without too much interference from the Cult of Ulric. Meanwhile, the Grand Theogonist had declared that Sir Franz Adler had undergone an apotheosis inside the flames of the burning temple and should thereafter be known as Saint Franz of Bergsburg. Within a century, Saint Franz became the patron of all Sigmarites suffering from persecution and suppression, making him popular amongst Sigmarites living in Ulrican provinces and outside the Empire.



The Temple

When a new Sigmarite temple was to be erected in Bergsburg, it was only natural to dedicate it to the martyr Saint Franz. Lord Johan Adler, head of the Adler clan, financed the temple (officially named The Church of Sigmar's Cathedral of St. Franz) which is regarded the third largest north of River Talabec. The building of the temple was initiated in Jahrdrung 1611 IC, exactly 250 years after Franz's martyrdom, and finished some 50 years later.

It is an octagonal building in gothic style. The eight walls are decorated with gargoyles, which should supposedly come to live to protect the temple from future vandals. On the north wall two gargoyles are torturing a man - supposed to be Paul Rachof - with flaming swords. In the centre of the building, a huge tower rises towards to sky, dominating the temple and its surroundings. Atop the tower stands a statue of St. Franz watching over the Sigmarites of Hochland with hammer in hand.

The temple is entered from Kirchenplatz through double doors of imperial oak in the southwest wall. Through an antechamber with busts of the Hochland Lectors decorating the walls and doors on either side you enter the temple hall. The right hand side door leads from the antechamber into the priests' offices in the southern chambers, while a thick and thoroughly locked iron door on the left gives access to the temple treasury and library. The central temple hall is a big octagonal room illuminated from the tall stained glasses set high above in the tower and in the five side chapels accessed through huge arches.

The walls are decorated with frescoes, of which two huge ones are especially popular. The first shows St. Franz standing on the statue while holding the roof in place. The other one shows Sigmar pointing towards the rising sun, instructing Krugar to lead his tribe to the east; this should remind everyone that the lands of the Talabec (including Hochland) was given to its rulers by the

gracious hand of Sigmar. The hall contains no furniture but an altar of imperial oak with inlaid gold and a ten-foot statue of Sigmar.

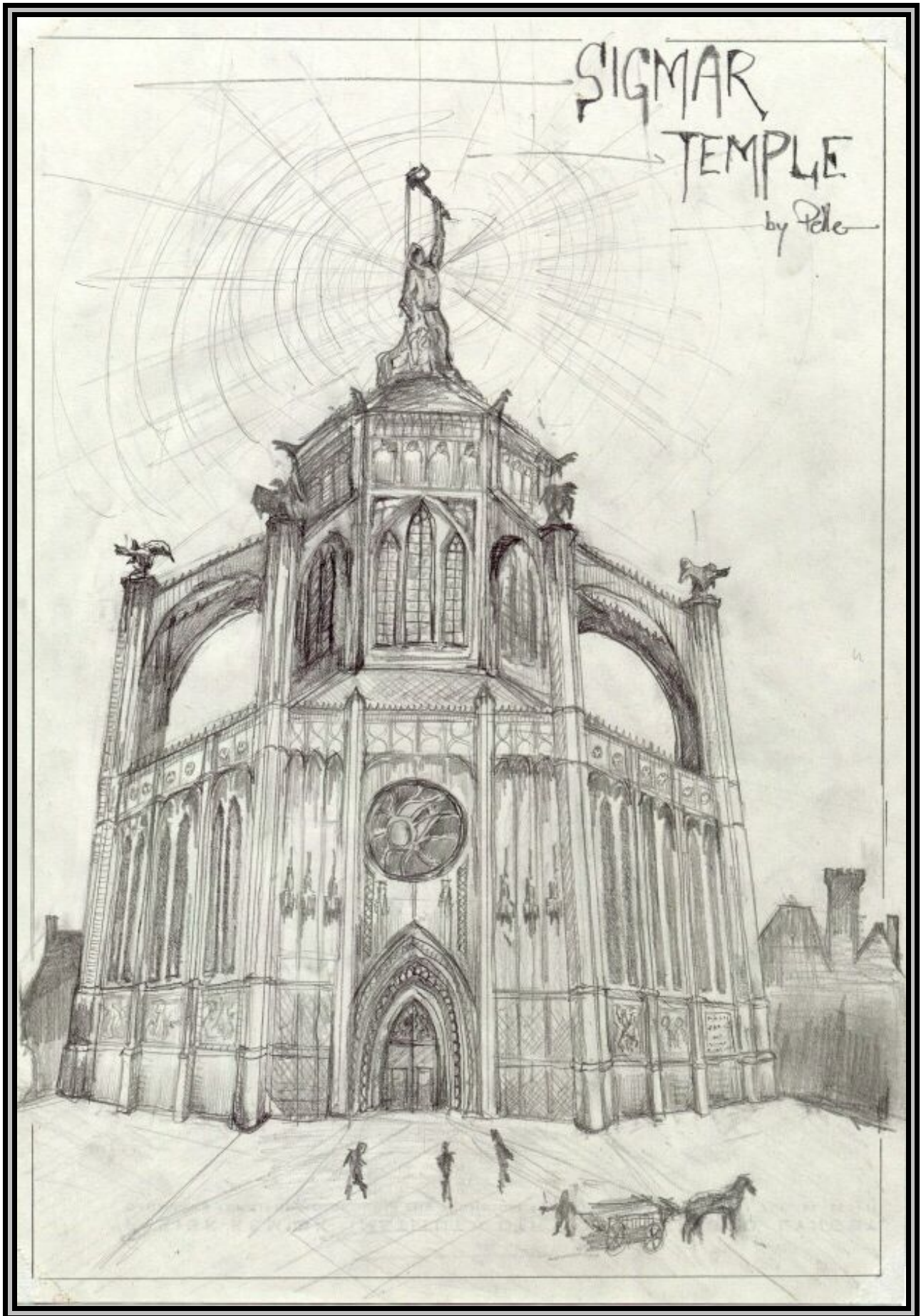
North and east of the hall you find side chapels dedicated to St. Magnus the Pious and St. Helena, the Sigmarite patron of health, fertility and marriage. She is not all that popular in Bergsburg, probably due to the strong position of Shallya. Nonetheless, some Sigmarites get married in her chapel rather than in the Verenan or Shallyan temple, which is the usual Bergsburg habit. Between those two and directly opposite the entrance, the most lavish side chapel is dedicated to St. Franz.

Through the southeast arch, barred by a beautiful railing in bronze (a gift from the Dwarfen community), you enter the holiest chapel in the direction of Karaz-a-Karak. Only accessible to the priests of Sigmar, it contains the holy books, including an 1400 years old copy of the Geistbuch. Also, it has the only (or only sanctioned, that is) relic of St. Franz, his silver hammer pendant, which was found in the ruins of the shrine. It is believed that "he who kisses this with a pure heart shall vanquish all evils as long as he remains faithful". (A faithful Sigmarite should receive a bonus of S+1 and WP+10 lasting a week. Judging the PC's faithfulness is left to GM discretion.) The pendant is only set on display in the temple hall on Sigmar's Day (18th day of Sigmarzeit) and on St. Franz's day (11th Day of Jahrdrung). It is claimed that the blood of St Franz flows from scratch in the pendant once in each generation. The last reported incident was 27 years ago, so expectations are building.

Outside Relations

Verena and Shallya

The marriage issue has lead to some controversy between the three cults; with Verenan priests being the preferred mediators throughout the Empire, but Shallya obviously being in the leading role in Bergsburg, even with regards to wedding ceremonies, a third cult conducting marriages was not exactly what the town needed. With the Shallyan and Verenan relationship being more than tested over this matter, Rudolf has done what he could to settle things. Upon his arrival, Martin tried to stress this issue to test the strength of the town's Verenan sympathies. After Rudolf made it clear to him that this could seriously strain the relationship to the Shallyan temple as well and thus weaken the position of the Sigmarite temple, Martin has let this issue go. Still, he thoroughly dislikes the Chief Verenan Mediator Anna Wannenberg and her ideas of justice, and he has on several occasions criticized her roll in the settling of disputes in public; so, despite a good understanding with Thaddeus, the Verenan High Priest, relations between the cults are not all friendly.



Ulric

Relations with the Cult of Ulric have varied between severely strained and outright hostile since the 14th century Sigmarite Persecutions. Since the Magnus the Pious era the Council of Five has succeeded in keeping the two churches attacks on each other at a minimum. Rudolf Geissmann has enthusiastically worked to make true peace between the churches, but his efforts have been more or less ignored by the Ulrican high priest, Berthold Kant. Rudolf knows of the Ulrican version of the martyrdom and fears the day when Martin Mueller will hear it. An open conflict on this issue seems unavoidable.

His Eminence Lector Rudolf Geissmann

"Aye, but remember Grand Theogonist Kaslain I's Nuln sermon. He said: "Ye shall honour He who fights for peace and unity of this Empire, but honour even more He who keeps the peace and unity of this Empire without fighting", did he not?"

History: Rudolf Geissmann was the son of a Knight of the Holy Unity from Nuln. His family had strong ties with the Church of Sigmar, culminating with his grand uncle's appointment to Lector of Nuln. His father had always admired the fierce and dedicated Knights of the Fiery Hearts, and Rudolf was destined to enter this order, though his mother had always thought that the little kind-hearted boy wasn't built for such physically demanding work. His father would not hear of such nonsense and got Rudolf assigned as a squire to one of the senior templars in Altdorf.

Those were tough years for Rudolf, his only joy being tending the horses. As the months went by, Rudolf got so unhappy with his life with the templars that he decided to run away. On his way north, a priest from the Order of the Silver found him starved and freezing at a Sigmarian road shrine. The priest convinced Rudolf to follow him back to Altdorf where he became an initiate at a small Sigmarite chapel in the East End district. Finally having found his true destiny, Rudolf made steady progress through the ranks of the Church. He has been the Lector of Hochland since 2503 IC and is a well-known and respected person in the Bergsburg high society.

Personality: Rudolf is essentially a pleasant and fair minded man. His bad experiences with the templars have made Rudolf rather distrustful of martial institutions. Indeed, Rudolf tends to get nervous in the company of armed and armoured warriors. Hence, he always seeks peaceful solutions to problems at hand, if not for anything else because this means he won't have to call for armed assistance. This fits well with his generally kind-hearted nature. Some even get the impression that he is a bit gullible, but this is far from the truth. Behind his friendly bright blue eyes, Rudolf hides a wise and quick thinking mind.

Apart from religious studies, Rudolf has one major interest: horses. Since the days in the templars' stables, these creatures have fascinated Rudolf. He is often seen at the Schattental Estate stables discussing the horses with the stable master Anika Schattental who is believed to be one of his close friends, albeit being a devout Taal worshipper. If he is not available in the temple, chances are he is out riding his Arab stallion near the Schattental Estate.

His Eminence Lector Rudolf Geissmann

Sigmarite lector of Hochland

Order of the Torch

Male Human

High Priest (ex-Anointed, Priest, Initiate)

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
38	37	36	43	53	56	56	57

Secondary Profile

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

Skills: Academic Knowledge (Theology, Heraldry, Law), Animal Care, Animal Training, Common Knowledge (the Empire, Dwarfs), Channelling, Charm, Gossip, Heal, Magical Sense, Perception, Public Speaking, Ride, Speak Language (Reikspiel, Classical, Khazalid), Speak Arcane Language (Magick)

Talents: Aethyric Attunement, Divine Lore (Sigmar), Etiquette, Fast Hands, Lesser Magic (Blessed Weapon, Dispel, Silence), Meditation, Petty Magic (Divine), Savvy, Seasoned Traveller, Strong Minded

Armour: Robes

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

Weapons: Sword, Dagger

Trappings: Torch Pendant, Geistbuch

His Grace Capitular Martin Mueller (Doctor Philosophiae)

History: Martin was born to a Gruenburg trader. At an early age he lost his mother to small pox. Soon after her death, a witch hunter burned a witch of Nurgle in the town. Martin's father was convinced that the witch had put a curse on his wife. He was haunted by this idea and joined a small Solkan fraternity in Gruenburg. He gave Martin a very strict and pious upbringing. Martin was a bright kid and when he came of age, his father had raised enough money to send him to the University in Altdorf to

study theology and ethics. He graduated in record time and wrote a doctoral dissertation on Morality and Divine Righteousness. Inspired by one of his professors he joined the Sigmarite Order of the Anvil and became a monk at the now infamous Magnus' Monastery in Stirland in 2486 IC. He stayed there until the Monastery was closed and all the brethren excommunicated in 2494 IC by direct intervention of Grand Theogonist Gludred III himself.

Even though the convent had always had a reputation as one of the most radical in the Anvil Order, few had guessed that the Magnærans secretly believed in banning all gods but Sigmar. (Rumours say that Tzeentch had infiltrated the leaders of the convent. To verify this one would have to gain access to the most classified files in the Altdorf Cathedral, though.) Martin Mueller was on a pilgrimage to Karaz-a-Karak at the time and was more or less forgotten. When he returned, he decided to keep a low profile and went to a remote Sudenland village where he served as priest. He served this job enthusiastically and in reward was appointed Capitular at the temple in Bergsburg in 2509 IC, probably thanks to High Capitular Werner Stolz (cf. "Middenheim - City of Chaos") who has had some quarrels with Lector Rudolf Geissmann.

Personality: Heavily influenced by first his father and later the Magnærans Martin sees heretics and Chaos minions everywhere, whom he hates with all his heart. However, the Magnus' Monastery Affair taught him that the Church, let alone the people, does grasp neither the extent of The Enemy Within nor the measures needed to deal with it. Thus he mostly keeps his suspicions to himself, though he would be willing to seek assistance with dedicated PCs whom he is convinced can be trusted.

At first, he appears as a very confident man, though as you get to know him, you will (rightly) suspect him of suffering from mild paranoia. Specifically, he suspects most other cults to harbour heretics only waiting for the right moment to overthrow the Church of Sigmar, and

His Grace Capitular Martin Mueller

Sigmarite Capitular of Bergsburg

Order of the Torch

Male Human

Anointed Priest (ex-Priest, Initiate)

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
40	38	45	42	45	48	46	42

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	13	4	4	4	2	9	0

Skills: Academic Knowledge (Theology, Ethics, History, Daemons), Common Knowledge (the Empire, Dwarfs), Channelling, Charm, Gossip, Heal, Magical Sense, Perception, Public Speaking, Ride, Speak Language (Reikspiel, Classical, Bretonnian, Khazalid), Speak Arcane Language (Magick)

Talents: Armoured Casting, Divine Lore (Ulric), Etiquette, Fast Hands, Lesser Magic (Aethyric Armour, Blessed Weapon), Meditation, Petty Magic (Divine), Strike to Injure, Strike to Stun, Strike Mighty Blow

Armour: Robes

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

Weapons: Sword

Trappings: Torch Pendant, Geistbuch

Insanities: Martin suffers from hatred towards persons and creatures aligned with Chaos, and a mild paranoia (a character trait to be played out by the GM, no rules needed).



thus treats them with an absolute minimum of respect. Lately, he has initiated a personal quarrel with the Ulrican Priestess Natassia Bremer, because of some comments he made to her present appearance. What he didn't say was that he suspects this to be a sign of her alliance with the Lord of Decay. In the cathedral he often preaches about the lack of morals and its threat to society. He is (rightly) believed to be a supporter of High Capitular Werner Stolz.

Additional Staff

In addition to these leading clerics, the temple is attended by two other priests, Father Blauschweig and Father Sigmarson, three initiates, and half a dozen laymen doing the hard work. Finally, the former lawyer Herbert Kemperbad of the Officio Administratorum handles the temple's mundane interest.

Adventure Hooks

A Brother from the Past

Martin is secretly approached by one of his old Magnaeran Brethren who claims to have proof that Berthold Kant is marked by Chaos (which is what forced him to have his leg removed). But can the old Brother be trusted? Should he be removed? - It wouldn't help Martin if his past as a Magnearan should be discovered. Or should Martin believe him, and in that case, will he be able to deal with Father Berthold? In any case, Martin is in need of some assistance. Or, if it's too unlikely for Martin to approach the PCs, let him pull it off with the help of some lowlife prospectors and have Rudolf approach the PCs to make some investigations.

References

St Helena, the Sigmarite patron of health, fertility and marriage, is the creation of John Foody. Further information can be found in Warptime, issue 6.

More information on the various institutions and aspects of the cult of Sigmar can be found in the article by Arne Dam & Timothy Eccles in Warptime, issue 15.

Temple of Mórr

History

The Temple of Mórr in Bergsburg is a tall imposing building, set among the back streets of Verenenstadt, near the Monument to the Dead of Praag. Construction of the building was started in 1723 following the massive influx of supplicants to the Temple of Shallya starting around 1717. With the growing population, many of which came to the blossoming town with a low life expectancy, due to



the Shallyan's reputation for healing, the need for an organised burial system was seen as essential to stop the spread of disease. This new temple was intended to take over from a number of small shrines to Mórr located around the town. The construction also coincided with the consecration of a new graveyard, located just outside the city wall, a short walk from the Löwentor gate. While the graveyard was opened almost immediately, the temple itself took nearly thirty years to complete.

Description

There is nothing remarkable about the building, its architecture being somewhat plain and being made of dark grey granite. There are several statues and gargoyles that adorn the outside wall but decoration was left to a minimum, creating a slightly mournful yet serviceable look. However, the temple walls, by the Baron's orders, were deliberately built to an increased specification than is the norm for Bergsburg's temples, creating a defensible position within the city walls, and the temple is considered by the watch to be part of the Löwentor defences. This policy continues with the temple's single tower, which faces the Löwentor gate, being a permanent, although small watch position.

However the Tiefertor to the south overshadows its importance, being both newer and more strategically placed. The tower, known as "Mórr's tower", is also considered to be far less luxurious than the Tiefertor, and so is naturally less popular with the city guard. This is compounded by the irrational belief that it is haunted. Several rumours circulate as to who the ghost is but so far no one has positively identified it, or seen it for definite either. While Tiefertor is considered a cushy number among the city guard, Mórr's tower is considered a punishment for the two guards who have to sit watching the gate as a second line of defence.

Inside, the temple is stereotypically spartan, as is the norm for temples of Mórr. The main doors face south and

the Monument to the Dead of Praag. Going in from the main doors, a small chapel for private worship is immediately in front of you. Turning to your right you will see three rows of pews, a pulpit from which to conduct funeral services and behind that a simple stone altar on which a coffin or body can be placed. It is made of the same granite as the walls and is plain stone, bar for a relief of the symbol of Mórr.

On the far wall there is a small, stout wooden door leading to the short corridor on which can be found the clergy's offices. These two offices are small and reflect the nature of their owners. Father Herde's office is essentially a small library of ancient texts, written in a manner of different languages. Otherwise it is a fairly small spartan room with little decoration. Brother Uther's room has a similar library feel to it yet with slightly more opulence. He does however have a manikin in one corner on which his armour is arranged. There is also a small chest in which his weapons are stored.

Entered through the private chapel is another small stout door. This door is always locked, and only Father Herde or the City Guard have keys too it. This door is deceptively strong and is strengthened with steel. Going through this door leads to a short corridor. To the right is the stairs to the crypt and opposite the first door is another reinforced door leading to Mórr's Tower. This is always locked and a key to it can only be obtained from the commander of the guard, or from the city guards stationed within. They will not open it for anyone bar at the changing of the guard. There is a murder hole looking down into the corridor and anyone trying to force the door runs the risk of getting shot.

The crypt is basically the same size as rest of the building and is split into two areas, one side for the bodies of poor subjects of Bergsburg, the other room being used for those who are more affluent. It is in the crypt that all the proper rites of burial are performed before burial. The walls are made of the same dark granite as above. While both sides of the crypt are well made, the rich side is better lit and decorated. It is also closest to the door so rich mourners, should they wish to see the body, can get into the crypt without having to see the less well maintained poor area.

Graveyard

The Graveyard is accessible from the Middenheim road, which leads to the Löwentor gate. There is a small track that leads to the graveyard, which is concealed behind a small line of trees. The reason for this is that it was seen as inappropriate by the Temple of Shallya for a pilgrim's first sight of Bergsburg to be the graveyard. The track is normally well maintained throughout the year by the temple's labourers, but it is not unknown for severe bad weather to make its use difficult. The Graveyard is enclosed within a large stonewall, approximately twelve feet high. There is only one entrance, which is normally locked. It will be unlocked on the day of a funeral or by

the permission of either Father Herde or Brother Uther. By the gate is a small building, built onto the inside of the wall. This structure includes a small tower. The main part of this is devoted to a small shrine to Mórr. The tower is technically for the use of the resident templar, if one is available. However, the mourner's guild also hangs a black pennant bearing the symbol of Mórr from it to indicate when a funeral service is taking place.

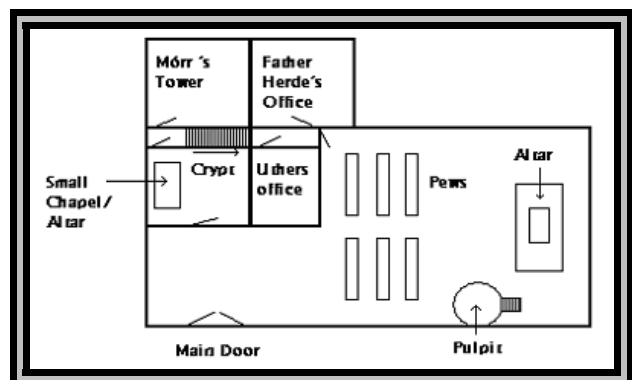
The Clergy

The temple of Mórr in Bergsburg has quite a small number of clerical staff. Many within the town considered it to be grossly understaffed for Bergsburg's needs, a situation that has been relieved slightly by the arrival of Brother Uther, a templar from Altdorf. The head of the clergy is Father Herde, a quiet scholarly man.

In addition to Father Herde and Brother Uther, described below, the temple has one other clerical staff member, Brother Martin, a seventeen year old local boy. He is keen but not particularly bright. He is however kind and polite and hero worships both Father Herde and Brother Uther. It is normally he who greets visitors too the temple. The temple also employs two labourers on a part time basis as gravediggers. They are local men, quiet and fairly hard working. They are not discouraged from talking to people about their jobs at the temple, but they would not wish too, as most people find it slightly unnerving.

Father Johan Herde

Father Herde is a local of Bergsburg, growing up as the son of a moderately wealthy merchant. He was the younger son and so his father, seeing no real role for him as an heir, pushed him into joining the priest hood. His father was adamant that he should join the church of Shallya to try and improve the families trading contacts. To spite his father, the young Johan joined the temple of Mórr instead. Brother Johan, from this dubious beginning within the church, became an ardent follower of Mórr, and learned his craft with amazing speed. Having completed his training in Altdorf, he was moved to Talabheim and then eventually, at the age of thirty seven, back to Bergsburg. He was only a junior priest for three years before the death of the late head priest, Father Smit,



Father Johan Herde

Male Human

High Priest (ex-Anointed, Priest, Initiate)

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
39	30	32	37	32	67	55	47

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	11	3	3	4	3	0	0

Skills: Academic Knowledge (Astronomy, Necromancy, Theology), Common Knowledge (the Empire), Channelling, Gossip, Intimidate, Magical Sense, Perception, Read/Write, Speak Arcane Language (Magick), Speak Language (Classical, Reikspiel, Kislevan, Bretonnian), Trade (Embalming)

Talents: Aethyric Attunement, Divine Lore (Morr), Lesser Magic (Blessed Weapon, Magic Lock, Silence, Dispel), Linguistics, Meditation, Menacing, Petty Magic (Divine), Public Speaking, Strong Minded

Armour: None

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

Weapons: Dagger

forced him into the role of head of the church in Bergsburg. He has held this position for nearly twenty years. An interesting note in Herde's career was the routing out of a chaos cult in Talabheim while still in training. His knowledge of the chaotic, and how to defeat it, is quite large, even though his primary research would appear to be in the realm of defeating the Undead.

Father Herde is a scholarly man, he is by no means the type of priest who enjoys leading a mob in to cleanse a den of evil. This doesn't make him a coward; he just isn't gifted in that way. He is however very good with languages and with deciphering texts. He is also a very capable cleric of Mórr and serves the community tirelessly. However, he is a member of the upper echelons of the cult, something that many of the cult's detractors failed to notice when they complained about the number of clerical staff in the temple. He was however, instrumental in picking Brother Uther when the cult decided another priest was in fact needed in the city. The choice of a templar knight over a standard cleric was a choice that seemed to baffle members of the local community since there was no apparent need for a templar in the quiet backwaters of Hochland.

Brother Uther Gesucht

Brother Uther was transferred to the temple in Bergsburg following his final training with the High and Chivalric Order of Deserved Rest. He is not a native of Bergsburg, growing up and training in Altdorf before being assigned here. His placement was a political one, the church trying to appease local resentment to the number of clerics of Mórr in Bergsburg. This doesn't really bother him as he has found the quiet life of a rural city suits him. He is aware that Father Herde had a hand in his selection for the post, although what his superiors had in mind for him has yet to be revealed.

His relative passivity and surprising compassion stems from his previous life as a mercenary. He has travelled the empire extensively and has even fought in Kislev. Years of bloodshed and violence lead him too the priesthood and now he leads a noticeably different life although his role in the church is a militaristic one. He spends most of his time in the temple helping Father Herde however, and very rarely is he called upon to put on his armour and pick up a sword, something he is grateful for.

Brother Uther is well liked among the other clergy of the city. He is polite, friendly and is not interested in adding to inter-church rivalry. The one exception to this is Anton Vaksmann, the Templar of the White Wolf. As

Brother Uther Gesucht

Male Human

Priest (ex-Initiate, Squire)

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
53	30	43	42	36	48	46	39

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
2	16	4	4	4	1	0	0

Skills: Common Knowledge (the Empire), Disarm, Dodge Blow, Gossip, Read/Write, Secret Language (Battle Tongue), Secret Signs (Templar), Speak Arcane Language (Magick), Speak Language (Reikspiel, Classical)

Talents: Etiquette, Meditation, Petty Lore (Divine), Public Speaking, Strike Mighty Blow, Strike to Stun

Armour: None

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

Weapons: Sword, Dagger



templar knights go, they are practically opposites. While Uther is kind and compassionate, Anton is a beast of a man, yet a much better fighter. While Brother Uther is not worried about that, having seen his share of bloodshed, he finds Vaksmann's boasting almost intolerable. This has nearly led to open violence between them several times, despite the hardest efforts of , the Shallyyan cleric to whom Vaksmann is bound.

When not at the Temple or the Mourner's Guild, Brother Uther can often be found at the Blue Oak Inn. While he is glad to have left his mercenary days behind him, like Stefan Gerber, he misses some aspects of his old way of life. He enjoys the occasional drink with the Company of the Blue Oak but has so far never worked with them. He would consider many of the mercenaries to be his friends, a rare thing for him since his military days.

Relations to Other Cults

The temple of Mórr is on good relations with most of the other churches. The Temple of Shallya isn't particularly fond of playing up their relationship. This is due to the sensitive arrangement they have with the Temple of Mórr with regard to those pilgrims who do fail to receive healing. They are entered into the pauper's grave free of charge, an arrangement that reflects the status of the Shallyans within Bergsburg. The only exception to the temple's good working relationship is towards the Temple of Ulric, due to the unpleasantness between Vaksmann and Brother Uther. However, this doesn't really extend beyond the two templar knights, despite them nearly coming to blows on several occasions.

Father Herde is noted for being exceptionally close with the Temple of Sigmar, spending many hours in debate with their clergy, in particular Johann Kramer when he is present at the temple. The nature of their discussions is kept to themselves and not even Brother Uther is aware of its content. Critics within the Temple of

Ulric, especially Vaksmann, think the favour shown to the Sigmarites is deliberate due to the unpleasantness between Vaksmann and Brother Uther. Father Herde refuses to comment on the issue when he is asked.

Adventure Hooks

Framed!

The Company of the Blue Oak have been framed for the murder of a wealthy patron of the Temple of Shallya. A local woman, getting on in years, swears that she recognised several of the Blue Oak mercenaries killing the benefactor. The whole company have been put in the gaol for further questioning. Brother Uther needs you to investigate the crime and prove his friends' innocence.

Robbery

An artefact has been stolen from the Temple of Mórr. The small pendant was locked within a magical oak box. The box will only open to a single key, which Father Herde still possesses. He needs someone to track down the box, someone who doesn't mind going against Bergsburg's criminal underworld.

Officially called 'The Exalted League of Hochland Mages and Practitioners of the Alchemical Arts', the guild has its home in an impressive building that overlooks Roland's Bridge at the eastern end of Verenenstadt. The waters of the Drakwasser wash past its foundations, and the upper storeys teeter precariously over the river itself. Most locals will refer to it as the 'Wizard's Guild' rather than its cumbersome full title, and the building is synonymous with the institution that owns the property.

Wizards' Guild

The Building

From the outside, the guild is ostentatious and clearly the home of an important institution. However, it is an odd construction, consisting of several different buildings joined together, creating a mixture of architectural styles and building materials. A tower rises from the east wall over the bank of the Drakwasser, topped with a conical tiled roof and a weathervane in the shape of a crab. The western part of the building encloses the main courtyard and garden, and tall elm tree can be seen poking up from here. The main entrance is located on Rechtstrasse, and is surprisingly low-key - a small red double-doors with a step and a brass knocker. A small hatch allows those inside to observe visitors before letting them in.

Another door opens onto Der Klein Dampf, for the use of staff and messengers.

Inside

The interior of the guild is as confusing as the outside. The haphazard nature of the building is reflected in dead end corridors, split-level rooms and winding stairs that lead to nowhere. Those who have visited the building think that the guild-members prefer it like that - it adds to the perception of wizards as being capable of understanding forces and concepts that lie beyond the rational world. In truth, a succession of miserly treasurers has prevented any kind of interior renovation.

Despite the ramshackle layout, the rooms of the guild are well appointed and largely clean and properly maintained. Many are oak-panelled with dark wood from the Drakwald forest, and several have rugs and even carpets. Portraits and busts of former guild members line the corridors, lit sparsely by smokeless lanterns. The small windows let in little natural light, and the whole interior is fairly dark but not oppressively so, even during the day. Within the walls of the building there are numerous rooms, which it is unnecessary to go into here. The most notable chambers are outlined below:

The Common Room

A large chamber with well-stuffed chairs and a chaise longue, this is where guildmembers can relax, smoke and read in peace. The atmosphere is that of a gentleman's club, with old habits and arguments repeated ad nauseum. Edvard Scheilser, Morton Bodewig and Dieter Klumpf spend a great deal of their time here, with Morton seemingly rooted to 'his' chair in the corner. Woe betide anyone foolish enough to sit in it on the rare occasions when he is out of the room.

Sanctum Conventus

The formal meeting room of the guild, this chamber is used when the guild wishes to debate internal affairs and policy. It is dominated by a large table made from an unusual bluish wood - this is made from an extremely rare Lustrian hardwood known as 'cerulial'. It was a gift from a past member of the guild who claimed to have travelled widely. Around the table are 8 chairs, marked with arcane sigils and runes representing sorcerous symbolism and esoteric knowledge. The chamber is not used as frequently as in the past, as Erasmus Vogel prefers to discuss political matters with members of the guild individually.

Stores

A heavily fortified door bars entry to the sealed subterranean chambers where the guild's spell ingredients and herbs are stored. Along with conventional protection, magical locks and a sorcerous trap protect the room. Unless temporarily dispelled with the intonation of annulment, the trap will close the door and then empty the chamber of air once the victim is inside. Magical alarms

will also be triggered throughout the building. The walls of the stores are lined with shelves and drawers, containing spell ingredients and magical curios. Body parts preserved in pickling jars jostle for shelf-space with bundles of herbs and dusty discredited tomes. The GM should decide the exact ingredients present, although those required for elemental magic have a greater likelihood of being found than one might expect.

Library

The guild maintains a reasonable library of grimoires and tomes on magical theory. Housed in the lower levels of the tower, the books line the walls around the spiral staircase. There are no remarkable or controversial titles here, although the texts on elementalism are comprehensive.

Refectory

A small dining chamber is attached to the guild's own kitchen, for the use of members in residence and their guests. When Morton Bodewig isn't in his chair in the Common Room, he is almost certainly in here eating.

The Grand Magister's Chambers

Two connected rooms serve as the office of the guildmaster. The main room houses a desk and the guild records. A smaller desk is provided for Ernst Kauffman, Vogel's scribe and secretary. The room is very neat and well-organised - confounding the stereotype of wizards and reflecting Vogel's personality. It is here that Vogel will receive visitors and conduct guild business with outsiders.

The adjoining room is Vogel's private study and contains another desk and part his personal library and writings. His expansive study of the sorcerous history of Bergsburg is to be found here in note form - jotted carefully into numerous bound volumes in his characteristic neat hand.

The 'Laboratories'

While most longstanding guildmembers can take chambers in the building for a small fee, only Morton Bodewig and Erasmus Vogel do so. The former has an untidy study in the cellars beneath the west end of the garden, where he sporadically carries out his research. Elsewhere in the building are a number of rooms that were once used as studies by former members of the guild, and have not yet been reclaimed. None contain many items of real value, but the trappings of wizard long past remain along with the cobwebs and mice. The most notable is the former laboratory of Vincenzo Gropius, the Bergsburg alchemist who died in 2489. The better equipment and books have been taken by Malkus Pflaubert in recent years, but a great deal of complicated, dusty glassware remains.

Quarters

The building has two sets of rooms for visitors to stay in, consisting of a bedroom and study. Important sorcerous visitors to the city will be invited to stay here, but less celebrated itinerant members of the guild can use the rooms for a 'nominal' rent of 3 GCs per day. Both sets are comfortable, although some of the furniture has seen better days.

The Wine Cellar

The guild cellars contain many fine vintage wines. Recently these have been supplied by Jules Lavoisier of Grossplatz, who is attempting to cultivate links with the city's elite.

The Tower

Intended for astronomical observation, the tower affords a view over much of the city through expensive glass windows. A telescope points towards a glass-covered area of the roof.

The Garden

The western portion of the building surrounds a courtyard containing the garden. The courtyard walls are wreathed in ivy and a flagged cloister encircles the perimeter. The bustle of the street seems very distant here, and the guild members often spend time here in contemplation. The small garden serves both a decorative and a practical purpose - the latter being through the cultivation of herbs and plants for spell ingredients. Not only does Erasmus Vogel have a keen interest in the use of vegetation as a focus for spell casting, the herbs can be sold to herbalists and healers to supplement the income of the guild. Vogel also makes a point of providing the Temple of Shallya with herbs used in healing, as a means to help maintain good relations between the spiritual and secular magic users of the city.



A tall elm stands at the centre of the courtyard, with a well-tended lawn surrounding it. The perimeter of the garden is divided into geometrical flowerbeds and shrubs. A beech hedge surrounds the herb garden.

History of Wizardry in Bergsburg

Before Roland built his castle, the settlement known as Bergsdorf was an out-of-the-way rural village. It is likely that hedge wizards may have practiced there, but it wasn't until the coming of Roland that magic users found a home in the city.

For the 400 years after Roland's miracle, the town grew rapidly, and with the growth in population came magic users. However, with the proximity of the centre of wizardry that was Middenheim, Bergsburg was only ever going to attract those who chose not to live in the city of the White Wolf for whatever reason. The few sorcerous residents were eccentric and disorganised, and nothing as formal as a guild existed. Resources for wizards were poor, and the power of the Shallyan temple led to the practice of sorcerous magic to be distrusted. In 1842, the elemental Gerta von Bezahlen was charged with an attempt to 'pervert the wishes of Ulric' and forced to flee to the country.

However, in 1979, the circumstances changed. The 'Wizard's War' broke out in Middenheim, and many fugitive sorcerers are thought to have fled to Bergsburg incognito. The majority moved on, but with witch hunters scouring the Empire for wizards, some chose to settle in the quiet, liberal city of Shallya, and keep their practices secret from their new neighbours.

When the war ended in 1991, the suppression of sorcery began in earnest. During this Dark Age, the wizards in Bergsburg maintained their anonymity, keeping their practices secret from prying eyes. But the manipulation of sorcerous energies can make one conspicuous to other magic users, and through mutual introduction a small fraternity of wizards began to meet in secret in the cellar of a private residence close to the Temple of Verena. Their goals were the maintenance of secrecy, the continuation of magical study and the elimination of threats - both from religious authorities and from 'evil' wizards.

The group became known as the 'League of the Gilded Baton' named after a symbol used for mutual recognition, and centred around the woman who originally drew them together - one Alexa Vogel. It was her that chaired the meetings and made hesitant contact with the von Tussen-Hochens, to ascertain their feelings towards the suppression of sorcery. It is not known what happened in her meetings with the Baron of the day, but some city historians believe that the League covertly made their services available to the Council in exchange for protection from persecution. When the beastmen were chased from the hills around Bergsburg in 2150, there are some contemporary reports that suggest that the Baron

had support in the form of several wizards.

During the 'Gilded Baton' period, the descendants of Vogel maintained the secrecy and organisation of the league with notable success - beyond the Wizard's Guild there are no records of their existence. When gold was discovered in the Middle Mountains circa 2020, a small secretive expedition of magic users ventured into the mountains. They met with success and the League became wealthy, enabling them to use their resources for their members benefit.

After the Incursions of Chaos, the charters forbidding practice of sorcery were lifted. While many ambitious wizards had travelled to Altdorf to work with the newly-founded Colleges of Magic, the League of the Gilded Baton remained incognito in Bergsburg. But within 3 years they emerged as a fully-formed Wizard's Guild - suspiciously well coordinated for a group that had been forbidden until so recently. The guild had contacts at the highest levels of city politics, and were swiftly integrated into the guild system. The first 'Grand Magister' was Boris Vogel, who signed the charter signifying the foundation of the guild alongside the five council members. His badge of office was, unsurprisingly, a gilded baton.

In 2313, Boris was elevated to the Council as Head of the Bergsburg Guilds. His rise to power had been swift and apparently uncontested. The Vogel family have held the title of Grand Magister within the Wizard's Guild ever since, and their leadership of the city's guilds has rarely been challenged. Post-Magnus, the city thrived. The guild grew and purchased premises in Vereenstadt, where they began to assemble a library and repository of spell ingredients. The vigilance of the League of the Gilded Baton continued for many years, but with prosperity and acceptance came complacency. In 2375, in a scandal that rocked the city for many years, Gerhard Totenlas was unmasked as a practitioner of the necromantic arts. As a



senior member of the Wizard's Guild, he had been a trusted citizen and respected authority figure - the discovery was a great embarrassment to the Grand Magister.

Totenlas escaped the city, fleeing across the mountains towards Wolfenburg. He was eventually discovered and killed by a party of witch hunters and Sigmarites from the Ostland capital, after a skirmish with his undead servants. Nevertheless, the damage was done, and the angry mobs in Bergsburg called for the Wizard's Guild to be stripped of its charter to practice sorcery and grant licences to others. Although many questions and angry debates were held in the Volksrat, the Council seemed to ignore the cries of the people. Grand Magister Holbrecht Vogel kept his position on the Council of Five, and the guild was largely unaffected.

To this day the position of Grand Magister remains in the Vogel family, with Erasmus taking over from his father 6 years ago. Although the fallout from the Totenlas scandal has largely faded, the guild is stringent in enforcing its role as sorcerous protectors of the city, granting licences to spellcasters reluctantly and after an extended period of observation.

Political Status

Sharing a leader with the assembled guilds of Bergsburg, the Wizard's Guild is clearly a highly influential body in local politics. The role of the organisation within the guild structure of the city is discussed in the Guild Hall description. As the traditional 'leading guild', the Wizard's Guild has a responsibility to champion the cause of other guild with the Council of Five. In practice this has worked very well, and most guildmasters acknowledge the even-handedness and commitment that the Wizard's Guild bring to their role.

Beyond its immediate political influence, the guild has some financial standing within the city. The legacy of the Big Rush of 2020 allowed the then League to purchase numerous properties within the city, and rents bolster the guild income to this day. The majority of the guild's property is located in eastern Vereenstadt and Beilheim, although other notable holdings include a handful of townhouses in Sudentor, a 'secret' warehouse in Osttor (used in the traffic of valuable spell ingredients) and one of the houses at the base of Helmsberg Hill.

Outside the city, the guild has a nominal responsibility to aid the Barony in the elimination and identification of magical threats in Hochland. In practice this means that all magic users within the province are expected to apply for membership in order to cast spells, but outside of the city's immediate hinterland this is difficult to enforce.

The guild's relationship with magical institutions elsewhere is varied. The College of Magic in Middenheim has cordial relations with the guild, and more than a few members have trained there earlier in their career. Other

colleges and guilds are treated with due respect, although the wizards of Bergsburg have long held a suspicion that the Battle Magic Colleges of Altdorf are too aggressive and lack respect for the disciplines of elementalism. The latter has long been popular with the wizards of Bergsburg and Hochland.

The internal politics of the guild are negligible. A Vogel has lead the guild since it's inception, and the 8 yearly ballot for leadership is a formality instituted to meet the requirements of the guild charter. However, from time to time this state of affairs is challenged - see below for the present situation. Many of the internal workings of the guild are secretive, often as they deal with sensitive magical issues, but also as a holdover from the origins of the organisation.

Joining the Guild

Casting of a spell within Bergsburg is illegal, unless the caster holds a licence from one of the Empire's colleges of magic or wizard's guild. In order to secure a licence from the guild in Bergsburg, one must become a member, and go through the lengthy approval process. This consists of three separate interviews with other guild members (GMs should choose as appropriate) over a period of two weeks. At the end of this period, if unanimously supported by the three interviewers, the applicant will have a final interview with Erasmus Vogel before being granted a licence and membership.

Membership has costs and benefits beyond the legality of spellcasting. An annual fee of 15 GCs must be paid directly to the guild, and if resident in Bergsburg, the member must be available for consultation on sorcerous matters by the guild and Rathaus. If the member has any Battle Magic, they may also be required to 'volunteer' for patrols with the External Guard.

The benefits of membership are considerable. Access to the guild library and other guild members are invaluable for research and learning new spells. The guild sources and sells magical ingredients to members only, although the cost will still be high depending on the difficulty in obtaining the items. Guild premises can be used for research, lodgings and sustenance, with the latter heavily subsidised and generally of high quality. Less tangible are the social benefits - membership of the Wizard's Guild will give access to some of the city's higher echelons. As a small institution, members will also have direct access to one of the Council of Five, in the personage of Erasmus Vogel.

Those who wish to become magic users are permitted to join the guild as apprentices. The procedure outlined above is greatly simplified, and involves only two interviewers - the would-be master and an 'objective' party. For more details on becoming an apprentice, see *Realms of Sorcery*. Outlined below are those members of the guild who may be prepared to take on an apprentice.

Current Members

There are six members of the guild resident in Bergsburg, one in the trade town and one elsewhere:

Erasmus Vogel

Erasmus did have an apprentice until last year - one Pol von Ludenhof, the cousin of Lord Albrecht von Ludenhof of southern Hochland. However, Pol left Bergsburg to lead the life of an adventurer, and although he may return at some point, Erasmus is currently looking surreptitiously for a new apprentice. PCs considering this role will need to be extremely impressive in the interviews to be taken on.

Edvard Scheilser

Edvard is an elderly man who nevertheless harbours a great deal of well-concealed ambition. As the guild's treasurer and secretary, it is he who deals with the majority of internal administration, including the upkeep of guild property and collection of fees and debts. A small-minded and petty character, Edvard is a deceptive flatterer, always treating those in authority with forelock-tugging deference. Behind this is a great desire for respect and recognition from others, which has built into an intense dislike of the young Erasmus Vogel. He has no family other than an ancient mother that lives with him in Rolandsbrucke and constantly berates him. Edvard is a battle magician, although the spells he knows are mainly defensive. He has no apprentice, but is far too busy with his administrative work and subtle politicking to take one on.

Elizabeth Sieweider

Elizabeth has no apprentice, but those wishing to train with her should not approach via the guild.

Morton Bodewig

The corpulent, bewhiskered Bodewig is something of a Vereenstadt institution. Well into his 60s, as a younger man he was known as a local character, sweeping the streets of the district in his flamboyant brown cloak and carousing in the local hostleries. In the past two decades he has taken up residence in the guild itself, dividing his time between the Common Room, the Refectory and his laboratory in the cellars.

A grumpy and monosyllabic man with greasy white hair and florid face, the only things that will rouse him to speak in sentences are an intrusion into his routine, or an argument with Sascha Jugendhaar. Despite his gruff exterior, Morton is a reasonable man at heart, and still very interested in his study of elementalism - particular earth magic. He has one apprentice, a sallow-faced and silent youth from Viehstadt who reports in to Morton every morning. Most of his training thus far has consisted

of running errands around the city. Morton is not interested in taking on another apprentice.

Sascha Jugendhaar

A plain-looking woman in her mid-20s, Sascha was raised outside Bergsburg in a remote farmstead before coming to Bergsburg to apprentice herself to the late Carrolus Niemanns, an elementalists of some repute. Sascha is an eager and friendly individual, passionate in her interest in magic and particularly water magic. It is this that causes her arguments with Morton Bodewig - many assume that it is the clash of the elements that makes them disagree with each other, in truth it is the fact that Morton resents her youth and vigour, and Sascha his greater knowledge and gruff character. Sascha is officially responsible for the guild's stock of spell ingredients and cataloguing the contents of the stores. She has extensive knowledge of petty magic in addition to battle magic and elementalists spells. At present she has two apprentices at her townhouse in Beilheim and she is not looking for any more.

Dieter Klumpf

Prematurely balding, Dieter looks like a man well beyond his 32 years. A man of nervous attitude, he spent the first 20 years of his life living in the village of Ahresdorf, learning magic at the knee of a hedge wizard. As such, his knowledge of spells is unusual and unconventional, and although he has since trained more formally within the city, he has an abiding sense of inferiority to the other wizards of the guild. In reality, Dieter has the potential to become far more powerful than any of the other members, possessing as he does a uniquely perceptive and creative intellect. He currently has one apprentice, Heidi Bierle who has a tendency to tease Dieter and make him feel awkward. His active research interests mean that he would welcome another apprentice to help him and to pass on his knowledge. He lives in a wooden house in the trade town, finding that the lack of city bustle helps him think. Dieter can cast battle magic, a few illusionist and elementalists spells. He also knows the spell 'Hand of Dust', but only cast it once in his youth and would never reveal this.

Florian Durtz

Florian lives in a solitary cottage outside of Bergsburg, a few hundred yards from the track to the village of Wahnsinningen. The other wizards think that he is mad, and they may well be right. Florian shaves his entire body, and dresses exclusively in pure white robes purchased at great expense within the city. He is an ascetic, believing that his body is a channel for sorcerous energies and must be kept as pure as possible, to prevent chaotic energies from gaining a foothold. He is also obsessed with ritual - most of his spellcasting is supplemented with complex and (possibly superfluous) gesticulation and preparations. Despite his eccentricity,

Florian is considered a harmless member of the guild by the other members. When in the city he stays in lodgings at the guild, and annoys Morton Bodewig with his bizarre behaviour and flights of fancy. He has no apprentice, and does not want one.

Malkus Pflaubert

The sole alchemist in the guild, Malkus is only a member in order to cast spells within the city legally. He almost never visits the building unless specifically requested by Erasmus. He has one apprentice, and is not interested in another one.

Other Members and Staff

Other wizards are members of the guild, but are itinerants travelling the Empire and beyond. Most of them only joined to identify themselves and obtain the right to cast spells legally within the city. The guild records in Vogel's office lists these members for as long as they continue to pay their fees.

The guild also maintains a non-magical staff to run the building. The cook, Lena Wagstann is responsible for the kitchens and vegetable garden. Hubert Jinkers is in charge of the running of the building, and commands a staff of three servants. The garden is tended by old Aln Hollyburr who seems to have green fingers and commands quiet respect from all guild members. Erasmus Vogel has a permanent secretary in the shape of Ernst Kauffman, mentioned above. Other scribing work is taken to the various scriptoria in the Verenenstadt district. Finally, the guild employ three private guards to patrol around the building and ensure that no-one attempts to break in or take the building by force.

Elizabeth Siewieder

*"You should have seen the look on the audience's faces!! Absolutely *priceless* - couldn't begin to work out what was going on. Ah! The joy of a show - it's bloody hard work, and we complain *endlessly*, but we love it really! It's all worth it in the end!"*

Description: Elizabeth is a tall, attractive woman with prominent cheekbones. She dresses in flamboyant and colourful clothes, which although originally expensive, have all seen better days. Fastened around her shoulders is a short theatrical cape. Her hair is jet black and cut into a very short practical bob, which is usually pushed back from her face with a band. She carries a cane, topped with a small 2" diameter mirror - this is her version of a wizard's staff. Elizabeth wears a strong and distinctive scent, which has a heavy, spicy aroma - it is easy to tell when she has just left a room.

Elizabeth Siewieder							
Grey Wizard							
Female Human							
Master Wizard (ex-Journeyman, Apprentice, Entertainer)							
Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
45	36	34	37	56	68	51	47
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	13	3	3	4	3	0	0
<p>Skills: Academic Knowledge (Magic, Chemicals), Concealment, Channelling, Charm, Common Knowledge (the Empire), Disguise, Evaluate, Gossip, Magical Sense, Perception, Performer (Actor, Dancer), Read/Write, Search, Speak Arcane Language (Magick), Speak Language (Reikspiel, Bretonnian, Classical), Trade (Apothecary)</p> <p>Talents: Aethyric Attunement, Arcane Lore (Elemental Ulgu)Meditation, Mimic, Petty Magic (Arcane), Public Speaking, Savvy, Sleight of Hand, Strong Minded, Fast Hands, Lesser magic (Silence, Move, Skywalk)</p> <p>Armour: None</p> <p>Armour Points: Head 0, Arms 0, Body 0, Legs 0</p> <p>Weapons: Dagger</p> <p>Trappings: Grimoire, Pyrotechnics</p>							

Personality: Elizabeth is highly intelligent woman, but not at all a stereotypical academic. She is showy and theatrical, with a wild sense of humour and an overpowering vivaciousness. Spending time with Elizabeth can be immensely entertaining and completely exhausting: she is incredibly talkative and her conversation flits from subject to subject with extreme gusto. All her moods are 'big' - she is never 'upset', always 'distracted', never 'happy' always 'ecstatic'. Slightly well spoken, she has a habit of being extremely patronising to people who think they are clever. Slightly irritatingly, she will occasionally assume an air of absent-mindedness, often to allow another conversationalist to fall into an intellectual trap.

Despite her surface frivolity, Elizabeth is capable of extreme seriousness when organising something, especially when working in the Theater. Her mood

changes rapidly, and she will become incredibly focussed. When discussing an issue of some import, she will lower her voice to a conspiratorial whisper.

Background: Born in Nuln to an academic family, Elizabeth grew up in a rich educational environment. Her father, the celebrated Ernst Siewieder, was a scholar at the University, specialising in the study of anatomy and physiology. As a student he was a great fan of the dramatic arts, making regular visits to see the latest tragedies and comedies at the city's esteemed theatre. He became infatuated with one of the actresses, Giselle Kopfental. Ernst made a point of being in attendance at her every appearance on stage, admiring her beauty from afar, unable to imagine how so beautiful and vivacious a woman could ever look twice at someone like himself. After what seemed like an age, he plucked up the courage to talk to her, and to his amazement she consented to accompany him to a society ball. Inevitably, although Ernst was incredulous at the fact, she fell in love with him, and the two were married.

Despite the considerable difference of temperaments, Ernst and Giselle became an inseparable couple. While he grew in status within the University, Giselle continued in her career as an actress. They had two children, Armand and Elizabeth. The two grew up to be uncanny mirrors of their parents - Armand becoming a rather dour and studious man, who followed his father into academia and Elizabeth flourishing in the performing arts. Elizabeth received an enlightened education from her unusual home conditions, and consequently developed a fierce and passionate thirst for knowledge, combined with a desire to perform. The two children spent much of their time at odds with each other, but most of their time was spent together in play and study - and a strong bond developed between them.

When she was 17, Elizabeth's craving for performance lead to her joining an acting troupe, the Schablone Players. With the encouragement of her parents she took to the stage, beginning with the more minor roles, and culminating in the part of Clara in 'Magritta of Nuln', a challenging role for which she won some critical acclaim. The play was such a success that the writer, one Sigmund Ackbernn, decided to take the Schablone Players on a tour of the towns and cities of the Empire, with Elizabeth as his 'indispensable Clara'. Elizabeth was heading out into the world.

The Schablone Players toured the Empire for 3 years performing 'Magritta of Nuln' and many other plays. Elizabeth became an important and valued member of the company, often taking the roles that required good comic timing and a degree of restrained emotion. During her time on the road, Elizabeth began to take an interest in the use of magic in performance, particularly Illusionist magic. It is not uncommon for Illusionists to have an association with the dramatic arts, and when the troupe reached Averheim, Elizabeth found an appropriate master to begin her apprenticeship. Taking a temporary hiatus

from performance, she studied hard at learning the basic theory and rudimentary practice of magic. Her prodigious intelligence was of considerable benefit, and it wasn't long before she completed her apprenticeship and progressed to becoming a fully-fledged wizard capable of gaining new magical knowledge under her own guidance.

Elizabeth caught up with the Schablone Players in Middenheim, where she immediately began to put the few petty spells she knew into use during performance. Whilst this was the beginnings of what she had wanted, she inevitably became a little frustrated with the limitations afforded by her magical knowledge. There can only be so much dramatic impact from a marsh light appearing on the stage.

The tour continued and Elizabeth acted and conjured through the larger towns and cities of the Empire. As the company travelled, she studied magic under many different tutors - using the expertise of whoever was available to pick up spells that could be deployed in the theatre. It is not unusual for Illusionists to learn in this way, and many of her teachers were willing to provide her with training in exchange for some help with their research or some gold. As her magical experience increased, so she began to take less of an active role in the theatre, preferring to be cast in smaller parts and using magic to augment the other actors performance.

The travels of the troupe were not without incident, and Elizabeth still loves to tell tales of their adventures on the road. But not all the events were amusing diversions. When the troupe were on the road to Kemperbad, travelling through the forested roads, they became involved in a brawl at a roadside inn. Their opponents were local farmers who took offence at the actor's ostentatious behaviour and threatened Sigmund Ackbernn. In the ensuing fracas the actors made short work of the farmers, helped in part by Elizabeth's subtle use of an Aura of Resistance. However, while the fight was taking place, one of the farmers, a cackling half-wit, grabbed one of the cast, and dragged him away into the forest. He had taken Karl, a 16 year old boy who was much beloved by the rest of the actors, not least for the fact that he was Sigmund's son.

When the actors realised that Karl had disappeared, three of them set off in pursuit of the farmer who had taken him: Elizabeth, Otto and Dieter. Sigmund had to be restrained from accompanying them, distraught and insensible as he was. Karl had evidently been struggling, as the undergrowth was badly trampled and the search party had little difficulty following the trail. Crashing through the forest with only lanterns to light their way, they concerned themselves only with the chase, and this was to be their downfall. Dieter fell headlong into a hunter's pit, which the farmer had passed deliberately, and broke his leg. It was decided that Otto would stay with Dieter, rather than leave him alone in the forest at night, and Elizabeth would go on. Setting out once more, she began to grow distinctly uneasy - the forest was eerie in

the moonlight, and her sixth sense was telling her that something was amiss. The trail was leading steadily uphill now, and the trees were thinning as she ascended the slope. There were peculiar sounds coming from the path ahead of her - something that had the timbre of a reed pipe, but with a darker, more sinister quality. She hurried on.

Elizabeth emerged from the forest into a clearing atop a small hillock, and cautiously peered at the summit. Her sense of foreboding and dread had almost prepared her for the terrible, but even then she was not prepared for the sight that greeted her. The hill was surmounted by a single monolith of some volcanic black stone carved with ancient druidic signs, which had been partially obliterated by daubings in some other script, which hurt her eyes when she tried to fix her eyes on the individual sigils. On the ground in front of the stone, Karl was stripped to his breeches and tied to stakes, which had been plunged into the bare earth. The moonlight gave the scene the quality of a dream, and Elizabeth hesitated for a moment, unsure as to whether she was really witnessing the sight in front of her. Around Karl's prostrate form danced two figures, one of which she identified as the half-wit farmer, cavorting clumsily in some parody of the dances performed to welcome in the spring. The other figure made her gasp in shock. It was some sort of humanoid, with the legs and hooves of a goat as its lower portions. Its upper half was that of a man, but with rotting flesh peeling away from the exposed bones of its chest. Its arms were withered and stick-thin, and its long fingers held a curious pipe to its mouth. The face was the most shocking of all - the eyes were absent, with only smooth featureless skin in their place and the nose was little more than a festering hole. A pair of stunted horns pushed through the curly hair that grew upon the head, and down its back. Tiny vestigial wings flapped rottenly from the creature's back as it pranced and played on the pipes. The two were acting out some hideous rite, which seemed to have echoes of the druidic practices which Elizabeth had witnessed in some of the more remote hamlets which she had passed through. But this was a twisted bastard version that seemed somehow to celebrate death and decay rather than life and nature.

Elizabeth was shaken, but rather than flee she summoned all her resolve and was forced into taking action. She fumbled within her bag for a mask and whispered the incantations to take on the appearance of an enraged orc. The loathsome pair both turned towards her in shock as she broke from the trees, howling and waving her sword. The demon-thing dropped its hands from its face, and abruptly the music stopped. The farmer howled in anguish and cowered by the monolith, assuming a fetal position and screaming wildly. Elizabeth began to feel a sense of dread as the demon-thing just stood there looking at her, seemingly not fearing for its own well-being. When she was within 2 yards of it, she looked into those featureless pits where the eyes should be, and felt something looking into her very being. Her thoughts and memories were being rifled through and read. She

flagged, and her illusion faded. The demon-thing abruptly vanished. There was no sound or inrush of air: one moment it was there, and the next it was gone.

Elizabeth recovered her wits and walked shakily over to Karl. He had passed out long before, and she was relieved that he had missed the events that had occurred about him. She cut his bonds and walked over to the farmer, waving her sword before her unsurely. He had ceased screaming, and was hissing a meaningless jumble of syllables in some unknown tongue. Elizabeth ordered him to turn around. Only then did she see what he had done: he had pulled his eyes from their sockets, and sat grinning at her idiotically. His eyes lay on the ground before the monolith - Elizabeth was repulsed. Taking Karl over her shoulder she left the scene of the ritual and walked back to the inn exhausted.

Upon arrival at the inn, she was greeted warmly by the troupe particularly by Sigmund, Otto and Dieter. The farmers were sat in the corner nursing bruises, but conversing happily and drunkenly with the actors. All were concerned to know what had happened, but Elizabeth only told of catching the imbecilic farmer and leaving him in the forest. The innkeeper and the farmers admitted to having never seen the farmer before tonight and had felt uneasy at his presence since he arrived earlier that night.

The Schablone Players moved on, and the events of the night became another story of their travels, with Elizabeth as the hero - a role that she was uncomfortable with. Two months later she began to be plagued by nightmares of the demon-thing - she would always dream of a time or place from her childhood, when she was secure and happy. It was into these scenes that the demon-thing would stalk, dancing around her family and friends. In the dreams Elizabeth could not warn them of his presence, and she would always awake terrified and sweating with a slight fever.

One night she dreamed that she was playing with her brother Armand again. She was 8 again and he was 12 - they were walking through the garden of the family home and playing some guessing game. Suddenly, the demon-thing appeared, and danced alongside her brother. Once again her warnings were in vain, but this time she did not awake. The demon-thing leaned across and pulled Armand away from her, brushing the hair on his head as it did so. Armand began to sicken as the demon-thing dragged him into the bushes. Elizabeth awoke and sobbed until morning.

The next day, Elizabeth was preoccupied with the health of her brother. Bidding her farewells, she departed for Nuln, promising to return to the Players as soon as she had visited her family. As she approached the great city, she felt a recurrence of the dread that had preceded the events on the hill in the forest. She knew what she would find, and she was not surprised when she entered the rooms of her brother to find her mother and father crying

over his corpse. He had died of a brain tumour only hours before her arrival.

Elizabeth spent the next eight months in Nuln with her parents, during which time she told them of her travels and adventures (omitting once again the incident in the forest). The nightmares had ended, and the three remaining members of the family gradually returned to their old selves through the slow period of mourning. Elizabeth once again became outgoing and was eager to get back to her life in the theatre. She set out once again to find the Schablone Players, who according to the last letter she had received from them, were heading east to Bergsburg.

Upon arrival in Bergsburg, she instantly fell in love with the city. The healthy air appealed to her, as did the Tiegel Theater in which the Schablone Players were performing. She fell in love with Hans Blasinger, who was the Theatre's playwright in residence, and the two have 'enjoyed' a tempestuous on-off relationship ever since. The Schablone Players stayed in Bergsburg for longer than they had in any of the other cities on their travels, but after 4 months Sigmund decided that it was time for them to return to Nuln. Elizabeth had become settled at the Tiegel, and the whole troupe knew that she did not wish to return with them to the city of her birth. Tearfully they departed and Elizabeth settled in the city, working at the Tiegel and joining the Wizard's Guild to provide some magical services to the people of the town.

Since settling in Bergsburg, Elizabeth has become well established, making friends easily and becoming a popular member of the academic class. Her position at the theatre has been very successful, with her production of 'The Thief of Quenelles' being loved by critics and the public alike. She has taken an unofficial role in raising funds for the theatre by courting potential patrons of the arts. Her ability to make short, small-scale illusion-based entertainment usually impresses reluctant benefactors sufficiently to swell the Theatre coffers a little.

Elizabeth does not have an apprentice, as she considers herself too young to be teaching anyone anything. However, should she take one, she intends to train someone connected with the theatre, possibly an actor, or maybe one of the stagehands. Any PC who would like to train under her will need to do a lot of spear-carrying before she takes any notice.

As mentioned above, Elizabeth has a stormy relationship with the playwright Hans Blasinger. The two of them are forever at each other's throats, but seem to be destined to stay together indefinitely. She can often be seen storming out of his house cursing 'that impossible scribbler' and the two of them argue loudly in inns throughout the finer parts of the city.

Elizabeth has not had any nightmares for years, but she is still haunted by the image of the demon on the hill. Only those she trusts implicitly know about the events of

that night. Part of her wants to find out what it was and how to finish what began all those years ago. The other part of her thinks that she should leave it behind. Katrin and Hans are certain to know about her brother and the demon, but are at a loss to help her. Few people would believe that a woman so seemingly untroubled could harbour such a psychological scar, and she sees no reason to let them know.

Outside Relations

Wizard's Guild

Elizabeth is a fully paid-up member of the Guild. Although she has never got on particularly well with the older element, who see her as brash and showy, they will usually consult her on issues which involve Illusionist magic. She is getting irritated at the Guild's constant attempts to foist an apprentice onto her.

Tiegel Theater

Elizabeth spends much of her time at the Theater and will be here at most times of the day and during any performance. More details will be found in the entry on the Tiegel Theater, but it should be noted that the use of Illusionist magic in the Theater is not blatant. Indeed, it is part of the art of an illusionist to maintain the audience's ignorance as to whether what they saw was clever staging or magic. This is also important when considering the superstition and fear which surround magic use throughout much of the Old World. Elizabeth makes much use of fireworks and clever lighting in performance, and the illusions she employs will act as a complement. Audiences will never be sure that anything was an illusion - so a 'ghost' may have been clever staging or an illusion. The ingenious use of costume will only confuse matters further. Wizards and the more cosmopolitan theatre goer will have strong suspicions of magic use, but almost no-one will be certain. Elizabeth's connection to a performance will make it fairly obvious that magic is being used, but no-one will know what her billing as 'Visual Director' actually involves.

The Dancing Landlord

Like many of the actors and staff of the Theater, Elizabeth is regular guest at the Dancing Landlord, where she is a popular and frequent visitor. After a successful first night, she will be found here, rather more 'talkative' and 'excitable' than usual.

Malkus Pflaubert

Malkus Pflaubert is an alchemist who funds his more esoteric studies with the manufacture of explosives and fireworks. Among his customers is Elizabeth, who obtains flash powder and fireworks for the Theater from him.

Shrine of Ranald

Elizabeth has forged a very strong friendship with Katrin Spiegel through her attendance at the Shrine. The two of them can often be seen together, creating up with laughter as they gossip and plot. Between them they have come up with an alter ego for Katrin, who disguises herself as Bernhardt von Wilden, a raconteur who attends all society events. This character is both an amusing diversion and a political tool, although Katrin is more concerned with the latter than Elizabeth. For more details see the entry on Ranald's Shrine.

Elizabeth worships Ranald in his aspect as Deceiver, which is the obvious choice for Illusionists, but is also popular amongst actors.

Adventure Hooks

The Eyes Have It (continued from the Shrine of Ranald)

The demon-thing has not finished with Elizabeth, despite her lack of nightmares. A servant of Nurgle, it has its origins in the twisted perversion of Old Faith rituals from many centuries ago. More alien to the majority of humanity than most of Nurgle's demons, it does not have any real followers, or even a proper name, although it has been referred to as 'The Faceless Piper' in one obscure demonology tome. The only servant that the Faceless Piper has in the material world is the idiot farmer, his mind is twisted and bent in just the right directions for him to have some affinity to the demon. He can also influence the material world through the feverish dreams of mortals to manipulate them into doing his will. After direct exposure to an individual's mind, it can move through their dreams and those of their closest relatives and friends. This was how he killed Elizabeth's brother, by turning his nightmares into a material tumour in his brain.

After Elizabeth disrupted the ritual on the hill, the demon performed an act of revenge in the killing of Armand. For a short time it was satisfied, but before long the frustration at its lack of influence on mortals began to cause the demon to brood on how he could improve his lot in the eyes of Father Nurgle. He still had a strong link to the farmer, who was now living insane and wild in the forest. Elizabeth is his only other means to affect the mortal realm, and his link with her has weakened considerably over the years. He needed a means to find her and exploit once again his intimate knowledge of her mind.

The demon began to manipulate the farmer, by urging him to kill people who wandered into the woods. Infusing the madman with a small amount of magic, he enabled the beggar to see when he put the eyes of his victims into the empty sockets of his own head. The demon could then share his experiences - the madman's eyes were truly a

window on the world. Unfortunately, after a few days the vision becomes clouded as the eyes rotted. Using the madman as a tool to pick up the scent of Elizabeth, he managed to find her location in Bergsburg - a process which took years.

When the demon found that Elizabeth had settled in Bergsburg he was both ecstatic and unnerved. Here was an opportunity to gain considerable favour in the estimation of Father Nurgle - to strike at his enemy Shallya in her heartland! But this would also ensure that he worked cautiously, as the priesthood of the city are too powerful to risk being revealed. The demon is now very close to finding Elizabeth. The madman is now begging on the streets of the poorer areas of Bergsburg, and has killed several victims to enable the demon to continue the search. These have been mainly 'lowlife', beggars and pickpockets who won't be missed by anyone much. The madman is now sleeping rough near to the Shrine of Ranald, where Elizabeth is rumoured to visit. All the demon needs him to do is locate some eyes, and then he should be able to use the madman to get to Elizabeth...

Locals have a vague recollection of the madman, especially other beggars, but they can't seem to agree on whether or not he is blind. Some have seen him with empty sockets and other's are obsessed with describing his eyes as 'Dead, like there was no life there. 'Orrible it was. Spare us a crown gunvor?'

No-one has yet made the link between the recent murders and the beggar. This is where the PCs come in.

Tiegel Theater

The Tiegel Theater is a large and impressive building located in the middle of Theaterplatz, a well-kept square in Verenstadt, near to the main academic institutions. The outside of the building is an impressive sight - a three storey half-timbered construction with a dressed local stone ground floor. The second and third storeys are timbered and rise to a tiled roof. A flagpole rises from the tower, and is visible across the city. It will be flying the colours of the city when a performance is in progress. There are stone buttresses supporting the walls of the building and two or three small windows look out from each wall. Above the main doorway is a small statue of Gustav von Tiegel, the founder of the Theater.

The inside of the Theater is open to the sky, with the large central area having sufficient capacity to hold 200 'groundlings' or standing audience. Each floor has a gallery, which goes around the whole circumference of the interior, broken only by the stage itself. Directly above the entrance is the Baroness's Box - the seats which are reserved for members of the Council and their guests, should they attend any performance.

Each gallery can hold a large number of spectators, and the total seated capacity is 400, although it is very rare that any play will be popular enough to fill the Theater. They contain a three-quarter circle of three tiered wooden seating, painted with fading theatrical motifs. The top floor (or the 'Gods') is popular with the rowdier element that cannot afford the middle or ground gallery, but does not wish to stand. The actors often describe the catcalls and heckling which originate here as 'the wrath of the Gods'.

The stage protrudes out into the central yard and is surmounted by a roof supported on two pillars in the High Imperial style (an architectural movement which flourished during the reign of Magnus the Pious). The underside of the roof is painted with the constellations of the night sky. The Frons Scenae is a work of art, carved with beautiful reliefs and motifs, rising up to the area above the stage, where there is a gallery for use by the actors or musicians, as dictated by the play being performed.

At the back of the stage is a curtained 'discovery area', which is used to represent a grotto, an alchemist's workshop, a lover's hiding places or whatever the play requires. The curtain can also be drawn back to display pre-painted scenery, which is sometimes used - although the Tiegel is not as suited to this recent innovation as some of the more modern theatres of the Western Empire.

Behind the stage and in the rooms at the rear of the tower are the dressing rooms and storage areas of the theatre. During a performance they will be a flurry of frenzied activity, with actors changing costumes, as stagehands shift scenery and props to and fro. A player will certainly be in the way, and will inevitably end up with a heavy stage weight landing on his or her foot, whilst being berated by the stage manager.

History

Bergsburg has never been a centre of the Arts, owing to its relatively remote location and religious basis. Up to around 250 years ago, the only drama that could be seen in the city was restricted to religious pageants, performed mainly on temporary stages by amateur actors. Many of these plays were tales of Shallyan martyrs and dull-but-worthy tales from the history of Sigmar. Whilst these plays were a popular recreation, and still are amongst rural folk, they are non-too sophisticated. Added to the fact that the stories are hackneyed and the audience is over-familiar with such old favourites as 'The Passion of St. Isabelle' and 'Die Rückkehr von Sigmar'. Throughout the Dark Ages many plays had apocalyptic religious themes - far more orientated towards terrifying the people into pious subservience than entertaining them.

Around 250 years ago, the first professional troupes of actors came to Bergsburg. They performed accomplished plays, often secular, which emphasised writing and performance over crowd-pleasing familiarity or dull

theology. That said, clowning and excitement still had their place in the performances of these troupes, and the people of Bergsburg flocked to see these professional actors entertain. Nobles and lowly traders alike became enamoured with drama, and Bergsburg became a regular destination on the journeys of travelling companies, owing to the fact that the crowd were known to be easily pleased and generous. The plays would be performed in inn yards, which were crowded and crushed.

One minor noble who was particularly taken with drama was Gustav von Tiegel. Gustav was the only son of an ailing dynasty, whose bloodline was sullied by inbreeding. Gustav himself was a pale and timid individual who spent much of his time on the family's crumbling estate, dreaming and fantasising about life as an adventurer - a career which he was not at all suited. His parents were decrepit and distant individuals, who barely left their dusty beds, and the running of the estate was left to Gustav, who did not relish the mundane 'pleasures' of book-keeping and stewardship. He would often disappear to Bergsburg for extended periods, where he would spend some time with old friends. Although he was 34 when his parents finally passed away (on the same day), he was still a romantic boy at heart.

Whenever Gustav was in the city, he would go to see the performances of the travelling players. He would see himself on the stage, imagining himself as a conquering hero or romantic lead. Far too shy to actually think of performing, he would stand in the inn yards with the rest of the audience, letting himself get carried away by the drama.

When the elder von Tiegels died, Gustav was free to sell the estate and move permanently to the city - there were no other relatives to berate him for abandoning his heritage. He sold the land to local farmers, and the decrepit family home to a wealthy merchant from Talabheim. It is well that he did so, as the Incursions of Chaos occurred a scant two years later. The old von Tiegel estate was razed by marauding warbands, and Gustav was in the relative safety of the city. This is neither the time nor the place to detail the Incursions of Chaos and their impact on Bergsburg, but suffice to say Gustav survived the perils of those tumultuous times.

When Magnus re-united the Empire and drove back the Chaos hordes, the people of Bergsburg rejoiced and celebrated for days. The optimism that coursed through the veins of many an Imperial inspired many works of art and literature. Many wealthy citizens were driven to commemorate the dawning of the new age with magnificent edifices and memorials. Gustav von Tiegel's romantic character was swept along with the national mood, and he wished to leave some kind of legacy to the people of the city that had saved his life.

Prior to the Incursions, Gustav would have liked to use his money to travel, but he had a tendency to sicken when deprived of a warm bed and good food. But even



prolonged city life was not kind to Gustav's delicate constitution, and after living there for two months, he sicknesses got worse. Being a shy character, he did not contact the Temple of Shallya, and his condition worsened. Since the end of the war with Chaos, the travelling players had returned to Bergsburg and were more popular than ever. Gustav spent all his time attending theatrical performances and lying in his bed trying to think of a fitting way to spend the family money. The few servants who remained with him at his house in the city urged him to stay away from the press and heat of the inn yards, but Gustav was reticent that he would enjoy the only real pleasure that he had ever had.

An idea began to germinate in Gustav's mind. He began to think that he could spend his legacy to support his beloved art, and give something back to the city. He decided to build a theatre to house the travelling companies and enrich the cultural life of the city. He conceived of a building to rival the theatres of the larger cities and the Western Empire. Gustav summoned architects and masons to his bed, from where he dictated to them how the Theater was to be built. Aware that he was only a few years away from death, Gustav channelled his energies into the realisation of his dream - the Tiegel Theater. The City Council was supportive of his schemes, and he purchased the land on which he was to build with no major difficulty.

The construction of the Theater was not without event. During the laying of the foundations, the excavations revealed the remains of an underground temple were found, which dated back far into antiquity. It was not possible to identify to which god the site had been dedicated and Gustav was keen to get the Theater finished, so construction continued. Three months later a young builder fell to his death while installing the beams for the second storey. This led to some of the more superstitious builders resigning, and for a short time the construction was retarded. Eventually, Gustav increased the wages of the builders and employed a number of

Dwarven Engineers to ensure that the building was sound. Consequently, many labourers returned to the job and the Theater began to take shape once again.

After two years, in 2316, the Theater was completed. A magnificent round building, it dwarfed its surroundings in the city, and became a talking point for all and sundry. Gustav was pleased, but it became increasingly obvious that his desire to build the Theater had been all that was keeping him alive. His health deteriorated rapidly, and there was concern amongst his servants that he would pass away before the opening night of the Theater. It is said that it was they who secured the invitation for Kaspar Bohme, the head priest at the Temple of Morr in those days.

A touring company, the Golden Griffon Players were secured to perform at the opening night. They were to perform 'The Triumph of Roland', a work commissioned by Gustav especially for this occasion. The members of the Council were invited along with many of the city's notable figures. Guildmasters, nobles and even priests were hoping for an invitation. The night was a great success - 'The Triumph of Roland' was spectacular, and the guests talked of the evening for years to come. The Golden Griffon Players never equalled their performance on the opening night at the Tiegel, and traded on lacklustre imitations of the play's debut until they were involuntarily dissolved by the actions of a troll in the Grey Mountains three years later.

Once the guests had departed, Gustav waited in the Theater until it all the actors had departed to celebrate their triumph. Looking frailer than ever, he stumbled unsteadily onto the stage under the watchful eye of his servants. As he stood in the moonlight, he lifted Roland's prop sword and smiled to himself. He remained like this for a minute or two before he collapsed to the boards, coughing up blood. The servants rushed to help him, but he was dead, finally at peace.

Gustav had died leaving no heir, and the Tiegel family was no more. Their sole legacy was the Tiegel Theater. The remains of the family fortune went to the retainers who had stayed with Gustav and into the running of the Theater. However, other than Gustav the new Theater had no patron and no owner, but it was not long before this changed. Impressed by the opening night, wealthy citizens were keen to be attached to this fashionable enterprise. The Baron of the day stepped in as the main patron, and to this day the Barony has supported the Theater financially with an annual stipend for its upkeep, as well as more recently the patronage of the resident company. Other patrons have varied throughout the years, but 70 years ago the von Bruning family purchased a majority stake in the Theater, and it is Dieter von Bruning who essentially runs it today.

In the early years of the Tiegel, there was a regular flow of touring companies who would perform the latest plays from the West. Bergsburg became a regular

destination on the touring itinerary of any group of actors who went as far east as Talabheim. It was inevitable that before long the citizens themselves would form a permanent acting troupe, and in 2457, the Baron's Men became the resident company, under the patronage of the Baron himself. They are currently referred to as the Baroness's Men, of course. Touring companies still appear at the Theater on occasion, and many celebrated dramatists have staged plays here with their own troupe of choice. However the vast majority of performances are those of the Baroness's Men, and they are popular figures and celebrities throughout the city.

Since its construction almost 200 years ago, the Tiegel has been kept in good condition, but there it is undeniably the case that it is an old-fashioned theatre. The playhouses of the Western Empire are larger and usually have roofs. The magnificent theatres of Nuln and Altdorf make the Tiegel look positively antique. The people of Bergsburg are far less concerned with appearances than the folk of those two celebrated, cultured cities, but Dieter von Bruning and the Baroness have discussed the possibility of constructing a new, modern theatre, complete with roof, full seating and a larger stage.

The Theater Today

Three parties - Dieter von Bruning, Henri d'Albuisse and the Baroness's Men, own the Tiegel Theater. Dieter manages the running of the Theater, both the building and the administration. Henri d'Albuisse is a silent partner, rarely seen in attendance, although he will always be present at the first night of any performance - the man is a recluse, and is fully detailed in a separate submission. The entire resident company jointly owns the third stake. When a play makes a profit, which is a reasonably uncommon occurrence, some of the money goes into the running of the theatre itself, and the remainder is shared between the three parties.

Donations and patronage from prominent citizens also fund the Theater. The most significant patron is the Baroness herself, and her donations are important in the continued running of the Theater. They are made annually and amount to an undisclosed sum. Many Electors will support some artistic enterprises within their realm, as it has important to seem cultured to the ones peers. The Baroness also sponsors the resident company, supplying them with funding on a play by play basis.

Other than the Baroness, the patrons of the Theater are mainly wealthy traders and minor nobles. Donations can vary from a one-off sum supplied to the Theater to the commissioning of a performance or new play from the resident company. Providing the commission is not too controversial, the Baroness's Men will accept financial support during the inception and performance of a new play. Hans Blausinger, the playwright-in-residence and effective leader of the Baroness's Men, inevitably pens these commissioned works.



Within the city, attitudes towards the Theater and actors in general vary greatly, although the vast majority sees it as a valuable and popular asset to Bergsburg. Academics and nobles are generally the keenest supporters of drama, recognising it as a true artform worthy of their refined taste. Similarly those citizens who aspire to rise through the strata of society see theatre as an interest to be cultivated, and a visit to the Tiegel is an opportunity to meet the city's upper echelons. However, some elements are notably less positive, such as the religious and civic authorities. The former are sometimes unhappy about the content of the performances at the Tiegel and von Bruning ensures that the Baroness's Men perform a number of old-fashioned religious plays each year, particularly those which promote the tenets of Shallya. The Town Hall has certain misgivings about the number of people that attend the Theater - agitators and malcontents could easily turn a rowdy audience into a mob. This is compounded by the fact that acting is not a recognised profession - and the old image of them as rogues and vagabonds persists to a degree, but this is improving amongst the relatively liberal populace of Bergsburg.

In recent years, a small but vocal minority of civic leaders and senior Watchmen has begun to raise questions about the Theater, and its 'threat to order and the well-being of this peaceful city.' They re-iterate the fact that acting is not a recognised profession and point to the more rabble-rousing plays as a concern. If they were able to pinpoint the use of magic in performance by Elizabeth Siewieder, they may gain more support.

The Tiegel is not at the cutting edge of dramatic presentation, and the cost of attendance reflects this. Admittance to a play is fairly cheap and may be increased for a first night (up to double) or decreased for religious and/or moral plays. A standing ticket costs 20 shillings, a seat in the galleries will vary from between 1 GC to 10

GCs dependent on position. Members of the public are not permitted to sit in the Baronial Box unless accompanied by a member of the Council or in possession of a letter from the castle itself. Tickets can be purchased from the stage door in the week preceding a performance.

The audiences at the Theater can be described as a true melting pot of the city's populace - the appeal of the Theater is not restricted to the educated and moneyed classes. The groundlings are traditionally members of the city's lower classes, who appreciate a good story as much as a noble or a scholar. All performances contain an element of ribald comedy, and the illiterate can usually ignore any learned references made by the actors. Some of the roguish element or small successful traders will sit in the Gods, where they are far enough away from the stage to be able to shout comments and heckle, and Blausinger is famous for his witty retorts. The middle and upper classes tend to sit on the first gallery, as close to the Baroness's Box as possible, where they will clap politely and restrainedly, retaining dignity and resenting the coarser members of the audience throughout. A first night is always very popular, and many of the city's prominent citizens will be in attendance, frequently including one or two members of the Council. Bernhardt von Wilden, for example, is always in attendance on the first night of any new play, usually surrounded by easily impressed young fops.

Layout

Yard

The yard is where the 'groundlings' stand during a performance. It is paved with stone flags, and is otherwise featureless. During a performance the floor is strewn with straw. Occasionally, before the yard is swept clean after a performance, street urchins will run through the detritus left by the audience to find pennies and trinkets which may have been dropped.

Entrance

The double doors are painted bright blue and feature a scroll held open by two cherubs. Upon the scroll is inscribed the Classical motto: "Sed Etain Nunc Levidensus Histrionalis", which roughly translates as "We are but poor players". Inside the entrance are the doors to the east and west galleries. The walls are plain plaster-covered stone.

West Gallery and Staircase (Ground)

The seating is wooden and has three tiers. Theatre-goers sometimes bring their own cushions. The staircase to the west gallery is located in a tower on the side of the Theater.

East Gallery and Staircase (Ground)

A mirror image of the west gallery and staircase, the seating here is popular with the city's poorer tradesmen. The spiral staircase by the entrance leads up to the Baronial Box. There will be a 'heavy' squeezed uncomfortably into the Tussen-Hochen livery standing at the foot of the stairs during a performance.

Stage

The stage is made from hard oak boards. There is a trapdoor that opens down into the understage area and is sometimes used for dramatic entrances or exits. The two pillars which support the roof of the stage are in plain High Imperial Style, and are 4 ft in diameter. Smaller wooden beams support the balcony. The back of the stage has fine carvings of classical figures, and beautiful relief work - von Tiegel employed a Tilean sculptor of some renown to decorate the Frons Scenae.

At the rear of the stage, curtains conceal the discovery place and the wings. These are usually thick blue velvet, but can be changed to suit the performance. They are opened with ropes from backstage.

Discovery Place

A small room that is used for various purposes during performance, including grottos, laboratories and forest clearings. It can also be used for a very dramatic piece of special effects, and Elizabeth has made great use of her illusionary magic in the discovery place. The curtain conceals the room in order for it to be unveiled during the play.

Backstage

Behind the stage is a chaotic mess of ropes, props and scenery. During a performance there will also be bits of scenery, swearing actors and general mayhem. This is Mattieu von Bruning's domain, and it is his task to ensure that everything runs smoothly and remains calm. This is a herculean task, for which Mattieu is not particularly well equipped, and standing backstage during a performance has been described as akin to walking into the Incursions of Chaos naked.

Dressing Rooms

These are small hot rooms with large mirrors and plenty of light. The tables will be covered in tubes and pots of panstick and greaspaint, while the floor is littered with rags and discarded costumes. Stefan usually uses room 8 along with Hans (when he is performing), while Kirsten has room 9 to herself. The other two rooms are shared between the rest of the company, with little attention paid to the sex of the actors, as many of them have slept together at some time anyway.

Balcony

Above the stage is the balcony. This is used during performances for various different purposes. Usually the musicians will be positioned here, but the balcony can also be incorporated into a play, such as the famous balcony duel between Cornelius and Roskanov in 'The Bear of Erengard'.

Stores

This area is set aside for the storage of scenery and props from previous performances. At any one time there can be found a selection of bizarre items of all sizes, such as a mummy's sarcophagus, a stuffed bear, a selection of model trees of various heights and Manaans' Chariot complete with a full team of giant seahorses.

Wardrobe

This area is the stomping ground of Elsa Taschentuch, and visitors who interfere with anything will receive a rap across the knuckles. Vast swathes of material, skeins of wool and spools of thread dominate one end of the room in a riot of colour. There is a workbench where Elsa sews and cuts out patterns, and she will be sat here with a mouthful of pins if present. The other half of the room is storage for costumes, and the racks are hung with garments from many historical periods and nations. The walls are hung with masks, hats and helmets, which can turn an actor into anything from a vicious feral orc to an inscrutable Cathayan sage. There are also some sets of armour and weapons, but these are useless for combat, as the chainmail is made from wool and the swords are painted wood.

Lighting and Effects

This is where Elizabeth Siewieder stores the materials for her special effects and lighting arrangements. Boxes of fireworks and flash powder lie on benches, along with smoke bombs and fuse wire. There are also a number of tinderboxes and a wide selection of lanterns, in various states of repair lining the shelves. There is a desk with some plans of the stage on it. A bucket of sand sits in the corner. Elizabeth also uses this room to practice illusions; she has cleared a space against the wall for this purpose. One of the drawers in her desk is magically locked and contains spell ingredients for all her spells and a scroll inscribed with the 'Assume Mighty Appearance'.

Baronial Box

The Baronial Box is well appointed and comfortable, with the best view of the stage in the house. There are 10 comfortable seats with velvet cushions and gold braid. The front of the box is decorated with the city's arms, which are visible from the yard and galleries. When Council members are present there will be two Watch veterans in the box with them, and at all times there will



be two or three attendants to furnish guests with food and drink as they require.

West Gallery and Staircase (First)

The first floor galleries afford the best view outside the Baronial Box and are in better conditions than the ground floor and third floor galleries. The west gallery is popular with the academics of the city.

East Gallery and Staircase (First)

This is a mirror image of the first-floor west gallery, and tends to be favoured by the merchants who can afford seating.

Cannon Room

This room contains the cannon for announcing the beginning of a play, along with the charges required to fire it. It is a fairly new piece of ordnance, and is kept in a safe, reliable condition by employees of Dieter von Bruning, who is petrified that it will misfire and set the Theater alight, burning it to the ground. The cannon has been adapted so that it cannot be used to fire harmful charges, a fact which is well publicised by von Bruning to prevent it being stolen. Against the far wall there is a spare flagpole and the flag - it is raised from here via a rope and a hole in the ceiling through which rain comes.

Study

This is Hans Blausinger's 'roost' - a place where he can escape the hurly burly of the Theater to write in private. The room contains a desk, a small library of books (mainly historical or literature) and a selection of play scripts. Much of Hans' writing is done at his home, but he stores copies here so that he can work on them when he feels his muse coming on. There is little of value here, except to a collector of manuscripts. In the corner is a tiny shrine to Verena, to which Hans occasionally prays.

Empty Room

This room in the tower is left deliberately empty - there is no furniture and the players footsteps echo around the room as they walk across the boards. This room is occasionally used for rehearsing when the actors need privacy, such as when they are practising an emotional soliloquy or love scene. One corner of the room is littered with a few stacks of old playbills.

Upper Gallery ('The Gods')

The second floor gallery runs continuously around the perimeter of the building, broken only by the tower. The seating here is in slightly poor condition, as these are the worst seats in the house, popular with the rowdy element.

Understage

Underneath the stage is a large room with a floor level 4 ft below the ground. There are five large stone pillars that hold up the stage and tower. The trapdoor opens onto the stage from here, and a ladder down from the backstage area allows entry unseen by the audience. In the back corner there are some older pieces of large scenery, which are mouldering slightly with the damp. Most notable is a old wooden dragon's head, which could give an unsuspecting visitor quite a fright.

Plays

Ten minutes before a performance begins in the Theater a trumpet is blown and the doors open. Audience members who are sitting in the gallery must purchase their tickets in advance, but the groundlings will be charged as they enter the yard. Tickets for the galleries are checked at the stairs up to the relevant seating. A flag is raised from the top of the stage to show that a performance is on, this flag bears the arms of Bergsburg, and is visible from any raised area in the city. Finally, moments before the players take the stage, the cannon above the balcony fires a harmless charge, and the play begins.

Many performances at the Tiegel have a number of common elements. The nature of the stage means that complex scenery is not a practical option, and so the majority of plays will feature a few items onstage, such as a chest, bench or tree. Occasionally, there will be flats by the wings with a painted background, but this is rarely worth the bother, and is distinctly underwhelming. The discovery area will usually be more elaborately dressed, with larger props and furniture in place.

The lack of scenery is made up for by the evocative and creative use of lighting and special effects, under the supervision of Elizabeth Siewieder. Flash powder, smoke bombs and fireworks are all employed to mimic anything from a misty morning to a battlefield. In addition to this, Elizabeth makes use of small-scale illusions that enhance

the effects of more mundane stagecraft. These illusions are always subtle, however, as an ostentatious display of magic could unsettle the more superstitious and censorious elements in the crowd.

Also of a very high standard are the costumes, as created by Elsa Taschentuch. She is an expert at designing and making elaborate and expensive-looking costumes for seemingly no budget. Many occasions have arisen where she has had nothing better to work with than a few rags, and has created outfits for which rich ladies would pay hundreds of gold crowns.

The behaviour of the crowd during a performance will vary. A ribald comedy will be 'enhanced' with a great deal of heckling, whereas a worthy religious performance will be watched in pious silence, broken only occasionally by the odd yawn. During a first night, when some of the cities worthies are in attendance the atmosphere will be expectant and exciting, and the audience are likely to hang on every word that the actors speak. A first night performance will be accompanied by the audience gasping and crying in amazement and sorrow, and this greatly enhances the whole experience.

Most plays have at least one interval. This is a 10 minute break during which the actors leave the stage and food sellers are permitted to enter the Theater and hawk their wares. This is an opportunity for crowd members to argue about the play or meet other theatregoers. Long plays will have two or more intervals.

After the performance the actors will return to the stage and bow to the applause of the crowd. A first night or a particularly good performance will receive numerous 'curtain calls' and gifts of flowers for the actors. A poor performance or difficult audience may result in less welcome presents. Disastrous shows are very rare and those that do occur are usually put on by visiting troupes. The Baron's Men are too well-liked to receive a pelting with rotten fruit.

After the show the crowd will disperse, usually in an orderly manner, aided by the presence of numerous members of the Watch. The actors will then usually proceed to the Dancing Landlord where they can drink themselves under the table. Admirers and grateful audience members are expected to provide the lubrication.

This is neither the time nor the place to go into the vast canon of dramatic literature in the Old World. In the present days, the plays of Tarradasch and Sierck are the most popular as a direct consequence of their irrefutable genius. Hans is aware of the value of their work, although he feels that Sierck is overrated and arrogant having met him in Nuln during his touring days.

The actual play on the bill will vary according to the whims of Dieter von Bruning and the company, and the GM is encouraged to select what is on when the PCs arrive in Bergsburg either from this list, or from the plays listed in the novel, Drachenfels. A clever GM can always

give his players clues, plot pointers or a history lesson by describing a carefully selected play in detail. The following list details 28 plays that could be seen at the Tiegel (or any other theatre for that matter):

The Trickster's Tales

This is a comic play, penned several hundred years ago by an anonymous author writing as 'Herr Frech'. He or she is believed to have been a jester in one of the Empires courts. It dramatises various tales of the adventures of Ranald, who is re-named Reynard in the text to avoid censorship in places where worship of the Trickster is proscribed. Reynard travels the lands of the Old World tricking the pompous and foolish in various amusing ways. When 'The Trickster's Tale' is performed in Bergsburg, Hans will cut the scene where Reynard tricks a Shallyan Priestess into giving him a healing potion. This scene, which is a reference to how Ranald became immortal, could not be performed in Bergsburg without causing great offence.

Anyone standing in the yard when 'The Trickster's Tales' stands a 20% chance of having their pockets picked. This is only fair.

The Flight of the Dove

A religious morality play, 'The Flight of the Dove' is dedicated to Shallya, and is often performed during her festivals. It tells the tale of a group of Shallyan devouts who are fleeing persecution in a war-torn land. The dramatic denouement arrives when the Head Priestess Ursula saves the life of her tormentors and turns them to the good. Unsubtle though this may be, the play is very powerful, and Kirsten's Ursula is reckoned to be her strongest performance.

This play will be attended by many pilgrims, and there is a good chance of at least one of the high ranking Shallyan Priests being in attendance, sitting in the Baronial Box.

The Philosopher's Stone

A play written by Malkus Pflaubert in his spare time, 'The Philosopher's Stone' is an impenetrable affair consisting mainly of bizarre allegory and concealed reference to the practices of alchemy. The main protagonist is 'The Man of All Men' seemingly an important figure in alchemical texts. The plot is complex and involves his quest to become all-knowing through a sequence of transformations and revelations.

The play has been performed by the Baron's Men, as a favour to Pflaubert for his services, and because he funded the endeavour. None of the actors have the faintest idea what the play is actually about, but Malkus seemed to be very enthusiastic and they didn't want to hurt his feelings. The audience will be similarly baffled, unless they are Alchemists of at least Level 2, when a successful

Int test will reveal the themes and relevance of the play.

The Educated Gnome of Averheim

This play is by turns tragic and comic. It centres on the exploits of a crippled Gnome called Turmvegus, who wants more than anything to be human. Set in Averheim, the play focuses on Turmvegus' plot to become the lover of Countess Ilsa (a thinly veiled Countess Emmanuelle of Nuln in modern productions) and acquire gold through dishonest means. His pathetic and clumsy attempts to court the Countess are a favourite with the coarser audiences. However, this play is nothing short of racist, and there will be no Dwarfs or Gnomes in attendance. The play is performed much more frequently than Dieter or Hans would like, but it is always commissioned by a wealthy merchant who loves it so much that he will pay very handsomely to see it again. Hans wants to drop the play, while Dieter advises that they continue to put it on to 'subsidise their more artistic endeavours'.

The Estalian Tragedy

A romantic tragedy from the pen of Peter of Nuln, this play tells the tale of the troubled and despotic Prince Asperro. Beseiged by well-meaning advisors he is driven to madness by his paranoia and kills his mother, thinking her to be conspiring against him in the interests of his younger brother. The consequences are grave as Asperro fails to expose a plot and realises his error. He cannot live with his grief and the play ends with him taking his own life in the Temple of Myrmidia. A particularly gloomy play, it is one of the few opportunities for the full acting genius of Stefan Glaublich to be witnessed, as his Asperro is close to perfect.

The Eloquent Plenipotentiary

A comedy of manners, this elegant play was written recently by a young playwright from Altdorf called Oskar Zahm. The humour is largely dialogue-based, with the characters hurling witty epithets at each other in supposedly polite society. The story is based around an Imperial Plenipotentiary, who has been despatched to a remote and rural part of the Empire to conduct Imperial business with a crude and ignorant local Baron. The son of the Baron is in love with the Plenipotentiary's daughter. This play is intelligent and genuinely amusing, but it is slightly wasted on the less refined audiences of Bergsburg, who still prefer physical comedy to expertly-crafted wordplay.

Sigmar and Kargan

There are many historical plays devoted to the life of Sigmar, and this one explores the relationship between Sigmar and his Dwarven ally. Opening on the young Sigmar in the forest, we witness his rescue of the younger Kargan and his subsequently receiving the gift of Ghal-Maraz. The play documents Sigmar's rise to prominence

and the death of his father, while simultaneously portraying the events in Kargan's court. The climax of the play is the Battle of Blackfire Pass with the alliance between Sigmar and Kargan as the focus. This is a magnificent set-piece in which many extras are employed to play the goblin hordes. Elizabeth Siewieder has excelled herself in previous productions at creating an impressive battle scene, using smoke to conceal the fact that she has summoned an illusionary army.

This is a well-known and popular play, and will frequently attract a full house. Unlike many religious plays, the themes of friendship and valour override the dull moralising. The audience will sometimes include Rudolf Geissmann, who approves wholeheartedly of the production as it promotes the worship of Sigmar not through fear, but through admiration of the deeds and leadership of the great man. The city's Dwarf population are not normally keen theatre-goers, but they will make an exception for this play. In fact, out of respect for the Dwarfs, Hans avoids using one of the Baron's Men to play Kargan, instead casting a young Dwarf recommended by the Engineer's Guild.

Gilles Le Breton - A History

As with Sigmar and Kargan, Gilles Le Breton is an account of the life and achievements of the man who united Bretonnia and became the first King. It details his life from his childhood in the small town of Gisoreux to the triumph over the goblinoids to forge a new nation. Productions of this play in the Empire are not usually particularly reverential. Gilles is frequently portrayed as a stereotypical flashy cowardly Bretonnian who won over the goblins more by luck than tactical prowess. The characters become caricatures of the pampered Bretonnian aristocracy, and Imperial performances often make unsubtle jibes at their decadence and hypocritical piety and false chivalry. The costumes are based around the knightly attire which many Bretonnian lords still adopt, but combined for comic effect with the powdered wigs and ostentatious garb of the urban aristocracy.

At the Tiegel Theater, however, the satirical content will be toned down, due to the influence of Henri d'Albuisse. The Baron's Men will perform a version of Gilles Le Breton that is more true to the historical accounts that survive. Consequently, it is less popular than the satirical version.

A Tale of Mondstille

This is a romance which tells the tale of two sets of would-be lovers. The two men conspire to impersonate each other to test whether they can persuade the other's love to marry. This leads to confusion, and the two friends fall out with each other, which ends in a duel. Meanwhile the women are attempting to deceive the men into believing that they are not interested in the men, and both have fictional wealthy lovers in Altdorf. The interfering families of all four parties further confuse matters.

Although slightly insipid, this play is very popular, and will be attended by numerous romantic young girls. This in turn will attract large numbers of young men.

The Triumph of Roland

Every year this play is performed at the anniversary of the opening of the Theater. It tells the history of the founding of Bergsburg through the exploits of Roland von Hochen and his triumph at the Falls. He is (inevitably) portrayed as a champion of the people of Hochland: a noble and valiant figure who would sacrifice himself for their freedom. His flight from the bandits who attacked Bergsdorf is translated as a tactical withdrawal, and before the bandits overtake him at the waterfall he delivers a long (and rather turgid) speech on the desperate situation he has people find themselves in. In recent years, Stefan Glaublich has taken the role of Roland, and he has become adept at crying noble tears during Roland's famous lament.

The fight that follows the bandits shooting of Roland is a thrilling piece of theatre. Although everyone knows the outcome, the crowd sit on the edges of their seats as the actor playing Roland takes on numerous bandits. The remainder of the play is devoted to the founding of the city and the Council. Roland's importance is probably exaggerated, but it should be remembered that this play is propaganda of a sort, and is intended to inspire citizens to remain loyal to their ruling family.

Next year, for the 200th anniversary of the Theater 'The Triumph of Roland' will play alongside Hans Blasinger's new play on the founding of the Theater.

The Curious Courtesan

Based around the arrival of a mysterious and alluring woman in the fictional court of Attyria, this play is a popular favourite. The people of the city will flock to the Theater whenever this play is performed. The court of Attyria is beset with problems - the neighbouring kingdom of Semuria is on the verge of invading, and the old King has just died leaving his inexperienced son in control of the land. Into this turmoil arrives Yvonne - the mysterious woman who sets about wooing the young King. She offers him advice in the running of the country, which the besotted young man accepts unconditionally. Many of the courtiers question his wisdom and plot to depose him, but when the Semurians invade, the advice of Yvonne is revealed to be correct. The Semurians are defeated and the young King rejoices, marrying Yvonne.

Although popular, this play is fairly unchallenging, and few academics will be in attendance at such a 'confection'.

The Innkeeper's Daughter

As the title suggests, this play is a ribald comedy. The setting is a lively inn, where the landlord Gruber ("Oh

what would my poor dead Lotti say if she were here?") is constantly trying to deter the many amorous suitors of his beautiful young daughter, Marie. He wants her to marry the local respectable road warden, while she would rather live life to the full before settling down to wed. Much hilarity ensues, along with comic songs (including the famous 'A Wayward Girl') and a number of mildly titillating scenes.

The role of Marie will be taken by her namesake Marie Dursthal, who is perfectly happy to show the audience a bit of leg and cleavage. Suffice to say, this play is exceedingly popular with all and sundry. There will even be a number of the city's stuffier element, who like to go along to see 'how low the Theater has sunk.', and purse their lips.

A Tragical Case of Vengeance

The setting for this play is Tilea, during a non-historical 'classical' age. The land is torn apart by war between three powerful families. While the two sons of the Liburnus clan are out hunting, the younger is slain by the head of the Gellina family, and his older brother Augustus vows revenge. The play follows Augustus' quest for revenge and recounts his descent into obsession and loss of humanity as it consumes his soul.

A rather depressing play, this deals with some complex aspects of human nature. The fact that the play takes a rather dim view of revenge and it's effects on the mind has made it popular with Shallyans, and very unpopular with the city's small Solkanite population.

The Metamorphosis of Paracello

One of Hans Blasinger's own works, this play deals with the transformation of the central character, both figuratively and physically. Paracello is a senior figure in the court of an unnamed Elector, who begins the play as a self-serving sycophant, eager to please his betters and condescending and cruel to those he considers below him. Paracello beats a gypsy, who curses him, and he begins to change slowly into a reptilian monster, exposing his personality in his grotesque form. Through the ordeal, Paracello learns to respect those who had reviled, as he himself becomes loathed by all and sundry. The ending is ambiguous, with Paracello returned to his former self, supposedly redeemed betraying some traits of his former personality.

Written when he was a student, Hans is proud of this play (with some misgivings - see 'The Betrayal of Beauty'), and most discerning theatre-goers will recognise it's very high degree of artistic worth. The character of Paracello was written for Stefan Glaublich, and he will invariably take the role - if he is unavailable for any reason the play will not be performed.

Mother Hanna

Devoted to Shallya, Mother Hanna tells the tale of a priestess who lived in Kemperbad during the Age of Three Emperors. Famous for her piety and defence of the poor and needy, she is credited with saving the Empire from an appalling plague, when she isolated the town from outsiders, tending to the sick and ensuring that it could not spread further afield. She herself was stricken down with the disease, and was the last to die from it before the population was cured by the efforts of her follower. Mother Hanna's sacrifice is an inspiration to many of Shallya's more romantically-minded priests, and although she is not a saint, there is a large and influential movement within the church to have her beatified.

This play will be performed by request of certain Shallyan priests, who remain anonymous. For some reason Dieter von Bruning always ensures that this request is fulfilled, despite the financial loss which inevitably results.

Would That It Were

A light-hearted entertainment, this play focuses on the activities of two rival groups of fops, The Scarlet League and the Brotherhood of Erudition. The two groups compete for the attention of the young women of Nuln until a mysterious benefactor offers a substantial prize for the group that can best the other in a test of wits. The play continues with the two groups playing a sequence of practical jokes on each other while ribbing the individuals involved with clever jibes. The benefactor (Robinus) finally decrees that neither group is the winner, and that the only victor in a contest of wits is the observer.

Whilst this play is fairly intelligent, it is rather old-fashioned and popular primarily with the older, educated citizens of Bergsburg.

The Sultan's Lament

This tragic play was adapted from an Arabian tale translated by Hans while at university. The Sultan of the title loses his harem when his palace is attacked by a nomadic tribe led by the dashing Sirocco. He sinks into a deep despair, which lasts for a year and a day. At the end of this period, a young man (Al Khazim) appears at the Sultan's court promising to find the villainous Sirocco and return his harem. The Sultan eagerly accepts the young man's three conditions: that the Sultan builds him a palace 'ten times the height of the tallest palm', gives him half-a-hundred camels and allows him to pick one woman from his harem as his own.

Al Khazim undergoes many trials and adventures to find Sirocco, who he defeats. During the return to the Sultan, Al Khazim falls in love with the most beautiful woman in the harem (Salima), and upon his return requests that she is given to him. Salima is also the favourite of the Sultan, but he fulfils his promise and

gives Al Khazim all that he asked for, but vows that he shall have her back one day.

Once again the Sultan is plunged into a depression, which turns his heart sour. He pays an assassin to kill Al Khazim and return his beloved. Salima is in love with Al Khazim, and dives in front of the assassin's sword to protect him as he sleeps. She receives a fatal wound, and dies in Al Khazim's arms. The assassin returns to the Sultan and tells him of the tragedy before killing himself. The Sultan realises that his own selfishness has taken away the life of that which he loved most. He donates his fabulous wealth to his god and becomes a pauper. Al Khazim is left wandering the desert in grief.

Whilst not the cheeriest story in the world, the exotic settings and epic drama of *The Sultan's Lament* makes it an affecting and popular play. For the last performance, Elizabeth covered the whole stage with sand.

To Wed A Mule

Set in rustic Bretonnia, this play explores the confusion that results when a wealthy farmer declares that his son must marry within a year, or risk losing his inheritance. The son embarks on trying to woo the local girls in a variety of ways, but fails to make any headway due to the fact that they all see him as a lovable rogue, and not the marrying type. As the year comes to a close, he realises that there is no hope of him finding a woman and makes plans to wed his mule.

This play features lots of cross-dressing, and rolling in the hay. Little more than a bawdy romp, 'To Wed A Mule' is popular with the less-sophisticated citizens of Bergsburg, lacking the broad appeal of the similar 'Innkeeper's Daughter'. It should be noted that there are a number of jokes at the expense of 'simple' followers of the Old Faith. Most city dwellers just find them amusing, but a visiting druid might see it another way.

The Bear of Erengard

There are very few plays that originate in Kislev - life is too hard for the majority of the natives to waste time writing plays. 'The Bear of Erengard' is an exception, being the only work penned by Ivan Aleksandrovich, a native of Erengard who lived in the 25th century. It is a favourite of Hans Blausinger, and despite the fact that it is not popular with the people of Bergsburg, he manages to put it on at least once every two years. Those citizens who do like it have a tendency to be obsessed by the play, attending as many performances as they can, and criticising the slightest deviation from the text.

The play details the struggle of Lord Cornelius, a fictional ruler of the port city, who is plagued by a melancholy temperament, and a tendency towards manic depression. Cornelius adores his daughter Natascha, but his tendency to dark moods and outbursts of anger alienate all those who are close to him. Into this unhappy

situation arrives the young and eloquent Roskanov. Immediately becoming popular with Cornelius' family and court, Roskanov falls in love with Natascha and asks Cornelius for her hand in marriage. Taking against the boy, Cornelius forbids it, locks his daughter away and banishes Roskanov from the city.

Cornelius begins to see phantoms and demons haunt his dreams, as he becomes tormented by his unhappiness. He begins to act more and more tyrannical, culminating in his murder of a servant who disobeys him. When Roskanov returns to rescue Natascha, Cornelius attacks him. Roskanov bests Cornelius in a duel, but spares his life, only for Cornelius to fall on his sword.

Actors are a superstitious lot, but 'The Bear of Erengard' is a particularly notorious play for eliciting camp, superstitious behaviour. They forbid the lead from speaking the lines of Cornelius during the play, as it supposed to bring ill-fortune to the cast. Similarly, mentioning the title of the play will cause any actor to make a religious sign or clutch at an amulet as a protection against bad luck.

The Knight Eternal

Another historical play, this is based on the ancient origins of the Knight Eternal of Middenheim, the city's champion and warrior of Ulric. The opening scene where the Sybil appears before the Graf and warns of the dire consequences if the city does not find the Knight Eternal is famous for its immediate impact, and audiences will be gripped from there on in. The play shows Siegfried's defeat of Zakash in the forest, and his return to the city to become the Knight Eternal. Upon donning the magical white armour granted to him by Ulric, Siegfried delivers the famous 'Knight's Soliloquoy', a moving paean to the warrior's life, which ends with the famous line, "And though I will die in defence of Ulric's city, my spirit shall live on, yea, in the fine vessel of each champion's frame. For I, Siegfried am the Knight Eternal indeed."

The last performance of this play was during a visit by the Graf of Middenheim to the city, when the Baroness requested that it was performed for his enjoyment. The Graf was too polite to tell her that it was the fifth time he had seen it performed that year, as many Electors had extended the same courtesy.

The Betrayal of Beauty

This play is controversial, as it deals with mutation and the insidious effects of Chaos upon the soul and body. It has only been performed once at the Tiegel Theater, and is only ever put on in the most liberal cities, where the censorious citizens are a minority.

Arabella is a beautiful woman adored by many suitors. She is a manipulative and evil woman, who delights in treating the men who love her in as cruel a manner as possible. Her life is a decadent whirl of glamour,

hedonism and spite, as she spins from one masked ball to the next. There are hints that she follows the Chaos God of Pleasure, but necessarily they are veiled. As the play progresses, she finds that her eyes are beginning to change - we are not sure at first whether she is imagining it, but they begin to resemble those of a shark. She can conceal the changes at first, but eventually shuns public life, remaining at home and keeping all but her servants at bay. Eventually, she degenerates into a wretched ruin: divorced of her shallow life she has no purpose.

The play ends with Arabella taking a vial of poison, her cold, dead eyes staring at her still-beautiful face in the mirror.

It is as well that this play is seldom performed, as it bears a resemblance to Hans' 'The Metamorphosis of Paracello'. This is something which Hans has only realised recently, but which he is eager to conceal. Unfortunately, the play has just been commissioned by an anonymous figure, who has made a very large donation to the Theater. Hans is trying to ascertain how he can alter the staging to hide his plagiarism and to avoid unwanted attention from the Town Hall regarding the content of the play.

That Which Can Be

Hans wrote this play as an idealistic travelling player, touring the Empire and performing in the courts of the Electors. At this stage in his life, Hans believed that theatre could change the world. His intention was to show influential figures an ideal world, with the result that they would be influenced to change things for the better.

'That Which Can Be' is a utopian fantasy set in a fictional 'Holy Empire'. The main characters are assembled in a courtly setting, where they discuss the various nations in relation to their own 'perfect' state. The characters are incredulous at the way in which other nations conduct their affairs, and the audience is carefully coerced into agreeing with them. The criticism of the real Empire is never made explicit, but the more intelligent viewer will pick up on it.

This play is not a favourite of the people of Bergsburg. It is a little too dry and intellectual, and as such it is only to the taste of secular academics. The ideas presented are challenging and well reasoned, if a little unadventurous - Hans' utopia is a sort of religious socialism complete with a constitutional aristocracy.

The Noble Pygmy

A satire on modern life, the playwright uses the model of the noble savage to poke fun at the conventions of Old World existence. Mabutu is a pygmy brought back from Lustria and adopted by a merchant called Koenig. The play concerns itself with the attempts of the Koenig family and various priests to 'civilise' Mabutu. These are doomed to failure, as once Mabutu learns to speak Old

Worlder and read, he is revealed to be highly intelligent and perceptive. The clash of his 'primitive' beliefs with those of the Old World reveal the strange basis of many commonly accepted values and practices.

This play is well observed and very funny. Mabutu is played by the halfling actor Rowan Polberry in blackface.

The Troublesome Reign of Boris The Incompetent

A historical play. The action takes place in court of Boris, and the cast consist of prominent Electors and religious figures of the time. The play details Boris' disastrous reign and the courtly intrigues which surrounded him, as the noble houses vied to gain as much as possible from the disintegrating Empire. Boris is portrayed as a fat and arrogant fool, whose greed for gold was exploited by a manipulative and uncooperative aristocracy. The Grand Theogonist is a sympathetic character, and is usually portrayed by Hans Blausinger himself. The Bretonnian Ambassador, the Duc de Honnaux, functions as comic relief.

This play may be a historical account of a troubled Empire, but it touches upon many issues that are still controversial today. Hans is careful to avoid scandal, and each performance may be slightly rewritten to take into account who is in attendance, particularly with regard to the character of Ar Ulric.

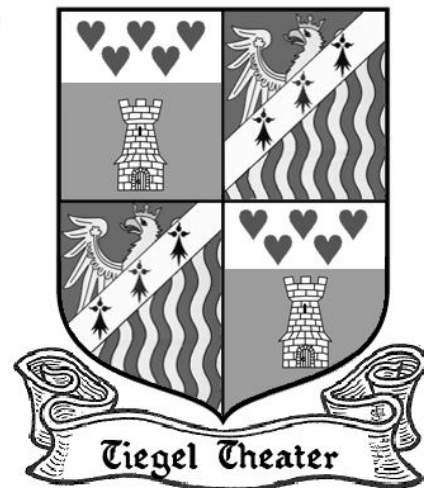
The Gentleman of Leisure

Otto Guildenkrantz is an intelligent and personable young man with no enemies, so it comes as a great surprise to many when he is found murdered in his chambers at the University of Nuln. The cause of his death was a poison dart fired into his neck through an open window - there are no suspects. Into these perplexing circumstances steps Mannfred von Rosenstein, a gentleman of leisure with an interest in the techniques of the criminal. Thanks to his brilliance and observational skill, he succeeds in tracking down the murderer (a jealous academic rival) where others have failed.

This play is a basic detective story, and with a little work can be made into an entertaining diversion for theatre-going PCs, giving them an opportunity to guess the murderer before von Rosenstein triumphantly reveals his identity.

Herr Kupferkopf

Another play written by Hans, 'Herr Kupferkopf' is a comedy about the hapless tinker of the title. Kupferkopf cannot hold down any employment, because of his accident-prone clumsiness, and he drifts from one disastrous job to the next. After a series of amusing set pieces, Herr Kupferkopf finds employment with a gang of ne'er-do-wells who let him join the gang as a scapegoat. The gang are planning to steal some jewellery from a



wealthy Count, and take Herr Kupferkopf along to incriminate him. Rather predictably, Herr Kupferkopf foils their plan, more by accident than design, and the Count rewards him handsomely with a position as his steward.

Distinctly unsophisticated, this play is unusual in that it appeals greatly to children, and many of the audience will bring along their whole family. Hans is not particularly proud of this play, but he is glad that it brings in such healthy audiences. He tries to convince himself that the play has some subtle, deep message, but has yet to succeed.

The Thief of Quenelles

This play is based on the exploits of the dashing cat burglar 'Le Renard', notorious amongst the wealthy citizens of Quenelles for stealing the finest jewellery and charming beautiful women, often at the same time. His identity is unknown to all, but many of the corrupt gentry assume that he is a member of the aristocracy. They are wrong: Le Renard is a poor rat catcher, who each night dons a mask to steal from the decadent rich of the city to give help to the starving poor.

Both followers of Ranald and Shallya favour this play. The Bretonnian system is viewed by many Shallyans as unforgivably corrupt, whilst Le Renard is an obvious hero of followers of Ranald, both by his snubbing of authority and his ingenious thievery.

The Running of the Wolf

This play is devoted to Ulric, and as such is a rare thing - the God of Wolves and Winter does not usually lend himself to pageantry. It is set in an unspecified mythical era well before the founding of the Empire, when the Gods walked amongst men and the world was cold. The epic tale centres on the trials of a warrior called Hengar, who is despatched by Ulric to slay three giant brothers. Hengar treks across the frozen earth,

encountering many perils and defeating many foes. He encounters various characters from Old World myths and legends, including an encounter with the dragon Kegox. Manaan and Taal both appear to help Hengar at various points in the play, and their entrance is always a grand moment in theatre - Manaan appearing with his host of marine servants in his chariot is some of Elizabeth's best work.

The story is an allegory of the life of the good Ulrican, recounting his or her need to face threats directly and courageously. It also tells of the difficulty of being a 'lone wolf' - the (rather long) epilogue features Ulric telling his followers to trust in each others comradeship in arms: 'As my wolves run in packs, so must you'. The play does not deal with subtlety - all interplay between the characters is exaggerated and emotions are writ large across the stage. Actors will usually perform their parts as caricatures, which fits the play well, as each of the characters is little more than an archetype. Hengar, for example represents the classic Ulrican warrior, courageous and accomplished with little in the way of forethought. His brother Jorvis is the archetypal leader, and so on.

The play obviously appeals both to Ulricans with it's simplistic mythological setting and epic structure. It is also popular amongst young boys, who will often nag their fathers to take them to see it. Scholars of history and theology will be familiar with the legends from which the play is taken, and may attend with the Clerics of Ulric, who are not regular attendees of the Theater.

Outside Relations

The Baroness

Dieter von Bruning has a relationship with the Council through the Baroness, although his role as Theater manager sometimes necessitates that he does business with the Town Hall, City Watch and Temple of Shallya.

As the patron of the Baron's Men, the Baroness takes an active interest in their performances and has met Hans Blasinger and Elizabeth Siewieder on numerous occasions.

Henri d'Albuisse

Henri is one of the owners of the Theater, although his reclusive lifestyle means that he is rarely directly involved. Dieter von Bruning meets with him on a weekly basis to discuss business.

Elizabeth Siewieder

Elizabeth works in the Theater and is extremely important in the production of new plays.

Malkus Pflaubert

The alchemist supplies fireworks and flashpowder to

Elizabeth for use in the Theater, and was also the author of the bizarre play, 'The Philosopher's Stone'. He is a keen theatre-goer, and will frequently be seen in attendance at many performances.

The Entertainer's Guild

The Entertainer's Guild of Bergsburg is not at all happy with the Theater and the way in which it's business is conducted. The members of the Guild are mainly street entertainers and get work from taverns and at festivals. While the Baron's Men are all members of the Guild, they are in dispute with the Guild for not allowing the more downmarket performers of Bergsburg use the Theater.

The Dancing Landlord

The Baron's Men are regulars at this inn, and can frequently be seen performing, celebrating or arguing with each other until late into the night. Many of the patrons enjoy watching Hans and Elizabeth when they have their all too frequent blazing rows.

The Watch

The Theater is on good terms with the Watch, mainly due to the fact that Dieter makes a point of keeping them informed of goings-on. However, a number of senior Watchmen are among the group of citizens who object strongly and vocally to the Theater.

Dwarven Engineer's Guild

There is only a tenuous link between the Engineer's Guild and the Theater, and this is the provision of a dwarf to play Kargan in the historical play 'Sigmar and Kargan'. Otherwise the city's dwarven population have little to do with the Theater.

Temple of Sigmar

The Temple of Sigmar occasionally commissions a play of a religious (and some would say turgid) nature. That said, Martin Mueller is intensely disapproving of secular drama, and has made rather a lot of fuss since arriving in Bergsburg about the 'blasphemy and immorality' on show at the Theater.

Dieter von Bruning

"But Hans, you must change the scene with Rosamund! What if the Town Hall hear about it? Hans? Hans!!!"

Description: Dieter has the vaguest remnants of a noble appearance, which has been worn away by years of worry. His face has a look of permanent nervousness, as if the next moment could bring terrible news. His clothes are excellent and expensive, and would not look out of place in Altdorf.

Dieter von Bruning

Theatre owner and Manager

Male Human

Artisan (ex-Student, Tradesman)

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
45	44	42	43	43	50	49	45

Secondary Profile

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

Skills: Academic Knowledge (Law), Common Knowledge (the Empire), Consume Alcohol, Drive, Evaluate +10%, Gossip +10%, Haggle +10%, Perception, Read/Write, Secret Language (Guild Tongue), Search, Speak Language (Classical), Speak Language (Reikspiel) +10%, Trade (Artist), Trade (Carpenter)

Talents: Dealmaker, Etiquette, Savvy, Super Numerate

Armour: None

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

Weapons: Dagger

Trappings: Best Craftsmanship Clothes, Purse with 3d10 Crowns, Other at GM's discretion



and slowly building up the appearance of knowledge and understanding. This charade had a fortunate side-effect: because his taste was entirely assembled from that of others, Dieter sold many paintings and became moderately rich.

When Henri D'Albuisse came to Bergsburg, he contacted Dieter with an eye to purchasing some objets d'art for his townhouse. A chance remark from Henri led to a joint investment in the building.

Under Dieter's management the Theater has grown in popularity, and he has become an important figure in the cultural life of the city: something which he values dearly. He particularly relishes his contact with the Baroness, finding her charming company - something that has led to him occasionally affecting an unpleasantly obsequious manner in her company.

Dieter has been married for 15 years, and has one son, Mattieu, who is a great disappointment to him. So far he has proved himself incapable of finding gainful employment, and Dieter has foisted him onto the Baron's Men as their stage manager. Suffice to say, this has been a disastrous arrangement.

Dieter is not particularly religious, but he makes a point of visiting the Temple of Shallya on occasion, to maintain social status rather than through any pious instinct. He primarily venerates Handrich, and makes donations to the upkeep of his shrine in the Merchant's Guild.

The Baron's Men

The Theater's resident company consists of 8 actors and 3 technical staff. Hans is the spokesman and unofficial leader, although Elizabeth is viewed as his equal. The whole company is close-knit, and few personal rivalries mar the camaraderie.

It should be noted, that with the exception of Hans, the

Personality: While capable of being incredibly charming (especially to the Baroness and other potential patrons), Dieter tends towards paranoia and the neurotic. Years of dealing with unreliable actors and running the Theater have put him into a mode of permanent pessimistic concern. Dieter is very worried about rocking the boat, and Hans' cavalier attitude only exacerbates this. Otherwise, Dieter is incredibly organised, capable of running the Theater with minimum support from Henri D'Albuisse and Hans Blausinger. On the other hand, he is something of a philistine, and can only pretend to recognise great works of art from populist entertainment. He is also totally uncreative.

Background: Dieter von Bruning is a native of Bergsburg, born into a minor noble family. After an unremarkable education, he launched himself into a career dealing in works of art. Always fond of 'culture' he was keen to be associated with something that he was incapable of producing himself. His eye for valuable art was cultivated carefully by observing the tastes of others



Baron's Men are all actors, and therefore little better than rogues in the eyes of most of the citizens of Bergsburg. The popularity of the Theater ensures that they have a degree of celebrity across the social classes, but essentially they have no profession and no true guild. Relations with the upper classes reflect this - whilst a celebrated actor such as Stefan Glaublich is a popular guest at dinner parties, he is never truly viewed as a social equal.

As with most actors, the Baron's Men are highly superstitious, and can often be seen performing strange rituals before a performance. These can be used purely to add colour to an encounter with the actors, or some of their odd beliefs could have a basis in fact...

Hans Blausinger

*"No wait! Be quiet a moment. Look at that chin, Stefan! He *is* Artur, is he not? Can you act, sir?"*

Description: Hans is a tall, handsome man, with short ash-blonde hair and even, well-chiselled features. There is a small notch missing from his left ear. He has an animated air, but without being over-demonstrative. He is usually dressed in the well-tailored city attire of an academic, shunning the attention-grabbing look that many theatre people adopt. He speaks with an educated accent.

Personality: Hans has a pleasant and undemonstrative demeanor much of the time, although he has tendency to be slightly nervous. He tends to 'cast' the people he meets in one of his plays. This placid temperament is broken only when he becomes involved in an argument. Hans' arguments are legendary, especially when he clashes with Elizabeth - eloquent insults are hurled back and forth while he gesticulates wildly and expansively. Hans is prone to depression, which tends to make him surly and intractable, especially when he is suffering from writer's block.

Background: The only child of an upwardly-mobile

Aldorf wine merchant, Hans showed a reasonable degree of intelligence at school and was sent to the University of Aldorf. Until that point he had never really excelled at anything in particular, but once he had been matriculated into the hallowed institution, he began to flourish, cultivating a lively interest in the liberal arts, as well as attracting a number of female (and male) admirers.

From his first term, Hans became deeply involved in the theatrical endeavours of a group of young students, who called themselves 'The Schwartzstein Caucus', after the road in which they all lived and studied. Under the auspicious of Professor Wilhelm Empetter, they made it their goal to create at least one work of real significance in poetry, fine art, drama, music and so on. Unsurprisingly, for a group of such arrogance and naivete, they did not succeed in the creation of any particularly remarkable works of art, but a number of the group found greatness in other ways: Empetter was nurturing the members of the group for recruitment as spies to the Imperial Government.

During Hans' third year at the University, he began to show real promise as an actor-playwright, and it was at this point that Empetter approached him to become a spy. Hans was eager to hear more, and Empetter outlined what would be required of him as a member of the Graukappen, and how he would operate. Hans was to lead a prominent and successful troupe of actors throughout the Empire, performing at the courts of Elector Counts and for other powerful individuals. This intimate access to the ruling classes of the Empire would allow him to use subterfuge to uncover any plots to challenge the Emperor's authority by any rebellious Electors.

Hans was given leave to assemble a celebrated company, and had the prestige of no less a patron than the Reiksmarshall. One of the players was Stefan Glaublich, who still acts with Hans in the Tiegel, taking the lead roles for which his brilliant acting skills are perfect. With help from Empetter, and whoever his superiors were, the Reiksmarshall's Men travelled the Empire for 10 years, becoming popular visitors to the highest courts of the land. During this time, along with his real responsibility, Hans crafted a number of plays, amongst which were 'The Sultan's Lament' (based on an ancient Arabic tale which he had translated at university) and 'That Which Can Be', his fanciful tale of a utopian kingdom.

Hans' last assignment was a visit to the court of the Graf in Middenheim. His orders were sent to him in Aldorf and from there he traveled to Middenheim, with the instructions to make contact with a 'Sigmarite of some importance'. The performance to the Graf and his family went well, and Hans set out to make his liaison in good spirits. He was to meet his contact in The Raven's Rest, a small inn located near Morrspark. As he approached the door, he heard a voice whispering his pseudonym "Koll Kibbern" from the inn's yard. Peering into the darkness he noticed two figures, one standing in the shadows by the wall and the other leaning against a barrel. He

Hans Blasinger							
Playwright							
Male Human							
Spy (ex Courtier, Student)							
Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
46	41	43	46	55	52	53	57
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
2	14	4	4	4	0	3	0
<p>Skills: Academic Knowledge (Astronomy), Academic Knowledge (History), Charm, Command, Common Knowledge (the Empire) +10%, Concealment, Consume Alcohol, Gossip +20%, Lip Reading, Perception +20%, Pick Lock, Read/Write +10%, Ride, Search, Shadowing, Sleight of Hand, Speak Language (Arabian), Speak Language (Reikspiel) +10%</p> <p>Talents: Acute Hearing, Etiquette, Flee!, Linguistics, Public Speaking, Schemer, Seasoned Traveller, Sixth Sense, Suave</p> <p>Armour: Leather Jerkin</p> <p>Armour Points: Head 0, Arms 0, Body 1, Legs 0</p> <p>Weapons: Dagger</p> <p>Trappings: Good Craftsmanship Clothes, Purse with 1d10 Crowns, Other at GM's discretion</p>							

immediately sensed that something was wrong, but stepped cautiously into the yard. He whispered, "Who will help the poor herdsman's brother?" and the figure by the wall responded with "There are no leaves on the ground." Relieved that the correct phrase had been passed, Hans mentioned his contact's name. But as his eyes adjusted he noticed that the man leaning against the barrel was slumped there, and a dark wet stain covered his face. Before he had time to react the man by the wall was upon him. He tried to call out, but his assailant covered his mouth and drew a knife. The blade caught the light of both moons before it was plunged towards his face. Hans managed to twist away before the knife made contact, but he lost a small portion of his ear.

The attacker was unbalanced as the blade scraped the ground, and Hans took the opportunity to push the man off him. He leapt to his feet as the mysterious stranger struggled to stand, and Hans drew his sword. He grabbed

his opponent by the neck and held the blade to his throat. "Drop your knife!" he hissed. The attacker did so, and it clattered onto the flags. "Who are you?" demanded Hans. The other man remained silent. Hans thought quickly - this man would not tell him anything, and he had neither the time nor the inclination for torture. He needed to get back to the palace soon, and there was little to be gained here. Meanwhile a prominent citizen lay dead in an innyard by the cemetery, and the Watch would come along any minute.

Hans reached a decision. He knocked his assailant unconscious with the pommel of his sword and left him with the corpse. Then he walked calmly into the inn, drank a stein of ale, and left. He was back in the palace within half an hour, taking a circuitous route to avoid being trailed by any possible compatriots of his mysterious attacker.

Overnight, Hans pondered his situation. The only people who knew of his meeting that night were himself, his contact and his superiors. When Hans recognised the contact he eliminated any leak from that source - the figure would have far too much to lose within the city if his identity was revealed to anyone at all. Hans had taken no-one into his confidence. The only remaining explanation was that one of his superiors had double-crossed him - there must be corruption somewhere in the Emperor's spy service. Hans began to fear for his life.

The next morning the city was buzzing with news of the murder. Hans managed to ascertain that the murderer had been found unconscious at the scene of the crime, but that when the Watch left him incarcerated he somehow managed to escape.

Several weeks later, while staying in Talabheim, Hans was contacted by Professor Empetter. He informed Hans that several of his agents had been found dead, and that he should keep out of his intelligence work for a while. Empetter would tell him no more other than to move somewhere 'out of the way' and keep his head down. Hans has not seen Empetter since, and this was to be his last contact with anyone in the Graukappen.

Hans moved to Bergsburg, and within a year had become involved with the Tiegel Theater. Since then he has become less nervous of attack, as the danger appears to be over, but he will still occasionally realise that his knowledge of corruption in the Graukappen puts him in danger. As the resident playwright and director of the Baron's Men, Hans has risen to prominence in the city. Although he is not a great actor, he does occasionally still take to the stage in one of the smaller roles. His relationship with Elizabeth Siewieder is tempestuous, but seems to be settling into a more steady pattern.

Hans is not a particularly religious man, but he follows Verena as a hangover from his student days. Unusually for a follower of the goddess of justice, he also occasionally pays his respects to Ranald, as the patron of

illusion and trickery. He is not alone in this, as many of the Baron's Men are followers of the Trickster, along with most actors.

At present, Hans is working on writing a play about the Theater's founding - a suitably tragic affair centring on the life of Gustav von Tiegel. This is to be performed during the 200th anniversary of the Theater's founding. Unfortunately, he lacks many historical details, and he needs to hire researchers to look into the history of the von Tiegel family and the founding of the Theater. Particularly of interest to him is the rumour that there are the remains of a abandoned shrine under the foundations, and he is keen to incorporate this into the plot. He believes that it may be the remains of a site sacred to Liadrel, which has imbued the Theater with a certain atmosphere. Any information to the contrary will not please him, as it will ruin a good portion of the play that he has penned so far. As with many fictional accounts of historical figures, in Hans' play von Tiegel is a tragic but heroic genius, and not at all the sickly dreamer of reality.

Stefan Glaublich

"But where is my motivation, Hans? Does Don Carranza feel trapped? Isolated? Why is he saying these lines?"

Description: Where Hans is a handsome man, Stefan is beautiful. His features are even and well proportioned, and his green eyes sparkle with life. Whenever he enters a room, all eyes naturally turn to him. There is a slightly rakish accent to his gait, and more than one theatre-goer has remarked that he was born to play Ranald. He dresses in a set of fashionable city clothing, which lack ornamentation or flamboyance.

Personality:: Stefan is a perfect gentleman, well-spoken and courteous. His manners are impeccable, and he will listen up any conversation with his seemingly bottomless pit of anecdotes. Most people assume he is the third born son of some minor noble due to his charm and charisma, something which he is at no pains to refute. Outside of conversation, Stefan's real personality is a blank slate - he has spent so many years playing parts that he has forgotten what character of his own ever existed. In social situations he can be the centre of attention, but alone he despairs. Consequently he seeks out companionship wherever possible to avoid the depression which inevitably descends when he is alone.

Background:: Stefan was born into a family of impoverished sheep farmers in Averland. He was one of six children made to work hard from an early age tending to the herd. But young Stefan dreamed of life on the golden strasse of Nuln - he knew that he was capable of great things, and so at the age of 13 he ran away to the city. Upon arrival he fell in with a group of street urchins who survived by stealing and begging for change, eking out an existence. Stefan still wanted to become a great man, and would hang around the concert halls and

theatres of that great city, watching the beautiful women and men coming and going. Sometimes he would climb up onto the walls and watch the performances, learning them by heart. He was enraptured by the stories of great kings and heroes, and he would mimic the performances of great actors in the Reiks Platz for a few pennies.

Stefan's impersonations of the great dramatic roles were brilliant. Acting was obviously a natural talent, and the citizens who saw him were inevitably impressed. One such passer-by was a young scholar, who saw in Stefan an opportunity to train an undisciplined mind. The scholar took Stefan in and taught him to read and write, hoping that one day he could mould him into a model citizen, along the lines of a theory he held. Stefan however, had other ideas, and once he had got what he wanted from the scholar he fled Nuln to join an acting troupe.

Various acting roles followed, in which Stefan shone. Eventually, at the age of 20, he found himself in Altdorf, an actor with the Scarlet Dagger troupe, who specialised in Tilean melodrama. Here he was spotted by Professor Wilhelm Empetter, who recognised his talent and

Stefan Glaublich

Actor

Male Human

Minstrel (ex-Entertainer)

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
40	23	32	31	45	41	35	59

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	11	3	3	4	0	2	0

Skills: Animal Care, Charm +10%, Common Knowledge (the Empire) +10%, Gossip +10%, Perception, Performer (Actor), Performer (Comedian), Performer (Jester), Performer (Mime), Performer (Singer), Read/Write, Ride, Speak Language (Breton), Speak Language (Reikspiel) +10%

Talents: Etiquette, Mimic, Public Speaking

Armour: None

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

Weapons: Dagger

Trappings: Best Craftsmanship Clothes, Purse with 1d10 Crowns, other at GM's discretion

recruited him into the Reiksmarshall's Men. The Reiksmarshall's Men were of course, a front for Hans Blasinger's spying, and the two became firm friends during their time together travelling the Empire. When Hans was forced to move somewhere 'out of the way' in Bergsburg, Stefan went with him, and subsequently became involved in the Theater.

Like Hans, Stefan has taken to the relatively easy life of Bergsburg, settling in as a local celebrity. A follower of Ranald, he will occasionally pay his respects at Katrin Spiegel's Shrine, but outwardly portrays no real interest in religion. His friendship with Hans is as firm as ever, although recently Hans has noticed the depression that affects Stefan when he is out of company. He has a good relationship with the other actors, enjoying the camaraderie of working together closely. Stefan has had numerous casual relationships with women, but they inevitably end with Stefan breaking them off, for reasons which make no real sense. His looks ensure that there is a constant string of admirers, even within the highest echelons of society.

Kirsten Schönheit

"Sorry. I... I'm not sure about that, you'll have to ask Hans. I'm not that important, really."

Description: The Theater's reputation amongst the citizens of Bergsburg is that it frequented by beautiful people. This is true; Kirsten is incredibly attractive and the perfect complement to Stefan Glaublich. Her hair is shiny and luxuriant, and her presence on stage is magnetic. Off-stage she wears unassuming, even slightly dowdy dresses.

Personality: On stage, Kirsten is bedazzling and vivacious. But when she is out of a role, she is chronically shy, avoiding direct conversation. She is self-effacing to a fault. The other members of the Baron's Men have grown used to her character, and she has managed to establish a halting friendship with off Adolphus and Agnes. She is intimidated by strong characters, especially those who she does not know.

Background: Kirsten is a native of Bergsburg, born into a cooper's family. Always an insular and nervous girl, she was pushed into performing in a children's pageant to Shallya at the age of 10. Her parents hoped that it would bring her out of herself, and for the duration of the performance she was a normal, outgoing girl. But once the pageant was over, she retreated back into herself once again.

Despairing of her shyness, Kirsten's parents persuaded the Theater to take her on as an actress, something which she she seemed perfectly happy to do. In truth Kirsten wanted to be an extrovert, but was incapable of overcoming her natural tendencies. A successful audition secured her a place in the Baron's Men. The Theater offered her an opportunity to live as she truly wanted,

Kirsten Schönheit

Actor

Female Human

Minstrel (ex-Entertainer)

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
44	41	31	33	49	39	30	20*

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	11	3	3	4	0	0	0

Skills: Charm Animal, Common Knowledge (the Empire), Gossip, Perception, Performer (Actor), Performer (Singer), Speak Language (Reikspiel)

Talents: Acute Hearing, Mimic, Public Speaking

Armour: None

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

Weapons: None

Trappings: Good Craftsmanship Clothes, Purse with 1d10/2 Crowns, Other at GM's discretion

*Special Quality: Kirsten has an effective Fel of 60 when onstage.

even if it was only for the duration of a play. When Hans took over the leadership of the Baron's Men, he was happy to keep Kirsten as his lead actress, recognising her talents.

Kirsten is a follower of Shallya, eschewing the other actors' veneration of Ranald for the religion of her family.

Adolphus Schmidt

The resident company's clown is Adolphus Schmidt, a 45 year old native of Bergsburg. He has a large nose and is very tall, around 6'5". His immensely expressive and rubbery face make his comic gestures a favourite with regular theatre-goers. When not on stage, Adolphus is a personable and amusing person, with not a sign of the depressive character of the stereotypical funny man. A great carouser, Adolphus can be encountered in many of the city's taverns, although the Dancing Landlord is his favourite.

Fritz Maurer

At only 18 years old, Fritz is used mainly in the roles that are too young or unimportant for Stefan. He is slightly jealous of the older man, and this tends to be apparent in his occasional clumsy attempts to upstage Stefan. A plain-looking youth, Fritz is not entirely happy with his position in the Baron's Men. He is sometimes the butt of Adolphus' jokes, and has been rebuffed by Kirsten when he made amorous advances towards her. Fritz is not a particularly good actor, but he takes himself very seriously.

Ernst Goffman

Ernst is the oldest member of the company. He joined the Baron's Men in 2475 at the age of 25, and has remained with them to his current age of 62. Ernst is a good character actor, expert at playing ancient sages and decrepit kings alike. He is thoroughly dependable, and many of the younger actors turn to him for fatherly advice. Ernst main motivations are to have an easy life and continue to enjoy acting. Although the two are occasionally mutually exclusive, and he can't stay up all night as he did in his youth, Ernst is a happy soul.

Marie Dursthal

Most decent women consider women who act to be little better than whores. This is, of course, a gross exaggeration and stereotype motivated by jealousy. However, in the case of Marie Dursthal, it would be quite correct. Marie is a moderately good actress who plays the bawdier parts excellently. She has been called 'all bosom and thigh', which is a fairly accurate description, with a string of male conquests to testify as to how well she deploys her assets. She has a warm and friendly personality, and never knowingly harms any of her partners. Marie is fairly attractive (in an 'obvious' way), and will definitely make a pass at any male human, elf or possibly even dwarf PC.

Agnes Sigmarson

Where Ernst Goffman is the 'father figure' of the Baron's Men, Agnes is the surrogate mother. Aged 56, she acts as a counsellor to all and sundry, with everyone from Kirsten Schonheit to Dieter von Bruning approaching her for her particular brand of common sense advice and sympathetic listening skills. Agnes has been a member of the Baron's Men since the age of 18, and was once considered one of Bergsburg's great beauties. Although time has left it's mark, she is still a handsome woman, and is trusted to take on major roles by Hans, who considers her a considerable asset to the Theater.

Rowan Polberry

Rowan is the sole non-human member of the Baron's Men, an 86 year old halfling who moved to the city from

the Moot in his early 40s. Usually taking the roles which require a lighter, comic touch, Rowan can also be seen playing goblins, gnomes and even dwarves. The latter has caused some ill-feeling amongst those dwarves who have attended the Theater, but Rowan is generally well-liked. Rowan's personality appears to be that of the stereotypical halfling, always craving good food and a relaxing smoke. In truth, Rowan is less shallow than this, although his insecurity around humans has led to him playing to their expectations for acceptance.

Elizabeth Siewieder

Set Designer and Special Effects.

Elsa Taschentuch, Wardrobe mistress

Elsa is a genius at 'making do', conjuring costumes from seemingly no resources. She is a high-born woman of 25, the second daughter of a minor Hochland noble family who ran away from the tedium of her life in the manor house. She joined the Theater as a consequence of her naturally exuberant extroverted character and to exploit her talent at dressmaking. Elsa is a personable woman, if slightly distracted and focussed on her work. A good friend of Elizabeth Siewieder, the two of them share a slightly patronising upper class demeanour, although it is never an obnoxious trait.

Mattieu von Bruning, Stage Manager

Mattieu is a hopeless stage manager, and it is due to the organisatopm and professionalism of the Baron's Men that this does not impact too dramatically on the smooth running of any given play. Mattieu is aware of the fact that he is only working at the Theater as a consequence of his father's influence, and wishes that he could do something better. He tries his best to get on with the Baron's Men, although as yet he has not been truly accepted as one of them. Mattieu is a sallow youth, whose true vocation lies in loafing around the taverns of Bergsburg with his friends.

Dancing Landlord

The Dancing Landlord is a none too imposing tavern in the vicinity of the Theaterplatz at the edge of the Verenenstadt. Undistinguishable from the outside save by a brass figure of a dancing man set in an alcove above the door. The Landlord is nestled between a tenement block and a parchment seller, an alley dividing the tenement block from the tavern.

The building itself is a two storey affair, the bottom half built from locally hewn granite whilst the top half is whitewashed timber topped off with a grey slate roof. It is only when one enters through the single oak door that the



realisation that the tavern is quite different from any other taverns.

The barroom is large and spacious, dominated at one end by a low wooden stage, the stone flagged floor is dotted with many round tables and stools. Running along the right hand side of the room is the bar and off to the right is a small side room entered through a low arch in which private booths stand.

A first floor gallery overlooks the barroom on three sides whilst the remainder of the first floor is taken up by several private bedrooms used by the staff and the occasional guest. Entrance to the first floor is up a flight of stairs next to the bar. Through a door immediately to the right of the staircase is a small walled courtyard which also has a small stage on the centre.

Unlike the other bars around the Theaterplatz, the Dancing Landlord is not frequented by the wealthier theatre goers, but instead by the lower classes, either those who have been to the theatre themselves or those who are simply out to have a good time. The most frequent patrons are the Baron's Men (see the Tiegel Theater), the theatre's resident acting troupe themselves who are almost always in here after a performance accompanied by hangers on and other patrons wanting to buy them a congratulatory drink.

What makes the tavern truly unique is the stage in the barroom which serves a variety of functions. Anyone is welcome to get up and perform on stage. The dancing landlord of the tavern's title, Rutger Zantner, inevitably gets up on stage early in the night to break the ice, dancing, singing or playing the pipes, or all three at the same time.

It is not unknown for the Baron's Men to give short previews of their plays here, although after a night spent drinking this more often than not puts patrons off going to the theatre at all! The stage is also used for plays too small or with too limited an appeal to warrant the use of

the theatre. The stage outside is sometimes used in summer when the weather is nicer, although fewer people can fit into the courtyard.

History

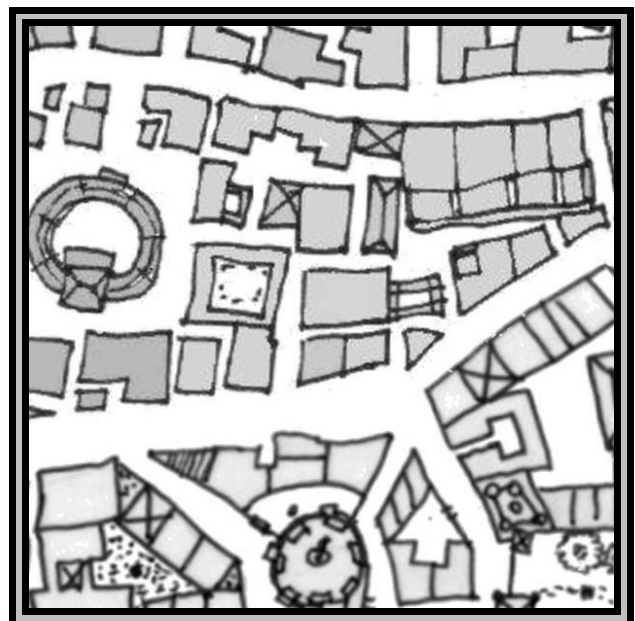
The origins of the tavern building itself can be traced back just over three centuries, predating the construction of the Tiegel Theater. The tavern was then known as the Laughing Dwarf and frequently housed plays in both the courtyard and the barroom. Over the 250 years since the theatre was built all of the other inns in the area have stopped showing plays but the Laughing Dwarf never seemed to stop entirely.

Over the centuries the tavern has changed names and owners many times, from the Laughing Dwarf to the Eloquent Noble to the Pike and Sickle to the Dying Elf to the Wastelander to the Troubadour's Rest to the present Dancing Landlord.

When the tavern was purchased by Rutger Zantner 27 years ago the stage had largely fallen out of use but it still remained as a fixture of the bar but since then the tavern has been extensively refurbished and revitalised, and nowadays the stage is in use every night.

Rutger Zantner arrived in Bergsburg from Altdorf just over three decades ago as a young merchant with a head full of dreams and a purse full of gold seeking to make his own way in the world. He flirted briefly with the idea of being an actor, joining the Baron's Men and performing in a number of roles for several years.

Although good, Rutger found acting was not for him. Instead he tried writing and directing his own plays for a year but remained dissatisfied until he discovered the decrepit tavern known as the Troubadour's Rest. Enamoured with the idea of reopening the tavern as a place where plays and other performances could be held.



Using the last of the money he had made as a merchant to purchase the tavern from a disinterested owner the tavern was completely refurbished within a year and opened to a somewhat sceptical public.

The owners of the Tiegel Theater were opposed to the idea, considering it somewhere between competition and a disgrace to the entire art. However, their arguments were silenced by the Baron's Men who had been sad to see Rutger leave in the first place and were less sceptical over the whole thing. It quickly became a tradition to frequent the tavern after a performance, either to celebrate or commiserate depending on how well the play was received.

Over the years since Rutger took over the Landlord has become a favourite amongst the troupe and their admirers and has on more than one occasion served as a showcase for new talent for the Baron's Men.

Rutger Zantner

"Is that a lute I see behind your back good sir? Don't be shy, you wouldn't have brought it if you couldn't play!"

Description: Despite being the landlord of a tavern, Rutger has kept the slender figure of his youth although in recent years this has become slightly more padded out with age. Rutger is a tall gangly figure, topped off with a head of balding hair. His eyes retain their youthful exuberance, his weathered face permanently beset by a wide grin. He dresses in rough work clothes - simple leather jerkin and trousers.

Personality: Rutger is a genuinely nice guy, always eager to make sure everyone is having a good time. When everyone around him is laughing and singing Rutger finally relaxes, but until then he is constantly on the move, ensuring everyone is well and having fun, preferably with a drink in their hands. It is almost impossible to take a dislike to Rutger.

Background: Rutger Zantner was a native of Altdorf, born as youngest son of a minor merchant family. He spent his formative years learning the trade of his father and although found himself to have a knack for making deals did not enjoy it. Instead, at the age of 20 he left home to find adventure and fulfilment.

It was whilst travelling that he happened upon Bergsburg and fell in with the Baron's Men, acting as part of their troupe for three years before changing to writing and directing for another year. It was at this time that he finally put down roots, buying the Troubadour's Rest and reopening it as the Dancing Landlord.

As an ex-member of the Baron's Men, Rutger gets on well with the actors, if not with the management of the Tiegel Theater. The Baron's Men can usually be found in the landlord after a performance.

Rutger Zantner

The Dancing Landlord

Male Human

Entertainer

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
33	25	35	34	43	37	32	50

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	11	3	3	4	0	0	0

Skills: Blather, Charm, Common Knowledge (the Empire), Evaluate, Gossip, Performer (Actor, Singer, Dancer, Musician), Read/Write, Speak Language (Reikspiel)

Talents: Public Speaking, Suave

Armour: None

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

Weapons: None

Rutger has been married for the past 23 years to Elsbeth who he hired to work in the bar. Elsbeth turned out to be a rather better singer than barmaid however and the two fell in love. They have a son, Wulf, who has so far shown little interest in entertaining people, instead taking after his grandfather and working for a merchant.

Rutger is not particularly religious, although he humours his wife by paying tribute to both the Temple of Shallya and Sigmar.

The Dancing Landlord is a fully paid up member of the Innkeeper's Guild and although he doesn't like them, or their machinations, Rutger knows better than to go independent and become a wilder. As an outsider to the town in the eyes of the Guild, Rutger was lucky to be accepted for membership, a feat he owes in part to his then membership of the Baron's Men.

Elsbeth Zantner

"Sit down Ruti, you're making me feel tired just watching you."

Description: Elsbeth is a short woman whose youthful beauty has faded and been replaced by the handsomeness of middle age. Her long greying brown hair is plaited into two long braids which hang over each shoulder. Her

Elsbeth Zantner

The Power Behind the Bar

Female Human

Entertainer

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
29	26	38	41	33	32	37	44

Secondary Profile

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

Skills: Common Knowledge (the Empire), Gossip, Performer (Singer), Read/Wirte, Speak Language (Reikspiel)

Talents: Super Numerate

Armour: None

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

Weapons: None

clothes are simple yet somehow elegant - basic dresses beautifully embroidered by Elsbeth herself. Her voice is beautiful, even in speech, and many a listener has lost himself in the soothing melody of her words.

Personality: Elsbeth's personality complements that of her husbands perfectly, although she too is genuinely friendly she is somewhat more down to earth, her head less full of dreams. She is calm and serene whilst her husband is a whirlwind of activity.

Background: Elsbeth is a native of Bergsburg, her parents both humble craftsman. Elsbeth was an only child, two of her siblings having died of childhood diseases, and as such was lavished with love and attention.

When she was 12 her mother died of Copper (see Warpstone #9, p. 27), a highly infectious virus which somehow left both Elsbeth and her father untouched. After her mother's death, Elsbeth's father became increasingly distant, from both Elsbeth and the rest of the world, eventually refusing to leave the house at all. Elsbeth was forced to take on several jobs to support them both but when she was 16 her father passed away.

25 years ago Elsbeth was hired by Rutger Zantner to work as a barmaid in his tavern. Rutger quickly discovered that although Elsbeth had no talent for working behind a bar, she was a very good singer, a gift she had inherited from her mother who had used to sing to

her as a child. Rutger and Elsbeth started singing together on stage, helping to build up the reputation of the tavern as a place for good entertainment, all the while falling in love with each other.

Rutger and Elsbeth have been happily married for the past 23 years and are also partners in the tavern as well as in marriage, Elsbeth organising the long term running of the bar whilst Rutger sees to the day to day running.

Elsbeth is a devout worshipper of Shallya, believing that it was the Lady's Blessing which left both her and her father untouched by the Copper which killed her mother. She is a regular visitor to the Temple of Shallya, often making donations. She is especially friendly with Sister Katrin with whom she shares a love of singing.

Marie Anstein

"I'm so sorry, I must have been a hundred miles away. What can I get you again?"

Description: Marie is a beautifully slim, raven haired girl whose brown eyes always seem to be gazing at something far away. Marie wears her hair tied back in a pony tail with a simple blue ribbon, her clothes are likewise simple in cut and material, although Elsbeth sometimes adds her own touch to these.

Marie Anstein

Part-Time Barmaid and Full-Time Day Dreamer

Female Human

Entertainer

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
27	27	32	32	29	35	37	49

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	11	3	3	4	0	0	0

Skills: Common Knowledge (the Empire), Performer (Singer), Gossip, Speak Language (Reikspiel)

Talents: None

Armour: None

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

Weapons: None

Personality: Marie is a girl with her head permanently in the clouds. As such she often seems ditsy and far off. At heart she is tremendously shy, which both Rutger and Elsbeth think is a shame for she has a fantastic singing voice. When she can be torn away from her fantasies, Marie is a delightful girl, mischevous, fun loving and caring in equal measures.

Background: Marie is a local girl, the daughter of a local small time trader, who has been waiting tables in the Dancing Landlord for the past three years. She is a very good singer, but is tremendously shy so only rarely sings on stage. When she is cleaning behind the bar or fetching food from the kitchen her voice can often be heard singing quietly to herself.

Three years of listening to a combination of tales told by the Dame (who she can't stand), Bruen (who she adored) and the many plays of the Baron's Men have filled Marie's head with dreams of adventures and travels. She has flirted with the idea of running away with a travelling troupe but her true dream is to join the Nuln Opera Company, an idea which she has got from the Dame. With her voice this is one dream which could certainly be realised.

Unfortunately Marie is tied to Bergsburg for her father has managed to embroil himself in hideous debts to the local criminal underworld. Marie and her brothers and sisters all work to help him pay off the debt. Although Marie lives in one of the rooms above the tavern, she pays regular visits (every two or three days) to her family with money and food which she has managed to scrounge from the kitchen.

Dame Eleanor von Klapp

"Did I ever tell you the story about when I was in the opera? No no no you silly little man, I've never told this story before."

Description: Dame Eleanor von Klapp, or simply 'the Dame' as she is known to the tavern regulars, is an absolute beast of a woman, a valkyrie in every aspect from her blonde hair and massive frame to her shrill and penetrating voice. All she is missing is the horned helmet and warhammer.

Although only 5'6", she has the presence of a man a foot taller. She is very stockily built, a fact not helped out by her ample amounts of fat. Her sizeable bosoms could drown a man. Her blonde hair is worn up most of the time. She always wears dresses which draw attention to her chest, sporting a cut obscenely low on a woman of her build. Her clothes are very expensive, revealing her noble connections.

Personality: A well mannered man would describe the Dame as having a lot of personality without expanding further. The rest of the population would simply say that she is loud, brash, arrogant and downright rude. To the

Dame Eleanor von Klapp

Quintessential Drama Queen

Female Human

Entertainer

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
34	32	43	53	38	32	35	28

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	11	4	5	3	0	0	0

Skills: Academic Knowledge (Heraldry), Blather, Common Knowledge (the Empire), Gossip, Performer (Actor, Singer), Read/Write, Ride, Speak Language (Reikspiel)

Talents: Very Resilient

Armour: None

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

Weapons: None

detriment of the rest of the tavern there is nothing the Dame likes more than talking, especially at length about herself.

Background: Eleanor was born to a minor noble family from Averheim and was married off to the son of a Nuln family with some standing within the court. Eleanor enjoyed the high life that marriage brought her but despised her husband, a nasty little man even more pompous and arrogant than herself. Whilst in Nuln she indulged herself in the high life and through his connections gained a part in the Nuln Opera.

Eleanor's stature meant that she was well suited to the lead female role and actually turned out to be quite good. But, she remained loathsome and abrasive, making few friends in the Opera House. She remained because of her husbands influence and a lack of other suitable women who could fill the role.

Six years after joining the Opera Eleanor's husband died suddenly, mutterings of murder abounded for he was less liked than she. Within a month of his death Eleanor was replaced at the Opera after a final argument that finally gave the management the excuse to get rid of her citing "differences of an artistic manner."

Eleanor was heart broken, her role the only thing

making her happy. She fled Nuln to be away from her peers at the court, their reason for being polite and genial towards her dead. She headed for Bergsburg for the Von Klapps had one of their smaller houses there and she had at one point been on good terms with the Baroness, although that relationship has also cooled over then years.

Eleanor briefly joined the Baron's Men as an occasional actress, appearing when they required some opera in their performances but this too was short lived, for none of the cast could stand her.

Today she spends most of her time in the Dancing Landlord, attempting to live off her fame and trying to maintain a connection with the art. The truth is that her husbands money is slowly running out and she can no longer afford the high life that she was once accustomed yet continues to crave attention. She still lives in her large town house but has been forced to cut her staff down to a single manservant and her faithful cook, Enta. She has also had to sell off many objets d'art which once adorned the house, now looking distinctly bare. She is resentful of the Bergsburg nobility who she considers to be upstarts and false but has very little to do with them nowadays. Her connections with the aristocracy are tenuous at best.

Bruen Belerufin

"Naturally I speak in jest my friend for surely no man can be so stupid, although I can see that you are going to come close."

Description: Bruen is a Wood Elf from the Laurelorn Forest. He is quite short for an elf, but still towers over most men. He is very handsome, his shoulder length blonde hair usually tied back in a ponytail. Almost always dressed in fine, yet simple clothes, always with an ornate dagger at his belt and an unknown signet ring on his finger.

Personality: Bruen is light hearted and fickle, just like a typical elf. He is very friendly, sometimes even genuinely so but does not suffer fools gladly. There is no one in the tavern who does not know exactly what Bruen thinks of them. Bruen loves nothing more than entertaining people, be it with his dry elven wit, his comical impressions of well known locals or his beautiful and stirring lute playing.

But, there is a darker side to Bruen for he is more than capable of cold blooded murder. He is not a psychopath or someone who kills for fun but he has few qualms about killing someone who gets in the way of his carefully laid plans. This is not something that he ever betrays on the outside, more something which is harboured deep within.

Background: Bruen is an elf of noble stock from the Laurelorn forest, the second son of one of the clan chiefs there. He spent his first 24 years there, learning the ways of the noble with none of the pressure that comes from knowing that one day he would be ruling the clan himself.

Bruen Belerufin

Resident Elf Minstrel

Male Elf

Minstrel (ex-Entertainer)

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
47	38	38	43	53	54	48	56

Secondary Profile

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

Skills: Blather, Charm, Common Knowledge (the Empire, Elves), Gossip, Performer (Dancer, Musician, Singer), Read/Write, Speak Language (Reikspiel, Eltharin)

Talents: Aethyric Attunement, Etiquette, Excellent Vision, Luck, Mimic, Night Vision, Public Speaking, Savvy, Sixth Sense, Suave, Very Resilient

Armour: None

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

Weapons: Sword Dagger

Bruen proved as apt with the sword as with the lute, his beloved instrument. Bruen was not one to hide his feelings and conducted his life to the full, passionately and extremely. It was only when he called on his love, a girl named Miriath, and found her in bed with another man that this passion would prove his downfall. Seizing his dagger he stabbed them both in a fit of rage. Bruen fled his home and eventually the forest, travelling from place to place.

It was twenty years later that the first elves caught up with him. It was only then that Bruen realised the true price of his passions, for the man who he had found in bed with his love was the first born son of another powerful noble, one closely related to the Elven King. Bruen knew that to return with the elves would bring him certain death, or worse, imprisonment for the rest of his life. Bruen valued his freedom over everything else and would not be caged like some animal. He killed the elves and fled once more, a pattern that would be repeated over and over again. He has been captured once, but escaped en route to the forest with a new found determination.

Seven years ago he arrived in Bergsburg with the intention of only passing through but has ended up living here. Bruen was hired by Rutger as the resident minstrel

of the Dancing Landlord and is the main attraction when he plays. Bruen is pleased to indulge his passions once more and has genuinely grown to like the town.

Although the flow of bounty hunters has not stopped entirely, it has been reduced to little more than a trickle. Since being in Bergsburg Bruen has only been visited by two, neither of whom were seen again. Bruen would be sorry to leave Bergsburg, but is prepared to flee if his cover looks like being blown.

His considerable talents have attracted the attention of a number of wandering troupes, many of whom have offered him places for considerable sums of gold, all of whom Bruen has turned down. Even the Baron's Men tried to tempt him into joining them, but he turned them down too, more politely than the others. Bruen is slightly concerned by this unwarranted attention, fearful that it might bring others looking for the talented elf minstrel.

Bruen is rather taken with Marie, considering her to be his equal in talent. He has taken it his task to take her under his wing, tutoring her in the art of the song. He has offered her much encouragement, supporting her dream of joining the Nulh Opera House. If Bruen were to learn of her father's debt problems he might be persuaded to remove the extortionists.

Bruen has hated Toryiy Zaililin with a passion ever since the two first met, for he combines everything Bruen dislikes in an elf - arrogance, ignorance and selfishness. Encounters between them are always downright icy and Bruen always does his best to put down Toryiy at ever opportunity. Bruen does a scathing impression of Toryiy, although to his disappointment hardly anyone at the Landlord has heard of him. He is always tempted to take it to the Dagger's Slice where Toryiy is a regular and see what the reaction will be there.

In addition to his hatred of Toryiy, Bruen pointedly has nothing to do with the other members of the Branches of Laurelorn either, for they present an unnecessary risk - one more undesired link to his past. The Branches have invited Bruen to join on several occasions, but Bruen has declined each time. The last time he was downright rude and abrasive and they have not asked again.

Henry Tielbach

"Foresooth my fair lady, the moon reflecting off your hair looks wondrous this night. No, that doesn't sound right, not right at all."

Description: Henry is a short, skinny young man whose face is perpetually furrowed with worry. Forever flicking his straggly, unkempt hair out of his eyes, he wears a small pair of glasses on the end of his nose which make him look older than he really is. He looks scruffy, caring not about his appearance and wearing mismatching clothes all of the time. His finger, face and clothes are always covered with ink stains.

Henry Tielbach							
Struggling Playwright							
Male Human							
Student							
Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
32	27	36	34	35	40	34	29
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	9	3	3	4	0	5	0
Skills: Academic Knowledge (History), Common Knowledge (the Empire), Consume Alcohol, Gossip, Read/Write, Speak Arcane Language (Magick), Speak Language (Reikspiel, Bretonnian, Eltharin, Classical)							
Talents: Linguistics, Savvy							
Armour: None							
Armour Points: Head 0, Arms 0, Body 0, Legs 0							
Weapons: Dagger							

Personality: Henry is very nervous, stuttering in conversation and always muttering dialogue from his scripts to himself absentmindedly. Talking to Henry is hard work indeed, for he is easily distracted by scraps of conversation which he thinks would fit wonderfully into one of his plays, new ideas and images of scenes. In the same vein as Rutger, Henry seems to be permanently busy, frantically jotting down ideas and writing several scripts all at the same time.

Background: Henry is a struggling playwright who can often be found drinking alone in the Dancing Landlord, always surrounded with parchment comprising his latest works. He is not originally from Bergsburg, hailing from Talabheim where his scripts met with little appreciation.

Several of his plays have been performed at both the Tiegel Theater and the Landlord, with mixed success, but he still waits the time when he can live off his writing alone. Until then he scratches out a meagre existence offering his services as a scribe to those less literate than he.

Henry works long into the night on his plays and when thrown out of the tavern often works through till morning in his room. Henry lives in a rented room in a decrepit tenement building two streets away from the Dancing

Landlord.

In the past few months, however, he has been greatly inspired and his latest short play, 'The Madness of Prince Bertrand', has met with great praise from the audiences at the theatre where its run was extended due to popular demand. Such was its success that he has been commissioned to extend it to a full length script. The tale tells of a Bretonnian noble who is slowly driven mad as part of a conspiracy by his friends and family to get hold of his wealth for themselves. As the play goes on and the madness increases, so too do his perceptions change, the events becoming more twisted and fanciful until the final scene where he has an argument and fight with his wicked son, who he perceives to be a Chaos daemon. The play's success was partly due to its controversial nature, but also to do with the clever effects used in the plays production, with the use of mirrors to warp the scene, and with multiple actors acting out the normal scene and the warped scene simultaneously.

When asked where his inspiration came from Henry simply replies that it came to him in a dream. This is the truth, although the dream was actually brought about by a book Henry read before going to bed one night. The book, which he had found tucked into a pile of notes Henry had agreed to scribe for a merchant, sent him into a wild seizure which culminated in him knocking himself out on a shelf. Henry has forgotten all of this and the book was knocked behind his desk in his panic.

In reading the book, a proscribed story concerning the Chaos gods, Henry attracted the attention of Tzeentch, who has continued to influence Henry through his dreams, with the hope of slowly perverting him to his worship.



This, and all Bergsburg documents, are completely unofficial and in no way endorsed by Games Workshop Limited.

Warhammer Fantasy Roleplay, the Warhammer Fantasy Roleplay logo, WFRP, Chaos, the Chaos device, the Chaos logo, Citadel, Citadel Device, Darkblade, 'Eavy Metal, Forge World, Games Workshop, Games Workshop logo, Golden Demon, Great Unclean One, GW, the Hammer of Sigmar logo, Horned Rat logo, Keeper of Secrets, Khemri, Khorne, the Khorne logo, Lord of Change, Nurgle, the Nurgle logo, Skaven, the Skaven symbol device, Slaanesh, the Slaanesh logo, Tim Eccles, Tomb Kings, Tzeentch, the Tzeentch logo, Warhammer, Warhammer World logo, White Dwarf, the White Dwarf logo, and all associated marks, names, races, race insignia, characters, vehicles, locations, units, artefacts, illustrations and images from the Warhammer world are either ®, TM and/or © Copyright Games Workshop Ltd 2000-2006, variably registered in the UK and other countries around the world. Used without permission. No challenge to their status intended. All Rights Reserved to their respective owners.

