



A SONG OF ICE AND FIRE

— ROLEPLAYING —



BY ROBERT J. SCHWALB

ADVENTURE, WAR,
AND INTRIGUE IN
GEORGE R.R. MARTIN'S
WORLD OF WESTEROS



A SONG OF ICE AND FIRE —ROLEPLAYING—



BY ROBERT J. SCHWALB

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INTRODUCTION

In a roleplaying game, anything is possible. Your character can head off to explore the world, take part in convoluted intrigues, wage war against rival houses, and just about anything else you can come up with. But it is still a game, and as a game, this book has rules, guidelines designed to help players and Narrators tell the stories they wish to tell in a way that's both consistent and fun. As you make ready to dive into the rest of this rulebook, you should know a few things up front. These basic game concepts should help you along and give you an idea what all the numbers mean.

THE BASICS

A SONG OF ICE AND FIRE ROLEPLAYING (SIFRP) is a game in which the players take up the roles of notables in Westeros, distinctive personas that have a place and purpose within the larger society that makes up the Seven Kingdoms. These personas are called player characters (PCs) or just characters. In most games, each player creates just one character and uses that character to interact with the imagined setting in structured or unstructured scenarios called stories. The PCs, then, are the principal characters—the protagonists—of the story.

Of course, a story rarely tells itself, and while the players make the decisions about how their characters act and react in response to certain developments in the game, the world does unfold around them, their nemeses still plot and connive in the shadows, and their foes take steps against them. Each player is in charge of his or her particular character, but who, then, is charge of the rest of the world? The Narrator.

The Narrator has the best job of all. It may very well be entertaining to portray a particular character, but the Narrator doesn't have to settle on just one: the Narrator gets to play them all. The Narrator plays the villains, the minions, and all the other supporting characters who help make up the story. Furthermore, the Narrator also shapes the story, decides on the plot, what happens when, and is clued in on all the things that go on in the background. The Narrator might use a published story from Green Ronin such as *Peril at King's Landing*, or she might spin out a story of her own. It's a big responsibility being the Narrator, but it's also the most rewarding one of all.

THE GAME

Whether you are a player or a Narrator, everyone uses the same rules in *SIFRP*. Game rules are an important part of any roleplaying game because they help define what is possible and impossible. They ensure a certain level of fairness that comes from a shared understanding of how things work. Also, they help guide a player and Narrator in making decisions about the characters they portray by presenting meaningful numbers that reveal vital components about a character, such as his ability with social interaction, how well she swings a sword, or how big or small, weak or strong, beautiful or hideous the character is.

But, to cite a cliché, rules are meant to be broken. Unlike other games, roleplaying games are famous for being fluid when it comes to rules, and if a certain rule doesn't fit with a group, it's not just okay to

dump it, it's expected! Use the rules in this book to support the stories you tell, not to define them.

THE GAME SYSTEM

Since rules support the stories you and your friends will tell, you may find there are long stretches when you don't have to rely on the rules at all, when the interaction of your characters and the dialogue generated between you carries the game without needing dice or flipping through the book. Other times, however, the rules may figure in the game a great deal more than you would expect, especially in combat, tricky negotiations, and other instances of drama that can have serious consequences if the characters fail.

Drama is the key when it comes to the game mechanics. Whenever a player character or the Narrator attempts to do something in which failure has consequences or the outcome is not certain, the rules come into play in the form of a test. A test is simply rolling the dice, adding them up, and comparing them to a number called a Difficulty. If

the sum of the dice equals or beats the challenge, the test succeeds. If the sum of the dice is lower than the challenge, the test fails.

WHAT NEXT?

Now that you've read the basic concepts, the rest of the book awaits you. From here, you might want to examine the rules in more detail in **CHAPTER 2: GAME RULES**. Alternatively, you might be intrigued by the role of the Narrator and feel like taking a stab at the best job in the game. If so, you'll want to read this entire book, paying special attention to **CHAPTER 11: THE NARRATOR**. But then, you may just want to create a character and get started. This path is fine too, and honestly, who can blame you! Go ahead and turn to **CHAPTER 3: CHARACTER CREATION**, and you'll have everything you need to get started.

If you really want to learn the game, start with **CHAPTER 2: GAME RULES**, and then take a look at the abilities described in **CHAPTER 4: ABILITIES & SPECIALTIES**. Once you've got that nailed down, have a look at **CHAPTER 9: COMBAT** and then **CHAPTER 8: INTRIGUE**. These chapters should give you enough information to make informed decisions during character creation and to play the game. Remember, this book is something that you'll likely reference as you play. As you learn more about *SIFRP* you'll rely less and less on the book until you've mastered the game completely. Above all, *SIFRP* is a game, so have some fun, draw your sword, and stab a Lannister. You know you want to.

WHAT YOU NEED TO PLAY

Aside from this book, you should have plenty of paper, pencils, a good eraser, and at least ten 6-sided dice, which you can likely find at the same store where you purchased this book. You may also want to print out copies of the character sheet (or photocopy the one at the back of this book). Oh, and you'll want your imagination, too. Keep that handy.

"When you play the game of thrones, you win or you die. There is no middle ground."

—CERSEI LANNISTER,
A GAME OF THRONES

CHAPTER 1: A WESTEROS PRIMER



Welcome to Westeros and *A Song of Ice and Fire Roleplaying Game*. Westeros is the creation of author George R.R. Martin, and it is a world of noble houses great and small, true and false knights armored in shining steel, lords and ladies resplendent in silks and furs, and the smallfolk who toil in the lands and holdings of the nobility.

Westeros is composed of seven “kingdoms,” provinces that all swear fealty to the Iron Throne, but each has an ancient history as a kingdom in its own right. From the cold North where summer snows are all too common to the hot arid deserts of southern Dorne, and from the desolate and sea-swept rocks of the Iron Islands to the bustling capital of King’s Landing, the Seven Kingdoms of Westeros are filled with many colorful people and ripe with opportunities for wealth and glory.

In this world, seasons last for years, not months, and family generations can be traced back for thousands of years to the Age of Heroes. Ancestral weapons may be worth more than a lordling’s only daughter, and castles may have flown a score of banners in their storied histories.

Magic lives mostly in the myths and faded dreams of earlier generations. The learned maesters say that it died out a lifetime ago, but others say it still exists amongst the *maegi* and warlocks of the exotic eastern lands.

SIFRP is about Machiavellian court politics, family alliances and enmities, the rise and fall of kingdoms, and the clash of armies. But it is also about honor and duty, family tensions, the responsibility of leadership, love and loss, tournaments, murders, conspiracies, prophecies, dreams, war, great victories, and terrible defeats. It’s about knights, both false and true—and it’s about dragons.

They had come together at the ford of the Trident while the battle crashed around them—Robert with his warhammer and his great antlered helm, the Targaryen prince armored all in black. On the prince’s breastplate was the three-headed dragon of his House, wrought all in rubies that flashed like fire in the sunlight. The waters of the Trident ran red around the hooves of their destriers as they circled and clashed, again and again until at last a crushing blow from Robert’s hammer stove in the dragon and the chest beneath it. When Ned had finally come on the scene, Rhaegar lay dead in the stream while men of both armies scabbled in the swirling waters for rubies knocked free of his armor.

—*A GAME OF THRONES*



AN ALMANAC of WESTEROS

INSCRIBED AND RELATED BY MAESTER JESIAH



he dragons are all dead. The last dragons—those that flew and exhaled fire—perished one hundred and fifty years ago. But the family Targaryen, who had come out of the ruin of Valyria to Westeros three centuries past on the backs of dragons, who had united seven squabbling kingdoms under the Iron Throne, whose emblem was a three-headed dragon, and whose words were fire and Blood, those dragons died only recently.

Aegon the Conqueror set foot on Westeros three hundred years ago, along with his sisters Visenya and Rhaenys. Together, they were the three heads of the dragon. They arrived on the backs of Vhagar, Meraxes, and Balerion—the true dragons—and they laid waste to all who opposed them. Some, like Corren Stark, the last king in the North, bent the knee. Others, like King Mern of the Reach and King Harren the Black, burned.

For three centuries, the Targaryens united the kingdoms of Westeros under one rule, despite many tumultuous upheavals. The Targaryens survived their own civil war between brother and sister, known as the Dance of the Dragons, where Viserys I's daughter Rhaenyra and his son Aegon nearly tore the realm apart with their dragons. The Targaryen dynasty would also survive the Blackfyre Rebellion of Aegon IV's bastards, the conquering and later marriage of Dorne into their kingdom, the invasion in the North of the King-beyond-the-Wall, and the War of the Ninepenny Kings. The Targaryen reign lasted until King Aerys II ascended to the throne. Known as the Mad King, he would usher in the fall of the dragons.

Aerys II was tortuously cruel and violently insane. He saw enemies in every shadow and turned his subjects against him through inhumane acts of despotic power. In the end, Robert Baratheon of Storm's End led an uprising against the king after Crown Prince Rhaegar Targaryen abducted Robert's betrothed, Lyanna Stark. Known as the War of the Usurper, or Robert's Rebellion, Robert united many of the great houses behind his cause, including the houses Arryn, Stark, and Tully.

Robert Baratheon slew Crown Prince Rhaegar on the banks of the Trident. King Aerys, in desperation, opened the gates of

King's Landing to the armies of his former hand, Lord Tywin Lannister, who immediately betrayed his king and set his forces to sack King's Landing. Tywin's son, Ser Jaime, an honored knight of the Kingsguard, murdered the king he had sworn to protect and has been known ever since as the Kingslayer.

It is now the reign of Robert Baratheon, the first of his Name, King of the Andals and the Rhoynar and the first Men, Lord of the Seven Kingdoms, and Protector of the Realm. He is married to Lord Tywin Lannister's golden daughter, Cersei, and they have three golden-haired children: Crown Prince Joffrey, Princess Myrcella, and Prince Tommen.

The only surviving Targaryens, Prince Viserys and his younger sister Daenerys Stormborn, hide in lands far to the east.

WESTEROS

To talk of Westeros is to discuss several distinct regions, known collectively as the Seven Kingdoms, for at one point each was its own great realm. This usage dates back to the time of Aegon I Targaryen, known as Aegon the Conqueror. When the Targaryens arrived on this continent, they encountered the King in the North, the King of Mountain and Vale, the King of the Rock, the King of the Reach, the Storm King, the King of the Iron Islands, and the Prince of Dorne, each dominant in his own lands.

And before there were seven kingdoms, hundreds of kingdoms and different peoples existed. The earliest period of Westeros—long before the Targaryens, or even the first Men, were known—is referred to as the Dawn Age. During this era, the children of the forest lived alone throughout Westeros and worshipped natural gods, such as the gods of the trees and rocks and streams. This period lasted until the arrival of the first Men, who invaded Westeros about 12,000 years ago. The first Men came from the east across a land bridge, through what would one day be known as Dorne. The first Men brought bronze weapons and horses with them, in addition to their own gods. They warred with the children of the forest and cut

TULLY



TYRELL



LANNISTER



HIGHTOWER



MARTELL



down the children's woods and their carved weirwoods—pale trees carved with the faces of their gods, which the first Men feared. The children eventually shattered the land bridge, creating the region known today as the Broken Arm of Dorne and the Stepstones, but it was too late to stop the first Men.

The war between the children of the forest and the first Men lasted for centuries until they buried their enmity by forging the Pact on the Isle of Faces. The Pact was a great peace that ended the Dawn Age and began the Age of Heroes: four thousand years of friendship between the first Men and the children. They worked together, traded between their villages, and the first Men even took on the old gods of the children, adopting the carved weirwoods as their own.

This era also encompassed the founding of the Seven Kingdoms, though that name would not come into the histories until far later. Many of the noble houses of Westeros today trace their lineage back to the Age of Heroes, when grand figures such as Brandon the Builder and Lann the Clever were said to have lived.

The Seven Kingdoms were not all born at once, but each of today's regions can be seen in the pattern of that time long ago. The Starks, family of Brandon the Builder, rose as the rulers in the North. The Casterlys ruled in the west—until Lann the Clever winkled Casterly Rock from them, making it then and forever the historic home to the Kings of the Rock. The kingdom of the Reach was established by Garth Greenhand, father of House Gardener (and many smaller houses as well, for his seed was fertile). The Storm Kings, founded by Durran, swept over the stormlands. Durran raised their castle at Storm's End with stone and magic to withstand the fury of the gods of sea and wind, for he stole and married their daughter. Then there was the legendary Grey King, who ruled not only the Iron Islands but also the sea itself; the Mudd family was one of a dozen houses to rule over the Riverlands.

During this era, the Sworn Brotherhood of the Night's Watch was founded. The Night's Watch was to be the shield that guarded the realms of men from the barbaric wildings and nightmarish Others of the far North. Brandon the Builder was said to have helped the Night's Watch build their mighty wall, a construct of stone and ice nigh 700 feet tall and hundreds of leagues long.

Both the peace of the Pact and the Age of Heroes reached their end with the arrival of the Andals, new invaders from across the sea, who landed in what is known today as the Vale of Arryn. The Andals brought new gods and deadly weapons forged of steel with them. The Andals fought the first Men for

centuries until, in time, all six southron kingdoms fell, and the Andals destroyed the weirwood groves and the children of the forest wherever they found them. The children were either all killed or fled far to the North, for they were never heard from again. The only realm of the first Men to stand against the Andals was the Kingdom of the North.

The Andals spread their faith in the Seven Gods throughout the lands. They established themselves as Kings of Mountain and Vale (from which House Arryn descends) and Kings of the Westerlands.

The last major migration to Westeros happened roughly 1,000 years ago, when the warrior-queen Nymeria led her fleet of 10,000 ships from the east to Dorne. Her people, the Rhoynar, named for the Rhoynne River they once called home, were initially met with hostility from the Dornish lords, but Nymeria made peace with Lord Mors Martell by taking him as her husband. With their combined strength, they forced all of Martell's rivals to bend the knee, and he became the first Prince of Dorne, after the custom of Nymeria's Rhoynar.

These centuries were marked by regular skirmishes and bloodletting across the kingdoms. The lords of Dorne fought intermittent wars with both the Kings of the Reach and the Kings of the Stormlands. Southron armies smashed and broke against Moat Cailin to the north, and from north to south, King Rickard Stark slew the Marsh King. The Storm Kings conquered the riverlands of the Trident and held them for hundreds of years until the ironborn defeated Arrec the Storm King and claimed them for themselves.

Then, more than 400 years ago, the Doom came to the wondrous freehold of Valyria, far to the east of Westeros, known as the ancient home of language, art, and magic. The survivors fled the smoking ruins, arriving on the eastern tip of Westeros, at the isle of Dragonstone, which had been Valyria's westernmost outpost. Dragonstone's masters, the Targaryens, already long established on Dragonstone, came to dominance over the remaining Valyrians. They abandoned their old gods who had betrayed them and converted to the Andal religion of the Seven.

The Targaryens remained on Dragonstone for more than a hundred years before they ventured forth and set foot on Westeros. Aegon, accompanied by his sisters Visenya and Rhaenys, sailed from Dragonstone to unify the squabbling kingdoms of the Andals. They landed on the eastern coast and built a simple wooden and earthen fort. Few could see that one day that very site would bloom into King's Landing, seat of the king of all Seven Kingdoms. Although the Targaryens had

TARGARYEN



STARK



BARATHEON



GREYJOY



ARRYN





few forces and were vastly outnumbered, they had the greatest weapon of all: dragons.

When King Loren of the Rock and King Mern of the Reach joined their armies to drive the Targaryens from Westeros, they had nearly 60,000 sworn swords under 600 different banners. The Targaryen army numbered barely 12,000 and was made of conscripts and volunteers, most of them as young and green as spring grass. They met on the ripening wheat fields of the Reach, and the Targaryens fell like the summer harvest. Only then did Aegon and his sisters release the dragons—the only time in recorded history that all three flew as one. Four thousand burned on the field of fire, including King Mern. King Loren escaped and later bent the knee.

With the power of their dragons, the Targaryens conquered six kingdoms: the Kingdom of the Rock, the Kingdom of the Reach, the Kingdom of the Mountain and Vale, the Kingdom of the Storm King, the Kingdom of the Iron Islands and the riverlands, and the Kingdom of the North. Only Dorne remained unconquered for several generations, but it, too, would eventually fall under the Targaryen rule, first by sword, and then by marriage.

One hundred and fifty-seven years after Aegon the Conqueror, his descendant Daeron the First, the Young Dragon, broke the Dornish armies when he was but 14. However, although the Dornishmen were conquered in name, they resisted brutally and won back their freedom when they slew the Targaryen king. It was almost 30 years later when King Daeron II married the Dornish princess Myriah, and married his sister to the Dornish Prince, that Dorne was truly brought into the Seven Kingdoms.

LANDS OF WESTEROS

The continent of Westeros is long and relatively narrow. The lands north of the Wall are wild and uncharted, home to wildlings and stranger beasts that dwell among the frostfang Mountains and swim in the Shivering Sea. The farthest region, which stretches beyond the known map, is called “the Land of Always Winter,” even the longest summers do nothing to melt its snows or thaw its ice.

Beneath the Wall, the North stretches south to the boggy marsh of the Neck, the Bay of Ice borders the region on the west, and the Bay of Seals borders on the east. It is the seat of the Starks and contains the port city of White Harbor.

South and east of the North is the Vale of Arryn, surrounded by the stony peninsulas of the fingers, the rocky and barren Bay of Crabs, and the foreboding Mountains of the Moon. It is the seat of House Arryn, the Defenders of the Vale.

The kingsroad, which runs all the way from the Wall to King's Landing in the south, passes by the western border of the Vale, paralleling the mighty waters of the Green fork of the Trident. The Trident marks the riverlands, a lush and bountiful region ruled by House Tully from Riverrun. It contains the lake called the Gods Eye, which holds the Isle of Faces. The riverlands are bordered by the Neck to the north, the Vale to the east, the westerlands to the west, and King's Landing and the Reach to the south.

The westerlands are home to the Lannisters, who rule from Casterly Rock. The region is also home to some of the richest gold and silver mines in all the Seven Kingdoms. It is a small region, dominated by Lannisport and the Rock.

South of the westerlands sits the Reach, the largest region except for the North. Its northern boundary is the goldroad, which runs from the Rock to King's Landing, and it includes everything to the southwest of the stormlands and Dorne. The Reach contains the Shield Islands, the Arbor, and the vast city of Oldtown. It is rich and vibrant, warm and bountiful, and ruled by the Tyrells of Highgarden.

The stormlands, south of King's Landing and Blackwater Bay and east of the Reach, stretch down to the Sea of Dorne. The stormlands are small but filled with thick forests of the rainwood and the kingswood. The stormlands also include Shipbreaker Bay, Cape Wrath, and the Isle of Tarth. The Baratheon family seat is at Storm's End, held by King Robert's younger brother, Renly.

Dorne, the most southern and hot-blooded realm of Westeros, lies between the Dornish Marches, home to the Red Mountains that form a natural border with the rest of Westeros and the Sea of Dorne. Dorne also forms the shore of the Summer Sea. Dorne is ruled by the Martells from Sunspear.

The Iron Islands sit apart from the other realms, lying off the western coast of Westeros, touching the edges of the North, the riverlands, and the westerlands. The Iron Islands lie in Ironman's Bay, west of the Trident and the Neck, and contain seven notable islands and many sea-swept chunks of rock. The ironmen are ruled by House Greyjoy of Pyke, and many there follow their own ways and their own religion, the Old Way of the Drowned God, distinct from the other peoples of the Seven Kingdoms.

These many distinct regions and peoples all bend the knee to King's Landing, the seat of the Iron Throne from which the king rules. Once seen as the territory of the Targaryens (whose heart and seat were on the isle of Dragonstone), King's Landing remains the capital under King Robert I Baratheon and Queen Cersei. It is the largest city in the Seven Kingdoms and the center of trade, politics, and adventure.

KING'S LANDING

King's Landing is, in many ways, the heart of Westeros. Although a relatively young city—it only dates back to the first days of Aegon the Conqueror's rule—it is the center of the king's power and the lifeblood of the Seven Kingdoms.

When Aegon and his sisters landed upon Westeros, the site of King's Landing was home to little more than a fishing village. The Targaryens built the first fortification here, a holdfast of wood and earth. Today, the city is a sprawling tapestry of wattle-and-daub houses, inns, wooden storefronts, warehouses, brothels, taverns, market stalls, quays, statues, squares, and majestic structures, stretching from one edge of the horizon to the other.

The king rules from the Red Keep, a massive stronghold of seven huge drum-towers built of pale red stone that sits majestically on Aegon's high hill. Construction was begun by the command of Aegon I, but it was completed by his son, Maegor the Cruel. Once the final block was laid in place, Maegor rounded up the craftsmen and workers and had them all murdered. The secrets of the Red Keep would be for the Targaryens alone.

Within the Red Keep is Maegor's Holdfast, a secure square fortress within the greater castle that holds the royal apartments. The mighty throne room in the Great Hall—once decorated with

the skulls of dragons—is entered through doors of oak and bronze. Rising with sublime and terrible majesty at one end of the room is the Iron Throne, a jagged creation perched atop a dais that looms over the hall. Aegon forged the Iron Throne with the fires of his dragon, Balerion the Black Dread, from a thousand swords collected from his vanquished enemies. Even today, the throne is a weave of sharp edges, razor points, and metal teeth. "No king should sit easily upon a throne," Aegon claimed, and his legacy has forced every king of Westeros to agree.

The King of Westeros rules with his Hand, the second most powerful man in the land. The Hand of the King speaks with the king's voice and can hear petitions, draft laws, command armies, and even pass the king's judgment in his absence. The Hand alone is allowed to sit the Iron Throne when the king is away.

The king and his Hand are aided by the small council, a group of advisors and ostensibly wise lords appointed by the king to help run the kingdom. Today, under King Baratheon, Lord Jon Arryn is his Hand, and the small council consists of Grand Maester Pycelle; Ser Barristan Selmy, the Lord Commander of the Kingsguard; Lord Stannis Baratheon, the master of ships; Lord Renly Baratheon, the master of laws; Lord Petyr Baelish, the master of coin; and Lord Varys, the master of whisperers.

THE CITY

King's Landing is a walled city, guarded by tall curtains of stone and entered by any of seven gates: the River Gate, the King's Gate, the Dragon Gate, the Lion Gate, the Old Gate, the Gate of the Gods, and the Iron Gate. The common folk know the River Gate better as the Mud Gate, and it leads through fishmonger's Square to the ever-busy docks that teem with sailors, merchants, and fishermen from a hundred cities and foreign lands. The King's Gate leads out to the Blackwater, and the tourney grounds on its banks. The gatehouse to the Gate of the Gods is carved with exquisite figures whose eyes follow everyone who passes through.

The City Watch keeps the peace of King's Landing. Called "gold cloaks" for their golden mantels, they patrol the city and the Red Keep both, and they man the gates and the walls. The City Watch has its own Lord Commander, loyal to the city and king.

The streets of King's Landing are a constant stir of hustle and fuss. Lords share the winding streets with smallfolk, horsemen make way for silken litters, and local sailors sell their catch alongside Ibbenese whalers. It is said anything can be bought here for the right price.

Geographically, the city is divided by three great hills. The Red Keep rests atop the largest, Aegon's Hill. The other two are named for his sisters, and the Street of Sisters runs arrow-straight between them. The Great Sept of Baelor is located on top of Visenya's Hill, resplendent in marble with seven crystal towers. It is the seat of the Great Septon and where kings are laid to rest. In contrast, Rhaenys' Hill seems deserted. It holds what was once known as the Dragonpit; its blackened walls are now abandoned, its dome is ruined, and its bronze doors have been sealed for a century.

At the base of Rhaenys' Hill is flea Bottom, the swarming slum of King's Landing. flea Bottom is a warren of snaking streets and crooked alleys, unpaved and awash in mud and urine. Pigsties, tanneries, and stables all add to the stink, and

a visitor can easily become lost in this maze of ramshackle buildings built atop one another, all falling apart or threatening to fall down in every direction.

THE LAST TARGARYENS

Once the battle began to turn in favor of Robert Baratheon and his sworn swords, King Aerys made plans to protect his line. He sent his queen, Rhaella, newly pregnant, along with their son Viserys to the historic Targaryen seat at Dragonstone. To ensure Dorne's loyalty, Aerys kept Prince Rhaegar's Dornish wife, Princess Elia, and her children, Rhaenys and Aegon, with him. Tragically, when King's Landing was sacked by Lord Tywin Lannister's forces, Elia and her young children were brutally murdered.

With Rhaegar slain on the Trident, Aerys murdered by his Kingsguard, and the Targaryen forces shattered and windblown, Stannis Baratheon sailed to take Dragonstone. Queen Rhaella died in childbirth, but her servants acted to protect her children. Before Stannis's forces could arrive, Prince Viserys and his newborn sister Princess Daenerys were put on a ship and sent across the narrow sea. Today, they are said to be hosted by the lords and merchants of the free Cities. They are not welcome in Westeros, but it would be shortsighted to assume that they have no friends among the noble houses of the Seven Kingdoms.

THE NORTH

The North is a cold land, wild and savage, sparsely populated, and immense in scale. It runs from the Neck to the ceiling of the world. The Wall of the Night's Watch

marks the true border of civilized men. Seven hundred feet high and hundreds of leagues in length, it stands strong, though the Night's Watch is but a shadow of their former selves. Immediately south from the Wall for 25 leagues is a stretch of land known as Brandon's Gift, granted to the Night's Watch at their founding. Abutting that is another parcel of land, the New Gift, ceded to the Night's Watch by Good Queen Alysanne for their sustenance and support.

East of the Wall lies the Bay of Seals and isle of Skagos, an untamed and barren rock, where the inhabitants go to war on the backs of unicorns and devour those they defeat. The North further encompasses Bear Island, the dark and verdant wolfswood, the stony shore, and the barrowlands, littered with the tombs of the first Men.

Two major rivers cut through the lands of the Starks, the White Knife that leads to the bustling port of White Harbor, and the Last River that runs up towards Last Hearth. In the North, it snows even during the summer years, and some say it grows so cold in the winter that a man's laughter can freeze in his throat, choking him to death.

The North is nearly as large as the other six kingdoms combined. The wilderness is vast this far from the thronging south, and the pine-covered hills and bruised and snowcapped mountains can be glorious. But it is a hard land made for hard people. Both the smallfolk and the lords of the North tend to be straightforward and serious. The blood of the first Men runs strong here and binds most of the noble houses together. Many also still turn to the old gods and their weirwood trees, having little inclination for the faith of the Seven.



LORDS OF THE NORTH

The Starks of Winterfell rule in the North and have done so for generations. They are practical, honorable, and tend towards blunt honesty, and these sentiments are echoed in many of their sworn houses. Although the lords and ladies wear their house colors proudly, they tend to prefer simpler dress, eschewing the fanciful and ostentatious attire of southron houses. Still, many of the houses have a storied tradition, and Winterfell is one of the greatest holdings in Westeros, second to none in the North.

The bannermen of the North are a fierce lot. It is said they are excellent allies and terrible enemies. Many are as old as their liege lords, or near enough. The Karstarks of Karhold trace their lineage back to the Stark line, though today there is little resemblance between the families. The Mormonts of Bear Island claim to have been given their homestead after the ancient King Rodrik Stark won the island in a wrestling match. The true bears of the North, however, are the Umbers of Last Hearth, giants of men much like their sigil. The Boltons long were enemies to the Starks until the lords of Dreadfort bent the knee a thousand years past. Then there are the mountain clans who are barely more civilized than the clans of the Mountains of the Moon. Although they swear fealty to House Stark, little and less is known of the Wulls, Harclays, Liddles, Knotts, or Norreys. Even the Flints of Widow's Watch apparently have wild flint cousins in the hills.

Finally, the crannogmen, the southernmost families of the North who live in the marshy Neck, also follow the Starks. Other Northmen fear and shun them for their peculiar ways. Howland Reed, the Lord of Greywater Watch, fought alongside Lord Eddard Stark during Robert's Rebellion, and loyalty between the families remains strong.

THE NIGHT'S WATCH

"Night gathers, and now my watch begins," are the first words that every Sworn Brother of the Night's Watch speaks when he says his vows. The Night's Watch has existed since the construction of the Wall by the first Men, with the help of Brandon the Builder. The Watch considers itself the sword in the darkness, the watchers on the walls, the fires that hold back the cold, and the shields of men. Although the Night's Watch is but a shade of its glory years, good men still cling to tradition and serve the realm by protecting the people from the barbaric wildlings in the far North.

The Night's Watch takes in men of any stripe from any part of Westeros. Many second and third sons, especially those of lesser lords, go to serve on the Wall. There, a man proves his worth by his actions, not his blood. Even bastards and criminals given a second chance may rise to honor, though it is a lonely spot at the top of the world. Brothers of the Night's Watch are forgiven their past sins, but they give up their lands and families, and they swear to take no wives nor father any children. It is a vow taken for life.

Today, the Night's Watch is governed by the Lord Commander from Castle Black. Although large enough to quarter 5,000 fighting knights, it holds but a tenth of that number, and many sections have been left dark and cold and have begun to crumble. Of the 19 castles that run the length of the Wall, only Castle Black, Eastwatch-by-the-Sea, and the Shadow Tower remain manned.

THE IRON ISLANDS

The Greyjoys have claimed "hard places breed hard men, and hard men rule the world," and no doubt this sentiment is shared by many in the Iron Islands, for there are few less-hospitable places throughout Westeros. The Iron Islands are a cluster of rocks on the western coast of the Seven Kingdoms, west of the Trident, north of the westerlands and just a touch south of the Neck. Although the mainland is normally pleasant and temperate, here, cold north winds and squalls batter Ironman's Bay, beating a hardness into the people that is unrivalled.

THE IRONBORN

The ironborn who dwell upon this island chain held a culture of reaving and pillaging for thousands of years. Called "ironmen" by the rest of Westeros, ironborn reavers traveled the coast, sailing north along the Neck and around Cape Kraken into Blazewater Bay, and all along the stony shore to Bear Island. They also sailed south to the Reach, threatening as far south as Oldtown and the Arbor, raiding, raping, and burning. The most recent monument to their military conquests is the massive architecture of Castle Harrenhal, built by King Harwyn Hardhand and his son Harren to mark their domain that once stretched across the riverlands from the Neck to the Blackwater Rush.

The ironborn historically followed traditions alien to the Seven Kingdoms, known today as "the Old Way." Some still cling to this brutal philosophy and their faith in the Drowned God, rejecting both the Seven and the old gods of the first Men. The priests of the Drowned God are strange creatures who braid seaweed in their hair and dress in clothes the color of the sea. They drown their followers in an act of obedience and faith and then resuscitate them, bringing them back from the cusp of death. They preach that those who follow the Old Way will earn a seat at the feast in the watery halls of the Drowned God as a reward for their glorious victories. In their religion, the Drowned God is locked in eternal struggle with the Storm God, who batters and blasts the islands and hates all ironborn.

The Old Way gives some sense of coherence and tradition to their culture of reaving and judges a man on his martial skills. The ironborn must pay "the iron price" for valuables and luxuries, meaning they must be taken by force and not simply purchased with coin or barter, as is the way of the civilized mainland. The ironborn did not limit themselves to material goods and so claimed thralls, forcing their captives to work on their farms and in their mines—or warm their beds as salt wives. The ironborn claim their sons were not meant for such a pitiful life of labor, and their daughters may fight, pillage, or even captain a ship as well as any man. The ironborn have a saying that the sea gives their women the appetites of a man. Those that marry become the rock wife of their household, nearly equal to their husbands.

HOUSE GREYJOY

House Greyjoy has ruled the Iron Islands since the days of Aegon the Conqueror. After Aegon burned Harren's line at Harrenhal, he let the ironborn lords choose their new overlord from their own. The ironmen raised Lord Vickon Greyjoy and swore to follow

him. However, the ironmen lost their hold on the riverlands and were pushed back to their archipelago, the three islands of Pyke, and the isles of Old Wyk, Great Wyk, Harlaw, Orkmont, Saltcliffe, Blacktyde, and dozens of cliffs, crags, islets, and rocky spurs, some too small to hold even a village. The Greyjoys have since ruled from the Seastone Chair, the seat of the Lord of Pyke.

Perhaps because their islands are so bleak, the ironborn are more at home upon their longships, sailing the sea they love so fiercely. Every captain is said to be a king on his own ship, and every king must be a captain.

BALON'S REBELLION

Although Robert Baratheon had cut through the Targaryen line, his rule was not completely secure. Seven years ago, Lord Balon Greyjoy led his own rebellion against King Robert and declared himself King of the Iron Islands, of Salt and Rock, Son of the Sea Wind, and Lord Reaper of Pyke. His lords rallied to his cause to bring back the Old Way and return to the life of raiding.

However, Greyjoy would only wear his crown for a single season. King Robert Baratheon and Lord Eddard Stark reunited against this threat and called their bannermen to deal with the ironmen. Balon's brothers, Euron Croweye and Victarion, the Lord Captain of the Iron fleet, burned the ships at Lannisport. Meanwhile, other ironborn assaulted Seagard, but Balon's heir, Rodrik, was slain there when the reavers were repulsed.

On their return to the Iron Islands, the Iron fleet was trapped by the king's brother, Stannis Baratheon, off the coast of Fair Isle. Stannis shattered much of the Iron fleet in that battle.



Balon's second son, Maron, was killed when King Robert's forces assaulted Pyke. Once the fighting was finished, Eddard Stark took Balon's youngest child and only surviving son, Theon, to foster in Winterfell. Balon's power was reduced, but he remains lord of the Iron Islands, with his only daughter, Asha, a willful girl and daring captain in her own right, now his unofficial heir.

THE RIVERLANDS

If King's Landing is the heart of Westerosi politics, the Riverlands are the heart of the smallfolk, a fertile land populated by farms, villages, and thriving riverside towns. At the center of the riverlands flows the Trident, a mighty river with three important forks and numerous tributaries. The riverlands have been held by many rulers, from the Storm Kings to the Kings of the Ironmen. After Aegon the Conqueror burned King Harren, he raised the Tullys of Riverrun to the position of overlords of the region, which they hold to this day.

THE TRIDENT

The Green fork of the Trident runs south from the Neck and terminates at Saltpans on the Bay of Crabs. Fertile valleys and verdant forests run along its length, as well as thriving towns and strong holdfasts. The Twins, the fortified castle-towers of the freys, command the crossing at the northern leg of the Green fork.

The Red fork begins in the foothills of the westerlands, and, in its course to join the Trident, passes by Riverrun, castle of the Tullys. Riverrun stands at the convergence of the two rivers, its walls rising sheer from their waters, and in times of war, a moat can be formed, surrounding the castle with water, to prevent attackers from all sides.

The Blue fork flows roughly between the Green and Red forks, from Seagard to Lord Harroway's Town, and north of the small, pinched valley called the Whispering Wood. The Trident is formed at the confluence of the three forks; Robert Baratheon slew Rhaegar Targaryen at the river crossing here, which was afterwards known as the Ruby ford.

The riverlands also contain the mighty lake known as the Gods Eye, which contains the Isle of Faces. This site is where the Pact was forged between the first Men and the children of the forest 10,000 years ago. Even today, the trees on this island retain their carved faces.

The lands south of the Gods Eye are rolling hills, terraced fields, meadows, woodlands, and valleys cut through with shallow streams. Sitting on the north edge of the lake, near the fords of the Trident, is Harren's cursed tomb of Harrenhal, now held by House Whent. Harrenhal is positioned to command the lands to the south, though the smallfolk have claimed it doomed since Aegon turned it into a funeral pyre. The Gods Eye feeds into the Blackwater Rush, which travels on to King's Landing. This river marks the southern boundary of the riverlands.

THE TULLY'S ALLIANCE

The Tullys joined with Robert Baratheon in his war against the Targaryens, and most of the river lords followed Tully's banners easily, though Lord Frey only marshaled his forces once

the fighting was done, and the lords of Blackwood and Bracken would always rather continue their age-old enmity.

When the fighting was done, one of Lord Hoster Tully's daughters was married to Lord Eddard Stark (Catelyn Tully was previously betrothed to the fallen heir of Winterfell, Brandon Stark), while his younger daughter, Lysa, was married to Lord Jon Arryn, cementing their friendships and loyalties. Andal blood runs strong throughout the riverlands, and most here worship the Seven. However, a few traces of the old gods can still be found, for example, the Blackwoods maintain their faith in the old gods and claim that the blood of the first Men still runs in their veins. In fact, this belief is the historic cause of their schism with House Bracken, who chose the Seven after the Andals came.

MOUNTAINS OF THE MOON

The Mountains of the Moon are where the Andals first set foot upon Westeros, arriving on the stony fingers that jut out into the sea. From there, they would spread throughout the Seven Kingdoms, but the families that live here are still marked clearly with Andal blood. House Arryn, known as the Defenders of the Vale and Wardens of the East, is an ancient house of Andal nobility descended directly from the Kings of Mountain and Vale. This great house has long held the Vale of Arryn and the Mountains of the Moon, and it also holds dominion over the fingers, the Bay of Crabs, and Crackclaw Point.

The Vale of Arryn marks part of the boundary between the North and the southron kingdoms, for it lies near the Neck and sits above the Trident. It is a wild, desolate place within the civilized south, and the Mountains of the Moon are some of the most daunting and foreboding peaks in Westeros. The high road is a narrow, rocky path that threads its way delicately through the mountains to reach the Vale. The path is often beset by marauders, fierce animals, and terrible weather, all threatening to tear apart any who venture along it.

Yet the Vale itself is fertile and lush, and it's known as one of the most fecund regions in Westeros. Countless streams and lakes feed the rich black soil, and orchards and farmlands are plentiful. Many small towns and hamlets can be found here, and their isolation keeps them relatively safe and removed from the stirrings throughout the rest of Westeros. The people here tend to be proud and polite—but cautious. Although sheltered in the Vale, the threat of the tribal clansmen who eke out an existence in the mountains keeps them on their guard.

North of the Vale, in contrast to its richness, lie the fingers. These stony, cold, and barren peninsulas are home to only a few villages and poor fishermen. However, south of the Vale sits Gulltown, a major trading city that overlooks the Bay of Crabs.

The greatest mountain of the Vale is the Giant's Lance, and it towers over the valley below. A tremendous waterfall, known as Alyssa's Tears, pours down its western face, but the waters turn to mist and cloud before they reach the valley floor. And at the top of the Giant's Lance is the Eyrie, perhaps the most impregnable castle in the Seven Kingdoms. The Bloody Gate secures the approach to the Eyrie, reinforced by the Gates of the Moon castle at the base of the high road. Once past those formidable strongholds, travelers must venture along a narrow mountain path that is guarded by three watchforts: Stone, Snow, and Sky. The Eyrie is a small castle, seven slender white towers looking down upon the clouds, but it has never fallen.

Lord Jon Arryn fostered both Eddard Stark and Robert Baratheon when they were young men. As such, his loyalty to them was stronger than that to his king, and he called his swords in support of Robert against King Aerys. Once the war was done, Lord Jon married Hoster Tully's younger daughter, Lysa, and so became a brother to Eddard Stark through his marriage to Catelyn Tully. After the war, Lord Jon went to Dorne to sit with the Martells in Sunspear and quell their fears about the new king—and to appease them after the death of Princess Elia and her children. Lord Jon's support of King Robert remains strong to this day, and he serves faithfully in King's Landing as the Hand of the King.

OTHER VALE HOUSES

Other notable houses in the Vale of Arryn include the Baelishes of the fingers, from whence comes Lord Petyr Baelish, the king's master of coin; the Redforts of Redfort, descended from the first Men; and House Templeton, a family of greater landed knights—most famous of them is Ser Symond, the Knight of Ninestars; Bronze Vohn Royce commands the greater strength of House Royce from Runestone, while his cousin, Lord Nestor, is the High Steward of the Vale and castellan of the Gates of the Moon in service to House Arryn.

THE WESTERLANDS

The westerlands lie west of the Trident, north of the Reach, and south of the Neck and are composed of rolling hills and small mountains that stretch to the coast. The westerlands are rich in silver and gold, and many of the smallfolk work the mines for their noble lords, though fishing, herding, and farming are all common. However, the region is simply not as bountiful as the riverlands or the Reach.

Lannisport is the largest city in the region, and while it is a trade and merchant center larger than Gulltown or White Harbor, it pales in comparison to Oldtown or King's Landing. Just north of the city looms Casterly Rock, the seat of power in the westerlands. Gold veins run through the Rock, and the castle was carved out of the stone. The sea roars beneath the Rock, the tide rushing into watery caverns far below the ground.

RULERS OF CASTERLY ROCK

The Lannisters are the undisputed rulers of the region, lions lording over the land from Casterly Rock and Lannisport. They control the rich mines of Golden Tooth Mountain and the Rock, and they are known as the wealthiest family in the Seven Kingdoms. Lannister gold ensures they command the second strongest army in Westeros, fortified by a mighty contingent of armored horse. Additionally, the soldiers are well trained, and the pikemen of the Lannisport City Watch are perhaps the most highly disciplined infantry in Westeros. The Lannisters also command a decent navy out of Lannisport. The fleet was burned during Greyjoy's Rebellion, but it has since been rebuilt.

Lord Tywin Lannister rules the westerlands, and his family, with a heavy hand. Lord Tywin came to prominence as a young man, repairing damage to the house's name and reputation done by his father, Lord Tytos. He gained a reputation for being coldhearted and having a wrathful disposition when he put House Reyne of Castamere and House Tarbeck of Tarbeck Hall

WESTEROS

THE SEVEN KINGDOMS





to the sword for treason to his house. Lord Tywin restored the Lannister name to glory, and he was appointed to the position of the Hand of the King by age twenty.

Lord Tywin served for two decades as the Hand before Aerys dismissed him, reportedly due to envy, jealousy, fear, and madness. During Robert's Rebellion, Lord Tywin returned to King's Landing with a large army. However, he had his troops sack King's Landing once the gates of the city were opened to his host. Tywin's son, Ser Jaime, a Sworn Brother of the Kingsguard, was the man responsible for the murder of King Aerys. Despite his actions, Ser Jaime remains a member of the white-cloaked brotherhood, sworn to defend the king. Tywin's daughter, Cersei, is the queen of the realm, married to King Robert. Tywin's third child is the disfigured dwarf, Tyrion.

SWORN TO THE LION

Houses sworn to Lannister include House Clegane, a family of landed knights whose infamy and fortune are tied closely to that of their masters; the Crakebells of Crakehall, where Ser Jaime squired; Lefkards of the Golden Tooth, cousins to the Lannisters; the Marbrands of Ashemark; the Paynes, a family of landed knights; the Swyfts of Cornfield; and the Westerlings of the Crag, a minor house that claims the blood of the first Men still runs through their veins.

THE REACH

From north to south, the Reach stretches from the Blackwater Rush to Oldtown, and from the Dornish Marches to the Sunset Sea. The Reach is a region of lush farms, ripe harvests, buxom wenches, and handsome knights. Soft rolling hills, clear streams, and fields of wild flowers mark the Reach, and the main highway is the roseroad. The roseroad begins in the vineyards of the far south, crosses the Mander River, and then runs across Westeros until it meets up with the kingsroad at King's Landing. The roseroad connects Oldtown, Highgarden, and King's Landing.

The Reach also includes the Shield Islands, south of Lannisport and bordering the sea road, fortifications that traditionally held back the ironborn reavers. The island of the Arbor is much further south, where the Mander joins the sea at the cape of Whispering Sound by Oldtown. The Arbor produces the most famous wines throughout Westeros, and these vintages are traded throughout the world. Especially notable are their summerwines, dry reds, and the rich Arbor gold.

Oldtown, of course, is famous throughout Westeros and the entire world as a great and storied center of learning. It is home to the Citadel, where maesters are trained and forge their chains and say their vows. Oldtown is a great port city, outpaced only by King's Landing.

The Reach is the second largest region in the Seven Kingdoms, smaller only than the North. In the days before Aegon the Conqueror, it was ruled by the Kings of the Reach, the noble lords of the Gardeners. But Aegon destroyed the Gardeners on the field of fire and elevated the Tyrells, once only stewards, to overlordship of the Reach. The Tyrells of Highgarden rule the Reach to this day, their golden roses flying throughout the region.

The Reach has a long history of strife with its Dornish neighbors to the south. A state of continuous warfare, raids, and skirmishes has lasted for centuries, dating back hundreds of years before the time of Aegon the Conqueror. The fighting has

historically been contained to the mountains and marches that border the two regions, and while it has lessened in the last few centuries, a long legacy of spilled blood still exists between them.

HOUSE TYRELL

House Tyrell is a large, wealthy house; only House Lannister commands more riches, and Tyrell can field the greater armies. Additionally, if they call the fleets of their bannermen—the Redwynes, the lords of the Shield Islands, and the coastal lords—they can command a navy that equals if not surpasses the royal fleet.

The Tyrells style themselves Defenders of the Marches and High Marshals of the Reach, and traditionally, they have been Wardens of the South. During Robert's Rebellion, the Tyrells stayed loyal to King Aerys, but once the Targaryens were broken, Lord Mace Tyrell bent the knee to King Robert, who forgave them and accepted them as sworn vassals.

LORDINGS OF THE REACH

In addition to the great house of roses, there are many powerful lords in the Reach. The Florents of Brightwater Keep are quite wealthy, and the Hightowers of Hightower in Oldtown are one of the oldest families in the Seven Kingdoms. Several families can trace their line back to Garth Greenhand, but the Tyrell claim remains strong. The Redwynes hold the Arbor and command a tremendous fleet of ships, while the Carlys of Horn Hill are renowned for their ancient battles with the stony Dornishmen of the mountains. Other storied houses include the Rowans of Goldengrove, the Fossoways of Cider Hall, the Fossoways of New Barrel, and the Oakhearts of Old Oak.

THE STORMLANDS

"Ours is the fury" are the words of House Baratheon, and it serves as a fitting mantra for all who live in the region known as the stormlands. Although one of the smaller regions of Westeros, it is home to some of the greatest storms to ever bear down upon the land. While it is saved from the brutal winters of the North, the tempests and storm-tossed seas are akin to those that ravage the Iron Islands.

The stormlands lie between King's Landing and Blackwater Bay in the North, and Cape Wrath on the Sea of Dorne to the south. The coast is a jagged line of cliffs and rocks, and ships sailing to King's Landing from the south must navigate around Massey's Hook, which provides some relief from the storms that blow in across the narrow sea. Past the Hook, the course passes through the Gullet, passing between Sharp Point on the mainland and the islands of Driftmark and the imposing Dragonstone, before reaching the relative calm of Blackwater Bay. Much of the stormlands are forested, from the rich forests of the rainwood to the bountiful kingswood. Villages and towns are scarce, but the region includes the islands of Carth and Estermont, the mighty castle Storm's End, and the northern tip of the Dornish Marches, conquered long ago by the Storm Kings.

THE STORM KINGS

The stormlands were the domain of the Storm Kings, whose territory once stretched almost to Moat Cailin in the Neck. The singers claim that Storm's End was raised by Durran, the

first Storm King, who married the daughter of the sea and the wind. In retribution, the gods unleashed a terrible storm that killed all, save Durrin, and when the storm finally died, Durrin declared war upon the gods. Durrin built six castles that were all destroyed by the gods; his last and greatest achievement was Storm's End. Some legends say it was the boy Brandon, who would grow to become Brandon the Builder of the Age of Heroes, was the architect of Storm's End, while others claim the children of the forest helped Durrin. Whatever the truth, Storm's End stands strong to this day, repelling storm and siege alike.

BARATHEON'S RISE

The stormlands have been the home of kings and king-breakers. The first were the Storm Kings, of course, but Dragonstone is where the Targaryens called home. The Baratheons were raised to prominence over the region after Aegon the Conqueror defeated Argilac, the last Storm King. And the Targaryens were broken by the Baratheons after Prince Rhaegar kidnapped Robert's betrothed, Lyanna Stark, and the Mad King subsequently called for the heads of Robert Baratheon and Eddard Stark.

During Robert's Rebellion, the stormlands were the site of one of the most grueling sieges of the campaign. Stannis held Storm's End against the loyalist Tyrells and Redwynes. The siege lasted for an entire year, but despite starvation, Stannis and his men outlasted the siege.

Although the youngest of the great houses, the Baratheons have seen great fortune in this generation. The Baratheon seat is at Storm's End, currently held by the youngest brother, Lord Renly. King Robert's other brother, Stannis, has held Dragonstone since the end of the war.

OTHER STORMLAND POWERS

Other notable houses in the stormlands include the Carons of Nightsong, styled the Lords of the Marches; the Conningtons of Griffin's Rest, who were stripped of their lordship for supporting the Targaryens; the Dondarrions of Blackhaven, renowned marcher lords; the Estermonts of Greenstone, whose head, Lord Estermont, is maternal grandfather to the king; the Seaworths, landed knights with holdings on Cape Wrath; the Selmys of Harvest Hall, from whence hails Ser Barristan Selmy, Lord Commander of the Kingsguard; and the Tarths of Evenstar Hall, whose lands are on the Isle of Tarth in Shipbreaker Bay.

DORNE

"In Dorne of old before the Martells married Daeron II, all flowers bowed before the sun," so they teach in Dorne, referring to the long bloody generations between the Dornishmen and the marcher lords of the Reach.

The "seventh" kingdom of Westeros is that of Dorne, the most southern of all lands sworn to the Iron Throne. The histories teach us that Daeron Targaryen, the Young Dragon, conquered Dorne by the time he was 14 years old, losing 10,000 men in the process. The conquest lasted but one summer, and in those years, he lost another 50,000 men, and the sands of Dorne slipped through his fingers with his death.

It was just over 100 years ago that Dorne finally joined the Seven Kingdoms, an anxious bride uncertain of the future but who knew it was her destiny. King Daeron II had married the



Dornish Princess Myriah and gave his sister away to marry the Prince of Dorne. That marriage tied a strong knot between the Targaryens and the Martells, as well as between the Iron Throne and Dorne. The current Prince of Dorne, Lord Doran Nymeros Martell, married his sister, Princess Elia, to Crown Prince Rhaegar, but both were killed during Robert's Rebellion.

Although Lord Jon Arryn traveled to Dorne after the war as the Hand of the King and made peace between King Robert and the Lord of Sunspear, the Dornishmen have been withdrawn and troubled since Elia's brutal murder. It is said that men sworn to the Lannisters killed the princess and her young children. Although Prince Doran has repeatedly called for justice, her killers remain unnamed and unpunished.

Dorne is removed from the other Seven Kingdoms by custom, geography, and distance. It lies far to the south, separated from the stormlands by the Sea of Dorne and cut off from the Reach by the Red Mountains and the Dornish Marches. This is not to say the journey is never made across this hostile territory, for raiders ventured north and south for thousands of years, but it has made a natural border. And the alien customs of the region, brought across the sea by Queen Nymeria and her Rhoynar, have not endeared the Dornishmen to the Andals.

ICONOCLASTS OF THE SOUTH

The influence of Rhoynish traditions continues to the present day. Dornishmen do not use the title "king," instead preferring "prince," and their laws recognize the eldest child for right of inheritance, rather than favoring sons over daughters, as is the norm in Westeros. They wear scarves to keep off the sun, and rarely wear heavy armors. They elevate their lovers, called paramours, to high status, keeping them almost as second wives (or even second husbands). They favor spicy foods and strong dry wines. As well, Dorne has better relations with the free Cities than perhaps anyone else in the Seven Kingdoms.

There are several types of Dornishmen, all similar but distinct. Salty Dornishmen are lithe and olive skinned, with thick black hair often worn long on both men and women. They live along the coast and have the strongest Rhoynish blood. Sandy Dornishmen live in their hot deserts and along the winding river valleys; their skin is even darker than their salty cousins, as their faces are burned brown by the hot Dornish sun. The stony Dornishmen have the least Rhoynish blood and are, thus, the tallest and fairest, having brown or blond hair and freckles; the blood of the Andals and first Men mixes freely in their veins. They tend to dwell in the passes and heights of the Red Mountains. Some say there is a fourth type of Dornishmen, in whom the Rhoynish blood is the purest. These "orphans of the Greenblood" live on the mighty river and travel and trade its length in large, brightly colored boats.

The Martells still rule from Sunspear on the eastern coast, on the mainland part of the Broken Arm. Other notable houses include: the Blackmonts of Blackmont, lords of the Red Mountains who raided the marches through Prince's Pass for centuries; the Vronwoods of Vronwood, keepers of the Boneway,

who are inordinately proud of their royal past before Nymeria's coming; the Dalts of Lemonwood, a family of greater landed knights; and the Daynes of Starfall, whose son, Ser Arthur Dayne, the Sword of the Morning, was a Sworn Brother of the Kingsguard for King Aerys.

BEYOND WESTEROS

And of lands beyond Westeros? Colloquo Votar's Jade Compendium is an essential tome for any scholar or student of the Citadel who wishes to learn of lands far and farther still. The eastern coast of Westeros borders on the narrow sea, and across its waters lies the eastern continent. It is reported to be much larger than the Seven Kingdoms, having many more types of people, beasts, and wonders, but people are always people, with the same joys, hopes, worries, and tragedies.

The free Cities are the closest to Westeros, clustered on or near the shores of the narrow sea, and it is not uncommon to find travelers from there. Many great houses and merchants trade with the nine free Cities. Braavos is to the north, built upon a series of islands in a great lagoon, while Pentos lies to the south, known for its legendary walls that keep the Dothraki at bay. Myr, Lys, Tyrosh, and Volantis have squabbled historically over control of the Disputed Lands and the Stepstones, the chain of islands leading to Dorne. And the cities of Norvos and Qohor are both landlocked but serve as the gateway for the great caravans to domains further east. Far to the North, located in the brutal polar currents of the Shivering Sea, is the island of Ibben. There is naught but ice beyond it.

East of Pentos, the Rhoynne River passes through the Disputed Lands (where the Myrish, Lysene, Tyroshi, and Volantene all still fight). Far to the east lies the Dothraki Sea, which is in reality a great expanse grasslands.

The Dothraki horselords rule these plains, and it is said a hundred types of grass can be found here, including grass every color of the rainbow. At the center of the Dothraki Sea lies the Mother of Mountains, and at the mountain's base, the strange Dothraki city of Vaes Dothrak.

South of the Dothraki Sea and the river Skahazadhan is Chazar, the land of the Chazareen. Further to the southeast is the red waste, a desert of stunted trees, devil grass, ancient ruins, and death.

West of Chazar is Slaver's Bay, separated from the lands of the Chazarene by the slaver cities and their hinterlands. Qarth, the fabled triple-walled city, is to the southeast of Chazar and the red waste, with Meereen, Astapor, and Yunkai to the west.

The southern seas are made up of the Summer Sea and the Jade Sea. The land of Yi Ti can be found along the Jade Sea, as can the rumored dreaming city of poets.

Past the Summer Sea are the Basilisk Isles and the dark jungles of Sothoryos. And far to the south of the Dothraki Sea, at the end of the known world, lies Asshai by the Shadow. To travel further than Asshai is to enter the Shadow Lands, of which scholars know little.

Respectfully submitted to the Archives of the Citadel, towards the greater cause of knowledge, in the 296th year after Aegon's Landing, the fifteenth of the reign of King Robert Baratheon, the first of his name.

Maester Jesiah



OF KNIGHTS & KNAVES

The previous section should give you a good high-level view of the Seven Kingdoms of Westeros, as well as a taste of the flavor of *A Song of Ice and Fire* (ASIF). More of the world will be expanded in the Campaign Guide. This section details a few of the specifics as to what you'll find when adventuring here, and how ASIF differs from other fantasy worlds.

The stories of Westeros are about knights—heroes of legend, and villains of infamy, knights both false and true. They are the sworn swords of their noble lords and are often the children of nobility. They may defend the smallfolk, or they may rape, pillage, and turn the countryside to ruin. Of course, many warriors are not knights at all—Lord Eddard Stark and his sons, Robb and Jon; the Dothraki horselord Khal Drogo; Syrio Forel of Braavos—but the conceits of honor, chivalry, and military prowess, or their lack thereof, run strong.

And other themes run strong in ASIF, as well. Realism is a good example since the world turns whether one is at the center of things or not, and

death comes too quickly for many. Status in society dictates that a matter of birth can open a world of opportunities—or seemingly deny them forever. Legitimacy of children and the lines of succession and inheritance are of high import, as is a rich mythology and history, which is starting to become ever more real as the fantastic elements slowly surface from days of old.

ASIF is all about the knights—and the dragons.

CUSTOMS & LAWS

The most recent age of the Seven Kingdoms can be traced back to Aegon the Conqueror and spans 300 years, but the history of many castles and families in Westeros goes back thousands of years. The following is a list of some of today's most prevalent key customs and laws of Westeros:

- Authority runs from the king, who is believed to be empowered by the gods, whether old or new.
- Nobility have more rights and responsibilities than the smallfolk. Nobility are born to their status.
- Higher-ranked individuals have more rights and powers than those of lower status.

Beyond the city walls, a hundred pavilions had been raised beside the river, and the common folk came out in the thousands to watch the games. The splendor of it all took Sansa's breath away; the shining armor, the great chargers caparisoned in silver and gold, the shouts of the crowd, the banners snapping in the wind... the knights themselves, the knights most of all...

—A GAME OF THRONES

- Men have more rights than women (except in Dorne, where age is the determining factor, not sex).
- The children of nobility inherit the same rights as their parents, unless they are born out of wedlock.
- Inheritance law is a key issue among the nobility. First-born sons are the legitimate heirs, followed by their brothers. Sisters—no matter their rank in birth order—only inherit if no sons exist to do so.
- Bastards (natural sons and daughters) may be acknowledged by their parents, and they may even be given rights of inheritance in unusual situations, but normally they lose out to legitimate siblings in all cases.
- The lord of a region is the chief authority and can administer the king's justice. It is a lord's duty to keep the peace, hear petitions, and mete out justice and punishments, all in the name of his lord and, ultimately, in the name of the king.
- Punishments for criminals can include maiming, death, and striping of lands, wealth, and titles; an alternate punishment is to be forced to "take the black" on the Wall. By joining the Night's Watch, all crimes and sins are forgiven, but one must give up all lands and rights (including the right to wed) and be forever sworn to the Brotherhood of the Night's Watch. Women are not allowed to take the black.
- Lords have the right of "pit and gallows," which means they have the king's authority to imprison subjects or have them executed if the crime warrants it.
- In the tradition of the First Men, the man who passes the sentence should look into the subject's eyes and hear his final words, and he should be the one to swing the sword. The people of the North still cling to this belief, but in the south, lords often keep a headsman, like the King's Justice.
- Landed knights may also carry out justice, but they do not have the right of "pit and gallows." They cannot, therefore, execute someone or imprison someone on their own initiative.
- A thief may lose a hand, a rapist may be castrated, and floggings are doled out for many minor offenses.
- Most executions are done by the gallows or the headsman's axe or sword, but cruel lords may use the "crow cage," a wrought iron cage barely big enough for a man, in which the victim is imprisoned without food or water until death. Its name comes from the throng of crows who often descend upon the poor soul, pecking at his or her flesh through the bars.
- The king can pardon any criminal, as King Robert did to many who stayed loyal to the Targaryens during the war.
- A lord who is accused of a crime may request a trial by combat (of which there are several variations over the ages) or trial by lord, in which several other lords listen to the facts and pronounce judgment upon him.
- Another tradition of the First Men still held throughout Westeros to this day is that of the "guest right." Any visitor who eats at his

or her host's board is protected from harm for the duration of the stay. By custom, a guest may request bread and salt, and any visitor who does not trust his or her host may request such immediately upon arrival. It is said that those who betray this pact are cursed by the gods.

- The age of majority is 16, before that, a youth may be "almost a man grown." A girl's first menstruation (getting her moonblood)—often at a younger age for noble girls—is also an important milestone.
- Marriage vows are normally not said until adulthood, though there is no law prohibiting it. Nobles often betroth children at a very early age, and sometimes it is politically crucial to marry children younger than 16, such as when an inheritance is at risk. Regardless, no one would bed a girl before her first moonblood; to do so is seen as perverse and profane.
- Those who follow the Seven are wed by a septon, while those who follow the old gods may say their vows before a weirwood.
- No one can be forced to marry if they refuse to say the vows, though familial pressures, and even threats of force, are not unheard of.
- Marriage contracts can be broken, especially if the marriage has not been consummated.
- Family allegiances are often made by fostering sons of another lord from the age of 8 or 9 until they reach the age of majority. These lads serve as pages and squires, and they will often become fast friends with the family they serve.
- Wards are similar to fostered boys, but in this case the youths are kept as political hostages. While they may be treated well, a shadow of the true meaning of their extended stay always remains.
- Bastards, or natural children, are often looked down upon with suspicion and distrust. Born of "lust and lies," a common belief is that they will grow up to do no good. Each region has a distinctive surname for noble bastards:

DORNE: SAND	THE REACH: FLOWERS
THE IRON ISLANDS: PYKE	THE RIVERLANDS: RIVERS
KING'S LANDING (AND DRAGONSTONE): WATERS	THE VALE OF ARRYN: STONE
THE NORTH: SNOW	THE WESTERLANDS: HILL
THE STORMLANDS: STORM	

TECHNOLOGY

The technology of Westeros appears to have been relatively static for the last several hundred years. Clearly, magic existed in an early era and was a powerful force—it shaped the Freehold of Valyria and was presumably instrumental in the creation of some of the greatest structures and architectural landmarks, which have withstood for thousands of years.

In general, Westeros can be seen as a medieval world, somewhat similar to medieval Europe of the 13th through 15th centuries, though without any evidence of gunpowder.

THE STATE OF THE ART

Some of the more common objects and devices that may be found as part of civilization in Westeros include the following:

- Glass of varying qualities, from leaded glass, to colored glass, to crafted lenses fashioned into telescopes (or “far-eyes”).
- Mirrors crafted from beaten silver.
- Maps of the stars and planets.
- Clothing is made of fabrics such as cotton, linen, wool, and silk; elaborate dresses with lace and fine gemstone ornaments are common for noble ladies.
- Dyes of many colors; metal can even be colored.
- Two-masted galleys, equipped with up to 60 oars, and four-decked warships of 400 oars.
- Iron braziers to burn coal.
- Oil lanterns exist and are used frequently.
- Chains forged from bronze, copper, lead, iron, steel, tin, brass, platinum, and gold.
- Siege weapons, including catapults, trebuchets, mangonels, spitfires, and scorpions. Some are mounted on warships, and some are too massive to ever move.
- Fine plate armor, which is often crafted into fantastic helms and heraldic devices.
- Longbows and heavy crossbows are both common.
- Riders may use spurs and stirrups for their mounts, both of which are crucial for knights. Similarly, it is assumed knights use arched saddles, allowing them to wield lances underarm and charge at full gallop.
- The wildlings of the North and the clansmen of the Mountains of the Moon have little technology; most of their tools are scavenged or crudely built.
- The realms to the east may have wondrous devices and strange advances, though barbaric tribes like the Dothraki have little use for scholarly pursuits.
- Ravens are trained to carry messages and are used to communicate across the breadth of Westeros.

FAITH & RELIGION

Most people in Westeros believe in the gods in some form, though there are several different embraced religions. Belief and superstition color the daily lives of lords and smallfolk alike and tie heavily into their customs and traditions. Children are raised on fables and stories of snarks and grumkins and more fearsome monsters, such as the Others who’ll take them away if they are bad. While most outgrow these wet nurse stories, the histories remind us that dragons flew not that long ago—what might truly live in the wild places?



THE SEVEN

The most prevalent religion is the Andal belief in the Seven. The Seven are considered the new gods, even though the Faith was brought to Westeros 6,000 years ago. The Seven depict seven different facets of the creator, though most smallfolk think of them as seven different gods and leave theological philosophizing to the septons.

The different aspects of the Seven are the Father, the Mother, the Warrior, the Smith, the Crone, the Maid, and the Stranger. Followers of the Seven normally pray to one of the first six aspects—few pray to the Stranger, for he or she is the face of death and is, thus, feared.

The Father, or the Father Above, is called upon for wisdom in judgment, and he is also asked to judge the dead fairly. He is depicted as a bearded man and may or not be crowned, and he often carries scales.

The Mother, or the Mother Above, is the guardian of mothers, children, and innocents alike. She is also called upon to bless pregnant women and ensure the health of their unborn children. She is often shown to be smiling and embodies the concept of mercy.

The Warrior carries a sword and is the god of knights and soldiers. The faithful will pray that he guides their swords and lends strength to their shields.

The Smith normally carries a hammer and is the god of creation and healing, and he is a protector of the crippled. The faithful may ask him to help fix something that is broken, guard a ship from the storm, or even lend his strength to their arms and armor before a battle.

The wizened **Crone** carries a lantern to light the dark paths, and she is the goddess of wisdom and the face of fate. The faithful say she let the first raven into the world when she peered through the door of death.

The beautiful **Maid** (or Maiden) is the protector of girls, young women, and lovers. She is the goddess of innocence and chastity. Young girls may pray to her for the courage to face the hardships of life and the challenges of growing up.

The Stranger is the face of death. This god is seen as both male and female—sometimes neither. Some idols depict the Stranger as human, while others show him or her to be half-animal. The Stranger leads the newly dead from this world to the next and acts as judge, determining whether one's spirit will be rewarded or punished in the seven hells.

The men and women who study and preach the Faith as their calling are known as godsworn—septs, if men, and septas, if women. The godsworn give up any family names when they take their vows to prove that they are equal under the eyes of the gods. The Faith is led by the Great Septon, from the Great Sept of Baelor in King's Landing. He gives up both his family name and any given names when he is chosen, symbolizing his devotion to the gods. This practice does lead to confusion when trying to distinguish between Great Septs, so one might say “the fat one” or “the one before the fat one” to be clear.

Beneath the Great Septon are the Most Devoted, who are tremendously influential in the religious—and political—life of the lords and ladies of Westeros. Septs and septas take vows, tend to be literate and learned, and often teach the children of the lords of Westeros. Godsworn are typically dedicated to all seven aspects of god, and as the aspects are split evenly between male and female (with the Stranger as both, or neither), septas tend to be seen as equal to septs in the Faith.

Some orders of the Faith dedicate themselves to a particular aspect, such as the Smith or the Warrior. Additionally, begging brothers are garbed in rough brown robes and carry the word of the Faith to the smallest villages and hamlets. Though poor (they beg for alms) and rarely educated, they have often learned prayers by rote. The Silent Sisters also play a part; garbed all in grey and under a vow of silence, they dedicate themselves to the Stranger. They veil their faces save for their eyes, for it is a curse to look upon the face of the dead. Their role is to prepare men for the grave.

The faithful pray in septs or septries (monasteries), which are seven-sided and decorated with prisms—seven-faced crystals—or seven-pointed stars. Godsworn will often carry a crystal prism with them to use in ceremonies, and their religious text is called *The Seven-Pointed Star*.

In the time before Aegon the Conqueror, the Faith had much more power, for there were seven kings but only one Great Septon. The Targaryens did much to break the power of the Faith, though it still retains significant power (or at least the potential for power) today. Although the Faith is not a legal authority, it carries tremendous weight as a moral authority. Those who break the guest right, those who would slay their kin, and those who would commit incest are all accursed in the eyes of the Seven. The Targaryens, however, claimed they were above the gods and did as they pleased.

THE OLD GODS

The old gods were originally the gods of the children of the forest, though the First Men eventually adopted them when they finally made their peace with the children. The old gods are the gods of the forests,

and stones and are represented by the weirwoods—trees with bark as white as bone and dark red leaves that look like a thousand bloodstained hands. The children carved faces into many of the weirwoods, and those trees are often known as heart trees. The sap of these trees is also red, and it paints the carved faces crimson.

Before the peace was made, the First Men feared the weirwoods with their faces and chopped down many of them, afraid the children's wise men—the greenseers—could spy through them. Later, when the Andals arrived, they also chopped down or burned the weirwoods they discovered.

Today, the old gods are still worshipped in the North, as well as in other pockets where the blood of the First Men still runs strong. However, weirwoods are basically unknown outside of the North, where every castle still maintains a godswood with a weirwood as its heart tree. Although castles in the south may keep a godswood, few lords still believe in the old gods. The heart trees there are of a more common variety and uncarved.

Those who still believe in the old gods say their vows before the heart tree—sworn vows, marriages, and prayers are all made before these ancient trees.

OTHER RELIGIONS

The ironborn of the Iron Islands still believe in the Drowned God, who dwells in his watery hall, and they follow his Old Ways. They also believe in the Storm God, ancient enemy and nemesis of the Drowned God. The Drowned God is the god of the waters and the raiders who sail upon it.

When the Rhoynar came to Dorne, some did not abandon their old religion. The Orphans of the Greenblood, who sail down that river in their brightly painted barges, pray to Mother Rhoyme and the old gods of the Rhoynar, including the Old Man of the River, which is depicted as a huge turtle.

One of the most prominent religions to the east, followed by a few in Westeros, is that of R'hllor, the Lord of Light. His followers garb themselves in red and worship fire and light, invoking its protection against the terrors of the night.

There are many other exotic gods in the east, though few are known in Westeros.

KNIGHTHOOD

The stories are full of shining knights and their tremendous deeds, but not all knights are true, nor are all knights born of nobility. Many young boys dream of becoming knights one day, and girls dream of marrying them. Noble boys may begin training as pages as early as 8 or 9 and then become squires to knights. They may attain their knighthood as early as 15 or 16. Of course, some men never become knights, and old squires are not unheard of. Knighthood is a martial position, so men who are incapable of taking up arms may not be knighted, even if they are the son of a powerful lord.

Knighthood is also a religious matter; thus, it is only embraced by those who worship the Seven. Men of the North who follow the old gods may be excellent fighters in their own right, but they are rarely knighted. The ceremony traditionally involves keeping vigil through the

night in only an undyed woolen shift. At dawn, the man walks barefoot to where a septon and knight await him. The septon anoints him with seven holy oils, and the knight touches him upon the shoulders with a sword while calling on the Seven.

However, knighthood does not actually require such ceremony, for any knight can anoint another knight, even in the wild. The aspirant must make his solemn vows, and the knight may grant him his title in the name of the gods. Nobles, smallfolk, and even bastards may all become knights, though no woman has ever been a knight. Knights gain the title of “ser” before their given name; one would say Ser Jaime or Ser Jaime Lannister, but not Ser Lannister.

Calling a knight “ser” is the formal style of address and may be used even if you don’t know the knight’s name. Knights may choose their own personal arms that may be distinct from any family arms; however, only a trueborn son has the right to inherit his father’s arms, otherwise he must come up with his own device.

Of course, some men claim that they are knights when they were never knighted. Although it is hard to prove such, they may be punished for this false claim. On the other hand, mysterious knights who show up at tournaments with hidden or unknown shields, only to be revealed as someone famous or important, make for great stories.

Knights may be granted lands and keeps (and are thus known as landed knights—or if very successful, as greater landed knights). Even the greatest and richest knights have less legal authority than the smallest of lords, however. Knights normally swear their service to a particular lord and do their part to keep his peace and enforce his rule. Those who have no lord and wander are called hedge knights; they tend to be poor and serve anyone who will feed and shelter them.

MAESTERS OF THE CITADEL

The masters of the Citadel of Oldtown are scholars, wise men, ambassadors, and councilors. The Citadel is the highest center of learning in Westeros, and it is famed throughout the world. It is the only formal school of its kind and is the home of the masters. Not everyone who studies at the Citadel must become a master. Some simply attend to better their education and have no aspirations to serve as a master. The Citadel will accept anyone, regardless of social class, though it does not accept women.

The Citadel is run by the archmasters, who meet regularly in a Conclave to discuss matters pertinent to the realm. The archmasters announce when the seasons are turning and choose the Grand Master who sits on the king’s small council. Their decisions are supposedly objective, but politics and personal agendas can obviously influence them.

Students who wish to become masters study various subjects—the Citadel has teachers for numerous topics, including accounting, anatomy, architecture, astronomy, dragonlore, forensics, healing, herblore, higher mysteries, history, mathematics, navigation, raven lore and training, warcraft, and so forth. When a student believes he has mastered a subject, he is tested by the archmaster of that field. If he proves himself, he earns a link in his chain; each link is a particular metal that represents that subject, so a student who proves himself at sums and numbers will earn a gold link, while proving he knows his ravenry will earn him black iron. A student with no links is a novice. A novice who acquires his first link becomes an acolyte. As the acolyte earns more links it is said that he

“forges” them to make his master’s chain, symbolizing his knowledge and his willingness to serve the realm.

An acolyte with enough links to fashion a collar around his neck, essentially having finished his subjects, is allowed to say his vows and become a master. Once said, his chain is donned and never removed, though he may continue to add to it as he continues his studies. Most students say their vows by 25, though both younger and older masters are not uncommon (more the latter, admittedly). Their vows include celibacy, as well as setting aside their family name, and any lands or wealth.

Masters are sent as secular advisors to the lords of the Seven Kingdoms. Because they are sworn to the Citadel and have given up any family affiliations, they are expected to be neutral and provide good advice and counsel wisdom no matter where they are sent. If a lord is overthrown, the master is expected to serve his new lord as willingly as his old, and he may only leave his post with his lord’s—or the Citadel’s—instruction.

Masters generally provide the most skilled medical treatment available in Westeros, with a broad knowledge of anatomy, herbs, and proper care, including treatments like boiling wine to clean wounds and how to perform proper amputation of gangrenous limbs.

There is some degree of rivalry between the secular masters and the religious hierarchies of Westeros, particular the Faith of the Seven. Masters of the Citadel have a quiet disdain for “superstition,” being men of learning and reason. This includes religious taboos and, of course, magic. Thus masters sometimes come into disagreement with godsworn religious advisors or other courtiers like soothsayers or mystics.

Masters may be cast out of the order for oathbreaking or for the pursuit of forbidden sciences and arts, such as necromancy.



CHAPTER 2: GAME RULES



All games have rules, and *SIFRP* is no different. Game rules ensure a framework through which the players interact with the imaginary world, providing a solid foundation for Narrators to construct adventures of their own design, create challenges, and, above all, create an enjoyable experience for everyone involved. Although *SIFRP*'s rules cover numerous situations, providing the needed mechanics for waging war, fighting battles, navigating the perils of intrigue, and much more, these rules are meant to enhance play but not define it. Which means, the rules are here when you need them, but when you're telling a story, don't get bogged down by the minutia of what modifier goes where, which ability to test, or spend overlong weighing which disposition your should take. The Narrator is free to alter or ignore any rule in this book in the interests of ensuring that the game's primary objective is met: playing should be fun.

USING THIS CHAPTER

This chapter lays out the fundamental workings of the *SIFRP* game system and presents the information in a way that's easy to understand and helpful in creating a good foundation for learning the specific expressions of the rules—character creation, combat, war, and intrigue. Make sure you read this chapter before moving on to the rest of the book, for the information contained here is critical to understanding everything else.

THE BASICS

SIFRP is a roleplaying game, a fantasy adventure game that sees the players taking the roles of **characters** and exploring the world created by George R. R. Martin in his *A Song of Ice and Fire* novels. Veterans of roleplaying games will undoubtedly find many of the concepts familiar, but for the novices, a roleplaying game is a special type of game where the action unfolds in your heads and not on your computer screen, in a hand of cards, or on a board. Each game is an adventure, sort of like an act in a play or a chapter in the story, and you and your fellow gamers play the parts of the most important characters of all. In some games, you may take your own initiative and set out to explore a corner of the world, lead attacks against rival houses, or focus on improving your lands. The Narrator, who presents difficulties and challenges you, may create scenarios for you and your fellow players to overcome. The longer you play the same character, the better your character becomes, earning Experience, Glory, and Coin, all of which can be invested in your abilities—the things you can do in the game—or your house, the heart and soul of your gaming group. Over time, the intertwined stories of your characters and their house become a new part of the ongoing saga of Westeros and *A Song of Ice and Fire*, your own particular corner of the world and the legends concerning it.

“Power resides where men believe it resides. No more and no less.”

—VARYS, MASTER OF WHISPERERS

THE CHARACTER

Each player controls one or more characters, sometimes called player characters or PCs. A character is your alter ego; it's the door to the Seven Kingdoms, your persona, avatar, or what have you. Your character has a range of abilities that grade the areas in which your character excels and those in which he could improve. Your character is more than just a set of numbers; your character should have a history, personality, goals, outlooks, ambitions, beliefs, and more. It's up to you to decide what your character looks like and how he or she behaves, for this is your character, and your satisfaction with the concept and capabilities will go a long way toward making the play experience fun.

THE DICE

Like many roleplaying games, *SIFRP* uses dice to resolve the success or failure of dramatic actions and choices that crop up during game play. *SIFRP* uses 6-sided dice (also called d6), the same kind of dice you'll find in many family games, but dice are widely available just about anywhere. To play this game, you'll need at least ten six-sided dice, but having more can't hurt.

USING DICE

Rolling dice is how you determine success or failure for attempted actions in the game. As shown under tests, you roll a number of dice whenever you would do something with dramatic consequences. To keep things simple, *SIFRP* tracks dice in three different ways.

The number of dice you roll describes your chances of success at any given task. The ability that best describes the action you're attempting to perform determines how many dice you get to roll. When rolling dice to try something, you're said to be testing the ability or rolling an ability test. These dice are called test dice, and you add them up after rolling them.

Sometimes, you'll get to roll additional dice called bonus dice. Bonus dice are never added; instead, they improve your chances at getting a better result. You never roll bonus dice alone; rather, roll them with your test dice, and then keep the best dice equal to the amount of your test dice. Bonus dice are abbreviated with #B, with # describing how many bonus dice you get to roll.

MODIFIER

A modifier is a bonus or penalty applied to a test result. Modifiers are expressed as +# or -#, with the # telling you what to add to or subtract from your test result. Modifiers are gained as a result of situational factors, such as smoke or fog, being injured, and so on.

RANDOM RESULTS

Whenever the game or the rules call for a random result, you roll a number of dice called for in the situation and sum the results. The rules call for random results with #d6. The # describes how many dice you need to roll. So if you see 3d6, then roll three six-sided dice and add the results together.

TESTS & DIFFICULTIES

Whenever you attempt something with dramatic consequences or when the outcome of the action is not certain, you test your abilities. A test is a roll of the dice with the aim of exceeding the action's Difficulty. The number of dice you roll is determined by the most relevant ability, so if you try to stab a gold cloak with your sword, you'd use Fighting, or if you're trying to scale a keep's wall, test Athletics. Testing abilities is easy once you get the hang of it, but it does involve a few simple steps.

STEP ONE: PLAYER DECLARES THE ACTION.

STEP TWO: NARRATOR PICKS THE MOST RELEVANT ABILITY.

STEP THREE: NARRATOR SETS THE DIFFICULTY.

STEP FOUR: PLAYER ROLLS A NUMBER OF DICE EQUAL TO THE ABILITY'S RANK.

STEP FIVE: PLAYER SUMS THE DICE AND APPLIES ANY MODIFIERS TO THE RESULT.

STEP SIX: PLAYER COMPARES THE RESULT TO THE DIFFICULTY.

STEP SEVEN: NARRATOR DESCRIBES THE OUTCOME.

STEP ONE: PLAYER DECLARES THE ACTION

Before you roll the dice, declare what it is you want to do. The Narrator determines whether the action requires a test. As a rule, if the intended action has no significant risk or no consequences for failure, there's no need for a test, though the Narrator is the final word on what requires a test and when. Actions that might require tests include, but are not limited to, fighting, climbing, jumping, recalling a bit of useful information, addressing the king, sailing a ship through inclement weather, and so on. In short, if the action's outcome isn't certain or it has dramatic consequences, it probably requires a test.

EXAMPLE

Nicole's character, Lady Renee, happens upon a pair of conspirators discussing their plans to kill her father, Lord Tybalt. Clinging to the shadows, she strains to hear their whispers.

STEP TWO: THE NARRATOR SELECTS THE ABILITY

Once the Narrator decides whether a test is appropriate, determine the ability to be tested. Abilities are flexible, allowing both you and the Narrator to use a variety of methods to overcome challenges in the game. A particular action may use one ability in one set of circumstances and another in a completely different environment. For example, you might use Persuasion to bluff your way past a guard or use Status to fall back on your notoriety and standing to remove the guard from your path. Even though these are two distinct methods, the intended outcome is the same—getting past the guard.

Generally, the Narrator determines the ability, but you do have some say in what ability you'd like to use. Just state what you want to use and

how you intend to use it, and—if reasonable—the Narrator ought to allow it. Obviously, using Language to scale a wall or stab an enemy is ridiculous, so common sense must prevail.

EXAMPLE

Since Renee eavesdrops on the conversation, the Narrator decides the relevant ability is Awareness.

STEP THREE: THE NARRATOR SETS THE DIFFICULTY

Once the ability is determined, the Narrator sets the test's Difficulty. The Difficulty describes the complexity and challenge of the action. To help assess how hard a task is, a Difficulty number has a descriptor, such as **ROUTINE** for Difficulty 6, **CHALLENGING** for Difficulty 9, and so on. See **Difficulty** on page 28 for details.

EXAMPLE

*The Narrator considers the scene. It's dark, so Renee can't see the conspirators or their body language. They're also some distance away and whispering. The Narrator decides the Difficulty is **FORMIDABLE (12)**.*

STEP FOUR: THE PLAYER ROLLS THE DICE

Knowing which ability to use and the Difficulty of the task, you roll a number of test dice equal to the ability. Many times, you may roll additional dice in the form of extra test dice or bonus dice.

EXAMPLE

Lady Renee has 3 in Awareness, giving her three dice off the bat. However, she also has 2B in Listening, a specialty of Awareness, giving her two bonus dice. She rolls five dice, but she only adds up the best three.

STEP FIVE: THE PLAYER SUMS THE DICE AND APPLIES MODIFIERS

Once you roll the dice, sum the ones you choose to keep and add or subtract any modifiers. The total is the test **result**.

EXAMPLE

Nicole rolls 5 dice (three test dice and two bonus dice from her specialty) and gets a 6, 6, 5, 2, and a 1. She discards two dice (the 1 and the 2 since they count for her bonus dice) and adds up the rest, getting a 17.

STEP SIX: THE PLAYER COMPARES THE RESULT WITH THE DIFFICULTY

Now that you have a total, compare the result to the action's Difficulty. If the result equals or beats the Difficulty, you succeed. If the result is less than the Difficulty, you fail.

EXAMPLE

*The test Difficulty was **FORMIDABLE (12)**. Since Nicole beat the Difficulty with her 17, she succeeds by a significant degree.*

STEP SEVEN: THE NARRATOR DESCRIBES THE OUTCOME

Once the outcome of the test is determined, the Narrator describes the results, providing any relevant consequences of success or failure.

EXAMPLE

Nicole's roll was good enough that she's able to hear most of the conversation, which the Narrator summarizes for her. Although both conspirators are careful to keep their identities concealed, Nicole now knows how they intend to go about their treachery, and with this information, she may be able to stop their nefarious plan.

PUTTING IT ALL TOGETHER

After a few tests, everyone should get the hang of how the process works without having to read through the steps. Just keep the basic elements of testing in mind, and the game should flow smoothly, allowing for Narrators to call for tests without slowing game play.

TYPES OF TEST

Rolling tests is more or less the same no matter what you're attempting. How you interpret success, however, varies with the type of test taken. *SIFRP* uses three standard tests for resolving actions. In all cases, you roll a number of test dice equal to the ability, plus bonus dice gained from a specialty and plus or minus any modifiers, and compare the result to the Difficulty to determine success or failure.

BASIC TEST

A **basic test** is the default test for just about every action. If the game or situation doesn't indicate another type of test, use a basic test to resolve the action.

- 🎲 Roll test dice equal to ability.
- 🎲 Roll bonus dice gained from Specialty or Assistance.
- 🎲 Discard a number of dice equal to the bonus dice rolled, and sum the remainder.
- 🎲 Add or subtract any modifiers.
- 🎲 Compare Result to Difficulty to determine success or failure.

EXTENDED BASIC TESTS

Some actions are so involved or try to achieve so much they require multiple tests to determine success. A character climbing a steep cliff may have to test Athletics several times to reach the top, while a maester researching the lineage of a family purported to come from the Blackfyre Pretenders might need several successful Knowledge tests to find the evidence he needs. When the situation demands, the Narrator may inform you that you need two or more successful tests to complete your action. Each test covers a particular span of time. Once you achieve the required number of successes, your task is complete.



COMPETITION TEST

COMPETITION TESTS occur when two characters work toward or compete for the same goal. Both characters roll tests against the same Difficulty. The character who beats the Difficulty by the greatest degree wins.

EXAMPLE

*Chris and Hal are in a foot race. Both will eventually cross the finish line, but they're competing to see who crosses it first. The Narrator calls for both players to roll **AUTOMATIC (0)** Athletics competition tests. Chris has Athletics 3, while Hal has Athletics 2 (Run 1). Chris rolls and gets a 6, 4, and 1, for a total of 11. Hal rolls and gets a 5, 2, and a 2. He drops one of the 2s for his Bonus die, leaving him with 7. Chris wins the race.*

CONFLICT TEST

CONFLICT TESTS are used most commonly in combat, warfare, and intrigue. A conflict test is always used to resolve anything that would function as an “attack.” An attack might be a swing of a sword, sneaking past a guard, or using wiles to seduce a noble; effectively, anytime you would “do” something to someone else, you roll a conflict test. Unlike a basic test or competition test, where you are testing against the challenge and complexity of the action attempted, a conflict test pits your ability directly against your opponent. The Difficulty of these tests is your opponent’s Defense. Generally, your opponent’s Defense is equal

to $4 \times$ his rank in the ability used to oppose your attack: Awareness against Stealth, a poison’s attack against Endurance, and so on. However, in the case of combat, your opponent’s Defense is the sum of his ranks in several abilities. For details, see **CHAPTER 9: COMBAT**.

WHO ROLLS?

When faced with a conflict test, it can sometimes be confusing about who rolls and who defends. Consider, for example, a character who is hiding from a guard. To determine who rolls the test, consider who the active opponent is. If the guard is actively searching for the character, who’s simply standing in the shadows or in a wardrobe, it falls to the guard to roll the test. On the other hand, if a character attempts to sneak past an unobservant guard, the character rolls the Stealth test against the guard’s passive Awareness.

SIMULTANEOUS CONFLICTS

Sometimes, opponents are “attacking” each other at the same time. In these cases, both characters test, and the one with the highest result wins the conflict. Going back to the hidden character and the searching guard, if the hiding character tries to sneak past an actively searching guard, both would test their respective abilities, and the victory would go to the character with the highest result. Again, combat differs slightly from this, being more detailed in terms of character actions. See **CHAPTER 9** for more information.

IMPORTANT TERMS

ABILITY

One of the defining game traits of a character. Abilities are measured by rank.

ABILITY TEST (OR SIMPLY TEST)

Using an ability to attempt an action when the outcome is in doubt. A test involves rolling a number of six-sided dice (the test dice) equal to the tested ability's rank and adding them together.

BONUS DIE

A bonus die is an extra die rolled during an ability test, but then a number of low dice equal to the number of bonus dice rolled is dropped from the test before the remaining dice are added to determine the result. Bonus dice are abbreviated **+#B**, where **#** is the number of bonus dice, *e.g.*, **+3B** is three bonus dice.

CHARACTER

A player's assumed persona in the context of the game.

DAMAGE

Imaginary points used to track how close a character is to defeat in combat.

DEGREE (OF SUCCESS OR FAILURE)

A measure of how successful an ability test is, beyond mere success or failure.

DESTINY POINTS

A measure of a character's potential, used by players during the game to influence fate and outcomes where that character is concerned.

DICE

Randomizers used to determine the outcomes of uncertain events in the game. *SIFRP* uses six-sided dice, sometimes abbreviated "d6."

DIFFICULTY

A numerical value used to measure the chances of achieving a particular outcome in a test of ability. Difficulties range from **AUTOMATIC** (0) to **HEROIC** (21 and higher).

DRAWBACK

A character quality with a negative effect on the character, such as a disability.

FRUSTRATION

A minor social difficulty suffered by a character to stave off influence (and therefore defeat) during an intrigue.

INFLUENCE

Imaginary points used to track how close a character is to defeat in a social intrigue.

INJURY

A minor wound or lasting damage suffered by a character to stave off damage (and therefore defeat) in combat.

MODIFIER

A bonus or penalty applies to the result of an ability test, expressed as **+#** or **-#**.

PENALTY DIE

A die subtracted from the test dice (starting with the lowest first) after any bonus dice have been discarded but before the dice are summed to determine the result. A penalty die is abbreviated **-#D**, where the **#** is the number of penalty dice, *e.g.*, **-2D** is two penalty dice.

QUALITY

A positive character quality, providing a particular defined game advantage.

RANK

A measure of a character's ability, ranging from 1 (impaired) to 7 (legendary). Abilities have an average rank of 2 by default.

RESULT

The value arrived at by adding up all of the test dice rolled for an ability test.

SIFRP

An abbreviation for *A Song of Ice and Fire Roleplaying*. Refers to the game, as opposed to the *Song of Ice and Fire* novel series.

TEST

A roll of the dice to determine the result of an action where the outcome is in doubt. See **Ability Test**.

TEST DIE

A die that is rolled and added as part of an ability test. Test dice are abbreviated **#D**, where **#** is the number of dice (*e.g.*, **3D** is three test dice). Additional test dice are abbreviated **+#D** (*e.g.*, **+2D** means "add two test dice to the test").

WOUND

A serious, lasting injury suffered by a character to help stave off damage (and therefore defeat) in combat.

MODIFYING TESTS

Ability tests are straightforward when you're just rolling test dice equal to your ability. However, a number of ways exist to modify your chances of success, for better or worse. Circumstances, favorable or otherwise, may modify your test results.

MODIFIERS

A **MODIFIER** is a fixed number that's either added to your test result to reflect favorable circumstances or subtracted to reflect unfavorable circumstances. Generally, modifiers are imposed to reflect a temporary condition that affects you and not the action you're attempting. Most modifiers come from **ASSISTANCE** (see following), environmental conditions, or injury.

ASSISTANCE

When faced with a tough Difficulty, you can call upon your allies to help you succeed. Any adjacent ally can assist you. Allies bestow a modifier to your test result equal to one half (round down, minimum 1) their rank in the ability you're testing. Say, for example, you're climbing a wall. You're near the top, where your ally waits. To help you up, an ally with Athletics 4 assists you. When you test Athletics to climb the rest of the distance, add +2 (half your ally's rank) to your test result. Usually, no more than two people can assist at a time, but for larger tasks, the Narrator may allow additional assistance.

TAKING MORE TIME

When you have the luxury of time on your side, you can work more slowly to ensure you complete the task, which is especially useful for high Difficulty tasks that are ordinarily beyond your ability to roll with a normal test. For each additional amount of time spent preparing for the task (say an hour of research or an extra six seconds before making an Athletics test), you gain an extra test die for the purposes of resolving your test. You can't gain more than double your test dice in this way. So if you have 2 in an ability, you can't gain more than two extra test dice by taking more time.

SPECIALTIES & BONUS DICE

SPECIALTIES are areas of expertise that fall under the purview of an ability, and as such, when testing an ability in a way that relates to your specialty, you may roll a number of **BONUS DICE** that you have in the specialty.

Bonus dice are never added to the result; they merely allow you to roll more dice than your ability would permit, and you keep the best dice equal to your ability's test dice. The number of bonus dice can never exceed the number of test dice rolled. So if you have 2 test dice in an ability and have a total of three bonus dice (say two from a specialty and one from a complementary ability, see following), you can still only roll four dice and keep two. Various specialties for the different abilities, and their uses, are described in **CHAPTER 4: ABILITIES & SPECIALTIES**.

EXAMPLE

Shane's character, Trent, has Stealth 3 (Blend In 2). When he tries to blend into a crowd, he rolls five dice and keeps the best three rolled.

FAILURE

A failed test simply means the attempted action doesn't work, but it usually doesn't mean you can't try again. In some situations, failure can carry greater risk, such as a failed Athletic test to climb a wall or a failed Agility test to maintain balance on a slippery surface. Any time danger is involved and you fail the test by 5 or more, you may suffer a Critical failure: additional consequences in the form of damage, injury, or some other drawback usually spelled out in the action attempted.

INJURIES & FRUSTRATION

Engaging in combat and intrigue places you at risk of taking **INJURIES** or acquiring **FRUSTRATION**. Both of these affect your ability to succeed on tests, imposing a penalty to your test result, or, in the case of wounds, take penalty dice to your dice roll. Injuries and frustration work as any other modifier and apply after you sum the test dice.

PENALTY DICE

PENALTY DICE are uncommon drawbacks imposed by wounds or flaws. Each penalty die cancels one test die when adding up your result. You apply the Penalty after you roll and after you drop any bonus dice. Penalty dice are abbreviated, too. When you see -1D, it means you have one penalty die.

EXAMPLE

Steve's character, Reinhart, suffers from a wound, imposing 1 penalty die on all tests. In the thick of combat, he shoots an arrow from his Longbow at a charging wildling. Steve has Marksmanship 4 (Bows 2). He rolls six dice and gets a 6, 5, 4, 4, 3, and 1. He drops the 1 and 3 for his bonus dice. He must also drop one of his 4s because of the penalty die, giving him a test result of 15.

DIFFICULTY

Every action has a Difficulty, a number that describes how hard the action is to accomplish. If your test result equals or exceeds the Difficulty, your action succeeds. Difficulties are ranked in five-point increments, starting at 0 for automatic actions and climbing all the way up to 30 (or higher) for nearly impossible actions. See **TABLE 2-1: DIFFICULTIES** for details on the different levels of Difficulty and **CHAPTER 4: ABILITIES & SPECIALTIES** for specific examples of Difficulties as they relate to abilities.

SUCCESS

When a test result equals or exceeds the Difficulty, the action is a **SUCCESS**. A success represents the minimum amount of work and effort needed to achieve the intended result. Such successes are often sloppy and inelegant, and while they let you achieve what you wanted, they

TABLE 2-1: DIFFICULTIES

DESCRIPTION	RATING	MINIMUM RANK FOR SUCCESS
AUTOMATIC	0	1
EASY	3	1
ROUTINE	6	1
CHALLENGING	9	2
FORMIDABLE	12	2
HARD	15	3
VERY HARD	18	3
HEROIC	21+	4

TEST RESULT EXCEEDS DIFFICULTY BY...	DEGREE OF SUCCESS
0–4	ONE, MARGINAL SUCCESS
5–9	TWO, GREAT SUCCESS
10–14	THREE, INCREDIBLE SUCCESS
15+	FOUR, ASTONISHING SUCCESS

are in no way impressive. Often, these near successes are enough, but in some cases, excellence may be required for the long-term victory.

DEGREES OF SUCCESS

You need only equal the test's Difficulty to get a success. Beating the test Difficulty by a significant degree, however, can produce greater results. For many tests, you complete the action or effort a bit faster or with slightly improved results. For some, such as Fighting or Marksmanship tests, you can deal additional damage with a greater degree of success.

USING DEGREES OF SUCCESS

Often, a Marginal success is all you need. However, the Narrator may require a success by a particular degree for an action to succeed, especially when time and quality are factors. For example, singing a dirge for the fallen son of a powerful lord may be a **CHALLENGING (9)** test, but if the character wishes a private audience with the lord, he may need an Incredible success (three degrees) on the same test, effectively making it a **VERY HARD (19)** test. Of course, not achieving the success does not bar entry to the lord; rather, it offers an expedited means that rewards the character for a great roleplaying scene.

DEGREES OF FAILURE

Normally, failing to achieve the needed test result simply means an attempted action fails to achieve the desired result. In some cases, however, the degree of *failure* is also important, and greater degrees can lead to more serious consequences.

There are only two degrees of failure: a Marginal failure (where the Difficulty exceeds the test result by 4 or less) and Critical failure (where the Difficulty exceeds the test result by 5 or more). Only rarely does degree of failure matter; when it does, it is specified in the game rules.

ARCHETYPES

The easiest way to get started in *SIFRP* is to select an archetype to play. An archetype is a ready-to-play character with all the mechanical decisions handled for you. Each archetype represents a different role or character type found in the novels and presents statistics for anointed knights, maesters, septons, nobles, wards, and more. As you familiarize yourself with the system, you will undoubtedly want to create your own character, as described in the following chapter, but if you're itching to play, feel free to use one of these sample characters.

USING ARCHETYPES

If you plan to use an archetype, you can use the character as presented here, filling in the necessary details to breathe life into the character. You can also modify the character to suit your needs, exchanging specialties for other specialties and rank in one ability for rank in another. Be sure you are moving equal numbers each time. Each archetype uses the following format.

ARCHETYPE NAME & DESCRIPTION

This section includes a bit of flavor text to help you visualize the character. It also discusses how the archetype fits in the household, defines some of the character's responsibilities, and identifies what role the character might fill in an adventure. In addition, some salient personality and historical features are included to give you a sketch of the character's background.

ABILITIES

Characters are defined by their choice of abilities and specialties, those areas in which the character has some degree of talent. Each archetype lists all abilities possessed by the character that exceed 2. Attached to the ability is its rank, expressed as a number such as 3. If the character has any specialties related to the ability, they are listed beneath the ability and indented to set them apart. Specialties include the number of bonus dice invested and are expressed with a number and a B, 3B for example.

Qualities and Destiny Points follow. The number of Destiny Points the character possesses are noted clearly. Then, you'll find an alphabetical listing of the character's benefits and flaws.

GAME ATTRIBUTES

This section describes the salient features and derived abilities needed for playing through intrigues and combats. At the top, you'll find the character's Awareness rank and passive result. Next are the intrigue attributes, including Defense and Composure. Finally, you'll find Movement and Sprint, followed by Combat Defense, Armor Rating, and Health.

GEAR

The last section lists all the weapons, armor, wealth, and important personal possessions the character has at the start of the game.

ANointed KNIGHT

ADULT WARRIOR

As an anointed knight, you won your spurs on the field of battle, stood vigil in the sept, and received the seven oils by a man of the cloth.

The anointed knight is a paragon of martial skill, a beacon of virtue and chivalry in a cruel and otherwise uncaring world. Attaining the title of “Ser” established you as one of the elite warriors in the land. In exchange for the courtesy you receive, you are expected to abide by your vows, live up to the principles of knighthood, and defend king and country against all who threaten it. While these lofty ideals are goals, sadly, few ever come close to attaining them. Can you live a virtuous and noble life? Or will you sully your title with base living?



ABILITIES

AGILITY	3	
ANIMAL HANDLING	3	<i>RIDE 1B</i>
ATHLETICS	3	<i>STRENGTH 2B</i>
AWARENESS	3	
ENDURANCE	4	<i>RESILIENCE 2B</i>
FIGHTING	5	<i>LONG BLADES 2B, SPEARS 1B</i>
LANGUAGE	3	<i>COMMON TONGUE</i>
STATUS	4	
WARFARE	3	
ALL OTHERS	2	

QUALITIES

DESTINY POINTS: 1

ANointed, FLAW (THIEVERY -1D), LONG BLADE FIGHTER I, SPONSOR

GAME ATTRIBUTES

AWARENESS 3 • 12 BASE

INTRIGUE DEFENSE 9 • COMPOSURE 6

MOVEMENT 3 • SPRINT 14
(WITH LANCE, MOVE 2, SPRINT 12)

COMBAT DEFENSE 3 (5 WITH SHIELD) • ARMOR RATING 10

HEALTH 12

ATTACK	BASTARD SWORD	5+2B	4 DAMAGE; ADAPTABLE
ATTACK	SHIELD	5	1 DAMAGE; DEFENSIVE +2
ATTACK	WAR LANCE	5+1B	9 DAMAGE; BULK 2, IMPALE, MOUNTED, POWERFUL, SLOW, VICIOUS

PERSONAL GEAR plate armor, shield, bastard sword and scabbard, war lance, saddle, destrier, 16 gold dragons

GODSWORN

ADULT EXPERT/SCHEMER

You are a servant of the Faith, and you provide religious advice and instruction to the noble family.

The dominant faith in the Seven Kingdoms came to Westeros with the Andals, those fair-haired warriors from across the narrow sea who waged war against the First Men, cast down the old gods in favor of their new ones, and brought learning and civilization to this benighted land. The core of this belief is in the seven aspects of god; each of the Seven identities reflects a different role and nature of their supreme deity. The faces of this being include the Mother, the Father, the Warrior, the Smith, the Maid, the Crone, and the Stranger. The Faith's servants equally revere all aspects, though clearly some are more favored than others amongst the nobility and smallfolk.

The Faith of the Seven is ubiquitous throughout Westeros, and septs can be found in just about every lord's land and in the wilderness between. Rare is the mortal who would risk a divine curse by refusing the septons their place, and thus, even in lands that follow older customs and beliefs, one is sure to find at least a shrine to the Seven.

ABILITIES

AGILITY	3	
AWARENESS	3	EMPATHY 1B
CUNNING	3	
HEALING	3	
KNOWLEDGE	3	EDUCATION 1B, RESEARCH 1B
LANGUAGE	3	COMMON TONGUE
PERSUASION	3	BARGAIN 1B, CHARM 1B, CONVINCE 1B
STATUS	4	
WILL	5	COORDINATE 1B, DEDICATION 1B
ALL OTHERS	2	

QUALITIES

DESTINY POINTS: 1

BOUND TO THE BOTTLE, FAVORED OF THE SMALLFOLK, PIOUS, STUBBORN

GAME ATTRIBUTES

AWARENESS 3 • 12 BASE, 13 EMPATHY

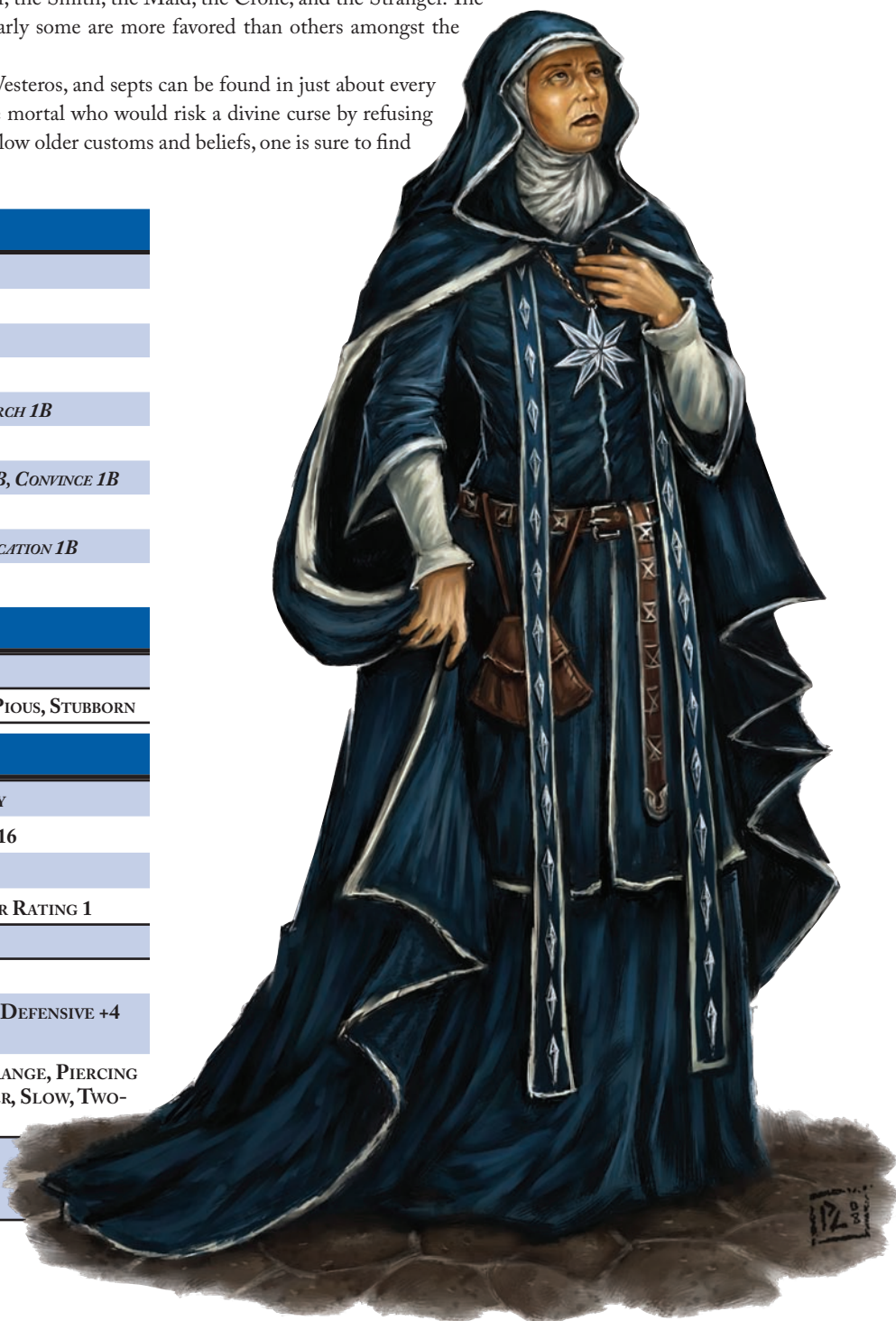
INTRIGUE DEFENSE 10 • COMPOSURE 16

MOVEMENT 3 • SPRINT 14

COMBAT DEFENSE 8 (12 WITH SHIELD) • ARMOR RATING 1

HEALTH 6

ATTACK	MACE	2	2 DAMAGE
ATTACK	LARGE SHIELD	2	1 DAMAGE; BULK 1, DEFENSIVE +4
ATTACK	HEAVY CROSSBOW	2	5 DAMAGE; LONG RANGE, PIERCING 2, RELOAD GREATER, SLOW, TWO-HANDED, VICIOUS
PERSONAL GEAR	robes, large shield, mace, heavy crossbow, quiver with 10 bolts, icon of the Father, 9 gold dragons		



HEIR

YOUNG ADULT LEADER

As heir, you stand to inherit your family's lands, titles, and incomes upon your father's death.

Being the eldest offspring may promise future power and fortunes, but it also carries a grave responsibility. Arrayed around you are rival houses who would influence you with entreaties of friendship and alliance and who seek to bind you to them to garner some future favor while likely conspiring against you should you prove weak. Many nobles will seek to tie their houses to yours through marriage, and sometimes a refusal can have unfortunate or even deadly repercussions. While such a position brings great power, the burdens of lordship require cunning, caution, and, above all, patience.

ABILITIES

ANIMAL HANDLING	2	<i>RIDE 1B</i>
CUNNING	3	
ENDURANCE	3	
FIGHTING	3	<i>LONG BLADES 1B</i>
LANGUAGE	3	<i>COMMON TONGUE</i>
MARKSMANSHIP	3	<i>BOWS 1B</i>
PERSUASION	3	
STATUS	6	<i>BREEDING 1B, STEWARDSHIP 1B</i>
WARFARE	3	<i>COMMAND 1B</i>
WILL	3	
ALL OTHERS	2	

QUALITIES

DESTINY POINTS: 2

HEAD FOR NUMBERS, HEIR, WEAPON MASTERY (LONGSWORD)

GAME ATTRIBUTES

AWARENESS 2 • 8 BASE

INTRIGUE DEFENSE 11 • COMPOSURE 9

MOVEMENT 3 • SPRINT 14

COMBAT DEFENSE 3 (5 WITH SHIELD) • ARMOR RATING 5

HEALTH 9

ATTACK	LONGSWORD	3+1B	4 DAMAGE
ATTACK	SHIELD	3	1 DAMAGE; DEFENSIVE +2
ATTACK	HUNTING BOW	3+1B	2 DAMAGE; LONG RANGE, TWO-HANDED
PERSONAL GEAR	mail, shield, longsword and scabbard, longbow, quiver with 10 arrows, signet ring, courser, saddle, 24 gold dragons		



HEDGE KNIGHT

MIDDLE-AGE WARRIOR

ABILITIES

AGILITY	4	<i>QUICKNESS 1B</i>
ANIMAL HANDLING	3	<i>RIDE 1B</i>
ATHLETICS	4	<i>RUN 1B, STRENGTH 1B</i>
AWARENESS	4	
ENDURANCE	4	
FIGHTING	5	<i>BLUDGEONS 2B, SPEARS 1B</i>
MARKSMANSHIP	3	<i>CROSSBOWS 1B</i>
PERSUASION	2	<i>INTIMIDATE 2B</i>
STATUS	3	
WARFARE	3	
ALL OTHERS	2	

QUALITIES

DESTINY POINTS: 1

BLOOD OF THE FIRST MEN, BLUDGEON FIGHTER I, FLAW (Agility -1D)

ATTRIBUTES

AWARENESS 3 • 12 BASE

INTRIGUE DEFENSE 8 • COMPOSURE 6

MOVE 3 • SPRINT 14 (MOVE 2 SPRINT 11 WITH LANCE)

COMBAT DEFENSE 6 (8 WITH SHIELD) • ARMOR RATING 9

HEALTH 12

ATTACK	BALL AND CHAIN	5+1B	5 DAMAGE; POWERFUL, SHATTERING
ATTACK	LONGSWORD	5	5 DAMAGE
ATTACK	SHIELD	5	2 DAMAGE; DEFENSIVE +2
ATTACK	WAR LANCE	5	8 DAMAGE; BULK 2, IMPALE, MOUNTED, POWERFUL, SLOW, VICIOUS
PERSONAL GEAR	half-plate, medium shield, ball and chain, longsword and scabbard, war lance, destrier, saddle, 12 gold dragons		

A hedge knight and warrior-for-hire, you have sworn a vow to this noble family, promising to protect and serve in exchange for patronage.

Not all men who swear the vows of knighthood are of noble birth. In fact, many are common men who have clawed their way up from the ranks of the smallfolk to take up arms in defense of the Seven Kingdoms. Called hedge knights, these men roam the Seven Kingdoms in search of masters who would have them, selling their swords for food, lodging, and a place in their master's hall.

A hedge knight bears many of the same responsibilities as an anointed knight, in that they are expected to wage war, but their reduced status rarely provides the glory and prestige of their noble born counterparts. They almost never receive titles, lands, or the hands of maidens for their sacrifices and service.

You are such a knight and you found service in a noble household. Your presence strengthens the garrison and affords you regular meals and a bed. While you do not receive the same respect as the other knights of the house, you are better than the common guards; you can take comfort in at least that.



MAESTER

ADULT EXPERT

You serve as councilor, healer, and teacher to a noble family, imparting the wisdom you have learned from your apprenticeship at the Citadel.

The maesters of the Citadel compose a semi-secretive society of learned men, steeped in the lore and learning of Westeros. Founded long ago, its members are committed to the acquisition of knowledge, mastering numerous subjects, from the healing arts to history, from the secrets of architecture and warfare to the study of commerce and accounting. To mark their expertise with a particular subject, a maester forges a link to form the chain he wears about his neck. Each link in the chain is of a different metal to reflect the particular area of expertise. While there's theoretically a metal for every subject, the maesters are rather secretive about their traditions.

ABILITIES

ANIMAL HANDLING	3	
CUNNING	4	DECIPHER 1B, MEMORY 1B
HEALING	3	TREAT AILMENT 1B, TREAT INJURY 1B
KNOWLEDGE	4	EDUCATION 2B
LANGUAGE	3	COMMON TONGUE
LANGUAGE	2	ANCIENT VALYRIAN
PERSUASION	3	CONVINCE 1B
STATUS	4	STEWARDSHIP 1B
WILL	3	
ALL OTHERS	2	

QUALITIES

DESTINY POITS: 1

FLAW (MARKSMANSHIP -1D), KNOWLEDGE FOCUS (HERALDRY),
KNOWLEDGE FOCUS (HISTORY AND LEGENDS), MASTER OF RAVENS

GAME ATTRIBUTES

AWARENESS 2 • 8 BASE

INTRIGUE DEFENSE 10 • COMPOSURE 9

MOVEMENT 4 • SPRINT 15

COMBAT DEFENSE 6 • ARMOR RATING 1

HEALTH 6

ATTACK	QUARTERSTAFF	2	2 DAMAGE; FAST, TWO-HANDED
ATTACK	DAGGER	2	1 DAMAGE; DEFENSIVE +1, OFF-HAND +1
PERSONAL GEAR	robes, quarterstaff, dagger with sheath, maester's chain, writing kit, 2 ravens, bag of corn, tomes concerning the subjects of heraldry, history, and legends, 16 gold dragons		



NOBLE

YOUNG ADULT SCHEMER

You are a ward, a hostage whose presence amongst your adopted family ensures peace.

The practice of taking hostages is quite common in the Seven Kingdoms, as it both ensures an enemy house won't attack—lest they place their heir in jeopardy, and it also breeds a sense of kinship and familiarity between the ward and the household to, hopefully, build a friendship between those houses. As a ward, you likely feel conflicting loyalties, for you know where you are from and have memories of your home and family, but you have spent much of your life fostered with another family, and thus, you likely have become steeped in their traditions and values, some of which may be at odds with the ones of your past.

ABILITIES

ATHLETICS	3	
AWARENESS	3	NOTICE 1B
CUNNING	3	MEMORY 1B
FIGHTING	3	LONG BLADES 1B
KNOWLEDGE	3	
LANGUAGE	3	COMMON TONGUE
MARKSMANSHIP	3	
PERSUASION	4	CHARM 1B, SEDUCE 1B
STATUS	5	BREEDING 1B
WILL	3	
ALL OTHERS	2	

QUALITIES

DESTINY POINTS: 2

ATTRACTIVE, CHARISMATIC, FLAW (ANIMAL HANDLING -1D), WARD

GAME ATTRIBUTES

AWARENESS 3 • 12 BASE, 13 NOTICE

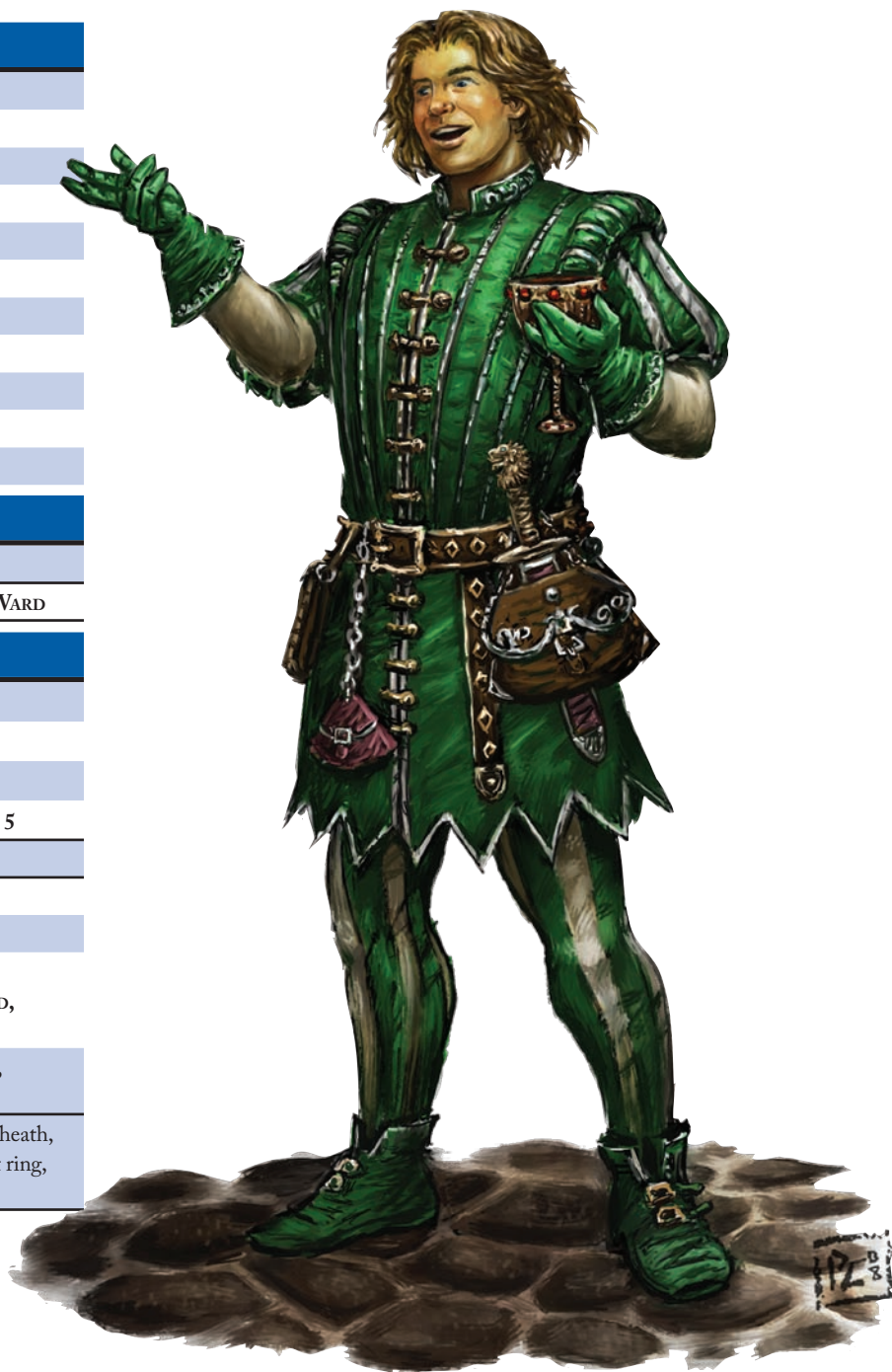
INTRIGUE DEFENSE 11 • COMPOSURE 9

MOVEMENT 3 • SPRINT 14

COMBAT DEFENSE 5 (7 WITH SHIELD) • ARMOR RATING 5

HEALTH 6

ATTACK	LONGSWORD	3+1B	4 DAMAGE
ATTACK	SHIELD	3	1 DAMAGE; DEFENSIVE +2
ATTACK	LONGBOW	3-1D	4 DAMAGE; LONG RANGE, PIERCING 1, TWO-HANDED, UNWIELDY
ATTACK	DAGGER	3	1 DAMAGE; DEFENSIVE +1, OFF-HAND +1
PERSONAL GEAR	mail, shield, longsword with scabbard, dagger with sheath, longbow, quiver with 10 arrows, fine clothing, signet ring, courser, saddle, 17 gold dragons		



RETAINER

ADULT ROGUE

You are a loyal servant of your noble house. You may be distant kin or the descendant of a smallfolk hero who won a trusted place amongst your lord's servants.

Each noble house keeps a body of servants to see to the day-to-day functions of maintaining the keep, attend the family's possessions, and defend the family in times of danger. Retainers include guards, men-at-arms, bodyservants, cooks, masters of horse, kennelmasters, household smiths, and everything in between. This retainer is a guard.

ABILITIES

AGILITY	4	
ANIMAL HANDLING	3	
ATHLETICS	4	<i>RUN 1B, STRENGTH 1B</i>
AWARENESS	3	<i>NOTICE 1B</i>
ENDURANCE	5	<i>RESILIENCE 1B</i>
FIGHTING	3	<i>AXES 2B, BRAWLING 1B, SPEARS 1B</i>
MARKSMANSHIP	3	
STATUS	3	
WILL	3	
ALL OTHERS	2	

QUALITIES

DESTINY POINTS: 1

ARMOR MASTERY, AXE FIGHTER I, FLAW (CUNNING -1D), WEAPON MASTERY (BATTLEAXE)

GAME ATTRIBUTES

AWARENESS 3 • 12 BASE, 13 NOTICE

INTRIGUE DEFENSE 8 • COMPOSURE 9

MOVEMENT 4 • SPRINT 15

COMBAT DEFENSE 9 (11 WITH SHIELD) • ARMOR RATING 6

HEALTH 15

ATTACK	BATTLEAXE	3+2B	4 DAMAGE; ADAPTABLE
ATTACK	SHIELD	3	2 DAMAGE; DEFENSIVE +2
ATTACK	SPEAR	3+1B	4 DAMAGE; FAST, TWO-HANDED
ATTACK	DAGGER	3	2 DAMAGE; DEFENSIVE +1, OFF-HAND +1
PERSONAL GEAR	ring mail, shield, battleaxe, dagger with sheath, spear, livery, 10 gold dragons		



SCOUT

MIDDLE-AGED ROGUE

You serve the noble family by leading patrols through their lands, watching for poachers, bandits, and raiders from neighboring lords.

Most houses employ hunters and scouts to lead hunting expeditions and to serve as guides—but also to ensure their territory is secure from attack. Scouts may also function as bailiffs and constables in the service of the lord, or they may just be skilled smallfolk who supply a valuable service to their noble masters.

ABILITIES

AGILITY	4	<i>QUICKNESS 1B</i>
ANIMAL HANDLING	3	
ATHLETICS	4	<i>RUN 1B</i>
AWARENESS	3	<i>NOTICE 1B</i>
ENDURANCE	3	<i>RESILIENCE 1B</i>
FIGHTING	3	<i>SHORT BLADES 1B</i>
MARKSMANSHIP	5	<i>BOWS 3B</i>
STATUS	2	
STEALTH	4	
SURVIVAL	3	<i>HUNT 1B, TRACK 1B</i>
ALL OTHERS	2	

QUALITIES

DESTINY POINTS: 1

ACCURATE, DOUBLE SHOT, FLAW (ENDURANCE -1D)

GAME ATTRIBUTES

AWARENESS 3 • 12 BASE, 13 NOTICE

INTRIGUE DEFENSE 7 • COMPOSURE 6

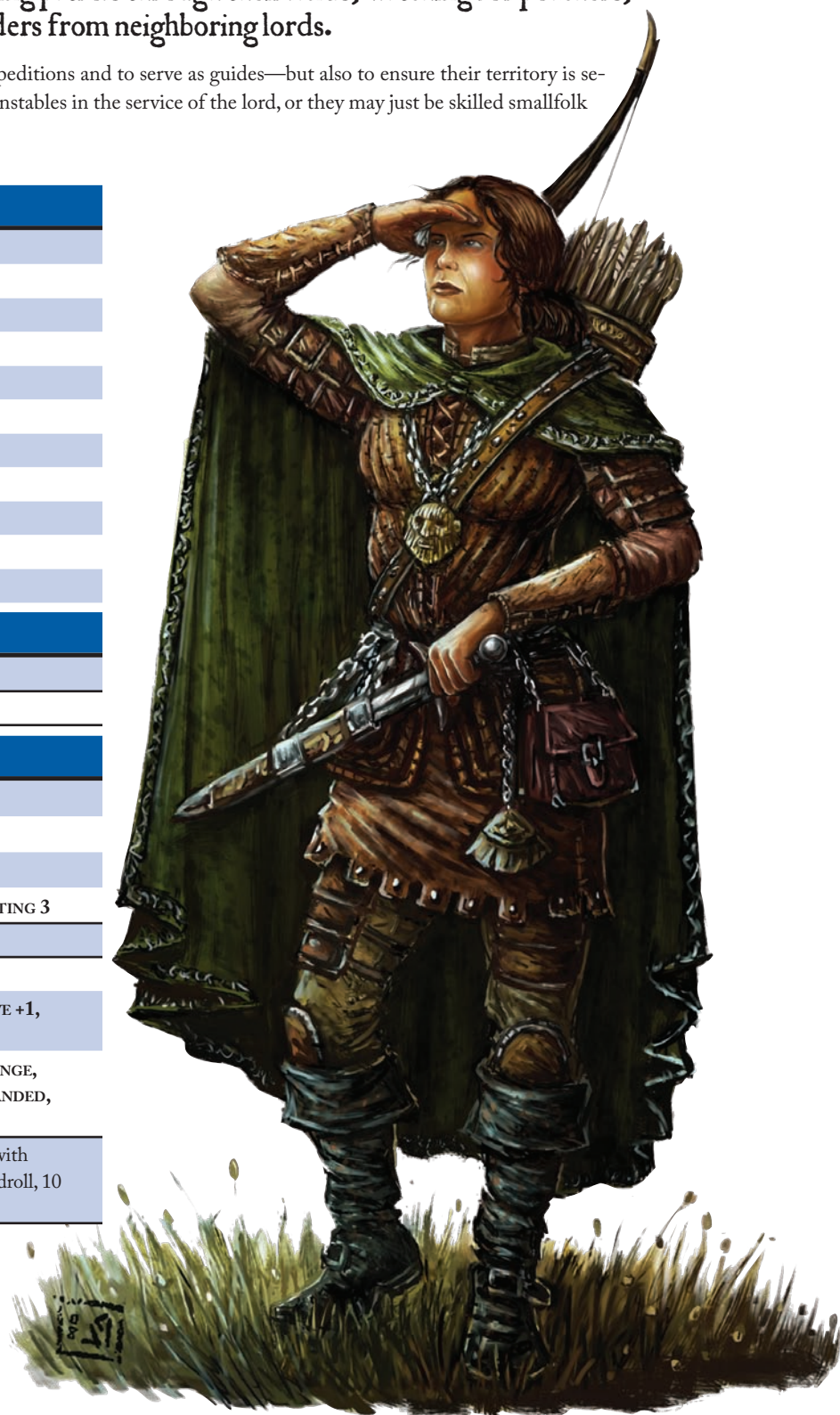
MOVEMENT 4 • SPRINT 8

COMBAT DEFENSE 9 (11 WITH DAGGER) • ARMOR RATING 3

HEALTH 9

ATTACK	SMALL SWORD	3	3 DAMAGE; FAST
ATTACK	DAGGER	3+1B	2 DAMAGE; DEFENSIVE +1, OFF-HAND +1
ATTACK	LONGBOW	5+2B	6 DAMAGE; LONG RANGE, PIERCING 1, TWO-HANDED, UNWIELDY

PERSONAL GEAR hard leather, small sword with sheath, 2 daggers with sheaths, longbow, quiver with 12 arrows, pack, bedroll, 10 gold dragons



SQUIRE

ADULT ROGUE/WARRIOR

As a squire, you attend to the needs of your knight, caring for his armor, weapons, and steed, cooking meals, and making sure your master is in good keeping.

Any man who would be a knight must first be a squire, for through this period of apprenticeship, a squire learns the rudiments of knighthood and the fundamentals of duty, loyalty, and honor while also receiving training in the fighting arts, jousting, and etiquette. Many squires spend their adolescence into early adulthood in the company of a knight, and a few may remain squires for the rest of their days, though such individuals are rare and tend to lack that certain quality expected of a knight before being allowed to stand vigil and received the seven sacred oils marking the squire a true knight.

ABILITIES

AGILITY	4	<i>QUICKNESS 1B</i>
ANIMAL HANDLING	3	<i>RIDE 1B</i>
ATHLETICS	3	
AWARENESS	4	
ENDURANCE	3	
FIGHTING	3	
STATUS	3	
STEALTH	3	<i>(+4 WHEN SNEAKING) SNEAK 1B</i>
THIEVERY	3	<i>STEAL 1B</i>
ALL OTHERS	2	

QUALITIES

DESTINY POINTS: 3

FAST, FURTIVE, GUTTERSNIPE

GAME ATTRIBUTES

AWARENESS 4 • 16 BASE

INTRIGUE DEFENSE 8 • COMPOSURE 6

MOVEMENT 5 • SPRINT 25

COMBAT DEFENSE 10 (11 WITH SHIELD) • ARMOR RATING 2

HEALTH 9

ATTACK	SMALL SWORD	3	3 DAMAGE; FAST
ATTACK	HAND AXE	3	2 DAMAGE; DEFENSIVE +1, OFF-HAND +1
ATTACK	BUCKLER	3	1 DAMAGE; DEFENSIVE +1, OFF-HAND +1
ATTACK	THROWN HAND AXE	2	3 DAMAGE; CLOSE RANGE
ATTACK	LIGHT CROSSBOW	2	5 DAMAGE; LONG RANGE, RELOAD LESSER, SLOW
PERSONAL GEAR	soft leather, buckler, small sword, hand axe, light crossbow, quiver with 12 bolts, livery, 8 gold dragons		



CHAPTER 3: CHARACTER CREATION



SIFRP has Narrators and players. The Narrator sets the stage, shapes the general direction of the stories told, manages secondary characters, and serves as the game's referee. The players are responsible for their characters and their noble house. They make the decisions presented to them in the story, and it's about them that this shared story is told. Characters, then, are special. They are your playing pieces and serve as your primary point of interaction with the imagined lands of Westeros. Therefore, your choice of character, your character's attitudes, motivations, objectives, what she looks like, what he hates, what she loves, and everything else that makes up a person are all factors on how you play the game. Some are mechanical choices, being matters of numbers and dice, while others are purely designed for roleplaying to help you portray your character in a way that interests you and works well with your fellow players. This chapter, then, is your guide to building and playing characters in *SIFRP*.

THE NOBLE HOUSE

SIFRP assumes most or all player characters are members of the same household—heirs of a minor lord or retainers in his house. This model provides a ready reason why the PCs would be together in the first place, and it trains the game's attention at building the individual character's fortunes, as well as that of his house. When one character

succeeds and brings honor and glory to the noble house, all members, from the youngest child to the oldest servant, benefit. Similarly, when another character fails and brings shame and dishonor to his house, everyone suffers. Thus, game play is intensely cooperative, in which each player must always balance his or her individual ambitions against those of the family.

The notion of house, lineage, and blood are endemic in *ASIF*. The stories reveal the trials and triumphs of the high born, the rising stars, and the falling ones. These tales are of the movers and shakers of Westeros, key players in the political machinations that threaten to unravel centuries of unity bought by Torrhen Stark all those years ago when he knelt before Aegon the Conqueror. It is their stories that draw us back each time, and thus, *SIFRP* aims to explore these same types of stories.

Of course, the world of *SIFRP* is far larger than the jockeying of decadent nobles, far deeper than the struggles of lords and knights as they fight for power, independence, status, and more. Behind each lord and each knight are the stories of the smallfolk—the merchants and the common soldiers who live and die at the pleasure of the ruling class. To the north, doughty warriors and rangers stand guard on the Wall, watching for the inevitable wildling attack, and in their brotherhood, notions of nobility and blood are dashed, for each is the same, as all swore the same oaths. Beyond Westeros, the Free Cities await with their curious cultures and confounding tongues. Their alien cultures depart

"Some battles are won with swords and spears, others with quills and ravens."

—TYWIN LANNISTER

from the societal norm of the Seven Kingdoms and elevate men by merit, strength, or mercantile success. And beyond the Nine Free Cities, a vast continent holds innumerable peoples, each with unique customs, their own gods, dreams, and ambitions, little of which affect the daily lives of the power struggles that so often consume the petty lords and their ambitions.

The expected play style is just that, expected but not required. As you become more comfortable with the game system, feel free to explore different types of games and venture out into the unknown. Whether you and your fellow players crew a grand merchant ship that plies the waters of the narrow sea, range beyond the Wall to fight wildlings and other horrors of the Far North, or even forge your names in blood and battle with your own mercenary company in the Ghiscari Cities, this game is yours to do with as you like. The guidelines here can be adapted to suit any play style.

CREATING CHARACTERS

Archetypes have their place: they are useful learning tools, and they facilitate play, but they do have their limitations. The included archetypes in **CHAPTER 2: GAME RULES** reflect a small fraction of the possible characters who might appear in the Seven Kingdoms. In addition, without some adjustment, they don't address the influence of culture and region, the rich history of a house, or even the events that shaped the characters' life up until the point that the game begins. For these reasons, *SIFRP* includes a robust system to help players conceive and create interesting characters worthy of being the heroes (or villains) of any story.

Character creation is quite simple, but it is spread out over a number of steps to help guide you through the process and avoid the inevitable pitfalls that lay in wait. Each step sets out to help you make good mechanical decisions about your character and assist you in realizing the character's concept. As you become proficient with character creation, you can move through these steps quickly, but at the start, take your time, and consider the mechanical and roleplaying consequences of each step.

STEP ONE: HOUSE & LANDS

If you and your fellow players are creating characters for the first time, you create your family's house and lands as a group first. You can skip this step if you are using the default house provided in this book. If you are creating a replacement character for a dead one or are joining an established game, you use whatever the house the group is using. For details on house creation rules, see **CHAPTER 6: HOUSE & LANDS**.

STEP TWO: CHARACTER CONCEPT

Easily the most important part of character creation is to establish a concept, a vision for what you want to play, what you want to achieve in the game. A good concept at the start helps you make good decisions about your character's function and place in the group, as well as help you lay a foundation for your character's objectives in the game. The

CHARACTER CREATION SUMMARY

STEP ONE: HOUSE AND LANDS

Design House and Lands: Work with your fellow players to create a noble house.

STEP TWO: CHARACTER CONCEPT

Pick or Roll Age: Youth, Adolescent, Young Adult, Adult, Middle Age, Old, Very Old, Venerable.

Pick or Roll Status: Any from 1 to 6.

Determine Role: Expert, Leader, Rogue, Schemer, Warrior

Determine Background: Come up with at least one important event that shaped your life.

Determine Goal: What does your character want?

Determine Motivation: Why does your character want what he or she wants?

Virtue: Name at least one virtue or quality about your character.

Vice: Name at least one vice or character flaw possessed by your character.

STEP THREE: ASSIGN ABILITIES

Find Age to determine Starting Experience.

Purchase Status first.

Allocate all remaining Experience.

STEP FOUR: ASSIGN SPECIALTIES

Find Age to determine Starting Experience.

Allocate Experience between Specialties.

STEP FIVE: DESTINY POINTS AND BENEFITS

Find Age to determine starting Destiny Points.

Invest Destiny Points into benefits up to the maximum allowed by Age.

STEP SIX: DRAWBACKS

Find Age to determine required drawbacks.

Select drawbacks that most closely match concept, specifically your vice.

Step Seven: Starting Possessions

Roll a Status test to determine starting coin.

Spend at least half your starting coin on possessions.

STEP EIGHT: DERIVED STATISTICS

Calculate Intrigue Defense: Awareness + Cunning + Status

Calculate Composure: 3 × Will

Calculate Combat Defense: Agility + Athletics + Awareness

Calculate Health: 3 × Endurance

Armor Rating (AR): Find your armor's AR (**TABLE 9-2: ARMOR** on page 151), and note its effects on your character sheet.

Calculate Weapon Damage: Fill in weapon statistics from **TABLE 9-3: WEAPONS** on page 152-153.

STEP NINE: PLAY THE GAME!

Fill in any remaining entries on your character sheet (name, homeland, family name, and so on).

Carve your name into history!



concept need not be fully realized at the start, but you should have some broad concepts in mind.

DETERMINE AGE

The very first decision you must make at the concept phase is your character's age. Responsibility and duty fall upon young shoulders by necessity, for one can never know with certainty when war or calamity will claim the lives of a parent, and when such a tragedy occurs, it falls to the heir to take up the mantle of leadership in their lost parent's stead. Of course, most children lack the luxury of a comfortable childhood, and even those of non-noble birth work hard to learn a trade or even take up a position in the Night's Watch at a shockingly young age.

Finally, life expectancy is not long, and few people live on into the twilight years, falling victim to an accident, disease, or crime well before they join the ranks of the elderly. For all of these reasons, the age of adulthood is far younger in Westerosi eyes: women are marriageable upon their first flowering and men are deemed adults as early as thirteen.

Rather than focusing too closely on a character's actual age, characters fall into a particular age group that both represents actual age and the level of expectations placed upon that individual. Your choice of age group helps you define your character's place within your group, but it also has mechanical repercussions, as shown later in this chapter. Before moving forward, select one age category for your character. Alternatively, if you prefer a bit of randomness, roll 3d6 and compare the total to **TABLE 3-1: RANDOM AGE**.

TABLE 3-1: RANDOM AGE

3D6 ROLL	STARTING AGE
3	YOUTH
4	ADOLESCENT
5-6	YOUNG ADULT
7-11	ADULT
12-15	MIDDLE AGE
16	OLD
17	VERY OLD
18	VENERABLE

YOUTH

INFANT TO 9

Sometimes called summer children, youthful characters were born after the War of the Usurper and Greyjoy's Rebellion. They have generally known peace throughout their short lives. Tommen Baratheon and Rickon Stark are both youths.

ADOLESCENT

10 TO 13

Like youths, adolescents were born in the peaceful years that followed the War of the Usurper, but were probably born just before, during, or shortly after Greyjoy's Rebellion. Example characters include Arya Stark and Sansa Stark.

YOUNG ADULT

14 TO 18

Young adults are entitled to the full benefits and responsibilities of other adults in the Seven Kingdoms. These characters were born just before or during Robert's Rebellion. A great many smallfolk of this age group are orphans of the war, and many young nobles have had the mantle of lordship thrust upon them with the premature deaths of their patriarchs in the war. Jon Snow and Robb Stark are young adults at the beginning of *A Game of Thrones*, while Joffrey becomes a young adult later in the series.

ADULT

18 TO 30

Adult characters are old enough to remember the mad reign of King Aerys and the events that led up to the War of the Usurper. Even if they didn't fight in Robert's war, undoubtedly they felt its effects. Most noble-born adults supported King Aerys against Robert or joined the Storm Lord in his rebellion. Though Robert pardoned all of the lords who fought for Aerys, it is a mark that few forget.

MIDDLE AGE

30 TO 50

Characters of middle age have lived through much of the troubles that plague the Seven Kingdoms to this day. The eldest of this group likely recall the War of the Ninepenny Kings and may have had kin who fought alongside Ser Barristan Selmy and Brynden Tully against Maelys Blackfyre. Most of this generation recall the reign of Aegon V, the

rise and fall of Aerys, and the tragedy that led to the War of the Usurper. As with adult characters, their loyalties to the crown or the rebel during the uprising may haunt them still.

OLD

50 TO 70

Old characters were born during Aegon the Unlikely's rise to the throne and lived through the War of the Ninepenny Kings and all the wars and troubles that followed. Those of this generation tend to have a longer view of House Targaryen and recall the honor of this ancient house. As with middle-aged characters, old characters may have fought in the War of the Usurper, but the eldest of them were likely too old to participate.

VERY OLD

70 TO 80

Rare is the individual that lives to such an advanced age, and those who have lived this long join Walder Frey. These characters have seen the rise and fall of kings, numerous battles, and kingdom-wide warfare. If these characters fought in a war, it was likely in the War of the Ninepenny Kings.

VENERABLE

80 OR OLDER

Very few men and women live to see their eightieth year, and fewer still live much longer. Of the ones that still retain their wits, they may recall good king Daeron II and perhaps even had parents or family who fought in the Blackfyre Rebellion. Maester Aemon of the Night's Watch is an excellent example of a venerable character.

SET STATUS

Status is another important component to defining your character's concept. A person is judged by the quality of their birth, their legitimacy, the purity of their blood, family history, and numerous other factors that are often beyond an individual's control. Those born to common parents are lumped in with the rest of the smallfolk, rarely given a moment's thought beyond the responsibility of any lord to attend to the people living in his domain. Thus, characters of better birth often have an easier time maneuvering in the halls of power than do their lesser counterparts.

For all the benefits Status might bring, it also comes with great responsibility. Characters of a higher rank must devote time and attention to the affairs of governing, often at the expense of developing other talents and abilities. In addition, characters with high Status find it much harder to move about without being recognized. In a world where enemies hide behind every corner, anonymity can be a great asset.

STATUS & HOUSE

As you and your fellow players are members of the same noble house, whether some or all of you are blood relations, servants, bastard children, or allies, your house sets the maximum Status for all its members. The head of the household and his family have the highest Status, typically 6, followed by banner lords, wards, courtiers, advisors, and septons, all of which are at 5. The rest of the household has Status according to their positions. Since a house is only so large and a family only so big, odds are that many of the players will not be blood relations to the lord, and in some cases, none of them are. Since Status is also a resource (and a scarce one at that), you and your fellow players should work together to determine where each of you want to fit into the house, what positions you want to hold, whether or not you want to have noble blood, and so on. The Narrator should work with the players to ensure that everyone gets to play what they want to play, filling the available positions as determined by the house (see **CHAPTER 6: HOUSE & LANDS**).

AVAILABLE POSITIONS

The default house has the lord (Status 6) position filled by a Narrator character (NC). The rest of the positions are shown on **TABLE 3-2: STARTING STATUS**. This table also includes an option to determine starting Status randomly if a dispute or indecision arises. Roll 2d6 and compare the sum to the corresponding table.

PURCHASE STATUS

Playing a character with a high Status brings many rewards, but it also comes with a price. Since Status is an ability, you must purchase your Status from your starting Experience before purchasing any other abilities.

DETERMINE ROLE

Characters evolve in a variety of ways, and you have the freedom to create your character in whatever way you wish, but it's often a good idea to build toward a role, a game concept that helps guide your decisions about which abilities are important for not only your character but also for the group. A role is a broad description of what your character does in the game, giving the character a distinct place within the group, a function in which your character can excel. Ideally, a group will have representatives of each role, so each player has a chance to shine, though groups may comprise any combination of roles, with players taking

TABLE 3-2: STARTING STATUS

2D6 ROLL	STARTING STATUS	AVAILABLE POSITION†	EXAMPLE
2	2	No limit	House retainer, common hedge knight, freeman
3–4	3	32	Sworn sword, guardsman, squire
5–9	4	16	Ranking member of household, maester, junior septon, landed knight, noble bastard
10–11	5	8	Banner lord, ward, courtier, septon, advisor
12	6	4	Lord of the house, heir, lady, offspring

†These are the default positions. If your group creates its own house, these numbers will likely be different.

overlapping roles and other roles being absent entirely. A role doesn't have any benefits or drawbacks; it merely acts as a tool to help you build an interesting character, and it ensures the group is well rounded. While it's advantageous for a group to have at least one of each role, it's not necessary. Work with your fellow players to see what approach the group wants to take toward the game, and find a role that best fits your character concept.

EXPERT

SYRIO FOREL, GENDRY, MAESTER LUWIN,
JOJEN REED, THE TICKLER

An expert is a character who specializes in a narrow selection of abilities. Such characters often include maesters and septons but also cover a broad selection of retainers, such as blacksmiths, kennelmasters, instructors, scholars, heralds, and many other important people in a noble's house. The expert is a common role for many characters, as it provides the greatest flexibility and function in the game.

KEY ABILITIES: Whatever abilities reflect the character's expertise.

FIGHTER

ROBERT BARATHEON, GREGOR CLEGANE, VICTARION GREYJOY, JAIME LANNISTER, BARRISTAN SELMY, BRIENNE OF TARTH

Of all the roles, none are as ubiquitous as the fighter. Representing everything from anointed knights and members of the Kingsguard to wretched sellswords, bandits, and hedge knights, the fighter role covers the greatest ground and represents the broadest spectrum of characters. The warrior's importance to the Seven Kingdoms cannot be understated. Brutal conflicts have shaped the history and culture of the Seven Kingdoms, all the way back to the Age of Heroes, up until the recent War of the Usurper. Fighters occupy a special place in the eyes of the people. They are weapons, certainly, but the greatest among them represent the ideal male, the bold, fighting man who tempers his violence with piety, courtesy, and modesty, who champions the cause of king and faith, protects the smallfolk, and brings glory to his family. As an ideal, many men (and some women) strive to live up to the expectations and stories surrounding this bellicose culture, while others abandon the honor of being a fighter and use their power to take what they want and kill any who get in their way.

KEY ABILITIES: Agility, Animal Handling, Athletics, Endurance, Fighting, Marksmanship, and Warfare

LEADER

STANNIS BARATHEON, TYWIN LANNISTER, JEOR MORMONT, JON SNOW, EDDARD STARK, DAENERYS TARGARYEN

The leader represents any character who commands and guides others toward some objective. Leaders are the decision-makers, but they are equally capable of listening to different opinions, even if they ignore advice from others. Leaders tend to be the individuals who lead soldiers into war, but they may also head up other groups, tending a large sept, commanding a mercantile empire, or captaining a ship.

KEY ABILITIES: Cunning, Endurance, Fighting, Persuasion, Status, and Warfare

ROGUE

TYRION LANNISTER, MEERA REED,
DAVOS SEAWORTH, ARYA STARK

Where an expert specializes, a rogue diversifies. Encompassing a broad range of characters from common thieves and disgraced nobles, to vicious killers, rogues are the people who live outside the bounds of the social expectations and duties of the Seven Kingdoms, and they are as comfortable alongside the aristocrats as they are among the smallfolk dregs.

KEY ABILITIES: Agility, Awareness, Cunning, Fighting, Marksmanship, Persuasion, Stealth, and Thievery

SCHEMER

PETTYR Baelish, CERSEI LANNISTER, GRAND MAESTER PYCELLE,
SANSA STARK, VARYS THE SPIDER

Masters of intrigue, schemers are as dangerous in the halls of power as anointed knights are on the battlefield. Schemers are the negotiators, the great players of the game of thrones, and they have as much impact on the world as the best battle-scarred general. With a word, a subtle lie, or a twisting of truth, they can plunge the lands into bloody warfare, bringing down the most beloved leaders and raising up the most despicable scum. While most schemers use their abilities to further their own agendas, not all are as morally vacuous as are some of the more infamous representatives of this role.

KEY ABILITIES: Awareness, Cunning, Deception, Knowledge, Language, Persuasion, Status, and Will

MIXED ROLES

Roles cast the widest net possible, but when constructing your character, you can meld roles together, functioning as a leader-warrior, like Stannis Baratheon and Eddard Stark, or a diplomat-leader like Grand Maester Pycelle. The more roles you try to encompass, however, the more generalized you become until you truly become a jack-of-all-trades and master of none.

DETERMINE BACKGROUND

While thinking about your character concept, you should think about where your character is from, what he achieved, and why your character is a cut above the nameless and faceless smallfolk of the Seven Kingdoms. You should come up with at least one moment, one event that shaped your life, but it's better to determine one for each age category you are above youth. The particulars of each aren't important yet, and the event could be as simple as saving another PC's life or having fought for King Robert in the war. If you need some help sparking an idea, roll 2d6 and compare the result to **TABLE 3-3: BACKGROUND EVENTS** table.

TABLE 3-3: BACKGROUND EVENTS

2D6 ROLL	RESULT
2	You served another house (page, sworn sword).
3	You had a torrid love affair.
4	You fought or were involved in a battle.
5	You were kidnapped and escaped, were ransomed, or rescued.
6	You traveled across the narrow sea for a time.
7	You achieved a significant deed, maybe saving the life of your lord, killed a giant boar, and so on.
8	You kept the company of a famous individual.
9	You were present at a significant tournament (competing or watching).
10	You were involved in a villainous scandal.
11	You were falsely accused of wrongdoing.
12	You were held hostage by another house as a ward or prisoner.

TABLE 3-4: GOALS

2D6 ROLL	RESULT
2	ENLIGHTENMENT
3	SKILL, MASTERY IN A SPECIFIC ABILITY
4	FAME
5	KNOWLEDGE
6	LOVE
7	POWER
8	SECURITY
9	REVENGE
10	WEALTH
11	JUSTICE
12	GOOD

TABLE 3-5: MOTIVATIONS

2D6 ROLL	RESULT
2	CHARITY
3	DUTY
4	FEAR
5	GREED
6	LOVE
7	HATRED
8	LUST
9	PEACE
10	STABILITY
11	EXCELLENCE
12	MADNESS

TABLE 3-6: VIRTUES

2D6 ROLL	RESULT
2	CHARITABLE
3	CHASTE
4	COURAGEOUS
5	DEVOTED
6	HONEST
7	HUMBLE
8	JUST
9	MAGNANIMOUS
10	MERCIFUL
11	PIOUS
12	WISE

TABLE 3-7: VICES

2D6 ROLL	RESULT
2	AMBITIOUS/GRASPING
3	ARROGANT
4	AVARICIOUS
5	COWARDLY
6	CRUEL
7	FOOLISH
8	LICENTIOUS
9	MISERLY
10	PREJUDICED
11	SCHEMING
12	WRATHFUL

GOAL

Next, you should think about what your character wants most. A goal is what your character works toward, and it informs your character's choices and actions. A goal should be something big, broad, and nebulous. Work with your Narrator to come up with a suitable goal that fits with the campaign and will be fun for you to play. Come up with something on your own or roll 2d6 and compare the result to **TABLE 3-4: GOALS**.

MOTIVATION

Now that you know what you want, you need to decide why you want it. Unlike the goal itself, the underlying motivations should be specific and tied to that signature event in your background. Your motive should stem from the event and provide a reasonable justification for chasing after your goal. For example, a character who fought for Robert during

the war probably saw that power could be attained by those with the strength to hold it, and thus, such a character might crave power. The character's motivation might be because he witnessed what happened to the powerless in the war: the scorched fields, the strung-up smallfolk, and the widespread misery. The character, then, fears being powerless and is ambitious as a way to ensure survival in a world where life is short and often ugly. Come up with something on your own or roll 2d6 and compare the result to **TABLE 3-5: MOTIVATIONS**.

VIRTUE

With your character's personality congealing, come up with at least one favorable character trait, some personality aspect that people would describe as a virtue. During game play, let your virtue guide how you portray your character when at his or her best. Come up with something on your own or roll 2d6 and compare the result to **TABLE 3-6: VIRTUES**.

Vice

With every virtue comes a vice. Your character should have at least one vice, some personality flaw or weakness of character that gives him or her humanity. Your vice should surface when your character is at his or her worst. Come up with something on your own, or roll 2d6 and compare the result to **TABLE 3-7: VICES**.

EXAMPLE

Tom, new to the gaming group, sets out to create a new character. He might have gone with an archetype, but he didn't see one that struck a chord with him. So once he learns about the noble house from his fellow players, he starts building his character by working on the concept.

He wants to play a traveling singer who finally settled down in the house. He chooses adult as his starting age. He doesn't need a high Status since he's not going to be of noble blood, but he wants to hold a high position in the house to help him in intrigues. Since his character is going to be a household retainer, he chooses 3 for his Status, making sure there's a position available first.

To fit his character into the group, he needs to figure out what role he'll play. Given his knowledge of songs and tales, he thinks the expert role is the best option. However, he also views himself as a peacemaker and so thinks that being a schemer might be a good option, too. Since he's not noble and, thus, doesn't have to invest much Experience in his Status, he opts to mix the roles, noting on scratch paper some of the most important abilities for both roles: Animal

Handling, Awareness, Cunning, Healing, Knowledge, Language, Persuasion, Status, and Will.

Next, Tom works on his background. He needs only come up with one big event, though he could surely come up with more if he liked. Tom needs the background event to cement his place in the noble family, especially if he's not planning to be a blood relation. Tom decides that he had passed through the region a few years back and composed and performed a sonnet that celebrated the deeds of one of the house's ancestors. He impressed the lord and was invited to stay on in a permanent capacity.

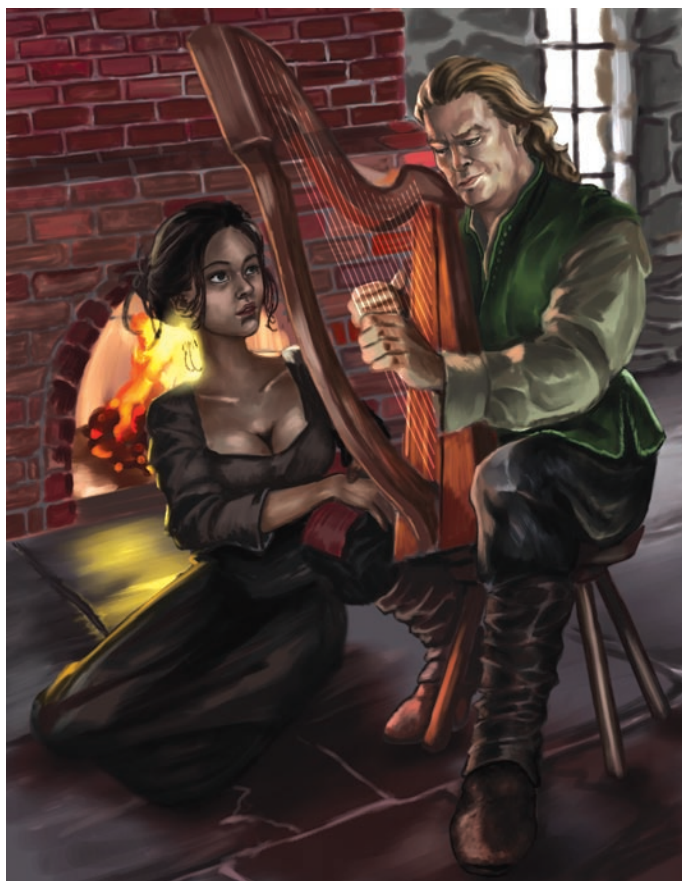
His background may be simple, but Tom has a few ideas to make this event work for him. He turns to his character's goal. He figures he wants fame, and because of that, he probably refused the offer when it was first given to him. The motivation behind wanting fame, Tom figures, is because he probably encountered a famous minstrel in his youth and saw that even though the performer was common, he lived like a lord, could have any woman he wanted, and enjoyed the blessings showered on him by the lords and ladies he entertained. Such rewards were enough to convince Tom's character to learn the wood harp and practice his singing voice.

As for virtue, Tom decides his character is honest and rarely, if ever, lies, even when it would be better to do so. His vice is that he's arrogant about his talents, and he frequently includes himself amongst the names of the greatest singers in the land. His arrogance probably wins him no shortage of enemies, so perhaps after angering the wrong rival, he fled back to the house that welcomed him, putting his own ambitions on hold to avoid a knife in his back or poison in his cup.

Putting all the pieces together, Tom sketches out his background and personality. His character was born to a smallfolk couple in the riverlands. Since life was so hard, Tom's character was forced to work at a very young age, finding a place as a scullion in Raventree Hall. One night, when he was still quite young, a singer came to perform for Lord Tytos Blackwood. Throughout the night, the minstrel performed to the delight of the Hall. Although a hard man, Lord Blackwood treated the singer well, giving him an honored place at his table, and at the end of the night, the singer went to his rooms with not just one maid but two. Tom's character wanted nothing more than to be that singer, so the next morning, Tom's character followed the rakish singer and somehow convinced the man to take him along and teach him to sing and play the wood harp.

For years, Tom accompanied the singer until he grew quite skilled himself. When he turned seventeen, he broke with his mentor to strike out on his own. Working the riverlands, he made his rounds to all the noble houses, gradually building a reputation for his talent and wit. Finally, he came to a small house just south of the ruined castle of Oldstones. There, he had the greatest performance of his life and won a place in the household. Although he liked the lord well enough, he had bigger plans, and so, with regrets, he departed, promising to return.

Months later, he had the misfortune of running into his old mentor at the inn of the crossroads. At first, it was like old times, and the pair played and sang together. But as the night grew old, Tom's character proved the better, and his old mentor darkened with jealousy and began to feel threatened by his former student. That night, after all had bedded down, the mentor snuck into Tom's chambers and tried to kill him. They struggled, but in the end, Tom's character proved the better



and left his former master bleeding out on the floor. Terrified, he fled the inn lest he hang for murder. Thinking back to the house he had recently left, he returned, claiming he had reconsidered and has been there ever since.

STEP THREE: ASSIGN ABILITIES

With a clear idea of your character in mind, you're ready to improve your abilities. All characters begin with rank 2 in each ability. Using the starting Experience determined by your character's age, you can improve an ability by purchasing additional ranks. The higher you improve an ability, the more Experience it costs. During this step, you must spend all Ability Experience, and you must purchase your Status rank first. Costs are shown on **TABLE 3-8: ABILITY IMPROVEMENT**.

GAINING MORE EXPERIENCE

With your Narrator's permission, you can reduce an ability to 1 and gain an extra 50 Experience points to allocate to other abilities.

TIPS

Assigning Experience to abilities can be difficult, especially with so many options available to you. The best place to start is with the abilities specified by your role. Then, pick a few more abilities that relate to your character concept. This compilation is your preliminary list. Increase the most important abilities on this list first, and then fill it in with your remaining Experience to round out your character. Resist the temptation to max out an ability. For an adult character, a 6 ability accounts for almost half of your starting Experience. Such lopsided characters tend to have a single trick and lack the durability of their more generalized counterparts.

EXAMPLE

Tom's now ready to assign his abilities. As an adult, he gets 210 Experience to spend on his abilities. However, he must start with Status. He set his Status at 3, so he must allocate 10 Experience for this ability, leaving him with 200. Tom's role as a hybrid expert-schemer suggests he invest his Experience in Animal Handling, Awareness, Cunning, Healing, Knowledge, Language, Persuasion, Status, and Will. Tom also feels his character might have some experience in Fighting, as being a wandering minstrel probably put him in a few tight spots, so he also adds Fighting to his list. He also wants to hold his own in combat, so he also writes down Endurance.

With his preliminary list of abilities written down, Tom's now ready to start spending his Experience. As a performer, Tom sees Persuasion as his most important ability, so for now, he invests 10 Experience to bring it up to 3. He also wants his character to be able to read, so he must invest another 10 into Language (Common Tongue). He's stubborn, so he decides to increase his Will to 3 as well. Finally, he figures he needs some semblance of knowledge to be able to recall songs and stories to entertain his audiences, so he also increases Knowledge to 4, leaving him 100 Experience to divide between his other abilities.

At this point, Tom decides to start trimming down his list. Looking at his preliminary choices, he immediately sets on Animal Handling

TABLE 3-8: ABILITY IMPROVEMENT

AGE	ABILITY EXPERIENCE	MAXIMUM STARTING RANK (EXCEPT STATUS)
YOUTH	120	4
ADOLESCENT	150	4
YOUNG ADULT	180	5
ADULT	210	7
MIDDLE AGE	240	6
OLD	270	5
VERY OLD	330	5
VENERABLE	360	5

RANK	NEW ABILITY	EXPERIENCE
-1	1	Gain +50 Experience
+1	3 (or 1 for new Language)	10
+2	4 (or 2)	40
+3	5 (or 3)	70
+4	6 (or 4)	100
+5	7 (or 5)	130

as one he doesn't need to increase. He feels 2 is enough since he's not a knight and was a scullion as a boy, not a stable boy. He also drops Healing from his list since he knows the house has a maester, and he doesn't see his character filling the role of a healer.

With a somewhat trimmed selection of abilities, Tom decides to increase his Awareness and Cunning both to 3, leaving him 80 Experience. He's not willing to give up Endurance and Fighting, so he increases both of these abilities to 3 as well. Tom has 60 Experience left, so he goes back to Persuasion. He can increase this ability to 5 for another 30, which he does, leaving him with 30 Experience. For his last three, he picks Agility, Survival, and Thievery, bringing each up to 3 for all 30 Experience. His starting abilities are as follows.

ABILITY	RANK	COST
AGILITY	3	10
AWARENESS	3	10
CUNNING	3	10
ENDURANCE	3	10
FIGHTING	3	10
KNOWLEDGE	4	40
LANGUAGE	3	10
PERSUASION	5	70
STATUS	3	10
SURVIVAL	3	10
THIEVERY	3	10
WILL	3	10
ALL OTHERS	2	0
TOTAL		210

STEP FOUR: ASSIGN SPECIALTIES

Once you have allocated all of your Experience for abilities, your next step is to invest Experience into specialties. As described in **CHAPTER 4: ABILITIES & SPECIALTIES**, specialties are areas of expertise within an ability, places where your character can develop a specific training to improve your chances on tests related to the specialty by granting one or more bonus dice. Remember, bonus dice are not added to the result; they let you roll more dice and take the best dice from the bunch. No specialty can offer more bonus dice than your rank in the attached ability, so if you have Fighting 2, you can't have any more than 2B in any one Fighting specialty.

Your age determines how much Experience you have to acquire specialties. Each bonus die of a specialty costs 10 Experience. See **TABLE 3-9: SPECIALTY COSTS** for a complete listing of the costs to acquire specialties and for your starting Experience to invest in specialties by Age.

TIPS

Specialties provide a good avenue to develop abilities in which you did not invest much or any Experience to improve. For example, if you didn't improve Marksmanship but still want a decent chance to hit an enemy when firing a crossbow, then you might pick up 2B in Crossbows, which would let you keep the best two dice of four rolled.

EXAMPLE

Tom has 80 Experience to invest in specialties. Thinking himself a bit deficient in Fighting, he places 1B in Short Blades. With that out of the way, he turns to Persuasion. Of the specialties available, he sees himself using Bargain, Charm, Deceive, and Seduce, so he places 1B in each. He also figures he has some ability at moving among the small-folk to pick up rumors, so he puts a 1B in Streetwise under Knowledge. Finally, he thinks having at least a small advantage in Stealth would be smart, so he invests his last two bonus dice in Sneak.

ABILITY	SPECIALTY	BONUS DICE	COST
AGILITY 3			
AWARENESS 3			
CUNNING 3			
ENDURANCE 3			
FIGHTING 3	SHORT BLADES	1B	10
KNOWLEDGE 4	STREETWISE	1B	10
LANGUAGE 3			
PERSUASION 5	BARGAIN	1B	10
	CHARM	1B	10
	DECEIVE	1B	10
	SEDUCE	1B	10
STATUS 3			
STEALTH 2	SNEAK	2B	20
SURVIVAL 3			
THIEVERY 3			
WILL 3			
ALL OTHERS 2			
TOTAL			80

STEP FIVE: DESTINY POINTS & BENEFITS

Destiny Points and benefits are next. As with other aspects of character creation, age determines how many Destiny Points with which you start the game. Younger characters have less experience and fewer opportunities to lose Destiny Points by escaping danger and death. You can invest some of your starting Destiny Points into benefits (see **CHAPTER 5: DESTINY & QUALITIES**), though there are limits. Starting Destiny Points and the maximum number of starting benefits are shown on **TABLE 3-10: AGE AND DESTINY POINTS**.

TIPS

While it may be tempting to use up all of your Destiny Points on benefits, resist this impulse. Destiny Points are an important part of the game, and they improve your chances for survival. Conversely, be sure to pick up at least one benefit since these qualities can provide a significant advantage in game play.

EXAMPLE

*Tom begins with 4 Destiny Points. Looking through the benefits in **CHAPTER 5: DESTINY & QUALITIES**, he spots Mummer, which is just what he needs to be a performer. Selecting this benefit costs 1 Destiny Point. He might stop there, but while looking at the benefits, he noticed Favored by Nobles. Since he plans to be rubbing elbows with all sorts of folks, having this benefit can't hurt, so he spends another Destiny Point to acquire this benefit as well. With two benefits, he has 2 Destiny Points left.*

STEP SIX: FLAWS & DRAWBACKS

Flaws represent the ravages of time, the accumulation of nasty wounds, and the effects of life on your character as he ages and develops. To reflect the dangers and perils of the Seven Kingdoms, characters accumulate flaws and drawbacks. A flaw imposes -1D on one ability. You may burden the same ability with multiple flaws, but the penalty dice cannot exceed your rank in the ability -1. Thus, if you have 3 in Athletics, you couldn't take more than two flaws in Athletics.

Drawbacks, on the other hand, are less painful to a specific ability, but they impose challenges that affect many aspects of your character. For a full list of flaws and drawbacks, see **CHAPTER 5: DESTINY & QUALITIES**.

TIPS

The best way to select a drawback is to choose one that ties in to your chosen vice or vices. If one doesn't quite fit, work with your Narrator to come up with something that does fit.

EXAMPLE

Tom must select one drawback. Since he's an adult, he may choose any one drawback. Fugitive matches his character concept the closest, so he takes it as his drawback.

STEP SEVEN: STARTING POSSESSIONS

Determining your starting possessions comes next. All characters begin play with a set of common clothes appropriate for their gender, boots or shoes, and a dagger. Heirs also begin play with a signet ring. Record these possessions on your character sheet.

Next, roll a Status test. The result is how many gold dragons you begin with to purchase your starting possessions. Obviously, you don't begin with a sack full of gold; rather, this starting fund reflects your accumulated possessions. You must spend at least half of your starting coin. You may keep the rest in reserve or invest it into your house as you wish.

CHAPTER 7: EQUIPMENT includes full price lists and descriptions for all the common sorts of equipment one might find in Westeros.

EXAMPLE

Tom writes down the common possession all characters gain. Then, he tests Status to see how many gold dragons he gets. He rolls a 10, so he has 10 gold dragons with which he may equip his character.

STEP EIGHT: DERIVED STATISTICS

You're nearly there. Now that all of your equipment is listed, your abilities and specialties purchased, benefits and drawbacks selected, and Destiny Points recorded, you are ready to fill out the derived statistics.

INTRIGUE STATISTICS

Two important statistics exist for intrigue: Intrigue Defense and Composure. You calculate each as follows. Record the totals in the space provided on your character sheet.

$$\text{INTRIGUE DEFENSE} = \text{AWARENESS} + \text{CUNNING} + \text{STATUS}$$

$$\text{COMPOSURE} = 3 \times \text{WILL}$$

COMBAT STATISTICS

There are four important statistics for combat: Combat Defense, Health, Armor Rating (AR), and Damage. You calculate each as follows. Record the totals in the space provided on your character sheet.

$$\text{COMBAT DEFENSE} = \text{AGILITY} + \text{ATHLETICS} + \text{AWARENESS} + \text{DEFENSIVE BONUS (FROM SHIELDS OR PARRYING WEAPONS)} - \text{ARMOR PENALTY} \\ (\text{SEE TABLE 9-2: ARMOR ON PAGE 151})$$

$$\text{HEALTH} = 3 \times \text{ENDURANCE}$$

ARMOR RATING (AR): YOUR AR IS DETERMINED BY THE TYPE OF ARMOR WORN AND IS LISTED ON **TABLE 9-2: ARMOR ON PAGE 151**

DAMAGE: LOOK UP THE WEAPONS ON **TABLE 9-3: WEAPONS ON PAGE 152** AND CALCULATE THE BASE DAMAGE FOR EACH WEAPON

TABLE 3-9: SPECIALTY COSTS

AGE	SPECIALTY EXPERIENCE
YOUTH	40
ADOLESCENT	40
YOUNG ADULT	60
ADULT	80
MIDDLE AGE	100
OLD	160
VERY OLD	200
VENERABLE	240

BONUS DICE	EXPERIENCE COST
1	10
2	20
3	30
4	40
5	50
6	60
7	70

TABLE 3-10: AGE AND DESTINY POINTS

AGE	DESTINY POINTS	MAXIMUM BENEFITS
YOUTH	7	3
ADOLESCENT	6	3
YOUNG ADULT	5	3
ADULT	4	3
MIDDLE AGE	3	3
OLD	2	2
VERY OLD	1	1
VENERABLE	0	0

TABLE 3-11: AGE AND FLAWS

AGE	DRAWBACKS
YOUTH	—
ADOLESCENT	—
YOUNG ADULT	—
ADULT	Any one
MIDDLE AGE	A flaw for any of the following abilities: Agility, Athletics, or Endurance
OLD	Any one plus a flaw for any of the following abilities: Agility, Athletics, Awareness, Cunning, Endurance, Fighting, or Marksmanship
VERY OLD	Any one plus a flaw for any two of the following abilities: Agility, Athletics, Awareness, Cunning, Endurance, Fighting, or Marksmanship
VENERABLE	Any one plus a flaw for any three of the following abilities: Agility, Athletics, Awareness, Cunning, Endurance, Fighting, or Marksmanship

EXAMPLE

Nearly done, Tom turns to fill out his derived statistics. His Intrigue Defense is 9 (Awareness 3 + Cunning 3 + Status 3). His Composure is 9 (3 × Will 3). His Combat Defense is 8 (Agility 3 + Athletics 2 + Awareness 3) and his Health is 9 (3 × Endurance 3). Tom's not wearing any armor, but he purchased a small sword with his starting funds. A small sword deals damage equal to his Agility, so his base damage is 3. He also notes the weapon's Qualities—Defensive 1, Off-hand 1—on his character sheet in the space provided.

STEP NINE: PLAY THE GAME!

The very last step in character creation is to fill in the rest of the sections on your character sheet—your character name, your place of birth, your parents' names, siblings, and so on. You might even sketch out your coat of arms and write down your motto if it's not the same as the rest of the players. Once your character sheet is fully filled out, you're done and ready to play!

REWARDS & IMPROVEMENT

As part of playing a character, you gain rewards for your achievements. Fighting bandits, uncovering insidious plots, or even just advancing the cause of your house can all result in benefits that you can use to improve aspects of your character or your house. There are three types of rewards you may earn from successful adventuring: Coin, Glory, and Experience.

COIN

Coin is the most tangible reward of the three. Acquiring coin improves your purchasing power, allowing you to upgrade weapons and armor, acquire new steeds, and so on. Alternatively, you can invest Coin into your house to outfit your soldiers, fund land improvements, expand your keep, and more. Coin rewards come from prizes and victories, mostly, but may also arise as payments, ransoms, and favorable business transactions.

SPENDING COIN

You may spend Coin on any equipment or service described in **CHAPTER 7: EQUIPMENT**. For house and land improvements that require Coin, see **CHAPTER 6: HOUSE & LANDS**.

GLORY

Glory is the currency of the noble and is used to directly improve your family's fortunes. Whenever you acquire Glory as a reward, you may invest that Glory into your family's house by returning to your lands.

You simply transfer the Glory to your house, dividing it up or investing it all in one or more of your house's resources. The effect of accumulated Glory is far less immediate and may take time to realize its benefits.

SPENDING GLORY

For details on Glory and its uses, see **CHAPTER 6: HOUSE & LANDS**.

EXPERIENCE

Coin's benefits are obvious and tend to have short-lived returns. Glory always affects your house, slowly improving your family's fortunes. Experience, however, marks your personal improvement, providing a means to gradually increase your abilities, improve or acquire new specialties, and accumulate Destiny Points. Thus, of the three rewards, Experience has the greatest impact on your character.

SPENDING EXPERIENCE

Experience improves your character, allowing you an avenue for increasing your ranks, specialty dice, and Destiny Points. The cost of such improvement varies, based on what areas you want to address. Specialties are the least expensive, while Destiny Points are the most expensive. You may spend earned Experience at any time.

ACQUIRE OR IMPROVE SPECIALTY 10 EXP

You can acquire a new specialty at 1B or improve an existing specialty by +1B. If you're improving a specialty, the specialty dice cannot exceed your rank in the governing ability. Therefore, if you have Fighting 3 (Axes 2B, Long Blades 3B), you could improve Axes to 3B, but you couldn't improve Long Blades until your Fighting is at least 4.

IMPROVE ABILITY 30 EXP

You can spend Experience to improve an ability. It costs 30 Experience to raise an ability by one rank, and 30 Experience for each additional rank. So to improve Fighting 2 to Fighting 3, you would spend 30 Experience. To improve Fighting 2 to Fighting 4, you would spend 60 Experience.

Improving an ability takes time and training. For every rank you would increase your ability, you must spend 1 week training under the tutelage of a character who has at least 1 rank higher than you in the ability you want to improve. You can still improve the ability without the trainer, but the time increases to 1+1d6/2 weeks.

GAIN DESTINY POINT 50 EXP

The most expensive aspect of character improvement is the acquisition of Destiny Points. Once you acquire a Destiny Point, you may immediately invest it into a Benefit or erase a drawback as normal.

CHAPTER 4: ABILITIES & SPECIALTIES



Abilities define how the characters interact with the world. They describe those areas in which a character excels and those in which he could use a bit of help. A character's abilities can also provide a snapshot of the PC, offering a glimpse of her style, possibly her motivations, and her strategy in surviving the game of thrones or the battlefield. Of course, to the untrained eye, abilities look very much like a collection of numbers, but these numbers have meaning, and in them is where your character lives.

ABILITY RANK

Talent or lack of talent in an ability is measured by rank. The greater the rank, the better you are at using the ability. Rank provides an obvious benefit by telling you how many dice you can roll, but ranks can also serve as a foundation for portraying your character in the game. Ranks say a lot about your character, and knowing what they mean can help you translate the number into a useful character trait.

RANK 0

LACKING

Any being with rank 0 in an ability essentially lacks it altogether and cannot roll tests or perform actions related to that ability. Humans have at least rank 1 in every ability, but beasts, mythical creatures, and other stranger inhabitants of Westeros may have one or more rank 0 abilities.

RANK 1

DEFICIENT

Having just 1 rank in an ability means you're deficient. Routine tasks are a challenge for you, requiring a bit of effort to achieve the things an ordinary person would take for granted. Generally, an ability at this rank is the result of some other physical or mental deficiency. For example, a character with Athletics 1 might have suffered a nasty injury, such as Bran Stark's paralyzed lower extremities, while a character with Cunning 1 might be a simpleton like his friend Hodor.

RANK 2

AVERAGE

Rank 2 is the average. Most folks in Westeros have abilities at this range. Having rank 2 in an ability means you can handle routine tasks with ease and can manage most challenges, given enough time. Certain things, however, are beyond your ability. No matter how hard you try, if you're of average ability with Fighting, you're never going to hit Master Syrio Forel in a straight-up fight. All starting abilities are at 2.

RANK 3

TALENTED

A cut above the common person, having rank 3 in an ability means you have a special knack and find tasks related to the ability to be far easier than other folks do. Talented can also imply a minimum amount of

"[H]ard places breed hard men, and hard men rule the world."

—BALON GREYJOY

training, such as a few hours put in with the practice sword or having ridden a horse a few times in your life. Generally, rank 3 gives you just enough experience to be dangerous.

RANK 4

TRAINED

At rank 4, you have trained extensively in the ability, combining your natural talents with extensive training. Your skill in this ability far exceeds that of the average individual, and you can confidently tackle challenging tasks without trouble and, with a little luck, can pull off some amazing stunts.

RANK 5

ACCOMPLISHED

Intensive training coupled with natural talent places you far above the common man. In fact, people with rank 5 are often the best at what they do in many areas, having surpassed their peers in their craft.

RANK 6

MASTER

By rank 6, you are considered one of the best in the world at what you do. People seek you out to learn, to improve their training, or to simply meet you. Only a rare few individuals attain rank 6 in *any* ability, much less two or more.

RANK 7

PARAGON

Paragon represents the height of human potential, the limit of mortal achievement, at least for most. Rank 7 is as high as any can hope to achieve. So rare is this rank, people with this level of ability are considered legends.

RANK 8 OR HIGHER

MYTHIC

It's typically not possible for a mortal character to have more than rank 7 in any ability, though there are certainly exceptions, such as those bold men and women from the Age of Heroes, such as Brandon the Builder and Lann the Clever. Examples that are more contemporary include Nymeria, Aegon the Conqueror, and plenty of other figures. Characters at rank 8 or higher are the exception to the rule. Outside of humans, all sorts of creatures may have rank 8 or higher abilities. Dragons can easily exceed rank 8 in Athletics, Fighting, and Endurance, while shadowcats have rank 8 in Awareness and Stealth, for example.

SPECIALTIES

Where rank represents the result of natural talent combined with training, specialties reflect a narrowing of a character's focus, the result of specific development in one of the many areas that an ability might represent. Specialties, like abilities, are ranked from 1 to 7. They are designated as a number attached to a B (for "bonus"). So if you have rank 2 in the Axes specialty, you note it as "Axes 2B." Remember, your specialty rank cannot exceed your ability rank, though it can equal it. Unlike abilities, which start out with a default rank of 2, specialties start out with a default of 0, which is to say, characters have *no* specialties by default.

USING SPECIALTIES

Rank in a specialty confers an equal number of bonus dice. Whenever you test an ability, and it's a situation where your specialty applies, roll a number of test dice equal to your ability rank and bonus dice equal to your specialty rank. However, you only *count* a number of dice equal to your test dice (which is to say your ability). Say you have Fighting 3 and Long Blades 2, and you're attacking a fearsome hedge knight. When you attack, you roll five dice (three test dice and two bonus dice), and add up the best three.

SPECIALTIES & PASSIVE TESTS

Your rank in a specialty provides a number of bonus dice toward your ability test, but specialties provide some uses beyond the norm. Whenever an opponent rolls a test against your passive test result, you may add the number of bonus dice from a specialty that most closely applies to your passive test result. For example, if a spy tries to sneak past you, he rolls a Stealth test against your passive Awareness test. Assuming you have Awareness 4, your passive result would be 16 (4×rank 4). If, however, you had 2B in Notice, your passive result would be 18 instead (16 +2 =18).

ABILITY & SPECIALTY DESCRIPTIONS

This section provides an overview of the various abilities and specialties used in *SIFRP*. Narrators are encouraged *not* to expand the list of abilities. However, there is always room for additional specialties. If you, as a player, want to specialize in an area not described under an ability's entry, work with your Narrator to come up with one that best meets your needs.

AGILITY

Agility measures dexterity, nimbleness, reflexes, and flexibility. In some ways, it describes how comfortable you are in your body, how well you master your movement, and how you react to your surroundings.

ANIMAL HANDLING

Animal Handling addresses the various skills and techniques used to train, work, and care for animals. Whenever you would regain control over a panicked mount, train a dog to serve as a guardian, or train ravens to carry messages, you test this ability.

ATHLETICS

Athletics describes the degree of training, the application of physical fitness, coordination, training, and raw muscle. Athletics is an important ability in that it determines how far you can jump, how fast you run, how quickly you move, and how strong you are.

AWARENESS

Awareness measures your senses, how quickly you can respond to changes in your environment, and your ability to see through double-talk and feints to arrive at the truth of the matter. Whenever you perceive your surroundings or assess another person, use Awareness.

CUNNING

Cunning encapsulates intelligence, intellect, and the application of all your collected knowledge. Typically, Cunning comes into play whenever you might recall an important detail or instruction, work through a puzzle, or solve some other problem, such as researching and deciphering codes.

DECEPTION

Deception measures your gift at duplicity—your ability to lie and deceive. You use Deception to mask your intentions and hide your agenda. You also use Deception to pretend to be someone other than who you really are—to affect a different accent or disguise yourself successfully.

ENDURANCE

Endurance measures your physical well-being—your health and hardiness. Your Endurance determines how much punishment you can take, as well as how quickly you recover from injury.

FIGHTING

Fighting describes your ability to wield weapons in combat. Whenever you would attack unarmed or use a hand-held weapon, test Fighting.

HEALING

Healing represents skill with and understanding of the accumulated medical knowledge throughout the world. Rank in this ability reflects an understanding of health and recovery; the highest ranks represent talents held only by the greatest of maesters.

KNOWLEDGE

Knowledge describes your general understanding and awareness of the world in which you live. It represents a broad spectrum, ranging from history, agriculture, economics, politics, and numerous other subjects.

LANGUAGE

Language is the ability to communicate through speech or, among the best educated, through the written word. The starting rank you have in this ability applies to your knowledge of the Common Tongue spoken throughout Westeros. When you improve this ability, you may improve your ability with the Common Tongue or choose to speak other languages.

MARKSMANSHIP

Marksmanship represents your skill with ranged weapons, to use them appropriately and accurately in combat. Any time you make an attack using a ranged weapon, you test Marksmanship.

PERSUASION

Persuasion is the ability to manipulate the emotions and beliefs of others. With this ability, you can modify how others see you, shape their attitudes towards others, convince them of things they might not otherwise agree to, and more.

STATUS

Status describes the circumstances of your birth and the knowledge those circumstances grant you. The higher your rank, the more likely you will be able to recognize heraldry, the better your reputation, and the stronger your knowledge of managing people and lands.

TABLE 4-1: ABILITIES AND SPECIALTIES

ABILITY	SPECIALTIES
AGILITY	Acrobatics, Balance, Contortions, Dodge, Quickness
ANIMAL HANDLING	Charm, Drive, Ride, Train
ATHLETICS	Climb, Jump, Run, Strength, Swim, Throw
AWARENESS	Empathy, Notice
CUNNING	Decipher, Logic, Memory
DECEPTION	Act, Bluff, Cheat, Disguise
ENDURANCE	Resilience, Stamina
FIGHTING	Axes, Bludgeons, Brawling, Fencing, Long Blades, Pole-Arms, Short Blades, Spears
HEALING	Diagnose, Treat Ailment, Treat Injury
LANGUAGE	—
KNOWLEDGE	Education, Research, Streetwise
MARKSMANSHIP	Bows, Crossbows, Siege, Thrown
PERSUASION	Bargain, Charm, Convince, Incite, Intimidate, Seduce, Taunt
STATUS	Breeding, Reputation, Stewardship, Tournaments
STEALTH	Blend In, Sneak
SURVIVAL	Forage, Hunt, Orientation, Track
THIEVERY	Pick Lock, Sleight of Hand, Steal
WARFARE	Command, Strategy, Tactics
WILL	Concentrate, Coordinate, Dedication

STEALTH

Stealth represents your ability to creep about unseen and unheard. Whenever you would move without being noticed, you test Stealth.

SURVIVAL

Survival is the ability to get by in the wild—hunting, foraging, avoiding getting lost, and following tracks. The Survival skill is important for a variety of people in that hunting remains an important method of providing food for one's family, especially in the more remote corners of Westeros.

THIEVERY

Thievery is a catchall ability for any skill involving larcenous activities. Examples include picking locks, hand tricks, and general robbery.

WARFARE

Warfare describes a character's talents at managing the battlefield, ranging from the ability to issue commands and possessing strategic knowledge for maneuvering armies, to tactical knowledge for dealing with small engagements.

WILL

Will is your mental fortitude, reflecting the state of your mind's health and endurance. It represents your ability to withstand fear in the face of appalling violence or supernatural phenomena and also serves as the foundation for your ability to resist being manipulated by others.

ABILITY USES

Each entry includes a summary of the rules associated with their use, sample difficulties for various tasks, and all the specialties associated with the ability.

AGILITY

SPECIALTIES: ACROBATICS, BALANCE, CONTORTIONS, DODGE, QUICKNESS

Agility measures dexterity, nimbleness, reflexes, and flexibility. In some ways, it describes how comfortable you are in your body, how well you master your movement, and how well you react to your surroundings. A low Agility suggests stiffness, uncertainty, and uncommon tension. A high Agility reflects suppleness and grace, uncanny speed, and easy physical movements.

Agility has the following uses.

ACROBATICS

BASIC TEST

LESSER ACTION

You may use Agility to perform flips, tumblers, somersaults, to leap to your feet when lying on the ground, and a variety of other acrobatic maneuvers.



DIFFICULTY

DESCRIPTION

ROUTINE (6)	Ignore 2 yards of falling damage, plus 1 yard per degree.
CHALLENGING (9)	Stand up as a Free Action—or as a Lesser Action when wearing armor with Armor Rating 6 or more.
FORMIDABLE (12)	Increase your Movement by 1 yard, plus 1 yard per degree.
HARD (15)	Swing from a rope, flip through the air, and land on your feet.
HEROIC (21+)	Ignore damage from a fall of any distance.

BALANCE

BASIC TEST

FREE ACTION

Agility also helps you keep your balance when moving across a precarious surface, allowing you to move forward or backward on a narrow ledge. The only time you need to test Agility to maintain your balance is when failure to do so would have consequences (a fall that could result in death or when you would move more quickly across treacherous terrain). A failure means you make no progress, while a Critical failure means you fall.

DIFFICULTY

DESCRIPTION

ROUTINE (6)	Move 1 yard per degree across a narrow ledge (6 inches or less), up to maximum Movement.
CHALLENGING (9)	Reduce terrain penalties to Movement by 1 yard per degree.
HARD (15)	Move 1 yard per degree on a tightrope, up to maximum Movement.

CONTORTIONS

BASIC TEST

GREATER ACTION

You may test Agility to slip through a tight space. The Difficulty depends on the size of the space through which you're moving, as shown on the following chart. A successful test allows you to move through the gap with no trouble, while a failure results in no progress. A Critical failure indicates you become stuck and must succeed on another Agility test against the same Difficulty to escape.

DIFFICULTY*

DESCRIPTION

EASY (3)	Move 1 yard per degree through a crowd, up to your maximum Movement.
ROUTINE (6)	Move 1 yard per degree through a dense crowd, up to your maximum Movement.
CHALLENGING (9)	Escape a net.
FORMIDABLE (12)	Move 1 yard per degree through a narrow space, up to your maximum Movement.
HARD (15)	Move 1 yard per degree through a tight space, up to your maximum Movement.

* Plus your Armor Penalty again, so your AR counts twice against Agility tests to perform contortions.

In addition, you can also use Contortions to slip free from rope bindings and manacles. The Difficulty depends on the quality of the bindings, usually **FORMIDABLE (12)** for ropes and **HARD (15)** for manacles. On a failed test, you make no progress. If you fail by more than one degree, you gain an injury (see **CHAPTER 9: COMBAT** for details on injuries). When attacked by an Entangling weapon, you can use Contortions to slip free as well, substituting an Agility test for an Athletics test.

DODGE

BASIC TEST

GREATER ACTION

During combat, you may use a Greater Action to Dodge all attacks made against you. The result of your Agility test replaces your Combat Defense until the start of your next turn, even if it's worse than your Combat Defense.

QUICKNESS

BASIC TEST

FREE ACTION

During combat, you test Agility to determine the order of initiative (bonus dice from Quickness apply). The combatant with the highest result goes first, followed by the next highest, and so on. In the case of a tie, the character with the highest rank in Agility goes first. If there's still a tie, compare ranks in Quickness. Finally, should the combatants still be equal, they test again until there's a clear victor.

Quickness also comes into play whenever you would test your reflexes or reactions, such as catching a thrown object for example.

OTHER USES

In addition to the normal actions that involve Agility, your rank in this ability determines a variety of other factors about your character.

- ☞ Your damage with many Marksmanship weapons (crossbow, bow, and so on) is equal to your Agility rank plus the weapon's base damage.
- ☞ Certain Fighting weapons deal damage equal to your Agility rank.
- ☞ Add your Agility rank to your Combat Defense.
- ☞ Your armor penalty is subtracted from all Agility tests.
- ☞ If you are helpless, trapped by a slain mount, or sprint, you lose your Agility rank from your Combat Defense.
- ☞ You may test Agility (Contortions) to wriggle free if you are trapped by a slain mount.
- ☞ When an opponent attempts a Knockdown maneuver, its Difficulty is 4 times your Agility rank.

ANIMAL HANDLING

SPECIALTIES: CHARM, DRIVE, RIDE

Expertise in handling animals is a valuable talent, one that finds the best trained employed by noble houses great and small. The reason is simple:

humanity relies on beasts to survive. A trained dog is more than just a companion; it's a servant, a fellow warrior, and even a savior. Thus, from kennelmasters to horse trainers, those trained in Animal Handling are among some of the most valued folk in the Seven Kingdoms.

Animal Handling addresses the various skills and techniques used to train, work, and care for animals. Whenever you would regain control over a panicked mount, train a dog to serve as a guardian, or train ravens to carry messages, you test this ability. Animal Handling is also used to control dray animals, guiding them in their work as they pull ploughs or wagons. In short, this ability serves for just about any interaction between man and beast.

Animal Handling has the following uses.

CHARM

CONFLICT TEST

1 MINUTE

Those who spend a lot of time around animals become more comfortable with them. Such individuals become so comfortable that they can remain calm and bear their vast experience when encountering wild and feral creatures. Upon first meeting a wild animal, you may test Animal Handling to calm the beast. The Difficulty is equal to the animal's passive Will result. If you succeed, you improve the animal's disposition by one step per degree of success (see **CHAPTER 8: INTRIGUE** for details on dispositions). Generally, wild animals have the Unfriendly disposition to humans, while domesticated animals are Neutral. An animal's disposition must be at least Neutral for you to handle it. (Using Animal Handling to ride an unfamiliar steed is an exception.) Once you test Animal Handling, you may try again, provided the animal stays around long enough for another try.

DRIVE

BASIC OR CONFLICT TEST

GREATER ACTION

Whenever you would control an animal-drawn vehicle such as a cart, wagon, or coach, you may test Animal Handling. Provided the animal is comfortable, not injured, and not frightened, the test is **AUTOMATIC (0)**. However, if the animal becomes panicked or injured in combat, you must succeed on an Animal Handling test to restore your control. The Difficulty is equal to the animal's passive Will result. If you succeed, you may direct the animal as normal. If you fail, the animal sprints away from the source of its fear or injury. You may try again on following rounds.

RIDE

BASIC OR CONFLICT TEST

LESSER ACTION

Riding an animal trained to bear a rider requires an **AUTOMATIC (0)** Animal Handling test. When you try to ride an animal that's not inclined to be ridden (Dislike or worse disposition), you must succeed on an Animal Handling test. The Difficulty equals the animal's passive Will result. A success indicates you gain control for a number of rounds equal to your Animal Handling rank times your degree of success. Three consecutive successful tests mean you gain mastery over the animal, and it will bear you.

A failed test means the animal doesn't move for the round. A Critical failure means the animal throws you off. You land 1d6/2 yards away and take 1 damage (ignoring AR) for each yard you traveled.

When riding an animal in combat, you must spend a Lesser Action to maintain control over the animal. If, however, the animal is war-trained, you don't need to spend an action. If the animal is injured or frightened, you must test to control it as a Greater Action. The Difficulty is equal to the animal's passive Will result. If you succeed, you calm the animal down enough to resume normal actions. If you fail, the animal sprints away from the source of its injury or fear. If you roll a Critical failure, you land 1d6/2 yards away and take 1 damage (ignoring AR) for each yard you traveled.

Alternatively, you can use the Charm function to improve the animal's disposition toward you as you would whenever you encounter an unfriendly animal.

TRAIN

BASIC TEST (EXTENDED)

SPECIAL ACTION (SEE TEXT)

You can use Animal Handling to teach animals to perform tasks, ranging from simple tricks to complex tasks, such as war training. Animal instruction is an Extended Action. You must succeed on a number of tests equal to the animal's Will minus its Reason (minimum one test), with each test made once per week of training, assuming you spend a few hours every day with the animal. The test Difficulty is based on the animal's Will as shown on the following chart.

WILL	DIFFICULTY
1	ROUTINE (6)
2	CHALLENGING (9)
3	FORMIDABLE (12)
4	HARD (15)
5	VERY HARD (18)

Typical tricks and tasks include fetching, guarding, attacking, working, bearing a rider, and so on, within reason. Training an animal for war is a bit more involved and requires an extra week to instill the proper discipline.

OTHER USES

In addition to the normal actions that involve Animal Handling, rank in this ability determines a variety of other factors about your character.

- When mounted on a war-trained steed, you may add your Animal Handling rank as bonus dice on your Fighting tests.
- Your opponent must beat your passive Animal Handling result with an Athletics test to pull you from your mount.
- When jousting, your opponent tests Fighting against your passive Animal Handling result.
- When your steed is slain in combat, you test Animal Handling (Ride) to leap clear.
- When you perform the Trample maneuver, you substitute your Animal Handling rank for your Fighting rank on your attack.

ATHLETICS

SPECIALTIES: CLIMB, JUMP, STRENGTH, SWIM, THROW

Athletics describes the degree of training, the application of physical fitness, coordination, training, and raw muscle. Athletics is an important ability in that it determines how far you can jump, how fast you run, how quickly you move, and how strong you are. Your Athletics rank alone describes many elements of your characters, but you can test Athletics to push yourself beyond normal limits.

Athletics has the following uses.

CLIMB

BASIC TEST

LESSER ACTION

Whenever you would ascend or descend a surface, you test Athletics. A successful test allows you to climb 1 yard up or down per degree of success, up to your normal Movement. The Difficulty of the test depends on the quality of the surface. A failed test indicates you make no progress, while more than one degree of failure means you lose your hold and fall from the height you've attained.

DIFFICULTY	DESCRIPTION
ROUTINE (6)	A steep slope or ladder
CHALLENGING (9)	A knotted rope using a wall to brace yourself
FORMIDABLE (12)	A rough surface with plenty of handholds
HARD (15)	A rough surface with few handholds
VERY HARD (18)	A smooth surface
HEROIC (21)	A sheer surface
+5	Slippery

JUMP

BASIC TEST

LESSER ACTION

You test Athletics whenever you would leap up or over an obstacle such as a fence or pit. The Difficulty depends on the type of Jump attempted. There are three basic Jumps—running jumps, standing jumps, and high jumps. To make a running jump, you must move at least 3 yards; otherwise, it is a standing jump. Should you need to know, when performing a standing or running jump, your vertical height is equal to half the distance jumped.

DIFFICULTY	DESCRIPTION
ROUTINE (6)	A running long jump, covering 2 yards plus 1 yard per degree after the first.
CHALLENGING (9)	A standing long jump, covering 1 yard per degree.
FORMIDABLE (12)	A high jump, covering 1 yard per degree.

RUN

BASIC TEST

GREATER ACTION

Most times, you don't need to test Athletics to Run. You simply move at your sprint speed. However, two uses require tests. Whenever you would cover any great distance, you must succeed on a **CHALLENGING (9)** Athletics test. If you succeed on the test, you may Run for an hour per degree. At the end of this time, you must test again, but the Difficulty increases by one step to **FORMIDABLE (12)**. If at any time you fail, you gain one point of **Fatigue** (see page 169). If you're not using the fatigue rules, a failed test simply means you must stop and cannot Run again until you rest for four hours.

The other major use of Run is to increase your speed. In combat, whenever you take the Sprint action, you can attempt a **FORMIDABLE (12)** Athletics test to run faster and, thus, cover more ground. A success allows you to sprint 1 extra yard per degree.

DIFFICULTY	DESCRIPTION
CHALLENGING (9)	Run for 1 hour per degree
FORMIDABLE (12)	Sprint 1 extra yard per degree

STRENGTH

BASIC TEST

GREATER ACTION

You use Athletics to lift or push through heavy objects. Anytime you would lift something the Narrator deems heavy, test Athletics. For benchmark difficulties, see the following chart. Note that these are starting points for lifting the weight once. The Narrator may modify the Difficulty based on an object's size and Bulk. It also gets harder to lift the same weight repeatedly and, thus, the Difficulty increases as well.

DIFFICULTY	DESCRIPTION
AUTOMATIC (0)	10 pounds
EASY (3)	25 pounds
ROUTINE (6)	50 pounds
CHALLENGING (9)	100 pounds
FORMIDABLE (12)	150 pounds
HARD (15)	250 pounds
VERY HARD (18)	500 pounds
HEROIC (21+)	750 pounds, plus 250 pounds per degree after the first

SWIM

BASIC TEST

GREATER ACTION

You can only swim if you have at least a 1B in Swim. Without it, you can keep your head above water, provided the conditions are ideal—calm waters, no or light wind, relatively shallow water, and so on. Otherwise, you sink and possibly drown.

If you have the Swim specialty, you need not make Athletics tests unless you are in severe conditions, such as trying to ford a swollen



river or keep your head above water in a storm-tossed sea. The test Difficulty depends on the conditions of the water, factoring in such things as depth, undertow, current, wind, and so on. The Narrator sets the Difficulty based on all of these issues but can use the following as benchmarks.

DIFFICULTY	DESCRIPTION
AUTOMATIC (0)	Calm, shallow water
EASY (3)	Calm, deep water
ROUTINE (6)	Deep water, some waves
CHALLENGING (9)	Deep water, moderate waves
FORMIDABLE (12)	Deep water, high waves
HARD (15)	Deep water, high waves, rough weather
VERY HARD (18)	Deep water, high waves, storm conditions
HEROIC (21+)	Deep water, high waves, hurricane conditions

A successful test allows you to move at half your Movement plus 1 more yard for each degree of success after the first. A failed Athletics test indicates no progress. A second failed test means you slip beneath the water's surface. On the next round, you must pass another Athletics test to break the surface. Each round spent under the surface requires another successful test to get back to the air. So if you fail three consecutive tests, you need three consecutive successful tests to get back to the surface.

THROW

BASIC TEST

LESSER ACTION

You may also test Athletics to hurl objects. For items made for throwing, such as some axes, spears, knives, and the like, use Marksmanship instead. For all other items, use Athletics. The Difficulty and distance thrown depends on the object's weight and the degree of success. A failed test means the object lands 1d6 yards away in the intended direction, while more than one degree of failure means the object lands at your feet.

DIFFICULTY	DESCRIPTION	DISTANCE THROWN
AUTOMATIC (0)	1 pound	15 yards per degree
EASY (3)	5 pounds	10 yards per degree
ROUTINE (6)	10 pounds	8 yards per degree
CHALLENGING (9)	20 pounds	6 yards per degree
FORMIDABLE (12)	50 pounds	4 yards per degree
HARD (15)	75 pounds	3 yards per degree
VERY HARD (18)	100 pounds	2 yards per degree
HEROIC (21)	250 pounds	1 yard per degree

If the item is bulky, you take -1D per Bulk point.

OTHER USES

In addition to the normal actions that involve Athletics, your rank in this ability determines a variety of other aspects about your character.

- Your damage with a Fighting or Thrown weapon is equal to your Athletics rank plus the weapon's base damage.
- Your Run specialty rank can modify how fast you move.
- Your Athletics rank is used to determine your Combat Defense.
- When hit by an Entangling weapon (a net), you must succeed on a **CHALLENGING (9)** Athletics test to escape.
- When wielding a Powerful weapon, you increase the weapon's damage by your rank in the Strength specialty.
- You make an Athletics test to pull a rider from his mount.
- Whenever you successfully grab an opponent in combat, that opponent must succeed on an opposed Athletics test to break free.
- You may pin a grabbed foe by succeeding on an opposed Athletics test.
- You test Athletics to break objects or burst through barriers.

AWARENESS

SPECIALTIES: EMPATHY, NOTICE

Awareness measures your senses, how quickly you can respond to changes in your environment, and your ability to see through double-talk and feints to arrive at the truth of the matter. Whenever you would perceive your surroundings or assess another person, use Awareness.

The Awareness ability has the following uses.

EMPATHY

CONFLICT TEST

FREE ACTION

You may use Awareness to look into the hearts of others and perceive the truthfulness of what they say and whether or not they seem genuine. Normally, this test is passively opposed, meaning you pit your Awareness test result against your target's passive Persuasion result. If the target is actively resisting your attempt, it may oppose your Awareness test with a Persuasion test (bonus dice from Deceive apply). If you equal or beat your target's result, you learn the target's disposition (see **CHAPTER 8: INTRIGUE**) and each additional degree of success reveals a more refined look at the target's agenda, attitude, and technique. This use of Awareness doesn't provide mind-reading; it merely lets you get an instinctual hunch about a target's motives based on his manner, expressions, and the tone of his voice.

Using Awareness for Empathy can also be used during an intrigue with similar results.

NOTICE

TEST: NONE OR CONFLICT

FREE ACTION

Awareness is most often used to employ your senses, to perceive the world around you and see the small details. Unless you're actively searching or looking around, you don't test Awareness. Instead, anyone who tries to hide from you or conceal something from you must beat your passive Awareness result. On a failed test, you become aware of the effort to hide automatically.

If, however, you are actively searching for something or someone, you must equal or beat the opponent's Stealth test or the Difficulty set by the Narrator to find the hidden item. Most Awareness test difficulties made to locate hidden objects, levers, and doors are **FORMIDABLE (12)**, though well-hidden objects may be harder to find.

OTHER USES

In addition to the normal actions that involve Awareness, your rank determines the following aspect of your character.

- Your Awareness rank applies toward your Combat Defense and Intrigue Defense.

CUNNING

SPECIALTIES: DECIPHER, LOGIC, MEMORY

Cunning encapsulates cleverness, intellect, and the application of all your collected knowledge. Typically, Cunning comes into play whenever you might recall an important detail or instruction, work through a puzzle, or solve some other problem, such as when researching and deciphering codes. While it's an important ability to those who hold power, even those who fight on the battlefield can take advantage of being smarter than their enemies.

The Cunning ability has the following uses.

DECIPHER

BASIC TEST (EXTENDED)
GREATER ACTION

Whenever you examine a text written in another language or in code, you may test your Cunning to discern the intent of the message and derive some basic understanding of its contents. Each degree of success allows you to Decipher about a paragraph of information.

DIFFICULTY	DESCRIPTION
AUTOMATIC (0)	Decipher writings in a language in which you have rank 6.
EASY (3)	Decipher writings in a language in which you have rank 5.
ROUTINE (6)	Decipher writings in a language in which you have rank 4.
CHALLENGING (9)	Decipher writings in a language in which you have rank 3 or crack a simple code.
FORMIDABLE (12)	Decipher writings in a language in which you have rank 2 or crack a moderate code.
HARD (15)	Decipher writings in a language in which you have rank 1 or crack a tough code.
VERY HARD (18)	Decipher writings in any language or crack a very difficult code.
HEROIC (21)	Crack an impossible code.

LOGIC

BASIC TEST
GREATER ACTION

You may test Cunning to solve riddles, puzzles, and other problems of logic. You might use Logic to figure out an enemy's plan from a series of unrelated movements, or you might use it to assess the currents of a noble's court to identify conspiracies and the web of alliances. The test's Difficulty depends on the complexity and size of the problem you wish to solve. Generally, most riddles are **FORMIDABLE (12)**.

You may also pit your Cunning test against the passive Warfare result of an enemy commander—provided you have a good look at your opponent's plans—to find a flaw. At the Narrator's discretion, a successful test may allow you to add some or all of your Logic bonus dice to your Warfare test when the battle is joined.

MEMORY

BASIC TEST
FREE ACTION

You can test Cunning to recall a piece of useful information that relates to a challenge you currently face. The Difficulty depends on the nature of the problem and is set by the Narrator. A successful test might grant you a hint about how to circumvent the challenge or could provide a useful bonus on a test against an opponent. For example, when engaged in an intrigue with another noble, you might test Cunning to recall something useful about the family in question. If you succeed, and if there is something in your opponent's past that you could know and would help, you could gain a bonus die or even an extra die on your test.

DIFFICULTY
DESCRIPTION

AUTOMATIC (0)	Recall your name, where you live, and the names of your parents.
EASY (3)	Recall the name and family that rules your land.
ROUTINE (6)	Recall minor details about the land in which you live.
CHALLENGING (9)	Recall important detail about a character with 6 or higher Status.
FORMIDABLE (12)	Recall important detail about a character with Status 5.
HARD (15)	Recall important detail about a character with Status 4.
VERY HARD (18)	Recall important detail about a character with Status 3.
HEROIC (21+)	Recall important detail about a character with Status 2.

OTHER USES

In addition to the normal actions that involve Cunning, your rank in this ability determines a couple of other aspects about your character.

- ♣ Your rank in Cunning applies toward your Intrigue Defense.
- ♣ You test Cunning when you attempt to distract a foe in combat.

DECEPTION

SPECIALTIES: ACT, BLUFF, CHEAT, DISGUISE

Deception measures your gift at duplicity, your ability to lie and deceive. You use Deception to mask your intentions and hide your agenda. You also use Deception to pretend to be someone other than who you really are, to affect a different accent, and pull off a disguise. While Deception has negative connotations, it is a useful ability for those who play the game of thrones.

Deception has the following uses.

ACT

CONFLICT TEST
LESSER ACTION

Whenever you would pretend to be someone other than who you really are—in a stage performance or when impersonating someone else—you test Deception. Acting requires a conflict test in which you test Deception against your opponent's passive Awareness result. If your opponent has cause to suspect your duplicity, the Difficulty is equal your opponent's Awareness test result. Under certain circumstances, you may be entitled to add your Disguise bonus dice to acting Deception tests provided the costume is integral to your performance.

BLUFF

CONFLICT TEST
LESSER ACTION

Deception is also a useful tool in intrigues. You may test Deception whenever you would test Persuasion to compel another target but only if your role in the intrigue involves concealing information, misleading



your opponent, or blatantly lying about your intentions. As well, when a target attempts to discern your motives, your opponent's Difficulty is equal to your Deception test result.

CHEAT

BASIC TEST

FREE ACTION

Whenever you are engaged in a game of chance or similar situation, you can fudge the results to give yourself an advantage. Roll a Deception test against your opponent's base Awareness result (or your opponent's Awareness result if he has reason to believe you are cheating). If you succeed, you may add (Deception rank x degree) to the test result involved in the game (usually Cunning).

DISGUISE

CONFLICT TEST

LESSER ACTION

Similar to Act, using Deception to Disguise means you are concealing your identity, but you are not actively trying to be someone else. Disguise allows you to conceal your identity in plain view, such as wearing a hooded cloak and garb suited to smallfolk to hide the fact that you are actually an infamous knight. Disguise requires a conflict test in which you test Deception against your opponent's passive Awareness result. If your opponent has cause to suspect your duplicity, the Difficulty is equal

to your opponent's Awareness test result. Under certain circumstances, you may be entitled to add your Act bonus dice to Deception tests, provided a performance is integral to your disguise.

OTHER USES

Deception is a vital ability for intrigues. For details, see **CHAPTER 8: INTRIGUE**.

ENDURANCE

SPECIALTIES: RESILIENCE, STAMINA

Endurance measures your physical well-being, health, and hardiness. Your Endurance determines how much punishment you can take, as well as how quickly you recover from injuries. As well, whenever you are exposed to a hazard such as poison, smoke, and similar effects, you test Endurance to stave off the effects.

Endurance has the following uses.

RESILIENCE

BASIC TEST (EXTENDED)

FREE ACTION

Any time you are exposed to a hazard (poison, disease, and similar), you may roll an Endurance test to resist the effects of the hazard. Most hazards require multiple successful tests to overcome them fully, and a failed test could impose an injury, wound, or even kill you outright. Each hazard includes difficulty, virulence, and frequency. Difficulty describes the complexity of the Endurance test. Virulence describes the number of successful tests required to overcome the hazard, and frequency describes the time between Endurance tests. Generally, each additional degree of success on a test counts as an additional success. For details, see **Hazards** on page 204 in **CHAPTER 11: THE NARRATOR**.

STAMINA

BASIC TEST

SPECIAL ACTION

Whenever you gain injuries or wounds, you may test Endurance to overcome them. You must wait at least one day before testing to remove injuries and at least one week to remove wounds. The test Difficulty depends on your activity level during the time between when you took the injury and when you test Endurance to remove the injury.

DIFFICULTY	DESCRIPTION
ROUTINE (6)	Remove an injury after light or no activity.
CHALLENGING (9)	Remove an injury after moderate activity. Remove a wound after light or no activity.
FORMIDABLE (12)	Remove an injury after strenuous activity.
HARD (15)	Remove a wound after moderate activity.
HEROIC (21)	Remove a wound after strenuous activity.

A successful test removes 1 injury per degree or 1 wound per two degrees. A failed test means you make no progress, but Critical failure means your injuries fester, and you gain either another injury or another wound, depending on which you are trying to overcome.

OTHER USES

In addition to the normal actions that involve Endurance, your rank in this ability determines a variety of other aspects about your character.

- Your Endurance rank determines your Health, which equals 3 × Endurance.
- Your Endurance rank sets the limit on how many injuries and wounds you can take.
- When using the Catch Your Breath action in combat, a successful AUTOMATIC (0) Endurance test removes 1 point of damage per degree.
- When an opponent uses the Knockout maneuver, the Difficulty is equal to your passive Endurance result.
- If you use the fatigue rules, your Endurance sets the limit on how many points of fatigue you may accumulate.

FIGHTING

SPECIALTIES: AXES, BLUDGEONS, BRAWLING, FENCING, LONG BLADES, POLE-ARMS, SHIELDS, SHORT BLADES, SPEARS

Fighting describes your skill at arms, your ability to wield weapons effectively in combat. Whenever you would attack unarmed or use a hand-held weapon, you test Fighting.

Healing has the following uses.

ATTACK

CONFLICT TEST

LESSER OR GREATER ACTION

Whenever you attack in combat, you test Fighting against your opponent's Combat Defense. A successful test deals weapon damage times your degree of success. Weapon damage is equal to the key ability plus or minus any modifiers. CHAPTER 9: COMBAT goes into extensive detail on attacks and the consequences of a successful attack.

HEALING

SPECIALTIES: DIAGNOSE, TREAT AILMENT, TREAT INJURY

Life in the Seven Kingdoms is perilous, and those who venture beyond the relative safety of their walls are at risk of attack from bandits and mountain men, wildlings, rogue knights, and even from some predatory animals. With such encounters come injuries, and while many may recover on their own, injuries left untended may fester, and death can result even from a minor cut.

Healing, then, represents a skill with and understanding of the accumulated medical knowledge throughout the world. Rank in this ability reflects an understanding of health and recovery, with the highest ranks representing talents held only by the greatest of masters.

Healing has the following uses.

DIAGNOSIS

BASIC TEST

GREATER ACTION

You may examine a sick or injured patient to see what is wrong with them or try to determine what is wrong with a patient by hearing a description of the symptoms they are suffering from. A typical test is **FORMIDABLE (12)** when the patient is present, though the Difficulty can drop as far as **AUTOMATIC (0)** if the cause of the injury is readily apparent—it's hard to miss a spear stuck in the belly. When diagnosing an absent patient, the Difficulty increases by 5. A successful test means you understand the general problem, while a failed test means you must guess. Each additional degree on the test grants +1D on the Healing test to treat the patient, up to the number of bonus dice you have invested in this specialty.

TREAT AILMENT

BASIC TEST

1 MINUTE

You can roll a Healing test to treat a patient suffering from sickness, poison, or some other hazardous effect. You substitute the result of your Healing test for the patient's Endurance test to resist the hazard's effect. You must use your result, even if it is worse than what the patient could achieve on his own, and you must test Healing before the patient tests Endurance.

TREAT INJURY

BASIC TEST

VARIES

Healing is also used to treat the injured and speed along the natural recovery process. To treat a patient in this way, you must attend to the patient, spending at least one hour every day the patient must rest (or not rest) cleaning the injury and changing bandages. At the end of this time, substitute your Healing test result for the patient's Endurance test. The patient must accept the result of your Healing test, even if it is worse than what the patient could have achieved on his own. However, a patient in your care is never at risk of further injury from a failed Healing test.

KNOWLEDGE

SPECIALTIES: EDUCATION, RESEARCH, STREETWISE

Knowledge describes your general understanding and awareness of the world in which you live. It represents a broad spectrum of subjects, ranging from history, agriculture, economics, politics, and numerous other subjects—but only in the broadest possible ways. For specialized forms of knowledge, you must invest Destiny Points to acquire the Knowledge Focus benefit (see CHAPTER 5: DESTINY & QUALITIES for more information).

Knowledge has the following uses.

EDUCATION

BASIC TEST

FREE ACTION

You test Knowledge to recall useful information about a subject. Generally, the Education specialty is used to identify things around you, such as knowing what a shadowcat is, where the Wall lies, or who sits on the throne. The Difficulty depends on the question, specifically how widely known the sought-after information is.

DIFFICULTY	DESCRIPTION	EXAMPLE
AUTOMATIC (0)	Well-known	The identity of the King.
EASY (3)	Common Knowledge	The name of the ruling family.
ROUTINE (6)	Typical Knowledge	Names of the ruling family members, the current Hand of the King.
CHALLENGING (9)	Uncommon Knowledge	Eddard Stark and Robert Baratheon were both wards of Jon Arryn.
FORMIDABLE (12)	Scarce	Details surrounding the deaths of Princess Elia
HARD (15)	Rare	Circumstances surrounding Lysanna Stark's death.
VERY HARD (18)	Very Rare or Guarded	How the Hound acquired his fear of fire.
HEROIC (21+)	Forgotten	The methods for forging Valyrian steel.

RESEARCH

BASIC TEST (EXTENDED)

ONE DAY

Education isn't the only way to find out information about the subject; if you have access to relevant texts, you can scour those tomes to locate the elusive knowledge. Researching functions much like Education, except it takes more time and requires a great deal of reading and searching. You may only Research a subject if you have access to a library that holds the information you're seeking.

The test's Difficulty depends on the obscurity of the subject and uses the same difficulties described under Education.

The number of successes needed to find the information depends on the library's size. Larger libraries are more likely to hold the information you seek, but sifting through the often-disorganized mess takes far more time. In addition, with larger collections come more opportunities to become lost, misled, or follow the wrong line of research.

SUCCESSFUL RESEARCH TESTS	EXAMPLE
1	A single book
2	A small collection of two to four books
3	A modest collection of five to eight books
4	A considerable collection of up to a dozen books
5	A large collection of books, up to a score
6	A huge collection, up to several score; the Library of Winterfell
7	A massive selection of books, tomes, scrolls, numbering in the hundreds; Ten Towers
8	An enormous collection; the Citadel in Oldtown

As you gain successes, the Narrator may provide pieces of information to mark your progress. Once you begin, you can leave the process and return later, retaining all previously acquired successes—assuming the library is as you left it.

STREETWISE

BASIC TEST

VARIES, AT LEAST ONE HOUR

You can use Knowledge to acquire useful information by listening for rumors, talking with the average person, and spending time in some of the seedier places in a community. By gathering information in this way, you can learn a great deal about current events, attitudes, and the atmosphere of the community. The Difficulty depends on how much time you spend haunting an area. A successful test only reveals rumors and speculation, but usually, one can learn a great deal about what's going on from such information. You gain one bit of useful information per degree of success.



DIFFICULTY	DESCRIPTION
AUTOMATIC (0)	Spend 6 months or more
EASY (3)	Spend 1 month
ROUTINE (6)	Spend 1 week
CHALLENGING (9)	Spend 1 day
FORMIDABLE (12)	Spend 1 night
HARD (15)	Spend 4 hours
VERY HARD (18)	Spend 1 hour
HEROIC (21)	Spend 10 minutes

LANGUAGE

SPECIALTIES: ELOQUENCE, LITERACY

Language is the ability to communicate in a tongue, usually through speech, but among the best educated, also through the written word. The starting rank in this ability applies to your knowledge of the Common Tongue spoken throughout Westeros. You start with rank 0 in all other languages. When you improve this ability, you may improve your ability with the Common Tongue or select another language.

Language has no special uses. It simply confers the ability to communicate in a particular tongue. The rank you give a language determines your eloquence when using the language and determines if you are literate in the language or not.

RANK	DESCRIPTION
0	You have no familiarity with the language.
1	Your simple understanding allows you to convey basic concepts through speech only.
2	You have a common understanding of the language, and you can speak it well enough. You are still illiterate.
3	You have a good grasp of the language and have a basic ability to read.
4	You have a solid grasp of the language, and your reading level is excellent.
5	You have an excellent understanding of the language and its various dialects. You can read most forms of the written language.
6	Such is your mastery of the language that you can communicate in similar languages as if you have rank 2 in them.
7	You have perfect command of the language and adjust your speech to emulate different dialects. You can read all written forms of your language and can even read the most ancient inscriptions with ease.

OTHER USES

Language can also affect your character in other ways.

- Your choice of language in an intrigue may grant situational bonuses on Persuasion tests. See the **EFFECTS OF LANGUAGE** sidebar on page 145 in **CHAPTER 8: INTRIGUE** for details.

LANGUAGES OF WESTEROS

The world of *SIFRP* includes a dizzying assortment of languages, tongues formed around the various city-states beyond the narrow sea, as well as a variety of languages spoken within the Seven Kingdoms. Although there are many spoken languages, most people in Westeros know no other language than the Common Tongue. Still, others exist, and those included here represent but a sample of those spoken throughout the world.

COMMON TONGUE: The dominant tongue in Westeros.

ASSHAI: The language of Asshai and the Shadow.

BRAAVOSI: The language of the Free City of Braavos.

DOTHRAKI: The language of the Dothraki peoples. There are numerous dialects scattered among the various tribes.

GHISCARI: A largely extinct tongue spoken five thousand years ago by the ancient Ghis, a people destroyed by Valyria.

IBBENESE: The language spoken in the Port of Ibben.

LYSENE: The language spoken in Lys.

MYRISH: The language of the Free City of Myr.

NORVOSAN: The language of Norvos.

OLD TONGUE: The language of the First Men, now only spoken by the wildlings beyond the Wall.

PENTOSHI: The language of the Free City of Pentosh. They use a dialect of Valyrian.

QARTHEEN: The tongue of the people of Qarth.

SLAVER ARGOT: A trade language used by slavers, specifically in the Ghiscari cities.

TYROSHI: The language of the Free City of Tyrosh.

VALYRIAN: A polluted bastardization of High Valyrian.

VALYRIAN, HIGH: The tongue of ancient Valyria. Rarely spoken.

MARKSMANSHIP

SPECIALTIES: BOWS, CROSSBOWS, SIEGE, THROWN

Marksmanship represents your skill with ranged weapons—most notably bows and crossbows, but also slings, thrown weapons, and even larger siege weapons. It is the ability to use them appropriately and accurately in combat. Whenever you make an attack using a ranged weapon, you test Marksmanship, likewise when you are target shooting or simply showing off your skill.

Marksmanship has the following uses.

ATTACK

CONFLICT TEST

LESSER OR GREATER ACTION

Whenever you Attack in combat, you test Marksmanship against your opponent's Combat Defense. A successful test deals weapon damage times your degree of success. Weapon damage is equal to the weapon plus the weapon's key ability. **CHAPTER 9: COMBAT** goes into extensive detail on attacks and the consequences of a successful attack.

TARGET SHOOTING

SPECIAL

You can also use Marksmanship to hit a fixed target, such as when you are competing. Distance from the target determines the Difficulty. A successful test indicates you hit the target, and your degrees put you closer to the center. Note, the size of the target can increase or decrease the Difficulty. For more information on competitive shooting, see **TOURNAMENTS** on page 163 in **CHAPTER 9: COMBAT**.

PERSUASION

SPECIALTIES: BARGAIN, CHARM, CONVINCE, INCITE, INTIMIDATE, SEDUCE, TAUNT

Persuasion is the ability to manipulate the emotions and beliefs of others. With this ability, you can modify how others see you, shape their attitudes towards others, convince them of things they might not otherwise agree to, and more. While a potent ability—and one vital to those who play the game of thrones—limits do exist, and those who have no interest in intrigue or conversation can't be forced to endure your efforts of manipulation. But for those who want something from you or who are amenable to you, Persuasion can be a powerful tool.

One of several important abilities you will use when engaged in an intrigue, Persuasion has many different expressions, each differentiated by the techniques you employ and what it is you are after. Bargain re-

flects exchanging a service or good for something of equal value, while Charm serves to cultivate friendships and alliances. Taunt can compel targets to action to escape condemnation, while Incite works to diminish a target's opinion of someone else. All the various methods and full uses of the Persuasion ability can be found in **CHAPTER 8: INTRIGUE**.

PERSUASION WITHOUT INTRIGUE

Not all roleplaying exchanges must involve a full-blown intrigue, especially minor encounters without lasting consequences. When resolving such a minor exchange, roll a Persuasion test against your opponent's passive Will test result. A success indicates you improve that target's disposition by one step per degree. Generally, improving a target's disposition to Amiable is sufficient to get them to do a minor task. However, the results are often short-lived, and the target's disposition falls back to its original level after a few minutes. A failed test cannot be retried without engaging in an intrigue, and a Critical failure reduces the target's disposition by one step. Reductions in disposition are longer lasting and persist until you engage the target in an actual intrigue to restore their disposition.

OTHER USES

Various conditions and situations can affect Persuasion.

- ☞ Whenever you successfully test Persuasion in an intrigue, your rank plus your technique modifier determines your Influence.
- ☞ Your own disposition modifies your Persuasion tests.
- ☞ Language can modify your Persuasion tests.
- ☞ Various intrigue tactics allow you to test Persuasion to Encourage, Fast Talk, Manipulate, and Mollify participants in the intrigue.

STATUS

SPECIALTIES: HERALDRY, REPUTATION, STEWARDSHIP, TOURNAMENTS

Of all of the abilities, Status is one of the more unusual in that it isn't determined through normal means during character creation. Instead, your position inside your noble house determines your Status. In a way, it is as much a part of you as Athletics, Endurance, and Persuasion are, for you have little control over where and to whom you were born. If by a stroke of poor luck you were born to a family of smallfolk leech farmers, odds are that you'll never be able to raise yourself to a higher Status. Similarly, if born to a great house, your family may be scattered and destroyed and you exiled; your condition and circumstances can never change who you are in the eyes of your peers—even though shame and disgrace can significantly affect how well you can exert your Status.

Functionally, Status describes the circumstances of your birth and the knowledge and influence those circumstances grant you. The higher your rank, the more likely you will be able to recognize heraldry, the better your reputation, and the stronger your knowledge of managing people and lands. For more information see the **STATUS RANK** table on the next page.

Status has the following uses.



BREEDING

BASIC TEST

FREE ACTION

Breeding represents your knowledge of customs and procedures, the forms of etiquette and the expected behavior when interacting with others of a similar or higher station. Whenever you engage in an intrigue with a character who has Status 4 or higher—and you are aware of the target's Status—you may test Status as a Free Action against the target's Intrigue Defense. A success grants +1B, and every two degrees thereafter grants you another +1B. These dice represent a fixed pool, which you may add to Persuasion tests in any amount throughout the intrigue. Once you spend the bonus die, it is gone. Any bonus dice remaining at the end of the intrigue are lost.

REPUTATION

BASIC OR COMPETITION TEST

FREE ACTION

During an intrigue, you test Status to determine the order of initiative. The highest result goes first; ties are broken by bonus dice in Reputation and then Status; have players re-roll if there is still a tie. You may also test Status whenever you would perform the Shield of Reputation action in an intrigue.

Another use for Reputation is to allow maneuvering in social situations, and garner more attention than your status would otherwise warrant. Typically, you must succeed on a **CHALLENGING (9)** Status test to gain the notice of someone to whom you'd like to speak, but if you're jockeying for position, you might have to make a competition test against your rival.

STEWARDSHIP

BASIC TEST

VARIES

Status is also a vital ability for managing one's holdings. Status tests rolled for Stewardship occur in response to troubles affecting your lands. You can also test Status to oversee improvements on your keep, round up conscripts, hire mercenaries, improve trade, communities, or roads. For more details on this use, see **CHAPTER 6: HOUSE & LANDS**.

TOURNAMENTS

BASIC TEST

VARIES

Whenever you would host a tournament on your lands, you test Status to see what sorts of knights and sworn swords you attract. For more details, see **CHAPTER 6: HOUSE & LANDS**.

OTHER USES

In addition to the normal actions that involve Status, your rank in this ability has another important function.

- ☞ Status may be used to determine an intrigue opponent's starting disposition.

STATUS RANKS

RANK	DESCRIPTION
0	Slave
1	Common smallfolk, Initiate of the Faith, Man of the Night's Watch, most squires, low-born foreigner
2	House retainer, lesser merchant, acolyte maester, hedge knight, foreign merchant prince
3	Merchant, sworn sword, veteran member of the Night's Watch, member of a minor house
4	Landed knight, maester of a minor house, junior member of the Faith, member of a noble house, heir to a minor house, important foreign dignitary
5	Lord of a minor house, Merchant Prince, maester in a great house, high officer of the Night's Watch, member of a great house, heir to a house, foreign noble
6	Lord of a house, officer of the Faith, archmaester, Lord Commander of the Night's Watch, heir to a great house
7	Lord of a great house, member of the small council, Lord Commander of the Kingsguard, Grand Maester, Great Septon
8	Member of the royal family, Warden of the East, North, South, or West
9	Queen, Crown Prince, King's Hand
10	King of the Seven Kingdoms

STEALTH

SPECIALTIES: HIDE, SNEAK

Stealth represents your ability to creep about unseen and unheard. Whenever you would move without being noticed, you test Stealth.

Stealth has the following uses.

BLEND IN

CONFLICT TEST

LESSER ACTION

In a crowded area, you may use the Blend In specialty to make yourself part of the crowd. To conceal your presence, you must make a Stealth test against your opponent's passive Awareness result. However, if your opponents are actively searching for you, you must beat their Awareness tests with a Stealth test.

In combat, if your opponent is unaware of you, you gain +1D on all Fighting and Marksmanship tests during the first round.

SNEAK

CONFLICT TEST

NO ACTION (AS PART OF A MOVE)

You can also use Stealth to move unseen and unheard through the shadows. You may only test Stealth in this way if you benefit from rain, foliage, darkness, or some form of cover. A normal Stealth test requires you beat your opponent's passive Awareness result, but if your opponent is searching for you, you must beat your opponent's Awareness test result.

As with Blend In, you gain +1D on all Fighting and Marksmanship tests against opponents that are not aware of you. This extra die is good for the first round of combat only.

SURVIVAL

SPECIALTIES: FORAGE, HUNT, ORIENTATION, TRACK

Survival is the ability to get by in the wild, to hunt, to forage, to avoid getting lost, and to follow tracks. The Survival skill is important for a variety of people in that hunting remains an important method of providing food for one's family, especially in the more remote corners of Westeros. As well, hunting and hawking are common pastimes for the nobility of the Seven Kingdoms, and lacking the ability to hunt calls into question an individual's courage and manliness.

Survival has the following uses.

FORAGE

BASIC TEST

VARIES

You can test Survival to gather edible food and water for yourself and your companions with the Forage specialty. You may only test this ability in areas that actually contain food. The Difficulty depends on how long you spend foraging, as well as the terrain and season. A successful test provides enough food for one person for one day per degree.

DIFFICULTY	DESCRIPTION
EASY (3)	Spend 12 hours
ROUTINE (6)	Spend 8 hours
CHALLENGING (9)	Spend 4 hours
FORMIDABLE (12)	Spend 2 hours
HARD (15)	Spend 1 hour
VERY HARD (18)	Spend 30 minutes
-5	Verdant Wilderness
-5	Spring
-2	Summer
-5	Fall
+10	Winter
+5	Drought or Blight
+10	Wasteland

HUNT

BASIC TEST

VARIES

You can also test Survival to go hunting for animals. You may only test this ability in areas that actually contain wildlife. The Difficulty depends on how long you spend hunting, as well as the terrain and season. A successful test provides enough food for one person for one day per degree.

If you have hounds or a hunting bird (such as a hawk), you gain +1D on your Survival test.

DIFFICULTY	DESCRIPTION
EASY (3)	Spend 1 week
ROUTINE (6)	Spend 4 days
CHALLENGING (9)	Spend 2 days
FORMIDABLE (12)	Spend 1 day
HARD (15)	Spend 12 hours
VERY HARD (18)	Spend 6 hours
HEROIC (21+)	Spend 1 hour
-5	Verdant Wilderness
-5	Spring
-2	Summer
-5	Fall
+10	Winter
+5	Drought
+5	Blight
+10	Wasteland

ORIENTATION

BASIC TEST

ONCE PER 4 HOURS

Survival is also vital for getting around in the wild without becoming lost. The base Difficulty is **CHALLENGING (9)** but is modified by the time of day, weather, and terrain. A successful test indicates you travel in the direction you intend for four hours multiplied by your degree of success without having to test Survival. A failed test means you drift one step right or left. So if you are traveling north, a failed test might indicate you travel northeast for four hours. A Critical failure means you become turned around and actually head in the opposite direction. If at any time the terrain, time, or weather changes, and you are lost, you are entitled to a new Survival test. Modifiers are cumulative.

DIFFICULTY	DESCRIPTION
+0	Day
+0	Night with moon
+2	Night with partial moon
+5	Night with no moon
+5	Overcast
+2	Light rain
+5	Heavy rain
+5	Light snow
+10	Heavy snow
+0	Plains/desert
+2	Hills
+5	Mountains
+5	Light forest
+10	Dense forest

TRACK

BASIC TEST

ONCE PER TWO HOURS (SEE TEXT)

Finally, you can test Survival to follow tracks. Before you can follow them, however, you must first find them. Locating tracks requires an Awareness test. The base Difficulty is **CHALLENGING (9)** but is modified by lighting, weather, and the surface holding the tracks.

Once you locate the tracks, you can follow them by succeeding on a Survival test against the same Difficulty used for Awareness. A successful test indicates you follow the tracks for two hours per degree without having to test Survival. A failed test means you lose two hours but don't lose the tracks. A Critical failure means you lose the tracks completely.

If at any time the terrain, time, or weather changes, you must make a new Survival test to follow the tracks.

You can also learn information from impressions left in the ground. Make a Survival test as if you were following the tracks. A success tells you how many different sets of tracks are present. Each additional degree of success gives you one more important aspect, such as approximate sizes, the speed they're traveling, how many animals, if they are being pursued, the age of the tracks, and so on.

DIFFICULTY	DESCRIPTION	DIFFICULTY	DESCRIPTION
+0	Day	-1	Clear, but recent light rain
+2	Night with moon	-2	Clear, but recent heavy rain
+5	Night with partial moon or torchlight	-2	Clear, but recent light snow
+10	Night with no moon	-3	Clear, but recent heavy snow
+5	Overcast	-5	Soft earth
+2	Light rain	+0	Firm earth
+5	Heavy rain	+5	Rocky
+5	Light snow	+10	Crossable river
+10	Heavy snow	+20	Lake
-2	Loose rocks, branches, and debris		

THIEVERY

SPECIALTIES: PICK LOCK, SLEIGHT OF HAND, STEAL

Thievery is a catchall ability for any skill or talent that involves larcenous activities. Examples include picking locks, hand tricks, and general robbery.

Thievery has the following uses.

PICK LOCK

BASIC TEST

1 MINUTE

You can test Thievery to bypass a lock. The Difficulty of the test depends on the quality of the lock; common locks are **CHALLENGING (9)**, good locks are **FORMIDABLE (12)**, and excellent locks are **HARD (15)** or harder.

A successful test indicates you pick the lock. Each additional degree reduces the time by 10 seconds. A failed test means you were unable to open the lock, but you may try again. A Critical failure means the lock has defeated you, and you cannot try again until you place another bonus die in Pick Lock.

To pick a lock, you must have the proper tools. If you do not, you take one or more penalty dice depending on the extent of your lack. Improvised tools, for example, may impose -1D, while no tools at all may impose -5D.

SLEIGHT OF HAND

BASIC TEST

LESSER ACTION

Sleight of Hand involves simple tricks used to entertain and misdirect a person's attention. You can substitute a Thievery test for a Cunning test whenever you distract in combat.

You can also palm small objects (like a ring) without anyone noticing. You have to test Sleight of Hand against the target's passive Awareness result to palm the objects unnoticed.

You also know how to play simple conjurers' tricks, such as pulling coins out of your ears. You have to succeed on a **ROUTINE (6)** test to play tricks with small objects, such as coins. To play tricks with bigger objects, such as knives, you have to pass **CHALLENGING (9)** or harder test, depending on the size of the objects.

Finally, you can also conceal small objects on your person (daggers, poison, scrolls, and so on). Whenever you are searched, the searching character must equal or beat your Thievery test result with an Awareness test to find the item.



At the Narrator's option, you may substitute a Sleight of Hand test for a Deception test in an intrigue based around using your legerdemain to fool or distract your target in some fashion, such as certain con games or attempts to cheat at gambling.

STEAL

BASIC TEST

LESSER ACTION

You can use Steal to rob unsuspecting people by cutting their purses or picking their pockets. Against an unaware opponent, you must succeed on a Thievery test against the target's passive Awareness result. If you succeed, you manage to get the purse away without their knowledge. However, the target is entitled to a **CHALLENGING (9)** Awareness test to notice the lightened load each round. Each additional degree gives you an extra round before the target begins testing Awareness to know they were had.

WARFARE

SPECIALTIES: COMMAND, STRATEGY, TACTICS

Warfare describes a character's talents at managing the battlefield, covering the ability to issue commands, strategic knowledge for maneuvering armies and tactics for dealing with small engagements. Warfare is used extensively in combat and warfare but may also be used outside of combat to look for areas or opportunities for strategic or tactical advantage.

Warfare has the following uses.

COMMAND

BASIC TEST

SPECIAL ACTION (SEE TEXT)

Warfare is used during skirmishes and battles. During such encounters, a character tests Warfare (using Command bonus dice) to issue commands to his unit. For full details on this use, see **CHAPTER 10: WARFARE**.

STRATEGY

BASIC TEST

FREE ACTION

In skirmishes and battles, a side's leader tests Warfare (using bonus dice from Strategy) to determine the order of initiative.

TACTICS

BASIC TEST

FREE ACTION

In combat, you can forgo your Agility test to determine your placement in initiative in order to test Warfare to grant bonus dice to your allies' Agility tests. The Difficulty is usually **CHALLENGING (9)**. A successful test grants +1B per degree.

OTHER USES

Beyond the uses listed above, Warfare has another important function.

 Your rank in Warfare determines the number of commands you can issue each round of a skirmish or battle.

WILL

SPECIALTIES: COORDINATE, COURAGE, DEDICATION

Will is your mental fortitude, and it reflects the state of your mind's health and endurance. It represents your ability to withstand fear in the face of appalling violence or supernatural phenomena, and it serves as the foundation for your ability to resist being manipulated by others.

Will has the following uses.

COORDINATE

BASIC TEST

GREATER ACTION

You may test Will to improve an allies' ability to assist in a task. Usually, when an ally assists, he grants a bonus equal to his rank in the tested ability. When you coordinate efforts, you can add your Will rank times your degree of success to the result as well. The Difficulty is **CHALLENGING (9)** for non-combat tests and **FORMIDABLE (12)** for combat tests.

Timing is everything when you using Coordinate. To use this function of Will, you must take your turn after the assisting character but before the character who is testing his ability.

COURAGE

BASIC TEST

FREE ACTION

Any time you are exposed to a terrifying experience (seeing a friend mauled, encountering a wight), you may make a Will test to resist the effects of the fear. Each source of fear includes a difficulty, potency, and frequency. Difficulty describes the complexity of the Will test. Potency describes the number of successful tests required to overcome the fear, and frequency describes the time between Will tests. Generally, each additional degree on a test counts as an additional success. For details on fear, see **CHAPTER 11: THE NARRATOR**.

DEDICATION

BASIC TEST

GREATER ACTION

Will can also be used to resist temptation and hold true to your ideals. During an intrigue, you may test Will using the Withdraw action to replace your Intrigue Defense with your Will test result.

OTHER USES

In addition to the basic uses of Will, this ability can affect your character in other ways.

 Your Will rank helps determine your Intrigue Defense.

 Your Composure is equal to $3 \times \text{Will}$.

CHAPTER 5: DESTINY & QUALITIES



Of all the people born, living, and who will eventually die in the Seven Kingdoms, you are different, for you are important, and your story matters. You are distinct, significant, and your life may shape the future of Westeros, even if only in a small way. Your destiny sets you apart. It is the brush to the canvas of your life. It is luck, fate, or maybe divine providence. Regardless of the source, it is what ultimately sets you apart from your fellow men and women.

DESTINY POINTS

Destiny is opportunity, the ability to shape the outcomes of your experiences by subtly altering the story in ways to let you overcome adversity and lift yourself above the fickle fortunes of mere probability. As your character grows older and more accomplished, you may invest your Destiny Points into qualities, which manifest as specific advantages but also ground you, binding you to the fabric of the setting. Each time you acquire a quality, you bring yourself closer to realizing what your destiny shall be. Of course, you might resist, you might flee your fate, but then who's to say that your flight wasn't planned all along?

Your fate lives in **DESTINY POINTS**. Through them, you take control of the story, create opportunities where none exist, escape near-certain death, or use them to advance your own cause. You may use your Destiny Points in one of three ways: spend, burn, or invest. You *spend* a Destiny Point to change the game in a minor way. You *burn* a Destiny Point to change the game in a significant way. Or you *invest* a Des-

tiny Point to acquire a benefit. During character creation, you start the game with a number of Destiny Points determined by your starting age. Younger characters have more Destiny Points, while older characters have less. Your age limits how many Destiny Points you can invest in qualities; younger characters have fewer qualities, and older characters have many options but more flaws. For details, see **CHAPTER 3: CHARACTER CREATION**.

Note not all *SIFRP* characters have Destiny; indeed, most do not. The various smallfolk, hedge knights, merchants, and assorted rabble encountered in the course of the game are not touched by Destiny in the same way as the characters and their major rivals, those who play the game of thrones. They may have some qualities, but not the special favor of fate, not a purpose to fulfill beyond the mere fact of their existence. For more on this, see **Adversaries and Allies** in **CHAPTER 11: THE NARRATOR**.

SPENDING DESTINY POINTS

The easiest and most conservative use of Destiny Points is to spend them. Whenever you spend a Destiny Point, you adjust your circumstances. You might activate an environmental quality, alter the outcome of a test, or assume narrative control over the story in some minor way. Once you spend the Destiny Point, you cannot use it again until you achieve a story goal, the climax of a particular chapter in your character's life. Since you should be able to achieve a story goal in one or two game sessions, you are rarely without your Destiny Points for long.

SPENDING EFFECTS

You can spend a Destiny Point at any time, even when it's not your turn, though it's polite to let other players finish their turns first. You may only spend a single Destiny Point at a time for any one of the following effects.

- 🛡️ Gain +1B. This die can exceed the normal limits on bonus dice.
- 🛡️ Convert one bonus die into a test die.
- 🛡️ Remove -1D.
- 🛡️ Bestow -1D on opponent.
- 🛡️ Take an extra Lesser Action.
- 🛡️ Ignore Armor Penalty for one round.
- 🛡️ Improve or worsen another character's disposition by one step.
- 🛡️ Negate another character's use of a spent Destiny Point.
- 🛡️ Add a minor detail to a scene, such as a shoddy lock, a minor clue, or another useful but small element that can move the story along.
- 🛡️ Activate environmental quality.
- 🛡️ Ignore environmental quality.

BURNING DESTINY POINTS

When spending a Destiny Point is not enough, you can always burn a Destiny Point for a much greater effect. Burning a Destiny Point permanently reduces the number of Destiny Points you have. In effect, they function like extra lives, giving you much more control over the dice when they turn against you. Destiny Points are rare and precious commodities, so burn them wisely.

BURNING EFFECTS

As with spending Destiny Points, you may only burn one at a time. A burned Destiny Point can achieve any one of the following results.

- 🛡️ Convert all bonus dice into test dice.
- 🛡️ Add +5 to your test result.
- 🛡️ Automatically succeed on one test as if you had rolled the Difficulty exactly.
- 🛡️ Remove all damage and injuries (though not wounds).
- 🛡️ When defeated, decide the consequences of your own defeat.
- 🛡️ Transform another character's successful test into a failed test.
- 🛡️ Automatically compel another character in an intrigue.
- 🛡️ Permanently remove the penalties associated with a negative quality.
- 🛡️ Negate the effects of another character's burned Destiny Point.
- 🛡️ Add a significant detail to a scene, such as gaining a major clue, finding a way out of a nasty predicament, or some other significant and useful element that moves the story along in your favor.

- 🛡️ Avoid certain death. When you use this option, your character is presumed dead and is removed from the story until such time as the Narrator deems it appropriate for the character's return.

GAINING DESTINY POINTS

Once you burn a Destiny Point, it is lost. You may gain additional Destiny Points during game play by spending earned Experience, and the Narrator may award a Destiny Point in addition to Glory and Experience for exceptional play. Alternatively, you may acquire a drawback to gain one Destiny Point, though you must concoct a reasonable explanation for how you gain this negative quality. Do note that drawbacks gained as a consequence of combat, war, or intrigues do *not* grant Destiny Points.

INVESTING DESTINY POINTS

The protagonists in *ASIF* often find themselves on paths not of their own choosing, as if they are working toward some predetermined event that is beyond their understanding, almost as if they were pawns of larger forces at work in the world. Daenerys acquired the dragon eggs, the Stark children found the direwolf pups in the snow, Eddard Stark made that fateful journey to King's Landing to serve as the Hand of the King, and Bran's fall brought about unforeseen consequences: all are key examples of the role destiny plays in the lives of the protagonists. Qualities represent these important developments and offer new ways to interact with the world around you.

Qualities that provide a new ability or advantage are called benefits. Some qualities require just the investment of a Destiny Point, while others may require particular ranks in abilities, roleplaying achievements, and even other qualities. The stricter the quality's requirements, the greater are its benefits. All benefits offer constant advantages, and they always apply, so you never need to spend or burn a Destiny Point to use them. Once you invest in a quality, you need not do so forever. At any time, after completing a story objective, you can withdraw your investment in a benefit (not a drawback) and regain the Destiny Point(s) or reinvest it elsewhere.

DESTINY AND QUALITIES

As you can probably tell, Destiny Points and qualities are closely related. Younger characters have not yet had the time to make their names in the world or gain much experience at all. Thus, they have not had the opportunity to gain qualities. Older characters, however, are grounded in the world and have a more strongly defined place. Thus, they have fewer opportunities to manipulate fate, making their own luck through their knowledge and experience.

QUALITIES

Qualities are special traits and abilities acquired by investing Destiny Points. There are two types of qualities: benefits and drawbacks. In both cases, the quality modifies your character in some way, providing bonus dice, a special ability, or even a piece of equipment. If you opt to withdraw your investment, you lose the quality. Sometimes, when you lose the quality, you can never again regain it.

TABLE 5-1: BENEFITS

QUALITY	REQUIREMENT	EFFECTS
ABILITY QUALITIES		
ARTIST	—	Create works of art.
BEASTFRIEND	—	+1D on Animal Handling tests to Charm or Train.
CONNECTIONS†	STREETWISE 1B	+1D on Knowledge tests in chosen location.
DEXTEROUS	—	Re-roll 1s on Agility tests.
EIDETIC MEMORY	CUNNING 2 (MEMORY 1B)	Memory bonus dice are test dice for you.
EVALUATION	KNOWLEDGE 3	Test Cunning to learn about object.
EXPERTISE†	—	Gain +1D with one specialty.
FACE IN THE CROWD	STEALTH 3 (BLEND IN 1B)	Blend In as Free Action, and add Cunning rank to Blend In test results.
FURTIVE	STEALTH 4 (SNEAK 1B)	Re-roll 1s, and add Agility rank to Sneak test results.
GIFTED ATHLETE†	ATHLETICS 4	Convert half bonus dice to test dice.
GIFTED TEACHER	KNOWLEDGE 4, PERSUASION 3	Grant bonus dice to students.
GREAT HUNTER	SURVIVAL 4	Bonus when fighting, hunting, and tracking animals.
GUTTERSNIPE	—	Re-roll 1s on Thievery tests.
HARDY	ENDURANCE 3 (STAMINA 1B)	Ignore -1 or -1D on Endurance tests to recover from injuries.
HEAD FOR NUMBERS	STATUS 3 (STEWARDSHIP 1B)	Add Cunning rank to Status test result for turn events, and re-roll 1s on Status test to generate coin.
KEEN SENSES	AWARENESS 4	Re-roll 1s on Awareness tests, and add Cunning rank to base Awareness.
KNOWLEDGE FOCUS†	KNOWLEDGE 4	Gain unequalled expertise in a particular area of knowledge.
MIRACLE WORKER	HEALING 4	Diagnose patient to gain significant bonuses.
MUMMER	PERSUASION 3	You can entertain audiences.
POLYGLOT	CUNNING 4 (DECIPHER 1B)	Learn languages easily.
SINISTER	—	You radiate menace.
TALENTED†	—	Add +1 to chosen test result.
TERRAIN SPECIALIST†	SURVIVAL 4	Add Education to Survival results in chosen terrain.
TRADE	—	Learn a trade.
FATE QUALITIES		
ANIMAL COHORT	ANIMAL HANDLING 3 (TRAIN 1B)	Gain service of Animal Cohort.
BROTHER OF THE NIGHT'S WATCH	—	You are a member of the Night's Watch.
CADRE	PERSUASION 5	Gain veteran squad.
COHORT	STATUS 3	Gain service of a devoted ally.
FAMOUS	—	Your fame gives you advantages in intrigues.
GREENSIGHT	CUNNING 5, WILL 4, THIRD EYE	Experience true dreams.
HEAD OF HOUSE	—	You are the highest-ranking member in your noble house.
HEIR	—	You will one day inherit your family's lands and holdings.
HEIRLOOM	HEIR	You gain a Valyrian steel weapon.
LANDED	SPONSOR	You gain lands and holdings.
LUCKY	—	Re-roll one test per day, and take best result.
MAESTER	CUNNING 3, KNOWLEDGE FOCUS (x2)	You are a maester of the Citadel.
MASTER OF RAVENS	ANIMAL HANDLING 3	Dispatch ravens to bear your messages.
MAN OF THE KINGSGUARD	SPONSOR	You are charged with protecting the royal family.
NIGHT EYES	—	See in darkness.
PIOUS	WILL 3 (DEDICATION 1B)	Gain +1D once per day.

TABLE 5-1: BENEFITS

QUALITY	REQUIREMENT	EFFECTS
FATE QUALITIES		
SKINCHANGER	<i>WILL 5 (DEDICATION 2B), ANIMAL COHORT, THIRD EYE, THIRD EYE OPENED</i>	Wear the skin of Animal Cohort.
SPONSOR	—	Gain a powerful ally.
THIRD EYE	—	Occasionally experience vivid dreams.
THIRD EYE OPENED	<i>WILL 4 (DEDICATION 1B), ANIMAL COHORT, THIRD EYE</i>	Occasionally dream through the eyes of your animal companion.
WARD	—	Immune to house's negative fortunes.
WEALTHY	—	Replenish coffers each month.
HERITAGE QUALITIES		
BLOOD OF THE ANDALS	—	You are uncommonly lucky.
BLOOD OF THE FIRST MEN	—	Your heritage makes you tough and hardy.
BLOOD OF HEROES	—	Exceed 7 limit on a specific ability.
BLOOD OF THE IRONMEN	—	Seawater flows through your veins.
BLOOD OF THE RHOYNE	—	You are agile and elusive.
BLOOD OF VALYRIA	—	People find you compelling.
BLOOD OF THE WIDLINGS	—	You were born free of the tyranny of Westeros.
MASSIVE	<i>ENDURANCE 5</i>	You are uncommonly large.
MARTIAL QUALITIES		
ACCURATE	<i>MARKSMANSHIP 4</i>	+1D against opponents with cover.
ACROBATIC DEFENSE	<i>AGILITY 4 (ACROBATICS 1B)</i>	Lesser Action to add twice Acrobatics to Combat Defense.
ANOINTED	<i>SPONSOR</i>	+2 on Status test, 1/day gain +5 to Defenses.
ARMOR MASTERY	—	+1 AR, -1 Bulk.
AXE FIGHTER I	<i>FIGHTING 4 (AXES 2B)</i>	Sacrifice bonus dice to deal extra damage.
AXE FIGHTER II	<i>FIGHTING 5 (AXES 3B), AXE FIGHTER I</i>	Sacrifice bonus dice to inflict a wound.
AXE FIGHTER III	<i>FIGHTING 6 (AXES 4B), AXE FIGHTER II</i>	Sacrifice bonus dice to inflict a wound and Maimed quality.
BERSERKER	—	Make free attack with injury or wound; fight past death.
BLUDGEON FIGHTER I	<i>FIGHTING 4 (BLUDGEONS 2B)</i>	Weapon gains or increases Shattering by 1.
BLUDGEON FIGHTER II	<i>FIGHTING 5 (BLUDGEONS 3B), BLUDGEON FIGHTER I</i>	Foe loses 1 Lesser Action on hit and -1 tests.
BLUDGEON FIGHTER III	<i>FIGHTING 6 (BLUDGEONS 4B), BLUDGEON FIGHTER II</i>	Foe gains wound, prone, loses action.
BRAAVOSI FIGHTER I	<i>FIGHTING 4 (FENCING 1B)</i>	Increase Defensive Bonus by +1.
BRAAVOSI FIGHTER II	<i>FIGHTING 5 (FENCING 2B), BRAAVOSI FIGHTER I</i>	Boost Combat Defense.
BRAAVOSI FIGHTER III	<i>FIGHTING 6 (FENCING 3B), BRAAVOSI FIGHTER II</i>	Free attack when opponent misses you.
BRAWLER I	<i>FIGHTING 4 (BRAWLING 1B)</i>	Fists are Fast and deal extra damage.
BRAWLER II	<i>FIGHTING 4 (BRAWLING 3B), BRAWLER I</i>	Fists are Powerful and add Athletics rank to Fighting result.
BRAWLER III	<i>FIGHTING 5 (BRAWLING 5B), BRAWLER II</i>	Stun opponents with fist attack.
DANGER SENSE	<i>AWARENESS 4</i>	Re-roll 1s on initiative tests, deny surprising opponent +1D to attack you.
DEADLY SHOT	<i>MARKSMANSHIP 5</i>	Bows and crossbow gain Armor Piercing 1 and Vicious.
DEFT HANDS	<i>AGILITY 4</i>	Reduce weapon's reload time.
DOUBLE SHOT	<i>MARKSMANSHIP 5 (BOWS 3B)</i>	Fire two arrows at once.
FAST	—	Move +1 yard, run ×5 Movement.
FURY	<i>ATHLETICS 4 (STRENGTH 2B)</i>	-2D to deal +4 damage.
HAIL OF STEEL	<i>MARKSMANSHIP 4 (THROWN 2B)</i>	Thrown weapons gain Fast quality.
IMPROVED ARMOR MASTERY	<i>ARMOR MASTERY</i>	Increase AR by 1 for a total of +2.

†You may select this quality multiple times.

TABLE 5-1: BENEFITS

QUALITY	REQUIREMENT	EFFECTS
MARTIAL QUALITIES		
IMPROVED WEAPON MASTERY	WEAPON MASTERY	Increase weapon damage by 1.
INSPIRING	WARFARE 4	Gain extra command, plus sacrifice command to re-roll test result.
LEADER OF MEN	WARFARE 4 (COMMAND 1B)	Automatically reorganize or rally one unit.
LONG BLADE FIGHTER I	FIGHTING 4 (LONG BLADES 2B)	Sacrifice bonus dice for a free degree.
LONG BLADE FIGHTER II	FIGHTING 5, LONG BLADE FIGHTER I	Sacrifice bonus dice to move target with hit.
LONG BLADE FIGHTER III	FIGHTING 6, LONG BLADE FIGHTER II	Sacrifice bonus dice to Maim opponent.
POLE-ARM FIGHTER I	FIGHTING 4, (POLE-ARMS 2B)	Knock foes to the ground with a sweep.
POLE-ARM FIGHTER II	ATHLETICS 4 OR FIGHTING 4, POLE-ARM FIGHTER I	Bonus dice are test dice when pulling riders from mounts.
POLE-ARM FIGHTER III	FIGHTING 5, POLE-ARM FIGHTER II	Pin opponent with weapon.
SHIELD MASTERY	FIGHTING 3 (SHIELDS 1B)	Increase Defensive Bonus by +1 with shields.
SHORT BLADE FIGHTER I	FIGHTING 4 (SHORT BLADES 1B)	Short blades gain Piercing 1.
SHORT BLADE FIGHTER II	FIGHTING 5, SHORT BLADE FIGHTER I	Draw as Free Action, bonus to test results.
SHORT BLADE FIGHTER III	FIGHTING 6, SHORT BLADE FIGHTER II	Add number of bonus dice as extra damage.
SPEAR FIGHTER I	FIGHTING 3 (SPEARS 1B)	Attack again on a miss.
SPEAR FIGHTER II	SPEAR FIGHTER I	+1D on Knockdown attempts; attack foes up to 1 extra yard away.
SPEAR FIGHTER III	ATHLETICS 5, SPEAR FIGHTER II	Spears gain Piercing 2.
TOUGH	RESILIENCE 1B	Add Resilience to Health.
TOURNEY KNIGHT	FIGHTING 3 (SPEARS 1B), STATUS 3 (TOURNAMENTS 1B)	Add Tournaments bonus dice on Fighting, and Animal Handling test results when jousting.
TRIPLE SHOT	MARKSMANSHIP 7 (BOWS 5B), DOUBLE SHOT	Fire three arrows at once.
WATER DANCER I	FIGHTING 3 (FENCING 1B)	Add Fighting rank to Awareness results.
WATER DANCER II	WATER DANCER I	Add Fighting rank to Agility results.
WATER DANCER III	WATER DANCER II	Add Fencing to Combat Defense.
WEAPON MASTERY†	—	Increase weapon damage by +1.
WEAPON SAVANT	AGILITY 4, CUNNING 4, FIGHTING 5	Ignore Trained requirement and penalties with weapons.
SOCIAL QUALITIES		
ADEPT NEGOTIATOR	DECEPTION 3	No penalty from your disposition.
ATTRACTIVE	—	Re-roll 1s on Persuasion tests.
AUTHORITY	—	Reduce disposition penalties to Persuasion by 2.
CAUTIOUS DIPLOMAT	AWARENESS 4 (EMPATHY 2B)	Retain bonus dice from consider during intrigues.
CHARISMATIC†	PERSUASION 3	Add +2 to the result of Persuasion test.
COMPELLING†	CHARISMATIC	Increase influence with specialty by 1.
COURTEOUS	PERSUASION 3	You have impeccable manners.
DUTIFUL	WILL 4	You are unfailing in your loyalty.
ELOQUENT	LANGUAGE 4, PERSUASION 4	Automatically go first in an intrigue.
FAVORED OF NOBLES	—	+1B on Persuasion tests against characters with 4 or higher Status.
FAVORED OF SMALLFOLK	—	+1B on Persuasion tests against characters with 3 or lower Status.
MAGNETIC	CHARISMATIC	Achieve greater results with Charm.
RESPECTED	REPUTATION 2B	Your accomplishments and reputation inspire respect.
STUBBORN	WILL 3 (DEDICATION 1B)	Add Dedication to Composure.
TREACHEROUS	—	Add Cunning rank to Deception result.
WORLDLY	—	+2B on Persuasion tests against characters from lands other than Westeros.

†You may select this quality multiple times.

QUALITY TYPES

All qualities fall in one of five categories.

ABILITY QUALITIES

Ability qualities expand options when using an ability or provide slight advantages to that ability.

FATE QUALITIES

Fate qualities are specific expressions of your destiny and reveal the heavy hand of fate upon your life and future.

HERITAGE QUALITIES

Heritage qualities are benefits related to your lineage and family. You may only have one of these, even if you would qualify for more than one.

MARTIAL QUALITIES

Martial qualities provide advantages when wielding weapons, wearing armor, and provide a variety of combat-related abilities.

SOCIAL QUALITIES

Social qualities provide advantages in intrigues, improve intrigue-related tests, and expand your intrigue options.



BENEFITS

All of the following benefits are presented in alphabetical order. For a summary of the benefits, consult **TABLE 5-1: BENEFITS**. Generally, you may only take a particular quality once unless mentioned in the quality's description.

ACCURATE

MARTIAL

Your steady hand and keen eye make you deadly accurate with ranged weapons.

REQUIRES MARKSMANSHIP 4

Your Marksmanship attacks can defeat your opponents' cover. Whenever you roll a Marksmanship test to attack an opponent protected by some form of cover, you gain +1D.

ACROBATIC DEFENSE

MARTIAL

You are extraordinarily mobile in combat. By flipping and somersaulting, you make yourself a difficult target.

REQUIRES AGILITY 4 (ACROBATICS 1B)

As a Lesser Action, you may add twice the number of bonus dice in Acrobatics to your Combat Defense. You may not use this benefit when you wear armor with Bulk 1 or greater.

ADEPT NEGOTIATOR

SOCIAL

By deeply burying your feelings, your opponents have difficulty assessing your true motives.

REQUIRES DECEPTION 3

So long as your disposition remains hidden from your opponent, you take no penalty on your Persuasion tests from your starting disposition.

ANIMAL COHORT

FATE

Your bond with an animal has instilled in it unwavering loyalty, and a willingness to defend you.

REQUIRES ANIMAL HANDLING 3 (TRAIN 1B)

Choose one animal from the following list: dog, eagle, horse, raven, shadowcat, or wolf. This animal is extremely loyal to you and fights on your behalf. Whenever you roll Fighting tests in combat and your animal is nearby, add +1D to your Fighting test. You need never test Animal Handling to control your animal. Your Animal Cohort has statistics as described in **Creatures in CHAPTER 11: THE NARRATOR** on page 211.

Should your Animal Cohort die, you lose this benefit and the Destiny Point you invested.

You may select other animals (such as a direwolf, for example) with the Narrator's permission.

ANointed**MARTIAL**

You have stood vigil, sworn your vows, and received the seven oils from a holy septon. In the eyes of all, you are a true knight.

REQUIRES SPONSOR

Add +2 to the result of all Status tests. You may draw strength from your commitment to the knightly virtues and the strength of your convictions. Once per day, as a Free Action, increase both Combat Defense and Intrigue Defense and all passive ability results by +5 for one round.

ARMOR MASTERY**MARTIAL**

You are accustomed to the weight and bulk of armor and know how to wear it to maximize its benefits.

Armor you wear fits like a second skin. Increase your armor's AR by +1, and reduce the Bulk (if any) by 1.

ARTIST**ABILITY**

You can produce beautiful works of art.

You create art. Choose one art form—painting, poetry, composition, sculpture, and so on. If you spend eight hours each day for five days, you earn 10 silver stags. You may also roll a **CHALLENGING (9)** Cunning test. A success grants you one additional silver stag per degree. At your option, you can spend the coins you earned to gain +1D on a single Persuasion test used against someone who is aware of your work and talents.

ATTRACTIVE**SOCIAL**

You possess incredible beauty. Those who are susceptible to such looks find it hard to concentrate when in your presence.

Whenever you roll a Persuasion test, you may re-roll a number of 1s equal to half your Persuasion rank (minimum one re-roll).

AUTHORITY**SOCIAL**

You wear the mantle of leadership, and people recognize you as figure of authority.

During an intrigue, reduce your Persuasion penalty (if any) by two. Thus, when your disposition is Dislike, you take no penalty, when Unfriendly it is -2, and when Malicious it is -4.

AXE FIGHTER I**MARTIAL**

Your swings with axes produce dreadful results.

REQUIRES FIGHTING 4 (AXES 2B)

Whenever you are armed with an axe and roll a Fighting test to attack a foe, you can sacrifice a number of bonus dice to threaten a nasty gash. If you damage your foe, that opponent takes additional damage at the

start of his next turn. The amount of damage is equal to the number of bonus dice sacrificed. This damage ignores AR.

AXE FIGHTER II**MARTIAL**

You can cripple your opponents with your savage strikes.

REQUIRES FIGHTING 5 (AXES 3B), AXE FIGHTER I

Whenever you are armed with an axe and roll a Fighting test to attack a foe, you can sacrifice all of your bonus dice to threaten a bloody wound. If you damage your foe and get at least two degrees of success, that opponent takes a wound in addition to any damage the attack deals. The wound does not reduce any damage.

AXE FIGHTER III**MARTIAL**

A swing of your axe can rip off limbs and shatter heads.

REQUIRES FIGHTING 6 (AXES 4B), AXE FIGHTER II

Whenever you are armed with an axe and roll a Fighting test to attack a foe, you can sacrifice all of your bonus dice to threaten a crippling injury. If you damage your foe, he gains a wound and must succeed on an Endurance test against your Fighting result or permanently gain the Maimed quality. An opponent may burn a Destiny Point to avoid gaining this quality.

BEASTFRIEND**ABILITY**

You have a knack for handling and dealing with animals.

Your affinity with animals grants you +1D on Animal Handling tests made to Charm or Train an animal.

BERSERKER**MARTIAL**

You can fly into an frenzy, becoming a brutal killing machine.

You are always at risk of losing your temper in battle. Whenever you take an injury or wound, you may make a Fighting test as a Free Action against an adjacent opponent. You gain no bonus dice on this test.

In addition, you can continue fighting even when you should be defeated. At the end of the current round, if you have taken wounds sufficient to defeat you, you may roll a **FORMIDABLE (12)** Will test to continue fighting. The penalty dice gained from wounds do not apply. You may make a number of such tests equal to your Endurance rank.

BLOOD OF THE ANDALS**HERITAGE**

The blood of the Andals flows through your veins.
You are fair-haired and light-skinned.

Upon selecting this benefit, choose one ability you have at rank 3 or greater. Whenever you test this ability, you may re-roll a single die. You must take the result of the second roll, even if it's worse than the first. In addition, once per day, you may add +2 to the result of any one test.

BLOOD OF THE FIRST MEN**HERITAGE**

You are of the First Men, those ancient peoples who settled in Westeros during the Age of Dawn.

Increase your Health by +2. In addition, whenever you test Endurance, add +2 to the test result.

BLOOD OF HEROES**HERITAGE**

Your innate talent with a specific ability far exceeds the limitations of ordinary men.

Choose one ability. You may spend Experience to increase this ability beyond 7.

BLOOD OF THE IRONMEN**HERITAGE**

You are descended from the ironmen, and you are suffused with the might of this warlike people.

Once per combat, you may add +1D to a single Fighting test. Furthermore, whenever you test Athletics and are on a ship or in water, you may re-roll a number of 1s equal to your rank in the specialty that best relates to the test (e.g. Swim to negotiate the rapids of a river).

BLOOD OF THE RHOYNE**HERITAGE**

You descend from the hardy warrior people known as the Rhoyme, those folks who came to Westeros to fight for the favor of their legendary warrior queen, Nymeria.

Increase your Combat Defense by +2. In addition, when testing Tactics you may re-roll a number of 1s equal to your Cunning rank.

BLOOD OF VALYRIA**HERITAGE**

The blood of Valyria flows hot in your veins, giving you a certain fierceness and natural command that others find unsettling. You have the silver hair and purple eyes common to most folk hailing from that ancient freehold.

Before engaging in an intrigue, your Status counts as one rank higher for the purposes of influencing a target without fully engaging in an intrigue. In addition, whenever you test Persuasion to Intimidate, you add +2 to the test results.

Finally, you may add +2 to your passive Endurance result when attacked by fire or exposed to the effects of heat.

BLOOD OF THE WILDLINGS**HERITAGE**

You are one of the many peoples that dwell in the lands beyond the Wall.

Characters with high Status cannot automatically compel you and must engage you in an intrigue. In addition, whenever you are affected by extreme cold, you may add your Athletics rank to your passive Endurance result.

BLUDGEON FIGHTER I**MARTIAL**

Shields are no defense against your attacks.

REQUIRES FIGHTING 4 (BLUDGEONS 2B)

Your bludgeoning assault batters down your opponent's defenses. Increase the Shattering rating of any bludgeoning weapon you wield by +1. If the weapon doesn't have the Shattering quality, it instead gains it at 1.

BLUDGEON FIGHTER II**MARTIAL**

Those struck by your bludgeoning attacks are sent reeling.

REQUIRES FIGHTING 5 (BLUDGEONS 3B),
BLUDGEON FIGHTER I

When armed with a bludgeoning weapon, you may sacrifice all of your bonus dice to knock your foe senseless. If you hit your opponent, that opponent cannot take more than a Lesser Action on his next turn. In addition, your opponent also subtracts -1 from all test results for each degree gained after the first until the end of his next turn (so two degrees is a -1, three a -2, etc.).

BLUDGEON FIGHTER III**MARTIAL**

You can land crushing blows that can splinter bones and cave in skulls.

REQUIRES FIGHTING 6 (BLUDGEONS 4B),
BLUDGEON FIGHTER II

When armed with a bludgeoning weapon, you may sacrifice all of your bonus dice to crush your opponent. If your attack hits and you achieve three or more degrees, you knock your opponent to the ground, and he cannot take more than a Lesser Action on his next turn. Finally, you impose a wound in addition to any damage the attack dealt. Acquiring a wound from this attack does not count toward reducing damage to Health.

BRAAVOSI FIGHTER I**MARTIAL**

You can turn aside your enemies' attacks with ease.

REQUIRES FIGHTING 4 (FENCING 1B)

Fencing weapons in your hands gain Defensive +1 or increase their existing Defensive Bonus by +1. You always retain +1 of this bonus, even when making an attack with the weapon.

BRAAVOSI FIGHTER II**MARTIAL**

You can weave a curtain of steel about you.

REQUIRES FIGHTING 5 (FENCING 2B), BRAAVOSI FIGHTER I

When armed with a Fencing weapon, you perform a series of cuts and maneuvers to deflect incoming attacks. As a Greater Action, sacrifice all of your bonus dice and make a single attack against an adjacent opponent. A hit deals normal damage. However, for every full 5 points of

your test result, you also increase your Combat Defense by 1 until you next make a Fighting test.

BRAAVOSI FIGHTER III**MARTIAL**

You seize opportunities when presented to you.

REQUIRES FIGHTING 6 (FENCING 3B), BRAAVOSI FIGHTER II

You can deliver a swift counterattack when your foe leaves himself open. Whenever an opponent armed with a Fighting weapon attacks and misses you, you may make a single attack against him as a Free Action. You must be armed with a Fencing weapon to use this benefit.

BRAWLER I**MARTIAL**

You are lightning fast with your fists.

REQUIRES FIGHTING 4 (BRAWLING 1B)

Your fist attacks gain the Fast quality. In addition, your fist attacks deal damage equal to your Athletics rank –2.

BRAWLER II**MARTIAL**

You are capable of delivering powerful blows.

REQUIRES FIGHTING 4 (BRAWLING 3B), BRAWLER I

Your fist attacks gain the Powerful property. In addition, you may add your Athletics rank to your Fighting test results when making Fighting tests using your fists.

BRAWLER III**MARTIAL**

So powerful are your unarmed attacks that foes crumple when struck.

REQUIRES FIGHTING 5 (BRAWLING 5B), BRAWLER III

Whenever you succeed on a Fighting test to hit an opponent using your fist, you deal damage as normal, but you also compare your Fighting test result to your opponent's passive Endurance result (Resilience applies). If your result equals or exceeds your opponent's passive result, your opponent is also stunned and unable to take actions until he recovers—a CHALLENGING (9) Endurance test.

BROTHER OF THE NIGHT'S WATCH**FATE**

You have forsworn any claims to kin or lands to serve as a brother of the Night's Watch.

You are a Sworn Brother of the Night's Watch, and as such, you are immune to your house's fortunes. Your Status drops to 2, and you lose Heir and Head of House benefits (but you regain the invested Destiny Points). Whenever you earn Coin or Glory, you may not invest them into your house, but may invest them into your division (Castle Black, Shadow Tower, or Eastwatch-by-the-Sea). Based on your abilities, you may be sorted into the rangers, builders, or stewards, as determined by the Narrator. You gain an additional benefit based on your order.



RANGER: You may add your Cunning rank as a bonus to all Survival test results.

BUILDER: You gain the Trade benefit for free. The specific trade must be of a benefit to the Wall.

STEWARD: You may add the number of bonus dice assigned to Stewardship to all Persuasion test results.

You must have the Narrator's permission to select this quality. Taking this quality results in the loss of all Fate qualities tied to your birth house, but you regain the Destiny Points invested in them.

CADRE	FATE
You surround yourself with experienced fighting men who are unfailingly loyal to you and yours.	
REQUIRES PERSUASION 5	

Gain one veteran squad (see CHAPTER 6: HOUSE & LANDS). This squad automatically reorganizes or rallies at the start of each round until destroyed. Should this unit be wiped out, you lose this quality and the Destiny Point you used to acquire it. While you need not pay this squad, you must feed and provide for the soldiers in it.

CAUTIOUS DIPLOMAT	SOCIAL
Extensive experience with negotiation gives you an advantage when you take the time to size up your opponent first.	
REQUIRES AWARENESS 4 (EMPATHY 2B)	

Whenever you take the Consider action during an intrigue, the bonus dice gained can exceed the normal limits on bonus dice. In addition, you retain these dice until the end of the intrigue.

CHARISMATIC	SOCIAL
You can put your strong personality to good use.	
REQUIRES PERSUASION 3	

When you select this quality, choose a single Persuasion specialty. Whenever you test Persuasion to use that specialty, add +2 to your test result.

You may choose this benefit multiple times. Each time, choose a new specialty.

COHORT	FATE
You have a close bond with another character and benefit when in his or her company.	
REQUIRES STATUS 3	

You gain the service of a particularly loyal ally. Create another character using the rules described in CHAPTER 3: CHARACTER CREATION. Your cohort must have a lower Status than you and must be drawn from your own household. Your cohort is completely loyal and follows your commands to the best of his or her ability. If your cohort dies, you lose this quality and the Destiny Point you invested to gain it.

When engaged in combat, so long as your cohort is adjacent to you, increase your Combat Defense by +2.

COMPELLING	SOCIAL
Such is the power of your personality, others find it hard to resist your demands.	
REQUIRES CHARISMATIC	

Choose one Persuasion specialty for which you selected the Charismatic benefit. When using this specialty in an intrigue, increase its Influence by 1.

You may choose this benefit multiple times. Each time you select this quality, its benefits apply to a different specialty of Persuasion for which you have also selected the Charismatic quality.

CONNECTIONS	ABILITY
You have a number of spies and informants in a particular area.	
REQUIRES STREETWISE 1B	

Upon gaining this quality, choose one land (the North, the Reach, Dorne, etc.) or city (King's Landing, Port of Ibben, etc.). You have connections in this place, and you can tap them to gather information about them. You gain +1D on all Knowledge tests made while in your chosen location.

You may select this quality multiple times. Each time, it applies to a new location.

COURTEOUS	SOCIAL
You have impeccable manners.	
REQUIRES PERSUASION 3	

You may add one half of your Persuasion rank (round down) to your Deception tests. In addition, whenever an opponent in an intrigue would use the Read Target action, you may add your Cunning rank to your passive Deception result.

DANGER SENSE	MARTIAL
You can anticipate danger before it reveals itself.	
REQUIRES AWARENESS 4	

You may re-roll all 1s on Agility tests made to determine the order of initiative. In addition, whenever you or a unit to which you are attached is surprised in combat, your opponent does not gain the customary +1D on the Fighting or Marksmanship tests.

DEADLY SHOT	MARTIAL
You know where to fire projectiles to achieve maximum effect.	
REQUIRES MARKSMANSHIP 5	

All bows and crossbows you wield gain Piercing 1 or increase their existing Piercing quality by 1. In addition, these weapons gain the Vicious quality.

DEFT HANDS**MARTIAL**

Your quick hands let you reload your weapon more quickly.

REQUIRES AGILITY 4

When armed with a weapon that has the Reload quality, you may reduce its reload time from one Greater Action to one Lesser Action, or one Lesser Action to one Free Action.

DEXTEROUS**ABILITY**

You have uncanny reflexes.

When rolling an Agility test, you may re-roll a number of ones equal to the bonus dice in the specialty that relates best to the test (e.g. balance for tightrope walking) (minimum 1 die).

DOUBLE SHOT**MARTIAL**

You can fire two arrows at once.

REQUIRES MARKSMANSHIP 5 (BOWS 3B)

As a Greater Action, you may fire two arrows at once. Roll two tests using your full Marksmanship, but take -1D on each test. You may fire the arrows at the same target or at two adjacent targets.

DUTIFUL**SOCIAL**

You are unfailingly loyal.

REQUIRES WILL 4

Your opponents take a -1D on all Persuasion checks made to influence you involving Convince, Intimidate, or Seduce.

eidetic Memory**ABILITY**

You have an astonishing capacity for recalling details about something you have seen or read.

REQUIRES CUNNING 2 (MEMORY 1B)

When testing Cunning to use Memory, you may add your Memory bonus dice as test dice.

Eloquent**SOCIAL**

You have an uncanny knack for wordplay and diplomacy.

REQUIRES LANGUAGE 4, PERSUASION 4

When engaged in an intrigue using a Language in which you have rank 4 or greater, you automatically go first in the round.

Evaluation**ABILITY**

You have a knack for identifying an object's worth.

REQUIRES KNOWLEDGE 3

Whenever you encounter a potentially valuable object, you may spend one minute examining it and roll a **CHALLENGING (9)** Cunning test. A successful test allows you to determine its relative worth. Each additional degree reveals a piece of trivia about the object, including its maker, circumstances related to its maker's life, and so on.

Expertise**ABILITY**

You possess amazing talent with a single ability.

Choose one specialty. Whenever you test the ability to perform an action related to that specialty, you gain +1D.

You may select this quality multiple times. Each time, it applies to a new specialty.

FACE IN THE CROWD**ABILITY**

You are adept at making it seem as though you belong.

REQUIRES STEALTH 3 (BLEND IN 1B)

You may make a Stealth check to Blend In as a Free Action. In addition, you may add your Cunning rank to your Stealth test results made to Blend In.

FAMOUS**FATE**

You are known throughout the Seven Kingdoms.

You are famous. When rolling Persuasion tests to Charm or Seduce another target, you may convert a number of bonus dice derived from Charm or Seduce into test dice equal to your Status.

While Famous does carry significant benefits, there are drawbacks as well. You are well known, and you have a hard time concealing your identity. Whenever you use Stealth to create a disguise, you take penalty dice equal to Status.

You and your Narrator should work together to determine what you did and why you are famous. If you are a young adult or younger, you may only select this quality after you have done something in the game the Narrator deems particularly worthy of fame.

FAST**MARTIAL**

You are uncommonly fast on your feet.

When calculating your move, your starting move is 5 yards. When running, you move five times your Movement.

FAVORED OF NOBLES**SOCIAL**

Those of high birth regard you as one of their own.

When interacting with characters of 4 or higher Status, you gain a +1B on all Persuasion tests.

FAVORED OF SMALLEFOLK**SOCIAL**

You are comfortable around those of low rank.

When interacting with characters of 3 or lower Status, you gain a +1B on all Persuasion tests.

FURTIVE	ABILITY
You are hard to spot when you don't want to be seen.	
REQUIRES STEALTH 4 (SNEAK 1B)	

When testing Stealth to sneak, you may re-roll any 1s. In addition, you may add your Agility rank to Stealth test results when sneaking.

FURY	MARTIAL
You are wrathful and filled with rage in battle.	
REQUIRES ATHLETICS 4 (STRENGTH 2B)	

As a Greater Action, you can deliver a terrible blow to a single opponent with a Fighting weapon. Resolve as a normal attack, but take -2D on the attack. If you succeed, increase the damage by +4 before applying the benefits of degrees of success.

GIFTED ATHLETE	ABILITY
You are in excellent form and are skilled in a particular area of Athletics.	
REQUIRES ATHLETICS 4	

Choose one Athletics specialty. When testing Athletics to perform your chosen specialty, you may convert half your bonus dice (round down, minimum 1) into test dice.

You may select this quality multiple times. Each time, choose a new Athletics specialty.

GIFTED TEACHER	ABILITY
You can impart your wisdom onto your students.	
REQUIRES KNOWLEDGE 4, PERSUASION 3	

You can impart your knowledge onto other characters. A successful Persuasion test allows you to grant that character bonus dice on Knowledge tests your student makes related to the topic of instruction. Thus, if you succeeded on Persuasion test to instruct another character about architecture, that character would gain bonus dice on his own Knowledge test related to architecture. You may not instruct characters who have a greater rank than you do in Knowledge. The Difficulty of the test depends on the size of the bonus you wish to confer. A failed test indicates the subject matter was too lofty for the student to absorb.

DIFFICULTY	BONUS DICE
ROUTINE (6)	1B
CHALLENGING (9)	2B
FORMIDABLE (12)	3B
HARD (15)	4B
VERY HARD (18)	5B
HEROIC (21)	6B

Once you have successfully instructed the student, that student may at any time make a **CHALLENGING (9)** Cunning test (Memory applies) to recall your teachings. A success grants the character +1B per degree, drawn from the bonus dice you conferred. Once the student exhausts the pool of bonus dice, the student may not draw further on your teachings.

GREAT HUNTER	ABILITY
You are a hunter of great prowess.	
REQUIRES SURVIVAL 4	

When fighting animals, you may add your Survival rank to your Fighting or Marksmanship test results.

In addition to the combat benefit, when testing Survival to hunt or track animals, you may convert one bonus die from the Hunt specialty into a test die.

GREENSIGHT	FATE
You possess some measure of the fabled greensight, and your dreams sometimes come true.	
REQUIRES CUNNING 5, WILL 4, THIRD EYE	

According to legend, greenseers were children of the forest who possessed incredible powers over nature, but more importantly, they possessed the ability to accurately foretell the future. Though the greenseers and the children of the forest are long gone from Westeros, some possess the greensight and experience the occasional prophetic dream if they know what it is they are looking for.

You have prophetic dreams, powerful portents of what is to come. The dreams are filled with symbolic meaning, images, and metaphors. The meaning behind the dreams is not always obvious, but once you have experienced one, you will see the fulfillment of your visions in the unfolding of the events around you.

The greensight is not something you can will to occur. It comes to you when events significant to you and your allies are about to happen. The Narrator will take you aside, describe the most important elements, and give you the pieces to put together in whatever way you will. Regardless, the events you foresee using the greensight *always* happen.

GUTTERSNIPE	ABILITY
You are comfortable among the scum of Westeros	

Whenever you test Thievery, you may re-roll a number of 1s rolled equal to your rank in the specialty that relates best to the test (e.g. Sleight of Hand for picking pockets), minimum 1 re-roll.

HAIL OF STEEL	MARTIAL
You can fling knives and axes with amazing speed and accuracy.	
REQUIRES MARKSMANSHIP 4 (THROWN 2B)	

Thrown weapons in your hands gain the Fast quality.

HARDY**ABILITY**

You are exceptionally healthy and can recover from injuries rapidly.

REQUIRES ENDURANCE 3 (STAMINA 1B)

When testing Endurance to remove injuries or wounds, you may ignore one -1 penalty or one -1D on your test.

HEAD FOR NUMBERS**ABILITY**

You manage your household with expert precision.

REQUIRES STATUS 3 (STEWARDSHIP 1B)

Whenever you roll for household events, you may add your Cunning rank to your Status test result. In addition, when testing Status to generate Coin, for personal funds or for your household, you may re-roll a number of 1s equal to the number of bonus dice in Stewardship.

HEAD OF HOUSE**FATE**

You are the head of your household.

You command your house and are responsible for the upkeep of your lands, the security of your people, and the dispensation of your fortunes. Add +2 to the results of all Status tests.

You must secure permission from your Narrator and your fellow players before you can select this quality. Only one member of your group can have this quality at a time.

HEIR**FATE**

You stand to inherit the fortunes of your house.

You are the heir to the lordship of your house. Should anything happen to the head of house, you exchange this quality for the Head of House quality.

You must secure permission from your Narrator as well as your fellow players before you can select this quality. Only one member of your group can have this quality at a time.

HEIRLOOM**FATE**

You inherited a weapon of great quality.

REQUIRES HEIR

You acquire a Valyrian steel weapon. Valyrian steel increases the weapon damage by +1, and a successful hit with this weapon grants you one free degree of success, regardless of the actual result. If you lose or give away this weapon, you lose this quality and the Destiny Points used to acquire it.

IMPROVED ARMOR MASTERY**MARTIAL**

Your prowess lets you maximize the effects of armor in combat.

REQUIRES ARMOR MASTERY

When wearing any type of armor, increase its Armor Rating by 1. This benefit is cumulative with Armor Mastery.

IMPROVED WEAPON MASTERY**MARTIAL**

You are skilled with a particular weapon.

REQUIRES WEAPON MASTERY

When you take this benefit, choose a single weapon for which you have selected Weapon Mastery. When rolling Fighting or Marksmanship test with this weapon, you increase the weapon's damage by +1.

You may select this quality multiple times. Each time, its effects apply to a different weapon.

INSPIRING**MARTIAL**

You have a way about you that makes men want to fight for you and follow you, even into the Seven Hells.

REQUIRES WARFARE 4

In warfare, you gain 1 additional command each round. In addition, when testing Warfare to issue a command, you may sacrifice a command to re-roll the test and take the better result.

KEEN SENSES**ABILITY**

You have highly developed senses.

REQUIRES AWARENESS 4

Whenever you roll an Awareness test to notice something, you may re-roll a number of 1s equal to your Notice rank (minimum 1). In addition, you may



add your Cunning rank to your passive Awareness result. Thus, your passive Awareness result is equal to your Cunning rank + (Awareness × 4).

KNOWLEDGE FOCUS**ABILITY**

You are an expert on a particular subject.

REQUIRES KNOWLEDGE 4

Select one of the following areas of expertise—alchemy, architecture, astronomy, geography, heraldry, history and legends, magic, nature, religion, or underworld. When testing Knowledge in the chosen area(s), convert your Education bonus dice into test dice.

You may select this quality multiple times. Each time, select a new area of expertise.

LANDED**FATE**

You have earned the favor of your lord, and in exchange, you have been granted lands and title.

REQUIRES SPONSOR

The individual to whom your sword is sworn recognizes your constant and loyal service and grants you a parcel of land on which to build a home and rule as you see fit. As a landed knight, you are in the debt to your lord and must answer to his call to arms and attend him whenever he has need. You may spend Experience to increase your Status. See CHAPTER 6: HOUSE & LANDS for guidelines on founding a house and managing lands.

LEADER OF MEN**MARTIAL**

The men you lead would give their lives for you.

REQUIRES WARFARE 4 (COMMAND 1B)

Once per round of a skirmish or battle, you may automatically reorganize one disorganized unit or rally one routed unit. Using this quality does not count as an order.

LONG BLADE FIGHTER I**MARTIAL**

The weight of your blade make your attacks harder to parry.

REQUIRES FIGHTING 4 (LONG BLADES 2B)

When armed with a Long Blade, you may sacrifice all of your bonus dice from Long Blades to gain one free degree of success if you successfully hit your opponent. In addition, adversaries wielding non-shield parrying weapons take a -1 penalty to their Combat Defense against your attacks.

LONG BLADE FIGHTER II**MARTIAL**

You drive your enemies before you with the fierceness of your attacks

REQUIRES FIGHTING 5, LONG BLADE FIGHTER I

When wielding a long blade in combat—for every two bonus dice sacrificed—you and your opponent move 1 yard in any direction if you successfully hit your foe. You may drive your foe into terrain features, such

as ponds, rivers, or off cliffs. Should you move your opponent in such a way that they would lose their balance or be in danger, your opponent can negate this movement by succeeding on a CHALLENGING (9) Agility test. Bonus dice from the Dodge specialty apply.

LONG BLADE FIGHTER III**MARTIAL**

You can deliver a savage strike to cut your enemy to pieces.

REQUIRES FIGHTING 6, LONG BLADE FIGHTER II

When you wield a long blade in combat, you may sacrifice all of your bonus dice to deliver a dreadful attack. If you hit with three or more degrees of success, you deal damage as normal, but you also impose a wound and the Maimed quality (see page 90). A target that burns a Destiny Point can avoid gaining this quality.

LUCKY**FATE**

You are uncharacteristically lucky.

Fate favors you. Once per day you may re-roll a single test. You take the better of the two results.

MAESTER**FATE**

You have forged your chain of knowledge and wear it proudly around your neck.

REQUIRES CUNNING 3, KNOWLEDGE FOCUS (ANY TWO OR MORE)

You are a maester of the Citadel. You are now immune to the household fortunes of your birth house, but you suffer the effects of the household fortunes of the house to which you are assigned. In addition, you may add your Cunning rank to all Knowledge and Will test results.

You must have the Narrator's permission to select this quality. Taking this quality results in the loss of any Fate qualities tied to your birth house, although you regain invested Destiny Points for lost qualities.

MAGNETIC**SOCIAL**

You have a way about you that cultivates alliances and friendships.

REQUIRES CHARISMATIC

Whenever you defeat a foe using Charm, that foe's disposition increases by a number of steps equal to the number of bonus dice you invested in Charm (minimum 2 steps).

MAN OF THE KINGSGUARD**FATE**

You have been selected to protect the king as one of the seven Kingsguard.

REQUIRES SPONSOR

You are a member of the Kingsguard and have vowed to give your life to the protection of the royal family. As a result of this great honor, you gain the following benefits:

ACCUMULATED KNOWLEDGE

The following categories are the most common areas of study found in Westeros.

ALCHEMY

Alchemy is the ability to identify and produce substances from other, innocuous substances. Once solely the province of the Alchemists' Guild in King's Landing, the maesters of the Citadel have since subsumed much of the alchemy knowledge into their own studies.

ARCHITECTURE

Architecture encompasses anything and everything related to the subject of building. With this ability, you could assess the defense of a fortification, the quality of a bridge, and gain an advantage when sapping a wall.

ASTRONOMY

You know the twelve houses of the night sky, the names of the constellations, the movements of the heavenly bodies, and the meanings of celestial phenomena.

GEOGRAPHY

Geography reflects a familiarity with the lay of the land, the ability to recall information about landmarks, communities, and terrain without need for referencing maps.

HERALDRY

Heraldry represents the ability to identify a noble house by its colors and sigil or by the family motto. Heraldry also includes an understanding of that house's history and major exploits.

DIFFICULTY	DESCRIPTION
AUTOMATIC (0)	The King's House
EASY (3)	A great house
ROUTINE (6)	A minor house of your home region
CHALLENGING (9)	A minor house outside of your home region or a landed knight in your home region
FORMIDABLE (12)	A dead house or a landed knight outside of your home region
HARD (15)	An ancient or forgotten house
VERY HARD (18)	A hedge knight or sworn sword

HISTORY & LEGENDS

Knowledge of History and Legends represents an understanding of history, from recent events to those of the Age of Legends. Within this area of expertise is the ability to recall trivia and useful information about the origins and most famous people related to the more significant houses in Westeros.

MAGIC

The Lore of Magic represents a broad familiarity with the magical arts, including those employed by the children of the forest all the way to the arts practiced by the Undying Ones in far-flung Qarth. Experience with this Lore does not confer the ability to practice magic; it merely reflects an understanding of the various expressions of magic, its place in history, and the sorts of people who use it.

NATURE

This Lore reflects an understanding of nature, covering everything from the seasons, to weather, the ability to identify plants, the characteristics of animals, and anything else related to the natural world.

RELIGION

With this Lore, you have an understanding of the major religions found in Westeros and beyond, including the old gods, the Seven, the Lord of Light, and most other cults, sects, and fanatical groups.

UNDERWORLD

Lore of the underworld reflects a knowledge of criminal activities, subversive groups, and anything else that circumvents or erodes the laws of the land.

- ☞ Your Status increases to 5.
- ☞ Increase your Composure by +2.
- ☞ When fighting to protect the king, queen, or other members of the royal family, you may add +1 to all Fighting test results.
- ☞ You have a cell inside the White Tower at King's Landing and are supplied with a castle-forged longsword, castle-forged plate, and mail armor, and whenever you have need of general equipment, the crown supplies it.

You no longer have ties to your family and cannot derive any benefits from your house's lands or fortunes, though when you gain Glory, you may invest up to one half into your former house.

You must have the Narrator's permission to select this quality. Taking this quality results in the loss of all Fate qualities tied to your birth house, but you regain the Destiny Points invested in them.

MASSIVE

HERITAGE

You are uncommonly large.

REQUIRES ENDURANCE 5

You can wield Two-handed weapons in one hand, and you may ignore the Unwieldy quality of these weapons (if any).

MASTER OF RAVENS

FATE

You are skilled at handling ravens.

REQUIRES ANIMAL HANDLING 3

You may dispatch ravens to bear your messages. The Narrator makes a secret **ROUTINE (6)** Animal Handling test on your behalf (the Charm specialty applies). Success means the raven delivers the message to the

appointed destination while failure means the message (and possibly the raven) goes astray. Additional degrees of success may allow you to coax some extra speed or distance out of your birds, at the Narrator's discretion, or get a message through dangerous or difficult weather or the like.

MIRACLE WORKER**ABILITY**

You know a variety of techniques and remedies to aid your patients.

REQUIRES HEALING 4

Whenever you test Healing to first diagnose your patient, you gain +2B for a successful test, plus 1 bonus die for each additional degree. You may convert two bonus dice into test dice for your Healing test to treat the patient. Finally, you may add your Education rank to your Healing test results.

MUMMER**ABILITY**

You are an accomplished performer and actor, skilled at entertaining audiences with your antics.

REQUIRES PERSUASION 3

You can perform in front of audiences and earn a living doing so. To perform, you must succeed on a Persuasion test. The Difficulty is usually **CHALLENGING (9)**, but it may be higher or lower depending on the atmosphere and mood of the crowd. If you succeed, you earn 1d6 silver stags. Each additional degree results in an additional coin. A single test represents an evening's performance.

If you roll a Critical failure, you offend your audience and are tossed out for your poor performance. Until you next succeed on a Persuasion test to perform, you take a -5 penalty on your Persuasion test results.

NIGHT EYES**FATE**

You have exceptional vision and can see clearly in the dark.

You take no penalty on Fighting and Marksmanship tests or on other physical tests when in areas of poor visibility caused by low light.

PIOUS**FATE**

You have deep-seated conviction and unwavering devotion to your god or gods.

REQUIRES WILL 3 (DEDICATION 1B)

Choose one religious group, god, or quasi-religious principle. Examples include the Old Way, the Seven, the Lord of Light, and so on. Once per day, you may call upon your faith to help you and your efforts. You gain +1D on a single test.

POLE-ARM FIGHTER I**MARTIAL**

You are highly trained with the pole-arm.

REQUIRES FIGHTING 4 (POLE-ARMS 2B)

You can sweep your pole-arm out to knock your foes to the ground. Roll a Fighting test as normal, but subtract 2 from your test result for



each opponent within reach that you want to attack with the sweep. Compare the test result to the Combat Defense of each opponent within reach. Opponents whose Combat Defense you equal or beat are knocked to the ground.

POLE-ARM FIGHTER II**MARTIAL**

You can use your pole-arm to unhorse your opponents.

REQUIRES FIGHTING 4 OR ATHLETICS 4, POLE-ARM FIGHTER I

When you use a pole-arm to pull a rider from his mount, you may convert your pole-arm bonus dice into test dice. If you fail to beat the rider's Animal Handling test, you are disarmed.

POLE-ARM FIGHTER III**MARTIAL**

You can pin your opponent in place with a deft jab of your weapon

REQUIRES FIGHTING 5, POLE-ARM FIGHTER II

With a hard thrust of your pole-arm, you can pin your opponent. Make a Fighting test as normal to attack your opponent as a Greater Action. If you succeed and achieve at least two degrees of success, you prevent your opponent from spending actions to move. Your opponent can break the pin by beating you on an opposed Athletics test (Strength applies). Your bonus dice from the Pole-arm specialty apply to the opposed Strength test.

POLYGLOT**ABILITY**

You have a great facility with languages.

REQUIRES CUNNING 4 (DECIPHER 1B)

You may read any language in which you have at least 1 rank. As well, when exposed to a language with which you aren't familiar, you may roll a **FORMIDABLE (12)** Cunning test to pick up enough of the tongue to get by. If this test succeeds, you gain 1 rank in the Language for the duration of the encounter. For every two additional degrees on the test, you gain an additional rank.

RESPECTED**SOCIAL**

Your accomplishments are widely known and your reputation inspires respect in others.

REQUIRES REPUTATION 2B

During intrigues, your opponents take -1D on Persuasion tests involving Incite, Intimidate, and Taunt.

SHIELD MASTERY**MARTIAL**

You are skilled with shields and able to deflect attacks with ease when wielding one.

REQUIRES FIGHTING 3 (SHIELDS 1B)

Increase the Defensive Bonus of any shield carried by +1.

SHORT BLADE FIGHTER I**MARTIAL**

You know how to slip your blade past the heaviest armors.

REQUIRES FIGHTING 4 (SHORT BLADES 1B)

Whenever you wield a short blade in combat, your weapon gains Piercing 1. If the weapon already has Piercing, increase it by +1.

SHORT BLADE FIGHTER II**MARTIAL**

You can pull blades with lightning speed.

REQUIRES FIGHTING 5, SHORT BLADE FIGHTER I

You can draw a short blade as a Free Action. In addition, when using a short blade in combat, you may add the number of bonus dice in the Short Blades specialty to your Fighting test result. So if you have 3B, you would add +3 to your Fighting test result.

SHORT BLADE FIGHTER III**MARTIAL**

A short blade is a deadly weapon in your hands.

REQUIRES FIGHTING 6, SHORT BLADE FIGHTER II

When wielding a short blade weapon in combat, you may add the number of bonus dice you have in the Short Blades specialty to your damage result. This extra damage is added after you apply the effects of degree of success.

SINISTER**ABILITY**

Everything about you suggests you are a cruel and dangerous individual.

During the first round of combat or intrigue, your opponents take -1D on all Fighting and Persuasion tests made to attack or influence you.

SKINCHANGER**FATE**

You have mastered the method of skinchanging and can now freely leave your body for that of your Beastfriend.

REQUIRES WILL 5 (DEDICATION 2B), ANIMAL COHORT, THIRD EYE, THIRD EYE OPENED

Whenever you sleep, you can safely wear the skin of your Animal Cohort. You use the animal's statistics but retain your own Cunning and Will. You may remain in this form as long as you wish, though be aware your true body's needs must be met, and extended trips into your Animal Cohort could cause you to starve to death if you remain out for a week or more. You can return to your body automatically. If your Animal Cohort takes damage, you automatically return to your body as well.

In addition, you can now take the Animal Cohort benefit multiple times, thus allowing you the ability to wear the skins of multiple animals, though no more than one at a time.

SKINCHANGERS

Uncommon in the North, where the old gods still hold some sway, skinchangers are virtually unknown in the cultivated south. A skinchanger, sometimes known as a beastling, is a rare individual capable of casting out his mind to fill the consciousness of an animal. At first, the link can only occur between the individual and an animal to which he or she is close, and even then, still only with exceptional animals.

When a skinchanger first awakens this ability, confusion is the most likely result because the person experiences only vivid dreams and impossible events. Such links are unconscious, and the skinchanger has no control over these sensations, though the effects on a skinchanger and the animal begin to manifest early, as they take on the mannerisms of the other. In time, with practice and often the training of another skinchanger, the skinchanger learns to control the experience, blending his consciousness with the animal at times of his own choosing.

Skinchanging is dangerous for numerous reasons. The beastling must ever resist the influence of the animal and must always fight to retain his own identity, so strong is the animal's touch. As well, should the skinchanger be killed while inhabiting his host creature, he remains trapped in the mind of the beast, condemned to spend the remainder of his days lost in the mind of his linked animal.

There doesn't appear to be any limits on the types of creatures a skinchanger can inhabit. Wargs, skinchangers who bond with wolves, are relatively common enough to color the opinions of most Northmen, but there are examples of skinchangers who link with shadowcats, eagles, direwolves, and even bears. It's said that the greatest skinchangers were the greenseers, children of the forest who could wear the skins of any beast.



SPEAR FIGHTER I

MARTIAL

A spear's haft is as much a threat as is its point.

REQUIRES FIGHTING 3 (SPEARS 1B)

As a Greater Action, make a normal attack against a single opponent. If you miss, you may immediately make a second attack at any other foe. If this attack hits, it deals damage equal to your Athletics -1.

SPEAR FIGHTER II

MARTIAL

You can trip up your foes with a deft strike of your spear.

REQUIRES SPEAR FIGHTER I

Spears in your hands can attack opponents 1 yard further than they normally could and at no penalty. In addition, when armed with a spear, you gain +1D on tests to Knockdown your opponents.

SPEAR FIGHTER III

MARTIAL

With skill and brute strength, you thrust your spear through your foes.

REQUIRES ATHLETICS 5, SPEAR FIGHTER II

Spears in your hands gain the Piercing 2 quality. If the spear already has the Piercing quality, instead increase it by +2.

SPONSOR

FATE

You have the favor of an important personage.

A person of quality will vouch for you. Sponsor is a requirement for several qualities. You and the Narrator should work together to define the person who stands for you. The Sponsor should be related to one of the qualities you pursue. A Sponsor may grant you information, audiences, companionship, and even take an interest in your development, though this quality typically does not provide a mechanical benefit.

STUBBORN

SOCIAL

You are hard to persuade.

REQUIRES WILL 3 (DEDICATION 1B)

You may add the number of bonus dice you have in Dedication to your Composure.

TALENTED

ABILITY

You have a natural talent with a single ability; you may be a gifted singer or swordsman, or you may possess animal magnetism.

Choose a single ability (Fighting, Knowledge, etc.). Whenever you test the chosen ability, add +1 to the test result.

You may select this benefit multiple times. Each time, choose a new ability.

TERRAIN SPECIALIST

ABILITY

Vast experience in the wild gives you an advantage when moving through familiar terrain.

REQUIRES SURVIVAL 4

Choose one terrain type from any of the following—deserts, forests, hills, marshes, mountains, plains, and coastal lands. When testing Survival in these areas, you may add the number of bonus dice you have in Education to your Survival test results. In addition, you never take a Movement penalty when moving through this terrain.

You may select this benefit multiple times. Each time, its effects apply to a different terrain type.

THIRD EYE

FATE

Strange dreams of far-flung places and visions of what might come to pass haunt your nights. Sometimes, your dreams even come true.

Your unusual dreams sometimes give you insight into the future. After each full night of sleep, roll one die. On a 6, you may add +1D on any single test. This benefit reflects the sudden insight of your vivid dreams.

THIRD EYE OPENED

FATE

Plagued with queer dreams, you sometimes you feel as though you wear your animal companion's body when you sleep.

REQUIRES WILL 4 (DEDICATION 1B),
ANIMAL COHORT, THIRD EYE

Whenever you sleep, roll 1d6. On a result of 1–4 you have a normal night of sleep.

A result of 5 indicates you slipped into the skin of your Animal Cohort, filling your mind with strange sensations and experiences. While wearing its skin, you can attempt to influence the creature by making an opposed Will test. If you win, you take control of the animal. You may act normally, but you use the beast's statistics in place of your own. If the animal wins, it retains control, but you can see through its eyes and experience what it experiences. In either case, you cannot free yourself from the animal unless you succeed on another **CHALLENGING (9)** Will test. You may test just once per hour you occupy the animal. An ally can give you another test before this time is up by shaking you vigorously. Finally, each time you have an out-of-body experience, you must succeed on a **CHALLENGING (9)** Will test (Dedication applies). If you succeed, you suffer no ill effect. On a failure, you take –1D on all Persuasion tests until you next sleep. If you ever fail two consecutive Will tests after two nights of skinchanging, you permanently reduce your Cunning by 1 rank.

A result of 6 grants you the +1D you normally gain from the Third Eye benefit.

You can try to influence which kind of dream you will have. If you succeed at a **FORMIDABLE (12)** Will test before going to sleep, you do not have to roll a die but can choose which result you prefer. However, if you fail the Will test, then you do not roll a die, instead you automatically have a normal night of sleep, perhaps with a troubling dream, but with no other effects.

TOUGH

MARTIAL

You are uncommonly tough and can shrug off damage with ease.

REQUIRES RESILIENCE 1B

You may add the number of bonus dice you have in the Resilience specialty to your Health.

TOURNEY KNIGHT

MARTIAL

You are a veteran of numerous tournaments.

REQUIRES FIGHTING 3 (SPEARS 1B), STATUS 3 (TOURNAMENTS 1B)

Whenever you joust, you may add the number of bonus dice from the Tournaments specialty to your Fighting test result and to your passive Animal Handling result to stay in the saddle.

TRADE

ABILITY

You are a skilled craftsman.

You have learned a trade. Choose any one trade. You have to invest at least 2 silver stags and spend ten hours each day for five days. After this period is up, roll a **CHALLENGING (9)** Cunning test. A success grants you 6 × your initial investment (12 silver stags for a Profit of 10 silver stags). Each additional degree improves the multiplier by 1 (so 35 silver stags for two degrees of success and 5 silver stags as investment). If you roll a Critical failure, your investment is lost, and you receive –1D on your next Trade test. Finally, you may create items related to your trade that allow you to purchase them for half the list price.

TREACHEROUS

SOCIAL

You use your cunning and duplicity to outmaneuver your enemies.

Whenever you use Deception in an intrigue, you may add your Cunning rank to your Deception test results.

TRIPLE SHOT

MARTIAL

Like Anguy the Archer, you can fire three arrows at once.

REQUIRES MARKSMANSHIP 7 (BOWS 5B), DOUBLE SHOT

As a Greater Action, you may fire three arrows simultaneously. Roll three tests using your full Marksmanship, but take –2D on each test. You may fire the arrows at the same target or at three adjacent targets.

WARD

FATE

You have been fostered by one of your father's enemies to ensure the peace.

Choose another noble house to be your house of birth. Your birth house gave you up as a condition of their surrender. For as long as you are a ward, you are immune to the negative fortunes of your foster house. For details on negative fortunes see **CHAPTER 6: HOUSE & LANDS**.

Your Narrator will create the house of your birth and determine the current relationship between your birth house and your foster house.

WATER DANCER I**MARTIAL**

Your eyes see true.

REQUIRES FIGHTING 3 (FENCING 1B)

You may add your Fighting rank to all Awareness test results and to your passive Awareness result.

WATER DANCER II**MARTIAL**

You are swift as a deer and quick as a snake.

REQUIRES WATER DANCER I

You may add your Fighting rank to all Agility test results.

WATER DANCER III**MARTIAL**

You are graceful and elusive in battle.

REQUIRES WATER DANCER II

When you fight with a Fencing weapon, you may add your Fencing specialty rank to your Combat Defense. Whenever you wear armor with Bulk 1 or greater, you lose this benefit.

WEALTHY**FATE**

You have fortunes from inheritance or through mastery of business.

At the start of each month, you may roll an **EASY (3)** Cunning or Status test to refill your coffers. Success earns you 10 gold dragons times your degree.

WEAPON MASTERY**MARTIAL**

You are skilled with a particular weapon.

When you take this quality, choose a single weapon. When you wield this weapon in combat, you increase its damage by +1.

You may select this quality multiple times. Each time, its effects apply to a different weapon.

WEAPON SAVANT**MARTIAL**

You are able to pick up any weapon and fight with accomplished skill.

REQUIRES AGILITY 4, CUNNING 4, FIGHTING 5

You can wield any weapon without penalty, regardless of its training requirements.

WORLDLY**SOCIAL**

You are familiar with people from beyond the Seven Kingdoms.

When interacting with a character from the Free Cities or beyond, you gain +2B on all Persuasion tests.

DRAWBACKS

The following drawbacks are listed in alphabetical order. For a summary of the drawbacks, consult **TABLE 5-2: DRAWBACKS**. Generally, you may only take a particular quality once unless mentioned in the quality's description. Whenever you voluntarily take a drawback, you gain 1 Destiny Point. You cannot have more drawbacks than you have benefits. However, when you gain a drawback as a consequence of defeat, you do not gain a Destiny Point. You may always burn a Destiny Point to remove the effect of a particular drawback you have gained.

The following drawbacks are by no means complete. People in Westeros and beyond seem ever inventive in finding new ways to be despicable. If you'd like to explore some other dimension of human failing not included here, work with your Narrator to come up with something appropriate that's a significant drawback.

All characters begin with one drawback. Generally, this manifests as flaw, but with your Narrator's permission, you may choose another drawback instead.

BASTARD BORN

You are the product of lust and, thus, were born into illegitimacy, a stigma you must bear for the rest of your days.

As a bastard, you take -1D on all Persuasion tests when interacting with characters with a higher Status. You do not take your family's name. Instead, you gain a surname based on the lands of your birth.

REGION	SURNAME
DORNE	Sand
DRAGONSTONE	Waters
IRON ISLANDS	Pyke
THE NORTH	Snow
THE REACH	Flowers
THE RIVERLANDS	Rivers
THE STORMLANDS	Storm
THE VALE	Stone
THE WESTERLANDS	Hill

BOUND TO THE BOTTLE

You have a crippling addiction to alcohol.

You turn to alcohol in times of stress or hardship, drinking away your worries. Whenever you are faced with a troubling situation, you must succeed on a **FORMIDABLE (12)** Will test or turn to alcohol to calm your nerves, drinking until you are drunk. While intoxicated, reduce all test results by -2. If you were drinking with other drinkers, such as at a tavern, you become roaring drunk, instead, and take -2D on all tests. The penalties remain until you get a good night's sleep. Each hour after drinking, you are entitled to an Endurance test to sober up.

A successful **CHALLENGING (9)** Endurance test reduces this penalty by -1 (or $-1D$).

CHILDHOOD DISEASE

A disease or sickness in your youth left you weak and frail.

Decrease your Health by -2 .

CRAVEN

You are a coward.

Whenever you are engaged in combat or intrigue, you take $-1D$ on all tests. Each round as a Free Action, you may attempt a **FORMIDABLE (12)** Will test to find your courage. If you succeed, you remove the penalty and gain a $+1B$ on all tests.

CRIPPLED

You suffered a terrible injury or were born twisted in some way.

You reduce your Movement by -2 yards (to a minimum of 1 yard).

CRUEL INSANITY

You are heartless and wicked, lacking in compassion and empathy.

You take $-2D$ on all Awareness tests involving Empathy. In addition, when engaging in intrigues, your opponent's disposition is always one step worse if they recognize who you are.

CURSED

You live under a dreadful curse that colors all that you do.

Whenever you would spend a Destiny Point, roll 1d6. On a roll of a 1, the Destiny Point has no effect and is wasted.

DEBT

You are saddled with a terrible debt.

You are burdened by debt. All purchases cost twice the listed amount (to reflect your scarce resources).

DISTURBING HABIT

You have an unusual compulsion, a habit others find unsettling.

When recognized and using Persuasion to Intimidate, you gain $+1D$. In all other uses of Persuasion, however, you take a $-1D$ on Persuasion tests.

DWARF

You have an unusually short stature.

Reduce your base Movement by -1 yard. In addition, you take $-1D$ on all Persuasion tests made to Charm and Seduce.



EUNUCH

You were cut.

REQUIRES MALE GENDER

You take a $-1D$ on all Persuasion tests, but enemies cannot use Seduce to influence you. As well, you may sire no children and, thus, can have no heirs.

FEAR

You are deeply afraid of something.

Choose one object of your fear—fire, snakes, wolves, women, and so on. When in the presence of the thing you fear, you take a $-1D$ on all tests. Each round on your turn, roll 1d6. On a 6, you overcome your fear and lose this penalty for the duration of the encounter.

You must get the Narrator's approval when selecting the object of your fear.

FEEBLE

You are ancient.

REQUIRES OLD AGE OR OLDER

You cannot make Agility, Athletics, Fighting, or Marksmanship tests, but you gain $+1D$ on all Cunning and Knowledge tests.

This drawback counts for up to three required flaws for characters of the venerable age group.

FLAW

You suffer from some malady or weakness.

When you gain this drawback, select a single ability. You take -1D on all tests involving this ability. For how these flaws might manifest in your character, see the following chart.

ABILITY	FLAW
AGILITY	Clumsy
ANIMAL HANDLING	Cruel
ATHLETICS	Sedentary
AWARENESS	Obtuse
CUNNING	Dullard
ENDURANCE	Frail
FIGHTING	Inept
HEALING	Insensitive
LANGUAGE	Mute
KNOWLEDGE	Uncultured
MARKSMANSHIP	Unsteady
PERSUASION	Shy
STATUS	Wretched
STEALTH	Obvious
SURVIVAL	Pampered
THIEVERY	Unsubtle
WARFARE	Coward
WILL	Brash

FORGETFUL

Your mind wanders, and you have problems recalling small details.

Whenever you test Cunning, you must re-roll any die result of a 6 and take the second roll.

FURIOUS

You have a terrible temper.

When rolling Persuasion tests, your first roll must use Intimidate. In addition, you take -2D on all Persuasion tests made to Seduce.

HAUGHTY

Your sense of propriety overshadows your compassion.

You take a -1D on all Awareness tests involving Empathy. When dealing with someone beneath your station or who breaches proper conduct (such as a woman in armor, a bastard, and so on), your starting disposition must be Dislike or worse.

HAUNTED

The memories of the past torment you.

You take a -1D on Awareness tests, but during the first round of combat, you may add the number of Memory bonus dice to your Fighting test results.

HONOR-BOUND

You are honorable to a fault.

You must re-roll all 6s on Deception tests and take the second roll, even if it's worse than the first roll.

IGNOBLE

You have a reputation for treacherous and dishonorable tactics.

You take -1D on all Persuasion and Status tests.

IMPAIRED SENSE

You are blind or deaf.

When gaining this quality, choose blindness or deafness. You automatically fail all Awareness tests that rely on this sense. In addition, reduce your Movement by -1 yard.

INEPT

You are thick and clumsy.

Whenever you test Agility, you must re-roll any die result of a 6 and take the second roll.

LASCIVIOUS

You have a powerful libido, and it guides most of your interactions.

During an intrigue, your first Persuasion test must always use Seduce. You also take a -2D on all Persuasion tests made to Charm.

MARKED

You bear a nasty scar or physical defect in a visible place.

Whenever you test Persuasion, you must re-roll any die result of an 6 and take the second roll.

MAIMED

You lost a limb in battle or by accident.

As marked, plus lose any one limb. If the limb lost is a leg, halve your Movement and take -1D on all Athletics tests. If the limb lost is an arm, you cannot wield two-handed weapons, and you take a -2D on any test that requires two hands.

MUTE

Whether born this way or horribly maimed later in life, you are incapable of speech.

You take -2D on all tests made during intrigues; however, opponents take -2D to ascertain your disposition.

NAÏVE

You are unskilled at detecting deception.

Opponents in an intrigue may add their Cunning rank to their Deception test results made to influence you.

NEMESIS

You have a dire enemy.

You acquire a destructive enemy, an individual who holds you in utter contempt whether you did something to deserve it or not. The particulars of this flaw are up to the Narrator to define, but your nemesis will undoubtedly haunt you until you confront him or her.

OUTCAST

You have done or are accused of doing something dreadful, and you have been cast out of your lands.

Permanently reduce your Status by 2.

POOR HEALTH

Either from excess or poor constitution, you are never quite healthy.

When testing Endurance to remove injuries or wounds, reduce your test results by -3.

REVELED

You committed an act so heinous that you are now despised throughout the Seven Kingdoms.

When engaged in an intrigue, your opponent's disposition is one step worse than normal. In addition, you take a -1D on all Status tests.

SICKLY

You are weak and plagued with near-constant sickness.

You take -1D on Endurance tests to resist hazards and ailments.

SUPREME ARROGANCE

Your arrogance blinds you to the dangers swirling about you.

You take a number of penalty dice equal to your Status rank on all Awareness tests.

THREATENING

You exude a menacing aura.

Whenever you engage in an intrigue, you must use Intimidate first. In addition, you take -2D on Charm and Seduce attempts.

TABLE 5-2: DRAWBACKS

QUALITY	REQUIREMENTS	EFFECT
BASTARD BORN	—	Lose your family's surname and take -1D on Persuasion tests against characters with a higher Status.
BOUND TO THE BOTTLE	—	Have an unhealthy appreciation for alcohol.
CHILDHOOD DISEASE	—	Reduce Health by -2.
CRAVEN	—	-1D on all tests in combats and intrigues.
CRIPPLED	—	Reduce Movement by -2 yards.
CRUEL INSANITY	—	You cannot see the consequences of your actions.
CURSED	—	Risk of impotent Destiny Point.
DEBT	—	Purchases cost twice the normal amount.
DISTURBING HABIT	—	You have an unusual compulsion.
DWARF	—	-1 yard Movement, -1D on Persuasion tests to Charm or Seduce.
EUNUCH	Male (once)	You've been cut.
FEAR	—	You are afraid of something.
FEEBLE	Old or older	Your advanced age cripples you.
FLAW	—	Take -1D on all tests with a specific ability.
FORGETFUL	—	Re-roll 6s on Cunning tests.
FURIOUS	—	Your first Persuasion test in an intrigue must use Intimidate; -2D on Seduce attempts.
HAUGHTY	—	Propriety overtakes your good graces.
HAUNTED	—	You are tormented by past memories.
HONOR-BOUND	—	You are compelled to speak the truth.
IGNOBLE	—	-1D on Persuasion and Status tests.
IMPAIRED SENSE	—	Fail Awareness tests related to missing sense, -1 yard Movement.
INEPT	—	Re-roll 6s on Agility tests.
LASCIVIOUS	—	Your first Persuasion test in an intrigue must use Seduce; -1D on Charm.
MARKED	—	Re-roll 6s on Persuasion tests.
MAIMED	—	Lose limb.
MUTE	—	You cannot speak.
NAÏVE	—	You are easily deceived.
NEMESIS	—	Gain enemy.
OUTCAST	—	Reduce Status by 2.
POOR HEALTH	—	Reduce Endurance test results by -3.
REVELED	—	You are despised.
SICKLY	—	-2D on Endurance tests made to resist hazards and ailments.
SUPREME ARROGANCE	—	You are blinded by your station.
THREATENING	—	Others are nervous around you.

CHAPTER 6: HOUSE & LANDS



Family, blood, and history are of paramount importance to the people of Westeros. A person's family often says as much or more than do the merits of the individual, shrouding the person in the deeds, actions, and legends of his family's past. A person born to a noble family with a history of honor, fairness, and courage often inherits those same attributes, at least in the eyes of those they meet. Similarly, an individual born to a house noted for being corrupt, brutal, and bloodthirsty bears these stains on their person even if he is kind, innocent, and peaceful. In many cases, the heritage of one's family is so strong that even those who have none of the inclination attributed to their house develop them anyway, possibly in response to expectations, necessity, or some other circumstance.

The element that binds player characters together is the shared loyalty to a common family, be they blood relations to that family or retainers who swear their swords to the defense of a noble bloodline. This common purpose is what unites the often fractious and divisive interactions between those of powerful birth and gives the players a strong foundation from which they can explore the Seven Kingdoms and play the game of thrones.

The group's noble house, though, is more than just a cement to keep players working together; it is a means of grounding the players in the setting, helping players to realize that their characters are as much a part of the Seven Kingdoms as the Starks, Boltons, Freys, Liddles, and everyone in between. The noble house the players control gives them a thread in the grand tapestry of blood and relation, making their characters feel as though they have a place in the world—and have the ability to change it.

Ultimately, the noble house is, in many ways, another character, but it is one controlled by all the players. It has a history, a place, and a function. It has quantifiable attributes that reflect its strengths and weakness, and it can grow and thrive or wither and die. But for as much as the house is integral to the players, it also stands apart, functioning in the background as the player characters carve out their places in history. The house has lived long before the players, and unless disaster strikes, it will live long after they are all dust.

CREATING THE HOUSE

Unlike character creation (described in **CHAPTER 2: GAME RULES**), house creation is a cooperative process in which each player has equal say about the salient features pertaining to the house. House creation involves making important decisions, rolling dice, and applying the results. Most importantly, you and your fellow players will work together to attach stories to mechanical developments in the house creation process. You will use the broad descriptions and details generated from these decisions and transform them into a living, breathing house with

a history, future, and interesting family to engender the same sorts of investment that players have for their particular characters.

“Justice... that’s what kings are for.”
—DAENERYS, *A STORM OF SWORDS*

Ideally, your group should create their noble house before creating their characters. Doing so provides a good basis from which each player can build his or her personas. Some groups may find that creating their characters beforehand helps guide their choices about the house and its historical developments. There's no wrong order, so follow whatever approach works best for you.

STEP ONE: THE REALM

Westeros is a vast land, having nearly every type of terrain and climate imaginable. From the frozen mountains and frigid stretches of the North to the arid plains of Dorne, people carve out their homes in a variety of regions, each with their own advantages and disadvantages. Your first step, then, is to place your noble house in one of Westeros's realms. **CHAPTER 1: A WESTEROS PRIMER** goes into extensive detail about each of these places, but their most salient features and the current lords of each are included here for easy reference. You may choose any one "realm" or roll 3d6 and compare the sum to **TABLE 6-1: STARTING REALM** for a random result.

Your realm is important because it has a great deal of influence on other factors, including your house's starting resources, history (both ancient and recent), and a number of other elements that shape its final form.

KING'S LANDING

LIEGE: ROBERT BARATHEON, KING OF THE SEVEN KINGDOMS

The very place where Aegon the Conqueror began his campaign to conquer the Seven Kingdoms, King's Landing has become the seat of power and center of trade throughout the Seven Kingdoms. King's Landing is the cultural and political heart of Westeros. It is from here that King Robert, sometimes called the Usurper, rules the entirety of the Seven Kingdoms from his mighty castle, the Red Keep.

While King's Landing is but a city, a number of noble houses swear fealty directly to the crown and the capital of the land. Houses sworn to King's Landing benefit from a slightly higher population, improved law, and defenses due to their proximity to the Iron Throne. However, they are almost all smaller, weaker, and less influential than other houses.

DRAGONSTONE

LIEGE: STANNIS BARATHEON, LORD OF DRAGONSTONE

The former seat of House Targaryen, Dragonstone is an ancient castle festooned with dragon carvings that rises from the narrow sea beyond the Blackwater Bay. When King Robert awarded Dragonstone, a lordship of small influence and few banners, to his brother Stannis, it was viewed as an insult. There are few houses sworn to Dragonstone. Isolation and lack of arable lands make houses sworn to Dragonstone small and poor, but the rocky islands and remoteness make besieging them difficult.



TABLE 6-1: STARTING REALM

ROLL	RESULT
3	KING'S LANDING
4	DRAGONSTONE
5-6	THE NORTH
7	THE IRON ISLANDS
8-9	THE RIVERLANDS
10-11	THE MOUNTAINS OF THE MOON
12-13	THE WESTERLANDS
14-15	THE REACH
16-17	THE STORMLANDS
18	DORNE

THE NORTH

LIEGE: EDDARD STARK, LORD OF WINTERFELL, WARDEN OF THE NORTH

Until Aegon the Conqueror, the Kings of the North ruled this realm. Faced with annihilation, the last king knelt before the Targaryen warlord and swore fealty to their line. Easily the largest of Westeros's realms, it also cleaves closest to the ways and customs of the First Men. Thinly populated, much of the North is an untamed wilderness punctuated by the occasional castle or keep and littered with the ruins of another age. Houses in the North have greater holdings than do their southron counterparts, and because Lord Stark is the Warden of the North, those sworn to him have slightly more influence than their rivals. The North, though, is a poor land, sparsely populated and frequently plagued by wildlings that come over the Wall.



THE IRON ISLANDS

LIEGE: BALON GREYJOY, LORD REAPER OF PYKE

Consisting of seven islands spread throughout Ironman's Bay, the Iron Isles are home to a fierce people who, for generations, subsisted by raiding and pillaging. While others may view such activities with revulsion, the ironborn celebrate them as their way of life and custom. Only through superior numbers of the rest of the Seven Kingdoms

HOUSE ORLYCH OF RIMEHALL

Throughout this chapter are examples of the various stages and steps involved with the creation of a noble house. The details included reflect the decisions of a typical gaming group, and the house, as presented, can serve as your own noble house if you don't have the time or inclination to create one of your own. The house's full details can be found on page 116.



have the ironmen been brought to heel, but such a hold over them is tenuous at best. Like vicious dogs, they attack if they sense a weakness, and should the Seven Kingdoms falter, there can be no doubt that Lord Balon Greyjoy and his ironborn will once again take to the seas, bent on rapine and plunder. It is, after all, their way. The Iron Islands are strong and defensible, but defeat during Greyjoy's Rebellion has diminished this realm's influence in the Seven Kingdoms.



THE RIVERLANDS

LIEGE: HOSMER TULLY, LORD OF RIVERRUN

This area was originally held by the Riverlords of old, defeated long ago during the Andal invasion and later by the ironmen. A fertile realm, the riverlands form the heartlands of Westeros, from the edge of the Red Trident to the Mountains of the Moon, from the swamps of the Neck to the shores of the Gods Eye. Rolling farmlands, the waters of the Trident, and numerous other creeks and streams characterize this region. Verdant lands with countless streams and rivers, the riverlands enjoy an abundant population, and houses here have slightly larger holdings. However, the lay of the land makes defense difficult.



DEGREES OF FOCUS

The rules presented in this chapter are designed to help shape the attitudes and objectives of the player characters. While it's possible to play in a campaign where the focus on the noble house is much greater, the rules here are intentionally basic and serve to enhance game play rather than define it. Thus, the extent to which a house influences the game depends entirely on the players' and the Narrator's tastes.

Some games may dispense with the noble house entirely, focusing on the deeds and actions of the characters, and if the house exists at all, it does so merely as a background element.

Other games may take a top-down approach, where the noble house is everything, and the characters are unimportant in comparison. In such games, each player might control their own noble house and have a stable of characters they might use to facilitate the interests of their house and its survival, and when game play focuses on characters, it does so using only those characters pertinent to the greater story of the campaign.

Most games, though, take a middle-ground approach, where the players interact with the setting with just one character, and their house, while important, is not as vital as the development of the individual characters and the unfolding of their stories.

THE MOUNTAINS OF THE MOON

LIEGE: JON ARRYN, LORD OF THE EYRIE,
HAND OF THE KING, WARDEN OF THE EAST

The Mountains of the Moon spread through the eastern corner of Westeros, scratching the sky with their high peaks. Infested with savage clans of mountain men, it is a wild place, scarcely under the control of its lord. One region shines brightest, however, and that's the Vale of Arryn. Wrested from the old Mountain Kings of the First Men, the Vale of Arryn is now the seat of power for one of the purest Andal lines in Westeros and features the lands and holdings of House Arryn and those banners sworn to him. Houses sworn to House Arryn enjoy the benefits of the mountains, but there is little available land for new lords. Furthermore, the mountain clans cause endless trouble for the people living here.



THE WESTERLANDS

LIEGE: TYWIN LANNISTER, LORD OF CASTERLY ROCK,
WARDEN OF THE WEST

Located west of the riverlands, the westerlands a hilly region is noted for its great wealth and power. Having numerous ports and countless mines, it wields a great deal of power and influence in the Seven Kingdoms. House Lannister, who governs these lands, is easily one of the greatest houses in Westeros and is strengthened all the more by its ties to the Iron Throne.



The Reach

LIEGE: MACE TYRELL, LORD OF HIGHGARDEN,
WARDEN OF THE SOUTH

Like the riverlands, the Reach is an area of fertile country, but it is south of the westerlands. A place of frequent conflicts with the Dornishmen to the south, this realm serves as a border between the somewhat independent Dorne and the rest of Westeros. The most notable place in the Reach is Oldtown, which is known to be the oldest community in the Seven Kingdoms; it once served as the seat of the Faith, and it still houses the Maester's Citadel.



The Stormlands

LIEGE: RENLY BARATHEON, LORD OF STORM'S END

The stormlands are a stretch of land bounded by the Reach to the west, King's Landing to the north, and Dorne to the south. Facing Shipbreaker Bay, it is a place of sometimes savage weather, hence the name. The stormlands were held in olden times by the Storm Kings, who were eventually defeated by a Targaryen bastard who was raised up and made lord of all those lands.



Dorne

LIEGE: DORAN NYMEROS MARTELL, LORD OF SUNSPEAR

The lands of Dorne spread south of the Dornish Marches, a people far different from those of the rest of Westeros, differing in custom, blood, and heritage. Forged from the Rhoynar invasion long ago, Dorne maintained its independence and even resisted the Targaryen conquest. It wasn't until a century later that this realm joined with the rest of the Seven Kingdoms, their loyalties ensured through marriage and alliance. Even though they swear fealty to the Iron Throne, they are very much a people apart from the rest of Westeros.



EXAMPLE

*Chris, Steve, Nicole, and Hal all sit down to create their noble house. No one has any preferences as to where to place the house. Although Hal grumbles a bit about never wanting to serve the Lannisters, he doesn't feel strongly enough about it to not let fate decide. Chris rolls three dice, sums them, and compares the result to **TABLE 6-1: STARTING REALM**. He rolled a 5, which puts the group's house in the North, a result everyone can agree with. This makes Eddard Stark, Lord of Winterfell, the house's liege-lord and means the house probably has a bit more latitude and territory than the more crowded lands to the south.*

STEP TWO: STARTING RESOURCES

As much as a house is defined by its place in the Seven Kingdoms, its history, deeds, and alliances, a house is essentially a collection of seven resources. Each resource, like a character's abilities, describes aspects of your family's holdings, such as the size of your **LANDS**, your house's **STATUS**, **WEALTH**, and so on. Each resource has a rating that ranges from 1 to 10 or higher, with the higher number representing greater resources and smaller number representing fewer resources. These values will fluctuate during house creation and more during game play, rising and falling depending on how well you play the game of thrones.

Since resources are very much a part of the lands where your house resides, your starting kingdom determines your starting values. Unlike a character's abilities, your resources are *not* purchased with Experience; rather, they are generated randomly to reflect the deeds of those who have come before you and the circumstances surrounding your family's founding.

For each resource, roll 7d6 and sum the results. Then find your realm on **TABLE 6-2: STARTING ATTRIBUTES**, and apply the modifiers as shown to each of your resources. For explanations for each resource and their values, see their respective entries. Modifiers cannot reduce your resources below 1.

Defense

Defense describes fortifications, castles, keeps, towers, and other structures that serve to protect your holdings. Defense also describes the presence and quality of roads, representing the ability to move troops and supplies to threatened areas.

Influence

Influence describes your presence in the Seven Kingdoms, how other houses see you, and the notoriety attached to your name. A high Influence resource typically describes one of the great houses or the royal family, while a low Influence resource would describe a house of little consequence, small and largely unknown beyond the lands of their liege.

Influence is also important in determining your characters' maximum Status, as shown under **INFLUENCE HOLDINGS** on pages 102-103.

Lands

Land resources describe the size of your House's holdings and the extent of their influence over their region. A high score describes a house that controls an enormous stretch of terrain, such as Eddard Stark and the North, while a small score might represent control over a small town.

Law

Law encompasses two things: the extent to which the smallfolk respect and fear you and the threat of bandits, brigands, raiders, and other external and internal threats. Law is something your family must maintain, and if you don't invest in keeping your realm safe, it could fall into chaos.

TABLE 6-2: STARTING ATTRIBUTES

REALM	DEFENSE	INFLUENCE	LANDS	LAW	POPULATION	POWER	WEALTH
KING'S LANDING	+5	-5	-5	+20	+5	-5	-5
DRAGONSTONE	+20	-5	-5	+5	+0	+0	-5
THE NORTH	+5	+10	+20	-10	-5	-5	-5
THE IRON ISLANDS	+10	-5	-5	+0	+0	+10	+0
THE RIVERLANDS	-5	-5	+5	+0	+10	+0	+5
MOUNTAINS OF THE MOON	+20	+10	-5	-10	-5	+0	+0
THE WESTERLANDS	-5	+10	-5	-5	-5	+0	+20
THE REACH	-5	+10	+0	-5	+5	+0	+5
THE STORMLANDS	+5	+0	-5	+10	-5	+5	+0
DORNE	+0	-5	+10	-5	+0	+10	+0

DEFENSE

SCORE	DESCRIPTION
0	Desolate, ruined land, ravaged by disaster, war, or simply abandoned. No defensible structures of any kind, and no infrastructure for moving troops. You have no fortifications whatsoever.
1-10	Scarce cultivation, mostly wilderness with a few unprotected pockets of civilization, having one or two roads or a minor stronghold.
11-20	Some cultivation, presence of a keep or smaller stronghold with a few roads, rivers, or ports.
21-30	Defensible, with at least one fortified town or castle. Roads and trails are present, and rivers or ports are likely.
31-40	Good defenses with, almost certainly, a castle, along with a few other strong points. Roads and rivers provide easy transportation. Alternatively, natural terrain features, such as mountains or swamps, provide additional fortification.
41-50	Excellent defenses, with man-made fortifications likely combined with defensible terrain features.
51-60	Extraordinary defenses with structures, walls, and terrain features that, when combined, make attacking this land very costly.
61-70	Among the greatest defenses in the world. A good example would be the Eyrie and the Vale of Arryn.

INFLUENCE

SCORE	DESCRIPTION
0	The house's name and history has been erased from all records, and no one speaks of them anymore.
1-10	A minor landed knight or the equivalent. An example would be Craster.
11-20	A greater landed knight or the equivalent. A sample house would include the Knotts and Liddles of the North.
21-30	A small minor house. Examples include House Mormont and House Westerling.
31-40	A minor house. Examples include House Clegane, House Payne, and House Karstark.
41-50	A powerful minor house with colorful history. Examples include House Florrent and House Frey.
51-60	A great house. Examples include House Tully and House Martell.
61-70	The King's family, Hand of the King, Wardens of the East, West, North, or South. Examples include House Arryn, House Stark, House Baratheon, and House Lannister.

LANDS

SCORE	DESCRIPTION
0	Landless, the house has been completely stripped of its holdings.
1-10	A speck of land, no larger than a single town.
11-20	A small stretch of land, about the size of a single small island or small portion of a larger island, or a large city and its immediate environs, such as House Mormont.
21-30	A modest stretch of land or medium-size island, such as House Frey.
31-40	An area of land that includes several terrain features, islands, or large groups of islands, House Greyjoy for example.
41-50	A large area of land, that spreads across a great distance. This area likely includes a variety of terrain features. House Martell's control of Dorne is representative of this level of resource.
51-60	A huge area of land representing a considerable portion of Westeros' geography. House Stark's command of the North is a good example.
61-70	Most, if not all, of the Seven Kingdoms, such as the holdings of King Robert and the royal branch of House Baratheon.

LAW

SCORE	DESCRIPTION
0	Lawless, uncivilized land. You have no authority here—the lands beyond the Wall.
1–10	Bandits, raiders, and other criminal bands are afoot in your lands, causing mischief and trouble.
11–20	Lawlessness and banditry are a problem along the fringes of your lands.
21–30	The typical level of Law throughout much of Westeros. Crime is common but not out of control.
31–40	You exert a great deal of control over your lands, and crime is uncommon.
41–50	Such is your influence and devotion to maintaining the peace that crime is rare.
51–60	You have almost no crime at all in your lands.
61–70	There is no crime in your lands.

POPULATION

SCORE	DESCRIPTION
0	Barren. No people live under your rule.
1–10	Thinly populated. Tiny settlements are scattered throughout your lands.
11–20	Small population but no single community larger than a small town.
21–30	Typical population. Most smallfolk live on farmsteads or in hamlets, but you might have a couple of small towns and a community around your primary fortification.
31–40	Modest population. At least one town and several small hamlets.
41–50	Large population. You have a large number of people in your lands; many live in a large town or spread throughout a number of smaller towns.
51–60	Immense population. An enormous number of people live under your protection.
61–70	All or nearly all of Westeros.

POPULATION

Population addresses the sheer number of people living in the lands you control. The more people there are, the more mouths you have to feed. However, the more people there are, the more your lands produce. This abstract value describes the quantity of folks that live under your rule.

POWER

Power describes your house's military strength, the ability to muster troops and rouse banners sworn to you. Houses with low scores have few soldiers and no banners, while those with high scores may have a dozen or more banners and can rouse an entire region.

POWER

SCORE	DESCRIPTION
0	Powerless, you have no troops, no soldiers, and none loyal to your family.
1–10	Personal guard only, with one or two sworn swords and a cadre of smallfolk warriors at most.
11–20	Small force of soldiers largely made up of smallfolk.
21–30	A modest force of soldiers, including some trained troops and at least one banner house.
31–40	A trained force of soldiers, including cavalry and possibly ships. You have the service of at least two banner houses.
41–50	A large force of diverse, trained, and competent soldiers. You probably also have the services of a small navy as well. Several banner houses are sworn to you.
51–60	You can muster a huge force of soldiers, drawn from your lands and those from your numerous banner houses.
61–70	You have the strength of most of the Seven Kingdoms behind you.

WEALTH

SCORE	DESCRIPTION
0	Destitute. Your family is penniless.
1–10	Impoverished. Your family lacks essential resources and struggles to make ends meet.
11–20	Poor. Your family has little excess. While they are able to sustain themselves and their holdings, they do not live in luxury.
21–30	Common. Your family has enough to get by.
31–40	Prosperous. Your family has the funds to live in accordance with their station.
41–50	Affluent. Your family has more funds than it needs and lives in comfort.
51–60	Rich. Your family wants for nothing.
61–70	Decadent. Your family is so wealthy, they can afford to have seventy-seven course feasts.

WEALTH

Wealth covers everything from coin to cattle and everything in between. It represents your involvement and success in trade, your ability to fund improvements in your domain, hire mercenaries, and more.

INITIAL MODIFICATIONS

Once the starting values for each resource are determined, each player gets to modify the values by rolling 1d6 and adding it to a resource of their choice. The immediate result is that larger groups of players have slightly more powerful houses because they have the benefit of more signature characters. Players may modify any resource they like, but no resource can benefit from more than two extra rolls.

EXAMPLE

With their house positioned in the North, the players next generate their starting resources. Each player takes a turn rolling the dice so that everyone has a chance to roll at least once. Each resource starts with the sum of 7d6. The players roll and wind up with the following results:

RESOURCE	STARTING
DEFENSE	20
INFLUENCE	26
LANDS	29
LAW	24
POPULATION	18
POWER	22
WEALTH	17

With the starting values rolled, the group applies the modifiers for their realm.

RESOURCE	STARTING	REALM	TOTAL
DEFENSE	20	+5	25
INFLUENCE	26	+10	36
LANDS	29	+20	49
LAW	24	-10	14
POPULATION	18	-5	13
POWER	22	-5	17
WEALTH	17	-5	12

Finally, each player gets to roll 1d6 and add the result to a resource of his or her choice. Steve goes first. He feels their lands are a bit lawless and adds his die roll (a 3) to Law. Nicole, up next, chooses Wealth and gets a 5. On Hal's turn, he selects Population and gets a 6. And finally, Chris chooses Power and rolls a 3.

RESOURCE	STARTING	REALM	PLAYER	TOTAL
DEFENSE	20	+5	—	25
INFLUENCE	26	+10	—	36
LANDS	29	+20	—	49
LAW	24	-10	+3	17
POPULATION	18	-5	+6	19
POWER	22	-5	+3	20
WEALTH	17	-5	+5	17

From these starting values, the players derive some interesting results. Their Defense resource means their lands are defensible and probably benefit from at least one stronghold. They began as a minor house, about the equivalent of the Karstarks. They have large holdings for their small significance, far larger than many lords have in other re-

gions. Their lands suffer from lawlessness and banditry, suggesting that they have a tough time controlling their territory, probably owed to the fact that they have a small population and a small force of soldiers. Finally, they are a poor house with few, if any, luxuries.

STEP THREE: HOUSE HISTORY

The next step is to determine your house's historical events, which is done by choosing or rolling for your First Founding as shown on **TABLE 6-3: FIRST FOUNDING**. When your house was founded determines the number of historical events that can influence the final shape your house takes at the start of the game. Older houses have more historical events, while younger houses have fewer.

EXAMPLE

Chris and company have gone this far leaving things to chance, so they opt to do so again. This time, Hal rolls a die and gets a five, placing the house's founding sometime around the Blackfyre Rebellion, which was about a century before the start of the campaign. As a recent house, their family has 1d6-1 historic events. Nicole rolls a 3, so their house has two (3-1) historical events.

HISTORICAL EVENTS

Each house has a history, a chronicle of deeds and crimes that shape its identity. Great deeds might elevate a house to greater heights, while scandal and tragedy can shatter a house's foundation, forcing it to fall into obscurity. Historical events provide important developments in your family's history, either adding to your fortunes or diminishing them. Each event modifies your resources, increasing or decreasing them by the indicated value. Roll 3d6 once for each historical event and compare the result to **TABLE 6-4: HISTORICAL EVENTS**. Record them in the order that you rolled them. Historical events can reduce a resource to 0 but no lower.

The first historical event rolled describes the circumstances of your house's origins, defining what sort of event elevated your family to nobility.

ASCENT

An advantageous marriage, a great deed for a liege lord, or heroism in a decisive battle can all improve the fortunes of a noble house. If this is your first historical event, it indicates that your house was raised from the smallfolk by marriage or through some great act that warranted your elevation to a noble house. Otherwise, ascent indicates that your house participated in some key historical event that improved their fortunes.

CATASTROPHE

A result of catastrophe usually indicates a natural disaster, such as an outbreak of plague, blight, or drought, any of which can diminish your population and ability to control your lands. If catastrophe is your first historical event, it means your family may have gained their status through dubious or tragic means, perhaps replacing the previous lords who were wiped out during the catastrophe or were a lesser branch that rose in station as they inherited the holdings of their kin.

TABLE 6-4: HISTORICAL EVENTS

ROLL	EVENT	DEFENSE	INFLUENCE	LANDS	LAW	POPULATION	POWER	WEALTH
3	ASCENT	—	+1d6	+1d6	—	—	+1d6	+1d6
4	CATASTROPHE	—	—	—	-1d6	-1d6	-1d6	-1d6
5	CONQUEST	-1d6	+1d6	+1d6	-1d6	+1d6	—	+1d6
6	DEFEAT	-1d6	-1d6	-1d6	—	-1d6	-1d6	-1d6
7	DECLINE	—	-1d6	-1d6	—	—	-1d6	-1d6
8	DOOM	-2d6	-2d6	-2d6	-2d6	-2d6	-2d6	-2d6
9	FAVOR	—	+1d6	+1d6	+1d6	—	+1d6	—
10	GLORY	+1d6	+1d6	—	+1d6	—	+1d6	—
11	INFRASTRUCTURE	Choose two and increase each by +1d6						
12	INVASION/REVOLT	—	—	—	-2d6	-1d6	-1d6	-1d6
13	MADNESS	+6-2d6	+6-2d6	+6-2d6	+6-2d6	+6-2d6	+6-2d6	+6-2d6
14	SCANDAL	—	-1d6	-1d6	—	—	-1d6	—
15	TREACHERY	—	-1d6	—	-1d6	—	+1d6	—
16	VICTORY	+1d6	+1d6	—	—	—	+1d6	—
17	VILLAIN	—	+1d6	—	-1d6	-1d6	+1d6	—
18	WINDFALL	+1d6	+2d6	+1d6	+1d6	+1d6	+2d6	+2d6

CONQUEST

Your family fought and defeated an enemy, annexing their lands and holdings to their own. With such a victory comes the trouble of old loyalties, weakening your house's hold and influence over the smallfolk. If conquest is your first historical event, you gained your noble status by defeating another lord or landed knight.

DEFEAT

Your family fought a war or smaller conflict but was defeated, losing status, precious resources, and influence. If defeat is your first roll, your family might have been swallowed up by another house and forced to marry into a lesser branch until your original bloodline became all but extinct.

DESCENT

Whether from a poor marriage, a downturn in trade, or a series of tragic losses in a conflict, your house entered a period of decline. If descent is your first roll, your house was probably born from a poor marriage—a desperate lord wedding his daughter to a merchant prince—or of a major branch becoming extinct, leaving the holdings to a lesser branch to rule.

DOOM

Easily the worst possible result, your house suffered a terrible series of mishaps, disasters, and tragedies that nearly erased your family. Depending on the era, doom might be of a supernatural origin—a dreadful curse or an attack by horrors from beyond the Wall. In more recent eras, doom would be purely natural, combining the results of several

TABLE 6-3: FIRST FOUNDING

ROLL	FOUNDING	EXAMPLE	HISTORICAL EVENTS*
1	ANCIENT	Age of Heroes	1d6+3
2	VERY OLD	Andal Invasion	1d6+2
3	OLD	Rhoynar Invasion	1d6+1
4	ESTABLISHED	Aegon's Conquest	1d6
5	RECENT	Blackfyre Rebellion	1d6-1
6	NEW	War of the Usurper	1d6-2

*Minimum one historical event.

downturns into one catastrophic setback. For a first historical event, your family might have clawed their way out of the ashes of a destroyed house, maybe being loyal retainers or even just smallfolk that seized the old lord's holdings.

FAVOR

Your family gained the favor of the king, their lord, the Faith, or from some other powerful body. As a result, their fortunes improved, and they climbed in standing. This favor might also result from the naming of a family member to the ranks of the Kingsguard or attaining the rank of Grand Maester or Great Septon. Should favor be your first historical result, the king likely raised your family to nobility.

GLORY

A family wins glory through a military victory, personal achievement, or by a great act of heroism. Glory is similar to ascent, but it focuses on one



figure in your family's past. The result of this individual's deeds advances your family's standing in the eyes of its peers. Generally, glory as a first historical event should imply that your house was formed as a reward for the great acts of their founder.

INFRASTRUCTURE

Infrastructure describes a period of peace and prosperity, a moment in your house's history remembered for growth and expansion. Whenever you get this result, choose two different resources and increase each by 1d6. If infrastructure is your first result, your house was born during a period of expansion under your lord or king's rule.

INVASION/REVOLT

An invasion or revolt marks a period of collapse, destruction, and ruin. Most of these results come from an external invasion, either from ironmen, clansmen, or wildling raiders, or from an enemy house, but it can also stem from a period of inept rule that led to a widespread smallfolk revolt. Invasion/revolt as a first historical event means your house was born from the strife and came to power in the aftermath.

MADNESS

Inbreeding, fell secrets, disease, or mental defects can produce derangement and madness among any people of Westeros, including its rulers. A madness historical event indicates that a particular figure suffered from some insanity, producing unpredictable results, with positive or negative outcomes. Each resource increases by +6 and then decreases by -2d6, producing a range of +4 to -6. If this was your first result, your family was instead raised by an insane lord or king as appropriate to the period of your first founding.

SCANDAL

Your family was involved in some disaster, a scandal that haunts them still. Good options include spawning a bastard, incest, failed conspiracies, and so on. In the case of your first roll, the scandal created your family as a way of covering up the crime.

TREACHERY

Either you suffered the results of treachery or you were involved in committing a treacherous act. In either case, the historical event stains your family's name. Should treachery be your first result, you gained your house by means of some dark deed, possibly betraying another lord or noble.

VICTORY

You family achieved an important victory over their enemies. Foes could include ironmen reavers, a King-beyond-the-Wall, or a rival house. In any event, your family rose in prominence and power because of their victory. As an initial historical event roll, this victory was so great that your family was raised to nobility.

VILLAIN

Your family produced a character of unspeakable cruelty and wickedness, a villain whose name is still whispered with dread. Such a character might have committed terrible crimes in his home, killed guests under his roof, or was simply just a bad person. A villain as a first roll usually wins this position by dint of his evil, possibly murdering a rival and seizing his lands or birthright.

WINDELL

A windfall is a boon, a blessing that catapults your family into fame (or infamy). Possible results could be an advantageous marriage, a gift from the king, discovery of new resources on one's lands, and more. If windfall is your first historical event, you won your lands by attaining a victory at a tournament, performing a great act, or something else of the like.

PUTTING IT TOGETHER

As mentioned, these events are broad and loosely defined to allow you and your fellow players the greatest latitude in building your house. It's up to you and the Narrator to determine the particular details of each event, though suggestions are present under each entry. Come up with particular instances that can help you make your house as interesting and as detailed as the houses in the novels. Doing so binds your characters to the setting and helps to shape your own character's ambitions and personality. Pay special attention to the first historical event, for it should inform your decisions about your family's motto and heraldry.

EXAMPLE

Moving forward, the group is ready to roll for their historical events. The group has two historical events. Hal and Steve both volunteer to roll the dice. Hal goes first getting a 14: Scandal. A scandal imposes -1d6 to Influence, Lands, and Power, an unfortunate result to say the least. Hal rolls for Influence getting a 6. Chris rolls for Lands and gets a 3, while Nicole gets a 5 for Power. The group subtracts these numbers from their resources.

RESOURCE	STARTING	SCANDAL	TOTAL
DEFENSE	25	—	25
INFLUENCE	36	-6	30
LANDS	49	-3	46
LAW	17	—	17
POPULATION	19	—	19
POWER	20	-5	15
WEALTH	17	—	17

Although the scandal weakens their house, it provides inspiration for how and why their house was founded. Nicole suggests that maybe a bastard founded their house since nothing says scandal like wicked indiscretions. Steve asks the Narrator if it would be okay to have their house founder be a bastard child from a house in the novels. Chris mentions House Bolton is an interesting house. The Narra-

tor thinks for a moment and agrees, saying that maybe the bastard did something to betray the Boltons. Hal latches onto this idea and suggests that maybe their bastard ancestor found out about a minor plot to betray House Karstark, heading off a nasty conflict that could have caused a great deal of trouble in the North. For this information, Lord Karstark raised up the bastard to nobility, granting him lands along the Bay of Seals. However, because of the bastard's treachery, few other lords trust him, resulting in smaller Influence and Power. Everyone thinks this back-story is swell, so they turn to Steve to roll the next historical event.

Steve rolls a 10: Glory, an excellent result and one in keeping with the house's past. Glory grants +1d6 in Defense, Influence, Law, and Power, which helps repair some of the damage from the Scandal that birthed their family. Each player rolls the modifiers, adding them to their resources as follows:

RESOURCE	STARTING	GLORY	TOTAL
DEFENSE	25	+5	30
INFLUENCE	30	+5	35
LANDS	46	—	46
LAW	17	+1	18
POPULATION	19	—	19
POWER	15	+2	17
WEALTH	17	—	17

Figuring out what act or series of events led to the glory is easy. The group decides their house distinguished itself during Greyjoy's Rebellion, offering swords to King Robert as he laid siege to Balon's fortress. Their constant service and their invaluable assistance in the form of ships and soldiers gained them acclaim and honor throughout the Seven Kingdoms, going far to mask the murky origins of this relatively young family.

STEP FOUR: HOLDINGS

With your resources generated, it's time to define your holdings. In a way, holdings are like investments in that you use your resources to select specific elements in the form of castles, towers, cities, towns, soldiers, mines, and more. When you define your holdings, you do not reduce the resource; instead, allocate those points to a specific expression of that resource. You don't need to allocate all of your resources and may keep some in reserve to make other investments as your resources grow from Glory or Coin earned by the player characters or from House Fortunes.

If your resources are later reduced, such as by a blight sweeping through your crops or losing a battle, you may lose your investment. Similarly, if an investment is destroyed, such as having an enemy burn your castle to the ground, you lose the resources you invested in that particular holding.

All of the following holdings include how much of your resources you need to invest to gain the holding and a time factor, expressed in months (see **Months and Actions** on page 118). Whenever you would invest after house creation, you allocate your resources as normal, but you must wait the allotted time before you can derive the benefits from the investment.

DEFENSE HOLDINGS

Defense holdings are strongholds, towers, walls, and other fortifications. A defense holding grants benefits to your units' Defense when defending your lands, but they are also a symbol of status and power. To gain a defense holding, you must have at least one land holding.

SUPERIOR CASTLE

INVESTMENT: 50

BUILD TIME: 144+10D6 MONTHS

A superior castle is a massive stronghold in the vein of Harrenhal, the Eyrie, Storm's End, Dragonstone, and Winterfell. A superior castle has several towers, structures, and smaller buildings, all surrounded by a steep curtain wall and likely a moat as well.

BENEFIT: Units defending a superior castle gain a +10 bonus to their Defense.

CASTLE

INVESTMENT: 40

TIME: 96+10D6 MONTHS

Castles are impressive fortified strongholds but are not as large or as imposing as a superior castle. Most castles incorporate at least one central keep and several towers connected by walls and surrounded by a moat. Example castles include Deepwood Motte, the Twins, and Riverrun.



BENEFIT: Units defending a castle gain a +5 bonus to their Defense.

SMALL CASTLE

INVESTMENT: 30

TIME: 72+10D6 MONTHS

A small castle is simply a smaller version of a standard castle. It usually has no more than a single keep, perhaps two towers and a wall. Examples of small castles include Bronzegate, Honeyholt, and Yronwood.

BENEFIT: Units defending a small castle gain a +3 bonus to their Defense.

HALL

INVESTMENT: 20

TIME: 60+10D6 MONTHS

A hall (or keep) is usually a small, fortified building. It may or may not be surrounded by a wall, and it could have a tower, though it's unlikely. Examples of halls include Acorn Hall, Cider Hall, and Longbow Hall.

BENEFIT: Units defending a hall gain a +2 bonus to their Defense.

TOWER

INVESTMENT: 10

TIME: 36+10D6 MONTHS

Towers are single stone or timber structures that thrust up from the ground. If they have any outbuildings, they are small and unprotected. Petyr Baelish's holdings in the Fingers included a single tower.

BENEFIT: Units defending a tower gain a +1 bonus to their Defense.

EXAMPLE

With a Defense of 30, the group has enough resources to invest in a small castle. Chris points out that they have a lot of land, and investing all of their defenses into one small castle means they will likely have a hard time defending their territory if it comes under attack. So instead of a small castle, the group selects a hall and a tower, positioning each in different domains.

INFLUENCE HOLDINGS

Influence represents your social power, your presence in your region and throughout all of Westeros. The primary investment for Influence is in heirs, the children of the house's head. Heirs are valuable in that they extend the will and presence of the patriarch, but they also provide means to improving the house's standing through deeds and marriage.

Alternatively, you can reserve Influence to use as an expendable resource. You can reduce your family's Influence to modify the outcomes of your House Fortunes roll. For every 5 points of Influence you spend, you can add 1d6 to your House Fortunes roll. If reducing your Influence would lower the maximum Status, such characters take -1D to Status

tests for each rank they have above the maximum until they raise their Influence back to its original level or higher.

Your character can also expand your family's Influence, expending 2 points of the Influence resource to gain a +1B on any tests related to intrigues. Again, such expenditures reduce your family's Influence. Resolve diminishing Influence as described in the previous paragraph.

Influence also establishes the highest Status attained by any member of the household. This character is always the head of the house (Lord or Lady). Limits on Status follow.

HEIRS

Your investment in heirs opens up options for players to take the roles of the house's heirs. Each investment creates a character of a particular Status. Influence does not limit the number of children a house can have (otherwise House Frey would have an Influence of several hundred!) but rather how many heirs with a *significant* Status you have.

HEIR'S STATUS*	EXAMPLE	COST
Maximum-1	First-born son (or daughter in Dorne)	20
Maximum-2	Second son (or daughter in Dorne), or first-born daughter	10
Maximum-3	Other children (not including bastards)	5

*Minimum Status 3. Status 2 does not cost an Influence investment.

EXAMPLE

With an Influence of 35, the group's house is minor but significant, but it's not as well known as some of the greater houses in the North. The players discuss whether or not they want heirs and if the players want to play them. Both Nicole and Chris want to play characters of blood relation to the family. Neither Hal nor Steve are much interested, so Chris, who's playing a male character, invests 20 of the house's Influence to become the first born. Nicole, who's playing a female character, invests 10 points to become the first-born daughter. The group has 5 point left unallocated, which they intend to use during the campaign as they engage in intrigues.

LAND HOLDINGS

Lands describe the terrain and extent of your actual holdings. Lands may be forests, lakes, hills, mountains, coastlines, and more, all based on where your house is situated and the terrain of your realm. Each Land investment is called a domain. Each domain is roughly a league (3 miles). Your domains reflect only those lands that are under your direct control and not under the control of your banners, sworn knights, and others in your service.

Domains each have two components, features and terrain. A feature is something found on that land such as a town, river, woods, or coastline. A domain can have as many features as you'd like to invest. A domain without a feature is barren, being a desert, scrubland, or waste depending on the realm. Terrain specifically describes the lay of land, being mountainous, hilly, flat, or sunken. A domain must have terrain and may only have one type of terrain, even if it has elements of other terrain types.

TABLE 6-5: INFLUENCE & STATUS

RESOURCE	MAXIMUM STATUS	RESOURCE	MAXIMUM STATUS
0-10	2	51-60	6
11-20	3	61-70	7
21-40	4	71+	8 or higher
41-50	5		

TABLE 6-6: TERRAIN COSTS

TERRAIN	COST	EXAMPLE
HILLS	7	The Rills
MOUNTAINS	9	The Mountains of the Moon
PLAINS	5	The Reach
WETLANDS	3	The Neck

TABLE 6-7: FEATURE COSTS

FEATURE	COST	EXAMPLE
COAST	+3	Stony Shore
COMMUNITY	<i>HAMLET</i> +10	Winter Town
	<i>SMALL TOWN</i> +20	Mole Town
	<i>LARGE TOWN</i> +30	Gulltown
	<i>SMALL CITY</i> +40	Lannisport
	<i>LARGE CITY</i> +50	King's Landing
GRASSLAND	+1	Much of the Reach
ISLAND	+10	Bear Island
ROAD	+5	The Searoad
RUIN	+3	Oldstones
WATER	<i>STREAM</i> +1	Much of the Riverlands
	<i>RIVER</i> +3	Tumblestone
	<i>POND</i> +5	Much of the Neck
	<i>LAKE</i> +7	Long Lake
WOODS	<i>LIGHT</i> +3	Sunkenwood
	<i>DENSE</i> +5	The Wolfwood

TERRAIN

SIFRP recognizes four broad types of terrain. If you cannot afford to invest in a domain, your holdings are smaller than a league and extend out around your primary stronghold.

FEATURES

A feature is some descriptive element or noteworthy landmark or place that merits attention and can provide additional advantages in battle as described in **CHAPTER 10: WARFARE**. Costs are in addition to the terrain cost.

EXAMPLE

The group has a Lands resource of 46, which is considerable given their status. They've already come up with the history, so the Narrator recommends the PCs choose a spot near the Bay of Seals. So the group chooses their first domain to be plains with light woods and a coastline. The plains cost 3, light woods cost +3, and coastline costs another +3, for a total of 9. Nicole brings up the need for a community, but she doesn't want to dump all their resources into their first domain. So she suggests the group adds a hamlet, bringing up the domain cost to 19.

For the other 27 points in Lands, the group decides to add four more inland wooded domains, each costing 6 for a total of 24. To make things interesting, they install a ruin (+3 points) onto one of these domains: an old holding formerly held by the First Men, complete with a weirwood tree in the center of its mostly collapsed hall.

LAW HOLDINGS

Unlike other resources, Law does not have holdings for investment. Instead, your Law resource describes the extent of your authority over your lands, specifically as it applies to drawing resources from your lands with minimal loss due to crime, banditry, and villainy. Maintaining a high Law resource helps reduce waste and loss, generating the full potential of Wealth and allowing your Population to grow. But if you let Law lapse, you derive less and less of your resources, and your Population growth shrinks until it can actually diminish. From the following, find your modifier to your House Fortunes roll.

LAW HOUSE FORTUNE MODIFIERS

LAW SCORE	HOUSE FORTUNES
0	-20
1-10	-10
11-20	-5
21-30	-2
31-40	-1
41-50	+0
51-60	+1
61-70	+2
71+	+5

EXAMPLE

The players' house has 17 Law, indicating they have problems with wildlings and brigands. Each turn, when they make their House Fortunes roll, they take a -5 penalty to their result.

POPULATION HOLDINGS

Like Law, you do not invest Population Holdings. Instead, your Population describes the density of people that live on your lands. The greater your Population, the more people occupy your lands. Population, again like Law, modifies the outcome of your House Fortunes;

however, more people bring more opportunities for mishaps. Similarly, fewer people mean greater chances for trouble to brew in remote corners of your lands. From the following, find your modifier to your House Fortunes roll.

POPULATION HOUSE FORTUNE MODIFIERS

POPULATION SCORE	HOUSE FORTUNES
0	-10
1-10	-5
11-20	+0
21-30	+1
31-40	+3
41-50	+1
51-60	+0
61-70	-5
71+	-10

EXAMPLE

With a Population of 19, the players' have no modifier to their House Fortunes roll from Population.

POWER HOLDINGS

From your Power resource, you derive your family's military might, its sworn swords, knights, guardsmen, and banners that fight on your behalf. You can invest Power into banners, ships, or units. You do not have to invest all of your Power and can keep some or much of it in reserve to deal with Household Fortunes as they crop up.

BANNER HOUSES

COST: 20 FOR THE FIRST HOUSE, 10 FOR THE SECOND, AND 5 FOR EACH ADDITIONAL HOUSE.

Banner houses are noble families and landed knights that have sworn vows of service and loyalty to your house in exchange for your house's protection, support, and aid in times of trouble. While promises bind the banner house to your own, such vows can be tested when personal ambitions get in the way of honor and duty. Moreover, smaller houses often come to envy the power and influence of the larger houses to whom they are sworn, and betrayals, while uncommon since the consequences can be so severe, can and do occur.

The relationship between you and your vassal is much the same as your relationship between you and your liege, meaning that as you are sworn to provide military and financial support to your lord, so, too, is your banner house. The benefit of a banner house is that they provide you with income each month and may be called to lend their military strength to your own. However, they are not blindly obedient, and though they are sworn to you, their interests usually come first. Furthermore, if you want to keep the loyalty of a banner house, you must also support them and their conflicts, even if doing so would interfere with your own plans.

TERRAIN & FEATURES OF THE LANDS OF WESTEROS

REALM	TERRAIN	FEATURES
DORNE	Hills, Mountains, Plains	Coast, Community, Island, Road, Ruin, Water
DRAGONSTONE	Hills, Plains, Wetlands	Coast, Community, Grassland, Island, Road, Ruin
IRON ISLANDS	Hills, Plains	Coast, Community, Grassland, Island, Road, Ruin
KING'S LANDING	Plains	Coast, Community, Grassland, Road, Ruin, Water, Woods
MOUNTAINS OF THE MOON	Hills, Mountains	Coast, Community, Grassland, Island, Road, Ruin, Water
THE NORTH	Hills, Mountains, Plains, Wetlands	Coast, Community, Grassland, Island, Road, Ruin, Water, Woods
THE REACH	Plains	Coast, Community, Grassland, Island, Road, Ruin, Water
RIVERLANDS	Hills, Plains, Wetlands	Community, Grassland, Road, Ruin, Water
THE STORMLANDS	Hills, Mountains, Plains, Wetlands	Coast, Community, Grassland, Island, Road, Ruin, Water, Woods
WESTERLANDS	Hills, Mountains, Plains	Coast, Community, Grassland, Island, Road, Ruin, Water

Your banner house (or houses) begins loyal to your family, and their dispositions start at Friendly. As with all Narrator characters, developments in the campaign, you and your family's choices, and reputation can improve or worsen a banner house's disposition toward you. Should a banner's disposition ever fall to Malicious, you lose them and the points you invested into this house.

Ultimately, the Narrator controls the banner house. The members of the banner house are usually Narrator characters as well; although, to reinforce the bonds of loyalty, players may play characters who are members of these smaller houses.

CREATING BANNER HOUSES

You create banner houses much in the same way as you create your own house, following the same procedures with the following exceptions:

- 🏰 **REALM:** The banner house's realm must be the same as your own.
- 🏰 **STARTING RESOURCES:** Roll 5 dice for each resource instead of 7. Your banner house's starting Influence cannot exceed your own.
- 🏰 **FIRST FOUNDING:** Your banner house's first founding must be one "era" more recent than your house's first founding.
- 🏰 **HOUSE FORTUNES:** Your banner house does not roll for House Fortunes. Instead, your House Fortunes can modify your banner houses. Alternatively, you may spend a Destiny Point to deflect a House Fortune onto any one of your banner houses instead of your own house.

UNITS

COST: VARIES. SEE TABLE 6-8: UNIT TYPES

Units are the most common investment for noble houses. They reflect the standing armies that support the household and can be called up to defend the family's lands at a moment's notice. Each unit consists of 100 men, 20 men and horses, or 5 warships.

TRAINING

A unit's level of training determines the cost of the investment. Training reflects experience, the skill of their masters-at-arms, and their time on the battlefield. Lesser-trained units are cheap but are less reliable and lack the durability of experienced units.

Each level of training includes a base **Discipline**. This starting level of Discipline determines the troop type and sets the Difficulty of Warfare tests to control these troops on the battlefield. The unit's type modifies its Discipline (see **Type**).

Units have all the same abilities as characters. The default for each ability is rank 2. Most of these abilities never come into play in battle, so there's no need to record them. The unit's training determines the amount of **Experience** attached to each unit to improve its abilities. To raise an ability one rank, it costs 20 Experience. The unit's type determines which abilities can be improved with Experience.

TRAINING	BASE POWER COST	DISCIPLINE	EXPERIENCE
Green	1	CHALLENGING (9)	20
Trained	3	ROUTINE (6)	60
Veteran	5	EASY (3)	100
Elite	7	AUTOMATIC (0)	140

🏰 **GREEN:** Green troops are soldiers with little or no experience on the battlefield and may include extremely old veterans well past their primes. Green troops are raw recruits, fresh-faced boys, smallfolk levies, or old men called out of retirement. Many clansmen in the Mountains of the Moon, wildling raiders, and smallfolk levies are green.

🏰 **TRAINED:** Being professional soldiers, trained troops have spent some time with masters-at-arms and received sufficient instruction to fight competently on the battlefield. Trained troops include household soldiers, garrisons, hedge knights, sworn swords, and the like. The gold cloaks, the Stone Crows at the start of *A Clash of Kings*, House Stark's garrison, and Roose Bolton's foot soldiers are all examples of trained units.

VETERAN: Veteran units are trained units that have seen extensive action. Battle-scarred and competent, they are reliable and a valued component of any fighting force. These troops may include established mercenary companies, experienced rangers, anointed knights, and so on. The Burned Men, Drogo's riders, Benjen Stark's rangers, and most surviving units after the War of the Five Kings are all representative of veteran units.

ELITE: Exceptionally rare and expensive, elite units have the benefit of extensive training, vast experience, and an identity that invokes fear in those who must face them. Examples include the Brave Companions, the Unsullied, and the Brotherhood without Banners.

Type

Each unit has a broadly defined type, a role it plays in battle. Type describes how the unit operates and describes the abilities you can improve with the unit's Experience. In addition, type also modifies a unit's Discipline, increasing or reducing the Difficulty to control the unit in battle. For example, cavalry modifies Discipline by -3, so trained cavalry would have an **EASY (3)** Discipline ($6-3 = 3$, which is Easy). After all modifications from type, the unit's final Discipline cannot be lower than **AUTOMATIC (0)**.

Most units have just one type, but it's possible to build units with two or more types. Obviously, units with multiple types are more valu-

able and, thus, more expensive. A unit may spend its upgrades on any abilities available to all types. Discipline modifiers are cumulative. So green (base 9) cavalry (-3) raiders (+6) would have a **FORMIDABLE (12)** Discipline test.

ARCHERS

Archers are troops armed with Marksmanship weapons. Typically lightly armored to move about quickly, archers are useful for softening up a foe, but they tend to be vulnerable in close combat.

CAVALRY

Any unit that rides animals into battle counts as cavalry; thus, examples can include units of knights or bands of clansmen raiders mounted on garrons. Cavalry is often combined with other types. Dothraki raiders are units of cavalry raiders, while units of anointed knights are often cavalry crusaders. A cavalry unit that dismounts becomes infantry (though the cost does not change).

Cavalry units use the Athletics and Endurance of their mounts in place of their own.

CRIMINALS

Units made up of criminals are cheap to field but are unreliable at best. Usually, such forces are dispatched to the Wall to fight the wildlings, but on occasion, desperate lords may empty their dungeons to field additional troops.



CRUSADERS

Any troops formed around a political or religious cause count as crusaders. These zealots are fiercely loyal so long as they pursue their objective, but they are often undisciplined and difficult to control.

ENGINEERS

These specialty units exist to circumvent enemy defenses, and on the battlefield, they work to tunnel through walls, assemble and operate siege weaponry, and fashion scaling ladders, paves, and a variety of other useful equipment. Engineers tend to be lightly armed and armored, making them vulnerable if attacked directly.

GARRISON

A garrison is a unit of soldiers assembled to protect a community or fortification. Many garrisons perform double-duty as watchmen and enforce the lord's peace. While often competent soldiers, garrisons are better at protecting their homes than fighting on a battlefield, a fact reflected in their poor morale when drawn into a more protracted war. When fighting on their lands, their Discipline Difficulty drops by -3. When away from their lands, their Discipline Difficulty increases by +3.

GUERRILLAS

Another specialized force, guerillas are trained to fight in specific terrain, exploiting the lay of the land to give them a strategic advantage on the battlefield. As one would expect, guerillas are less useful when fighting outside of their preferred terrain.

INFANTRY

The most common unit, infantry consists of the common foot soldiers that form the spine of any army.

MERCENARIES

Mercenaries are soldiers hired to wage war, protect a fortification or community, or escort troops. While mercenary units are better trained, they are more expensive to field and can be unreliable in larger engagements. Mercenaries tend to fight better when they outnumber their foes.

SPECIAL: Mercenaries are cheap to field in terms of Power, but they cost you in Wealth. Each unit of a particular training as shown on the following chart reduces your Wealth. Thus, if you field two green units, reduce your Wealth by -2.

MERCENARY TRAINING LEVEL

TRAINING	WEALTH
GREEN	-1
TRAINED	-3
VETERAN	-6
ELITE	-9

PEASANT LEVIES

Peasant levies are the rabble rounded up from your hamlets and towns. Each unit of Peasant Levies you field reduces your Population resource by -2.

TABLE 6-8: UNIT TYPES

TYPE	POWER COST	DISCIPLINE MODIFIER	KEY ABILITIES
ARCHERS	+3	+3	Agility, Awareness, Marksmanship
CAVALRY	+5	-3	Agility, Animal Handling, Fighting
CRIMINALS	+1	+6	Endurance, Fighting, Stealth
CRUSADERS	+4	+0	Athletics, Endurance, Fighting
ENGINEERS	+2	+3	Endurance, Knowledge, Warfare
GARRISON	+2	-3/+3	Awareness, Endurance, Fighting
GUERRILLAS	+2	+3	Athletics, Marksmanship, Stealth
INFANTRY	+4	+0	Athletics, Endurance, Fighting
MERCENARIES	+1†	+3	Athletics, Endurance, Fighting
PEASANT LEVIES	+0†	+6	Animal Handling, Awareness, Survival
PERSONAL GUARDS	+6	-6	Athletics, Endurance, Fighting
RAIDERS	+3	+3	Agility, Endurance, Fighting
SAILORS	+4	+0	Agility, Awareness, Fighting
SCOUTS	+2	+3	Endurance, Stealth, Survival
SPECIAL	+4	+0	Any three
SUPPORT	+2	+3	Animal Handling, Endurance, Healing
WARSHIPS	+7	+0	Awareness, Fighting, Marksmanship

†Other costs, see respective entry

PERSONAL GUARD

One of the most expensive units in the game, a personal guard unit consists of expert warriors assembled to protect a commander, usually the noble that leads the force. A personal guard unit is disciplined and loyal and rarely breaks in battle.

SPECIAL: A commander or sub-commander can attach himself to a personal guard unit and retain the ability to issue orders.

RAIDERS

Ironmen, wildlings, and clansman raiders are an undisciplined lot, a fighting force driven by greed and bloodlust. Designed to hit opponents fast and hard to crush their defenses and plunder their holds, they are wholly unsuited to sieges and any extended battles.

SAILORS

Whether pirates or smugglers, or members of the sea guard during the reign of the Mad King Aerys II, naval units include any force trained to fight at sea.

SCOUTS

Scouts serve as the forward observers, spreading out to gain intelligence about enemy positions and bringing back the information to their commanders. Typical scouts are not exceptional warriors, though when combined with other types, they can be an effective addition to any force.

SPECIAL

A special unit is a catchall for all other units. Special units tend to have a unique set of abilities and are formed to do a specific task and do it well. Since these units have specialized training, they are the most expensive to field.

SUPPORT

A labor force is a unit that specifically works to erect fortifications and construct equipment for the larger force, including arms and armor, while also providing food, new clothes, and even working as medics. Labor units are support troops and are exceptionally vulnerable to attack. In addition to their abilities, support units are trained in caring for equipment, erecting tents, cooking, cleaning, and more.

WARSHIP

A unit of warships is a small fleet of combat vessels that can transport another unit into battle. To invest in a warship, you must have at least one domain with a coastline.

EXAMPLE

The group has 17 Power to invest in units. Given the group's position on the Bay of Ice, they decide to invest in a green warship for 11 points. With the remaining 6, they pick up a trained garrison for 5 points and a green unit of peasant levies for 1 point (also reducing their Population by 2).

HOUSEHOLD GUARD

TRAINED GARRISON ☉ 5 POWER
EASY (3) Discipline at home or CHALLENGING (9) away
AWARENESS 3, ENDURANCE 3, FIGHTING 3

SMALLFOLK FOOT

GREEN PEASANT LEVIES ☉ 1 POWER ☉ POPULATION -2
FORMIDABLE (12) Discipline ☉ AWARENESS 3

FLEET

GREEN WARSHIP ☉ 11 POWER
FORMIDABLE (12) Discipline ☉ AWARENESS 3

WEALTH HOLDINGS

Wealth describes your family's soluble resources, explaining how they generate their income. You can invest Wealth into specific holdings, which grant specific benefits, or keep it free to spend in other areas as

needed. It's often best to keep some of your Wealth free for problems that might crop up during game play.

The following holdings represent the most common types. Others might be available with your Narrator's permission (in which case you should all work together to come up with a workable benefit and relevant requirements). Many holdings include requirements, which you must meet before investing in the holding. Finally, all entries include a time entry for investments that occur during game play. Whenever you would invest after house creation, you allocate your resources as normal, but you must wait the allotted time before you can derive the benefits from the investment.

You must meet the requirements of each holding if it lists any. In addition, the holdings also include a time entry in case you would add the holding at a later time.

ARTISAN

Your house acquires the service of a master artisan.

REQUIREMENT: HALL OR LARGER DEFENSIVE STRUCTURE

INVESTMENT: 10

TIME: 2D6 MONTHS

Choose one of the following benefits each time you invest in this holding.

- ☉ All weapons forged in your house count as castle-forged.
- ☉ Cover benefits from fortifications increase the Defense by +1.
- ☉ Once per month, add +1 to the results of your House Fortunes rolls.
- ☉ Other benefits may be available at the Narrator's discretion.

GODSWOOD

Your home has a godswood, a place sacred to the old gods.

REQUIREMENT: REALM (THE NORTH)

INVESTMENT: 5

TIME: 24+2D6 MONTHS

Having a godswood allows you to add 2d6-6 to the result when rolling House Fortunes.

GUILDS

A Guild controls manufacturing and pricing of commodities, ensuring equal prices and a basic quality.

REQUIREMENT: SMALL TOWN OR LARGER COMMUNITY

INVESTMENT: 15

TIME: 2D6 MONTHS

All members of the household gain a 10% discount on any goods purchased in their own lands.

MAESTER

All houses can benefit from the wisdom and learning of a maester and even minor houses keep maesters in their employ.

REQUIREMENT: INFLUENCE 20+

INVESTMENT: 10

TIME: 1D6 MONTHS

Gain a +3 bonus on House Fortunes rolls. In addition, your family acquires the service of a maester. This character can be a player character or a Narrator character.

MARKETPLACE

A Marketplace facilitates trade and draws merchants from communities to do business in your community.

REQUIREMENT: SMALL TOWN OR LARGER COMMUNITY

INVESTMENT: 10

TIME: 1D6 MONTHS

Each month, whenever your House Fortune would increase your Wealth resource, the Marketplace increases it further by +1.

MINE

You open one or more mines on your lands to generate additional income.

REQUIREMENT: MOUNTAINS OR HILLS

INVESTMENT: 10

TIME: 24+2D6 MONTHS

Owning a mine grants a +5 bonus on House Fortunes rolls.

PORT

A port enables merchant ships to come to your lands to bring exotic cargo and goods to your community.

REQUIREMENT: COASTLINE

INVESTMENT: 10

TIME: 3D6 MONTHS

Gain a +5 bonus on House Fortunes rolls. Also, if you have a Marketplace, whenever a House Fortune indicates you should increase your Wealth, add +1d6 instead of just +1.

SEPT

You erect a sept of the Faith to show your family's piety.

REQUIREMENT: HALL OR LARGER DEFENSIVE STRUCTURE OR SMALL TOWN OR LARGER COMMUNITY

INVESTMENT: 15

TIME: 12+2D6 MONTHS

Gain a +3 bonus on House Fortunes rolls. In addition, your family acquires the service of a septon or septa. This character can be a player character or a Narrator character.

EXAMPLE

The group has a Wealth resource of 17, a modest foundation with which they can make improvements to their lands, recruit soldiers, and maintain what they have already until they expand their other resources. As a northern house, the group opts to invest in a godswood, which eats up 5 of their Wealth. They decide to invest 10 Wealth in a maester to improve their House Fortunes rolls. They hold onto the remaining 2 Wealth to be able to react to challenges later in the game.

STEP FIVE: MOTTO & ARMS

All noble families have mottos and arms, and your noble house should be no different. Both of these devices are purely descriptive and do not affect game play in any way at all; instead, they help to unify your group and define your house's place and purpose in the world.

MOTTOS

Mottos, or "words," are formal phrases and declarations that speak to a family's values, reflect on a significant moment of their history, or encapsulate their vision of the future. A motto is important to a family as it functions as a sort of rallying point, a mantra, so to speak, that can remind players of their characters' loyalties as they navigate the perilous waters of the game of thrones. You should work together to come up with something that reflects your group's objectives in the game or to describe a historical event that shaped your house's current form. The **Sample Mottos** sidebar includes mottos from the novels (which you should *not* select of course) and real world mottos (which you can borrow if no one's looking). If you're still lacking for a motto, various websites on the internet can provide many real world mottos that are bound to fit whatever type of house you create.

EXAMPLE

The group thinks about their history and bats around a few ideas. Their house was founded by exposing a treacherous deed, and they've endured hardships. Steve comes up with: "Truth Conquers All." It has a nice ring to it, so the group adopts it as their motto.

SAMPLE MOTTOS

FROM THE NOVELS

HOUSE ARRYN "As High As Honor"

HOUSE BARATHEON "OURS IS THE FURY"

HOUSE GREYJOY "We Do Not Sow"

HOUSE LANNISTER "HEAR ME ROAR!"

HOUSE MARTELL "UNBOWED, UNBENT, UNBROKEN"

HOUSE STARK "WINTER IS COMING"

HOUSE TULLY "FAMILY, DUTY, HONOR"

HOUSE TYRELL "GROWING STRONG"

FROM THE REAL WORLD

"NEITHER RASHLY
NOR TIMIDLY"

"BOLDLY AND HONESTLY"

"BY THE WATCHFUL"

"NEITHER OVERJOYED,
NOR DEJECTED"

"COURAGE AGAINST
OPPOSITION"

"ALWAYS PREPARED"

"THE STAG AT BAY
BECOMES A LION"

"I HAVE FOUGHT
AND CONQUERED"

"FIRST AND LAST
IN BATTLE"

"BY FIDELITY AND VALOR"

COAT OF ARMS

Your house's coat of arms stands as a symbol of your family, your lineage, and your place in the Seven Kingdoms. Every noble house in Westeros, every landed knight, and even hedge knights all bear coats of arms to be recognized. The colors, patterns, and symbols may recount great moments in your family's past, or they could represent aspects of your holdings. Most, though, speak of the virtues or vices attributed to the house, often incorporating some historical component that speaks to the circumstances of their founding. Thus, your coat of arms is a significant component of your house's identity, and you should take care when creating it.

Heraldry is a complex study in history and symbolism, and the art of heraldry involves innumerable rules and strictures, making an exhaustive treatment of it well beyond the scope of this book. Instead of exploring the minutia of heraldry, this guide serves to help you create your house's colors quickly and easily while providing a wide range of choices that have meaning, and it offers the option to generate coats of arms quickly and easily to help generate banner houses and Narrators to construct other houses easily.

ANATOMY OF THE SHIELD

When constructing your coat of arms, you should be aware of the various parts that make up the shield's design. All directions indicated are always from the shield-bearers perspective, so right would be left for those looking at the shield. The components of a heraldic shield are as follows:

- 🏰 **CHIEF:** The chief is the uppermost third of the shield.
- 🏰 **FESS:** The middle third of the shield is called the fess.
- 🏰 **BASE:** The bottom third of the shield is the base.
- 🏰 **DEXTER:** Dexter indicates the right side of the shield.
- 🏰 **SINISTER:** The left side of the shield is called the sinister.
- 🏰 **FIELD:** The field describes the shield's background, and it is always in a single color or metal.
- 🏰 **CHARGE:** A charge is any distinctive or decorative element placed on top of the field. It can be a simple geometric design, in which case it is called an ordinary, or a creature or object. While the field's color denotes a virtue, the charge is the most important element, as it is the component by which the wielder is best known and is usually the part that best reflects the origins, deeds, and homeland of the individual wielding it.
- 🏰 **PARTITIONS:** Many shields incorporate partitions to divide a single field into smaller fields. This division is often achieved by using wide or thin lines, either crossing the shield diagonally, vertically, or horizontally. For most common knights, a partition of a single color is all that's used, but some incorporate animals and objects in smaller fields, usually to reflect lineage.

CREATING A COAT OF ARMS

Creating your house's heraldry can be a daunting proposition. Choice of color, symbol, partitions, and more, along with complex terminology can all make a person just choose a blue shield and be done with it. To make the process easier, follow these simple steps.

STEP ONE: COLORS

The easiest way to distinguish a shield is by color, though there are specific rules about how colors can be used. There are three broad kinds of colors used in heraldry: tinctures, metals, and furs. When designing your coat of arms, just remember these two rules: you can never place a tincture over top of another tincture, and you can never place a metal over top another metal. Thus, you couldn't have a green field with a red bar. Nor could you have a silver shield with a golden bar. You could, however, have a green field with a golden bar, or a silver shield with a red bar.

For further examples, just look at the noble houses described in the novels. The Lannisters use red and gold, the Dondarions use purple and white (silver), and the Ashfords white (silver) on orange. There are exceptions, but they are rare. The reason for this restriction is simple. Muddy colors are harder to distinguish in the heat of battle.

TINCTURES include everything from black to maroon. The color choice is significant because they usually represent something about the house. Generally, there are only two **METALS** used in Westeros. Charges may incorporate other metallic colors such as brass, bronze, iron, and so on. Finally, **FURS** are patterns that can be incorporated into the shield. Furs ignore the rules of metals on metals and tinctures on tinctures and can be used alongside any tincture and any metal. The presence of furs in a heraldic device signifies dignity and is usually reserved for houses that have distinguished themselves in some way.

From the colors, metals, and furs, choose or roll for one of each. You can skip the furs (and you might want to, as they are difficult to illustrate) if you like. **TABLE 6-9: TINCTURES, METALS, AND FURS** includes all the colors, metals, and furs used and their common meanings where appropriate.

EXAMPLE

Ready to tackle their arms, the group opts to generate the results randomly, reserving the right to exchange a result that doesn't quite fit. Starting with their tincture, they roll a 9, getting Green. It means hope and joy, which aren't really traits they would associate with their house, but it does speak to the verdant forests that ring their home. Green it is. For metal, they roll a 2, getting argent. Finally, for their fur, they get a 7, which results in none.

STEP TWO: FIELD

The background, or field, may be solid or divided. If you're using a solid field, assign your tincture, metal, or fur to it, and proceed with the next step. Divided or partitioned shields may incorporate any of the colors you've generated or picked or may introduce additional ones into your shield. When it comes to the field, you can have two tinctures or two metals side by side. The restriction applies to the charge.

ANATOMY OF A SHIELD



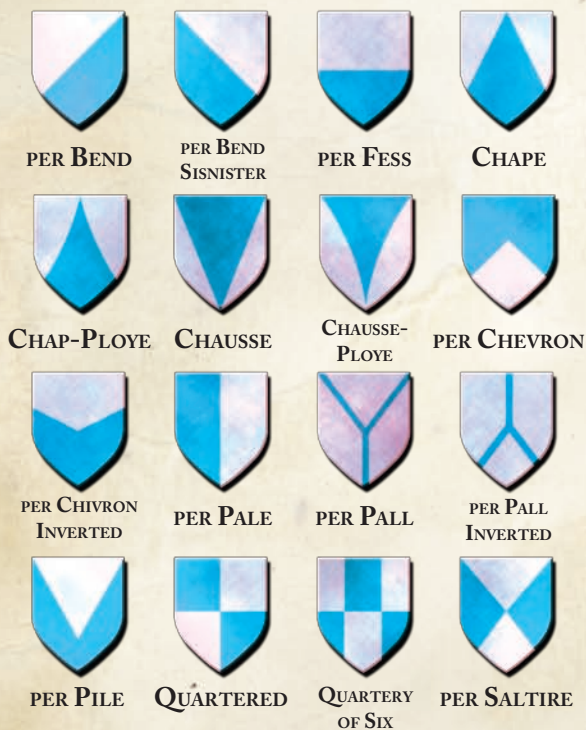
COLORS



HERALDIC LINES



FIELDS



ORDINAIRES



TABLE 6-9: TINCTURES, METALS, & FURS

2D6	TINCTURE	COMMON MEANINGS
2-3	BLACK (SABLE)	Constancy, grief
4-5	BLUE (AZURE)	Loyalty, truth, service
6	PURPLE (PURPURE)	Justice, sovereignty, dominion
7-8	RED (GULES)	Military strength, magnanimity, noble sacrifice, warriors
9-10	GREEN (VERT)	Hope, joy, devout, and loyal in love
11	ORANGE (TAWNY)	Worthy ambition
12	MAROON (SANGUINE)	Patience and victory in battle
1D6	METAL	COMMON MEANINGS
1-3	WHITE OR SILVER (ARGENT)	Peace or sincerity
4-6	YELLOW OR GOLD (OR)	Generosity
3D6	FUR	DESCRIPTION
3-14	NONE	Your coat of arms does not have a fur
15	ERMINE	White with black spots
16	COUNTER-ERMINE	Black with white spots
17	PEAN	Black with gold spots
18	ERMINOIS	Gold with black spots

TABLE 6-13: PLANTS

2D6	CHARGE
2-3	BERRIES: strawberries, raspberries
4	BLASTED: A withered tree, no leaves, often uprooted
5-6	FLOWER: Carnation, lily, rose
7-8	FRUIT: Apple, grapes, lemons, pears
9	NUTS: Acorns, almonds, walnuts
10	PLANT: Cotton, shrubs, wheat
11-12	TREE: Maple, oak, sentinel, weirwood

TABLE 6-12: HERALDIC LINES

2D6	HERALDIC LINE
2	DANCETTE: One or both sides are zigzagged, signifying water
3-4	EMBATTLED: One or both sides appear as though they have crenellations, thus denoting battlements, or in some cases, fire.
5	ENGRAILED: The line features semicircular indents along its length. This heraldic line suggests land or earth.
6	INVECTED: The reverse of engrailed. It has the same meaning.
7	INDENTED: The line features small wedge-shaped indentations; it represents fire.
8	NEBULY: The side or sides curve in and out sharply along its length, suggesting clouds, air, and sometimes the sea
9	RAGULY: Slashes formed along the line give it a ragged appearance. Such a line suggests difficulties encountered.
10	RAYONNE: Wavy lines emerge from the charge or partition, suggesting the rays of the sun.
11-12	WAVY: The line or charge curves back and forth or up and down at regular intervals, usually signifying water and waves.

TABLE 6-10: PARTITIONS

7D6	FIELD	DESCRIPTION
7-9	PER BEND	The shield is divided by a diagonal line from the dexter chief to sinister base
10-11	PER BEND SINISTER	The shield is divided by a diagonal line from the sinister chief to the dexter base
12-14	PER FESS	The shield is divided across the middle.
15	CHAPE	Similar to a chevron, except the point reaches the chief.
16	CHAPE-PLOYE	As chape, but the lines curve inward toward the center of the shield.
17	CHAUSSÉ	Reverse of the chape.
18	CHAUSSÉ-PLOYE	Reverse of the chape-ploye
19-21	PER CHEVRON	The field is split by a thick upside-down V shape. The point reaches the center of the shield.
22-28	SOLID	There are no partitions.
29-30	PER CHEVRON INVERTED	As chevron, but upside-down.
31-33	PER PALE	The shield is divided down the center from the chief to the base.
34-35	PER PALL	The field is divided by three lines to form a Y.
36	PER PALL INVERTED	As per Pall but upside down.
37	PER PILE	Two diagonal lines descend from the chief, coming together just above the base and forming a wedge shape.
38-39	QUARTERED	The field is partitioned into four sections. Usually, diagonal sections match.
40	QUARTERY OF SIX	The field is partitioned into six sections, three at the top and three at the bottom.
41-42	PER SALTIRE	The field is divided by two diagonal lines forming an X.

TABLE 6-11: CHARGE TYPES

3D6	CHARGE
3-4	HERALDIC LINE: Roll again on TABLE 6-12: HERALDIC LINES and apply to either your partition or to an ordinary using TABLE 6-15: ORDINARIES.
5	PLANT: Roll again on TABLE 6-13: PLANTS.
6-7	ANIMAL: Roll again on TABLE 6-14: ANIMALS AND MYTHOLOGICAL CREATURES.
8-13	ORDINARY: Roll again on TABLE 6-15: ORDINARIES.
14-16	SUBORDINARY: Roll again on TABLE 6-16: SUBORDINARIES.
17-18	OBJECT: Roll again on TABLE 6-17: OBJECTS.

TABLE 6-14: ANIMALS & MYTHOLOGICAL CREATURES

13D6	CHARGE	13D6	CHARGE	13D6	CHARGE	13D6	CHARGE
13	ANT	30	COCK	46	GOOSE	63	SALAMANDER
14	ANTLERS	31	COCKATRICE	47	GRIFFON	64	SEA HORSE
15	ASS	32	CRANE	48	HARPY	65	SCORPION
16	AUROCHS	33	CROW/RAVEN	49	HART	66	SERPENT
17	BAT	34	DEER	50	HAWK	67	SHADOWCAT
18	BEAVER	35	DOG	51	HORSE	68	SPIDER
19	BEAR	36	DOLPHIN	52	LEOPARD	69	SQUIRREL
20	BEE	37	DRAGON	53	LION	70	STAG
21	BOAR	38	DUCK	54	MAMMOTH	71	SWALLOW
22	BOAR'S HEAD	39	EAGLE	55	MANTICORE	72	SWAN
23	BUCK	40	EAGLE WITH TWO HEADS	56	MASTIFF	73	TIGER
24	BULL	41	FALCON	57	MERMAID	74	TORTOISE
25	BULL'S HEAD	42	FEATHERS	58	OTTER	75	UNICORN
26	BULL'S HORNS	43	FISH	59	OWL	76	VULTURE
27	BUTTERFLY	44	FOX	60	OX	77	WOLF
28	CAT	45	GOAT	61	PIG	78	WYVERN
29	CLAW OF A BIRD			62	RAM		

TABLE 6-15: ORDINARIES

5D6	ORDINARY	DESCRIPTION	5D6	ORDINARY	DESCRIPTION
5	ANNULET	As a roundel but hollow in the center.	18	CROSS	Two thick stripes that converge in the center to form a cross.
6-7	BAR	A thin horizontal strip across the shield.	19	ESCUTCHEON	A shield-shaped charge
8-9	BEND	A thick diagonal stripe that runs from dexter chief to sinister base.	20	FUSIL	A lozenge shape.
10	BEND SINISTER	As bend, but it runs from sinister chief to dexter base.	21	GYRON	A wedge-shaped charge, the point ends at the center of the field and has a side common to the side of the shield.
11	BENDLET	As bend but with a thin stripe.	22	LOZENGE	A diamond-shaped charge.
12	BORDURE	A band of color around the edges of the field, often containing other charges.	23	MASCLE	As fusil but with a hollow center.
13	CANTON	A square charge, usually in the dexter chief region. Some cantons feature an additional charge inside.	24	PALE	A thick band that runs through the center of the shield.
14	CHECKY	The entire field is a checkerboard pattern.	25	PALL	Three thick stripes that converge in the center of the field to create a Y-shaped design.
15	CHEVRON	A thick, upside-down V shape, where the point ends at the center of the field.	26	PALLET	As pale but with a thin vertical stripe.
16	CHEVRONEL	As chevron but with a thin line.	27	PILE	A wedge-shaped charge issuing from the chief.
17	CHIEF	A thick horizontal band that runs along the chief of the shield.	28	PILE INVERTED	As pile but issuing from the base.
			29-30	ROUNDEL	A solid circle.

TABLE 6-17: OBJECTS

15D6	DEPICTION*	15D6	DEPICTION*	15D6	DEPICTION*	15D6	DEPICTION*
15	AGRICULTURAL TOOLS	34	CLOUDS	53	HAMMER	72	ROCK/MOUNTAIN
16	ANCHOR	35	COIN	54	HAND, DEXTER OR SINISTER	73	SADDLE
17	ANVIL	36	COLUMN/PILLAR	55	HARP	74	SCALES
18	ARM OR HAND IN ARMOR	37	COMET	56	HEAD	75	SCOURGE
19	ARM, NAKED	38	CORNUCOPIA	57	HEART, FLAMING	76	SHIP
20	AXE	39	CRESCENT	58	HELMET	77	SHIP, DISMASTED
21	BANNER	40	CROSSED THIGHBONES	59	HORSESHOE	78	SKULL
22	BATON	41	CROWN	60	HOURLASS	79	SPEAR
23	BEACON/LANTERN	42	DAGGER	61	HUNTING HORN	80	SPEAR-HEADS
24	BELLS	43	DICE	62	KEYS	81	SEVEN POINTED STAR
25	BONES	44	DROPS	63	KNIGHT	82	SUN IN SPLENDOR
26	BOW	45	DRUM	64	LADDER	83	SWORD
27	BOW AND ARROW	46	ESCALLOP	65	LANCE	84	TORCH
28	BRIDGE	47	EYE	66	LEG	85	TOWER
29	BUCKLE	48	FETTERS	67	LEVEL	86	TRIDENT
30	CALTROP	49	FINGER, POINTING	68	LIGHTNING BOLT	87	TRUMPET
31	CANDLE	50	FIRE	69	MAN	88	WHEEL
32	CASTLE	51	GAUNTLET	70	MOON	89	WINGS
33	CHAINS	52	GEM OR JEWEL	71	PORTCULLIS	90	WOMAN

*(1d6–2, minimum 1 object)

TABLE 6-16: SUBORDINARIES

2D6	SUBORDINARY	DESCRIPTION
2–3	BENDY OF X	The field is composed exclusively of 1d6+1 diagonal stripes.
4	BENDY SINISTER OF X	The field is composed exclusively of 1d6+1 diagonal stripes.
5	BARRY OF X	The field is composed exclusively of 1d6+1 horizontal stripes.
6	CHEVRONNY OF X	The field is composed exclusively of 1d6+1 chevrons.
7	FUSILY	The field is made up exclusively of fusils
8	GYRONNY OF SIX OR EIGHT	The field is entirely made up of gyrons of two colors.
9	LOZENGY	The field is entirely made up of lozenges.
10	PILLY OF X	The field is composed exclusively of 1d6+1 piles.
11	PALY BENDY	The entire field is composed of vertical lines and diagonal stripe, giving the appearance of being woven.
12	PALY OF X	The field is composed exclusively of 1d6+1 vertical stripes.

TABLE 6-10: PARTITIONS presents the most common partitions in Westeros but is by no means comprehensive. You can select one or roll to generate a random result. If you have partitions, go back to **TABLE 6-9: TINCTURES, METALS, AND FURS**, and select or roll for another tincture or metal if desired. If you have a fur, you can assign it instead.

EXAMPLE

*The group next turns to their field. Comfortable leaving things to chance, they roll 7d6 and get 20, per Chevron. Since their shield has room for two colors, they opt to roll again on **TABLE 6-9: TINCTURES, METALS, AND FURS** to determine their second color. They roll a 3, getting black. They decide to make the chevron green and leave the top black.*

STEP THREE: CHARGES

A charge is the principle design or device featured on the coat of arms. Simple charges, geometric patterns, lines, and the like are called ordinaries. Within each ordinary are a number of variations called subordinaries. In addition to ordinaries and subordinaries, devices can also be objects, animals, plants, and people or parts of people.

Some houses incorporate multiple charges, but for the purposes of simplicity, you should content yourself with just one charge or a small number of the same charges. Roll for or choose a type of charge from **TABLE 6-11: CHARGE TYPES**. From there, roll for or choose the specific expression of charge from the indicated table. Remember, the color of the charge must be a metal if your field is a tincture, or a tincture if your field is a metal.

HERALDIC LINE

A heraldic line is a patterned line used in a partition or an ordinary. Such a line often conveys a special significance. When applied to an ordinary, it can affect just one side, in which case it is signified as chief, base, dexter, or sinister, as appropriate, or both sides, in which it is said to be countered. When determining which side of the charge features the heraldic line, roll 1d6. On a 1–2, it affects the base or sinister; on a 3–4, it affects the chief or dexter; on a 5–6, it affects both.

ATTITUDE (SELECT ONE)

Usually, animal charges face dexter.

-  **RAMPANT:** The body is raised and standing on its rear left leg, its rear right raised. The left foreleg is next, followed by its right foreleg.
-  **SALIENT:** The body is raised and standing on its two hind legs, its right foreleg raised slightly above its left.
-  **SEJANT:** The animal sits on its haunches and its forelegs support its head and upper body.
-  **STATANT:** The animal stands on all four legs.
-  **PASSANT:** The animal appears in the act of walking, its right foreleg raised and the other three on the ground. When applied to a hooved animal, the term is trippant.
-  **DORMANT:** The animal's body is reclined, its head down and eyes closed.
-  **AFFRONTE:** The animal faces out from the shield.
-  **DISPLAYED (BIRD OR WINGED ONLY):** The wings spread out to either side with the body facing forward.
-  **GUARDANT:** The animal's head is turned and facing out from the shield. Use this attitude with another attitude.
-  **REGUARDANT:** The animal's head is turned backward and facing the sinister side of the shield. Use this attitude with another attitude.

EXAMPLE

With the field sketched out, the group is now ready to determine their charge. They roll the dice and come up with a subordinary. They roll again, this time using TABLE 6-16: SUBORDINARIES, and get chevronny of X. They roll 1d6 and add 1 to the result, getting a 5. Their coat of arms, then, consists of a black and green shield made up of alternating chevrons. Since they never used their metal, they decide to pick up an object to place on their shield. Looking through the objects on TABLE 6-17: OBJECTS, they search for a device that says something about their past, something that reveals the warning they gave to their liege. Hal suggests a horn since they gave a warning. The groups agrees, and thus, their coat of arms is born.



STEP SIX: THE HOUSEHOLD

The final step in house creation is describing the household, those individuals who constitute the most important family members and retainers that make up the noble house. Most important are the lord and lady, but there are also the heirs, the maester and septon (if you have them), master-at-arms, castellan, steward, and anyone else who is more than just a common servant. Some of the characters may be player characters under your group's control, while the rest are Narrator characters.

When defining these characters, the most important thing to worry about is their names, how they fit in with the rest of the family, what function they fulfill, and the most salient parts of their personal histories to shape their identities. Their statistics and abilities are relatively unimportant, and the Narrator may fill them in later as needed. Instead, focus on the narrative elements for these individuals, concocting a story that's both appropriate for the house's history and its current state.

PLAYER CHARACTERS

In addition, part of this process is also the generation of your specific characters. Once you sketch out the family and servants, each player should build their own characters using the information presented in CHAPTER 3: CHARACTER CREATION. Generally, your choices about role and function within your group depend a great deal on your character's Status. Players who staked out their territory early to play scions of the house must invest their own starting Experience in Status and put Destiny Points in specific benefits to meet the requirements of their birth. Other characters have more flexibility, being able to tailor their characters in whatever way they wish, keeping in mind the sort of retainer they wish to play: lady in waiting, ward, master of the hunt, guardsman, and so on.

LORD

The lord (or lady if you like) is the most important character your group will define. As this is your house, the particulars of the lord's life and his deeds are up to you. When defining this character, carefully consider your house's history and the political developments on the broader scale. Some questions you should answer follow:

-  **HOW OLD IS THE LORD?**
-  **DID HE PARTICIPATE IN ANY WARS (WAR OF THE NINEPENNY KINGS, WAR OF THE USURPER, OR GREYJOY'S REBELLION)?**
-  **IF SO, FOR WHOM DID HE FIGHT?**
-  **DID HE DISTINGUISH HIMSELF IN THESE WARS?**
-  **WHAT IS HIS RELATIONSHIP WITH HIS LIEGE?**
-  **DOES HE HAVE ANY EXTENDED FAMILY?**
-  **WHAT WAS HIS RELATIONSHIP WITH HIS FATHER?**
-  **DOES YOUR LORD HAVE ANY RIVALS OR ENEMIES? ANY STRONG ALLIES?**
-  **DID HE HAVE BASTARDS?**
-  **DID HE HAVE ANY MOMENTS OF FAILURE OR SHAME?**

HOUSE ORLYCH OF RIMEHALL

LIEGE LORD: LORD KARSTARK OF KARHOLD

DEFENSE 30	RIMEHALL (HALL, 20) VIGILANT SPIRE (TOWER, 10)
INFLUENCE 35	HEIR (20) DAUGHTER (10) EXPENDABLE 5
LANDS 46	FORESTED COASTLINE WITH HAMLET (19) WOODLAND WITH RUIN (9) WOODLAND (6) WOODLAND (6) WOODLAND (6)
LAW 18	HOUSE FORTUNES -5
POPULATION 19	HOUSE FORTUNES +0
POWER 17	HOUSEHOLD GUARD (Trained Garrison; 5 Power); EASY (3) Discipline at home or CHALLENGING (9) away Awareness 3, Endurance 3, Fighting 3
	SMALLFOLK FOOT (Green Peasant Levies; 1 Power; Population -2) FORMIDABLE (12) Discipline; Awareness 3
	FLEET (Green Warship; 11 Power) FORMIDABLE (12) Discipline; Awareness 3
WEALTH 17	Godswood (5, 2d6-6 House Fortunes) Maester (10, +3 House Fortunes)
TOTAL HOUSE FORTUNE MODIFIER 2d6-8	

FAMILY & RETAINERS

CHARACTER TYPE	DETAILS
NC	Lord Brandon Orlych, Lord of Rimehall, a middle-aged man of 50 years
NC	Lady Mercena, Lady of Rimehall, formerly of a lesser branch of House Karstark, a middle-aged woman of 44 years.
PC	Ser Gerald Orlych, heir to Rimehall, a young man of 19 years.
PC	Lady Rene Orlych, daughter of Rimehall, a young woman of 14 years.
PC	Ser Byron Rivers, hedge knight, bastard son of minor house in the riverlands, an adult of 28 years.
PC	Mikael, master-of-the-hunt, retainer of Rimehall, a middle-aged man of 32 years.
NC	Maester Tyren, formerly of a lesser branch of House Frey in the riverlands.
NC	Ser Deved Joren, household knight and master-of-arms, a middle-aged man of 42 years.

- Did he have any moments of glory or greatness?
- How is he perceived in your realm?
- What does he look like?
- Name one ambition.
- Describe one mannerism.
- Describe one virtue and one flaw.

LADY

The lady, the wife and mother, is often an equally important part of the household. While she must defer to the lord in much of the Seven Kingdoms (with Dorne being a shining exception), she is still a valued advisor, instructor, and agent on behalf of the house. When creating the lady, consider the following questions:

- Is she still alive?
- How old is she?
- From what house does she hail?
- Does she have any siblings?
- What is her relationship with her kin?
- Did she have any moments of failure or shame?
- Did she have any moments of greatness or glory?
- How is she perceived in the realm?
- What does she look like.
- Name one ambition.
- Describe one mannerism.
- Describe one virtue and one flaw.

HEIRS

Most houses have at least one offspring, one heir to carry the line forward. If you invested your Influence in at least one heir, this character must be defined. In most cases, players take the roles of the house's heirs but not always—and usually not all of the heirs, either. For those siblings not played by the players, consider the following questions for each heir:

- Is he or she alive?
- What is his or her birth order?
- How old is he or she?
- Did he or she have any moments of failure or shame?
- Did he or she have any moments of greatness or glory?
- How is he or she perceived in the realm?
- What does he or she look like?
- Name one ambition.
- Describe one mannerism.
- Describe one virtue and one flaw.



RETAINERS, SERVANTS, & HOUSEHOLD KNIGHTS

The remaining characters in your house can be defined, or they can be left vague for the Narrator to establish in the unfolding story. Generally, you should at least name the most important servants in your house, answering many of the same questions and filling in the details as with the other characters. Again, some of these characters may be played by the players, and so more detail arises during the standard methods of character creation. Common retainers follow:

CASTELLAN

An individual who oversees the defense of the house. Generally, a castellan only serves when the lord is away or otherwise unable to see to this task himself.

STEWARD

An individual who cares for the family's financial concerns. Often, a maester handles this business.

MAESTER

Instructor, advisor, and healer, the maester is a valued member of the lord's court. You only have a maester if you invest in one.

SEPTON

A priest of the Faith, septons act as spiritual advisors and mentors. You only have a septon if you invested in a sept.

MASTER-AT-ARMS

The individual who oversees the household guard. Generally, this role exists only if your family invested in a Garrison. The master commands any household guards and your garrison. A master-at-arms also often instructs the boys and young men of the household in fighting and leads weapons drills.

MASTER-OF-HORSE

The individual in charge of the care, training, and acquisition of steeds. This master commands a number of stableboys and grooms.

MASTER-OF-THE-HUNT

An individual who oversees hunting expeditions. Sometimes filled by the same individual who maintains the hounds.

KENNELMASTER

The person who trains, cares for, and feeds the hounds.

VASSAL KNIGHTS

Swords sworn to the lord. These may be hedge knights, but they can also be landed knights who have come to serve the lord and advance their own renown.

OTHERS

Servants, blacksmiths, heralds, pages, squires, cooks, scullions, messengers, scouts, wards, children of servants, and more round out your household. Most of these characters are “invisible” and work behind the scenes to ensure your household functions.

THE HOUSE IN ACTION

A created house is not frozen in time; rather, the process of house creation is a moment in its life, defining it as it stands at the beginning of your campaign. As you undertake adventures, navigate the perils of intrigue, fight battles, wage wars, and more, your house will blossom and grow or wither and die. Your actions and choices determine the fate of your house. If you exploit its resources, wringing your holdings for every resource to increase your Wealth or Power, your lands will suffer and eventually die. On the other hand, if you have care and cultivate your holdings, you can grow them through alliances, battles you win, and the acclaim your family wins.

However, your house is a vehicle to creating adventures, a place to call home, and the inspiration that drives you to reach for greatness, but it should not define the play experience, for *SIFRP* is a game about characters and not governance and shrewd accounting of one's resources. Thus, most of the house rules that follow are necessary abstractions designed to reflect change and to create consequences and rewards for your actions.

MONTHS & ACTIONS

Time is measured for the purposes of using your house in months. Each month is about four weeks long, and during that time, your house has one House Fortune roll and one House Action.

HOUSE FORTUNES

A House Fortune is an event that affects your lands, either improving or diminishing one or more resources, revealing a complication or disaster or awarding a greater turn of events or a boon. A house must roll for a House Fortune at least one month of every three, but no more than one House Fortune roll can take place for each month. You must decide at the start of each month. If you choose not to roll for a House Fortune, you may instead increase any resource by 1. Otherwise, the steward or acting steward must roll a Status test (bonus dice from Stewardship

apply, plus modifiers from holdings) and compare the result to **TABLE 6-18: HOUSE FORTUNES**. The table describes the nature of the fortune. The Narrator determines the specific outcomes of these fortunes, which will manifest themselves sometime during the four weeks of the month. For details on these results, consult **CHAPTER 11: THE NARRATOR**.

ADVENTURING

The easiest way to improve a house's holdings is through adventuring. By undertaking missions, engaging in intrigues, and cementing alliances, you and your fellows earn rewards. Experience is most common, and it provides an immediate benefit of being able to improve your personal character. Coin, similarly, provides increased spending power, but of the three, Glory is the one that improves your house the most.

DONATING COIN

For every 200 gold dragons you donate, you can increase your house's Wealth resource by +1.

DONATING GLORY

Unlike Experience, which is given to individual characters, Glory is awarded to the group. Glory serves two purposes. First, each point of Glory spent grants +1B on a single test. Bonus dice gained from spent Glory can exceed the limits on bonus dice. Second, your group can donate Glory earned to their house, increasing any resource by 1 for each point of Glory invested.

HOUSE ACTIONS

Once per turn, the lord may take a single action. The possible actions listed here describe the most basic choices. You can expand these as desired to provide even more detail to your house and lands.

MANAGE RESOURCES

One of the easiest actions a lord can take is the management of resources. Essentially, managing resources allows you to convert one type of resource for another, such as investing Wealth into Law or investing Lands into Defense. There are limitations on what resources can be converted, as shown on **TABLE 6-19: RESOURCE MANAGEMENT**. During a turn, you

TABLE 6-18: HOUSE FORTUNES

TEST RESULT	HOUSE FORTUNE	TEST RESULT	HOUSE FORTUNE	TEST RESULT	HOUSE FORTUNE
2 or less	DISASTER	13	DECLINE	26–27	BLESSING
3	CURSE	14	BLESSING	28	BOON
4	DECLINE	15	GROWTH	29	CURSE
5	DISASTER	16	CURSE	30	BLESSING
6	GROWTH	17	DECLINE	31–34	GROWTH
7	DECLINE	18	BLESSING	35	BLESSING
8	GROWTH	19	CURSE	36	BOON
9	CURSE	20	BLESSING	37–41	GROWTH
10	DECLINE	21–22	GROWTH	42 or more	BOON
11	GROWTH	23	CURSE		
12	BOON	24–25	GROWTH		

TABLE 6-19: RESOURCE MANAGEMENT

RESOURCE	EXCHANGE	RATE	RUSHED
DEFENSE	—	—	—
INFLUENCE	LAW	1:1	2:1
LANDS	DEFENSE	1:1	2:1
LAW	—	—	—
POPULATION	POWER	1:1	2:1
POWER	INFLUENCE, LAW, POPULATION	1:1	2:1
WEALTH	ALL	2:1	3:1

can only convert resources once, but you can do so of any amount. If a reduction results in an inability to pay for an investment, you lose that investment. If you're desperate, you can convert two resources, but the exchange is worse. Such exchanges are called "rushed" and the conversion is also shown on **TABLE 6-19: RESOURCE MANAGEMENT**.

EXAMPLE

House Orlych decides to exchange Influence for Law. They reduce their Influence by 5 to increase their Law by 5. However, brigands are sweeping through their lands, so they also decide to round up smallfolk to fill out their troops on the same turn. Since this is a rushed exchange, they increase their Power by 1 for every 2 points they reduce their Population.

BEGIN PROJECTS

Another way to improve your holdings and resources is to begin a project, an investment of existing resources into an improvement, such as a castle, a guild, or even just the acquisition of more domains. *SIFRP* hides the income and expenditures inside the resources, so the only funding you need to supply is through the resource that governs the investment and the time to complete the project. Once you begin a project (such as building a castle), initiating the project starts on the month, and you make progress each month that follows. You must invest the requisite amount of resources into the project and keep them invested even though you derive no benefit until the project is complete. When your house begins a project, it counts as your house's action for the month.

WAGE WARS

The realm of the Seven Kingdoms is no stranger to warfare, and small battles erupt constantly. Most conflicts are skirmishes, localized engagements between two houses whose dispute proves impossible to solve through peaceful means. Full details on mass combat rules can be found in **CHAPTER 10: WARFARE**, including what results from a successful or failed skirmish or battle, as well as how those results affect your house and its resources.

HOST TOURNAMENTS

The greatest pastime in the Seven Kingdoms is the tournament. Ranging from small, localized affairs to larger events filled with pomp and ceremony and overseen by the king, the tournament is a spectacle, an opportunity to win glory, to exchange news, forge alliances, engage in intrigues, and more. The tournament is a valuable event for the knights who participate, giving them the chance to win fame and gold. More importantly, though, it's a great event for the sponsoring family, as a tournament helps establish one's presence as a significant house, gain the attention of the great houses, advertise daughters and sons for good marriages, and, above all, grow the house's renown and magnanimity.

SIZE

Generally, there are three sizes of tournaments in the Seven Kingdoms. The tournament's size determines the sorts of participants it will draw and the value of the prize offered. Larger tournaments are far more



expensive than the smaller ones but can also win more acclaim and generate more Influence.

SIZE	DESCRIPTION
LOCAL	A local tournament usually costs 2 Wealth to sponsor and 2 Wealth as the prize. You can substitute the hand of a lesser daughter for the prize if desired. Local tournaments are small, drawing no more than 100 knights from lands around your own and hedge knights in the area. Most local tournaments feature a joust and may include a grand melee and archery contest. Each additional contest beyond the joust requires an additional loss of 1 Wealth.
REGIONAL	A regional tournament encompasses the entire realm (all of the westerlands for example) and may draw upwards of 500 knights. Putting on a regional contest costs 5 Wealth plus 2 Wealth for each contest featured at the tournament.
GRAND	A grand tournament is an enormous event that encompasses much if not all of the Seven Kingdoms. These events draw thousands of knights and their entourages and are a great place to encounter the lords and ladies of the most powerful houses in the Seven Kingdoms. A grand tournament costs 10 Wealth, plus an additional 5 Wealth as a prize for each contest featured.

INFLUENCE

A tournament offers a great deal to the sponsor house, even though it can break the house's finances to host one of significance. Once the tournament is finished, prizes awarded, and knights, ladies, and the rest depart, the sponsoring house gains +1d6 Influence, +0 for local tournaments, +3 for regional tournaments, and +6 for grand tournaments.

CHAPTER 7: EQUIPMENT



The world of Westeros is filled with items both mundane and exotic. Whether one is interested in armor and weapons, or silks and velvets, or horses and aurochs, this chapter provides an overview of what is available in the markets and shops of the world. Of course, this chapter cannot be comprehensive—but the information provided should provide a rough guide to the wares of Westeros.

MONEY & BARTER

In Westeros, barter is common and expected amongst the smallfolk, with coins and money a privilege of the merchant and noble classes. Of course, this rule is not hard and fast. In rural areas, minor lords may find it more convenient to barter with far-traveled visitors, while in major city centers, such as King's Landing, Oldtown, or White Harbor, copper pennies and silver stags are used daily.

Smallfolk tend to work in copper and silver stags, while gold dragons fill the purses of noble lords and ladies. The “exchange rate” is set by the king's master of coin, who describes the official weights and compositions for each type of coin, ensuring consistent value.

“If you are in need of new arms for the Hand's tourney, you have come to the right shop...My work is costly, and I make no apologies for that, my lord...You will not find craftsmanship equal to mine anywhere in the Seven Kingdoms, I promise you. Visit every forge in King's Landing if you like, and compare for yourself. Any village smith can hammer out a shirt of mail; my work is art.”

—TOBHO MOTT, *A GAME OF THRONES*

“Clipped coins” are those that have been shaved by shysters and con men, who shape forged coins with the remnants. Seasoned merchants keep an eye out for these thin coins and will adjust rates or refuse trade accordingly.

The king's master of coin rates laid out in **TABLE 7-1: COINAGE** represents a rule of thumb. Rates may change across different regions, time periods, and so forth.

TRADE GOODS

To give a baseline for barter, the following trade goods have been given an average value. Obviously, in times of war or prosperity, these values may fluctuate.

WAR TIME PRICES

During the strife of *A Storm of Swords* a melon might go for 6 cp if it could be found. A bushel of corn might cost a silver stag, while a side of beef or half a dozen skinny piglets might fetch as much as a gold dragon.

PERSONAL EQUIPMENT

⚙️ **CANDLE:** A candle illuminates a small radius (perhaps 5 feet) and will burn for 1 hour.

⚙️ **CRAFTSMAN'S TOOLS:** Various professions, such as blacksmiths, carpenters, stone masons, and gold smiths all use their own particular set of tools. Blacksmiths might need an anvil, hammers, rasps, files, chisels, or pincers. A carpenter might have an axe, saw, auger, adze, and wood chisel. A stonemason would have heavy hammers, a crowbar for manipulating stones, a stone chisel, and a trowel. Artisans such as bakers, butchers, weavers, dyers, and glassmakers also have their own sets of craftsman's tools.

A locksmith's tools can be used to build or defeat locks or shackles. A locksmith (or thief) would often have several skeleton keys, long metal picks of different sizes, a long-nosed clamp, a small handsaw, and a wedge or chisel and hammer.

Craftsman's tools can range from ordinary pieces to well-honed and expertly crafted sets, and the price range shifts accordingly.

⚙️ **FAR-EYES:** A device that allows an observer to see farther than the naked eye. "Myrish eyes," as they are often called, consist of a pair of lenses fitted at either end of a tube of wood or leather.

⚙️ **FLASK:** A container to hold liquids, made of ceramic, glass, or metal, with a tight stopper.

⚙️ **FLINT AND STEEL:** A set of flint and steel is used to start a fire; striking the pieces together causes sparks, which are shed on tinder to begin a blaze.

⚙️ **INK:** Black ink is the most common type, but other colors can be purchased at a higher price.

⚙️ **IRON STAKES:** A sharp spike of metal, often with an eye on the end. The spike is driven into a rock or ice face, or a castle wall, and a rope can be passed through the eye or tied off to assist climbing a difficult surface.

⚙️ **LAMP:** An oil lamp will burn for about 6 hours on a pint of oil. It illuminates a 15-foot radius. It burns more steadily than a torch, but the flaming oil can spill easily.

⚙️ **LANTERN:** A lantern is like a lamp but is enclosed in glass. It may have shuttered or hinged sides to control how much light is given. A lantern will burn for about the same amount of time as a lamp (6 hours), but it normally illuminates a wider area (approximately a 30-foot radius).

⚙️ **MAESTER'S KIT:** A traveling maester will often keep a kit of bandages, herbs, salves, potions, small knives, thread and needle, and other tools used to treat injuries.

A maester's quarters in a noble's holdings will normally be well stocked and equipped, depending on the maester's habits and the lord's wealth, of course. An established maester will normally have mixing and measuring equipment; storage containers such as flasks, baskets, beakers, and bottles; and a miscellany of chemicals, herbs, dried plants, and exotic substances.

TABLE 7-1: COINAGE

COPPERS	
HALFPENNY	
PENNY = 2 HALFPENNIES	
HALF GROAT = 2 PENNIES	
GROAT = 4 PENNIES	
STAR = 8 PENNIES	
SILVERS	
STAG = 7 STARS (OR 56 PENNIES)	
MOON = 7 STAGS (OR 392 PENNIES)	
GOLD	
GOLD DRAGON = 210 STAGS (OR 30 MOONS, OR 11,760 PENNIES)	
LEGEND	
COPPER PENNY – CP	SILVER STAG – SS
COPPER GROAT – CG*	SILVER MOON – SM*
COPPER STAR – CS *	GOLD DRAGON – GD

* Copper groats and stars and silver moons are rarer than copper pennies, silver stags, and gold dragons.

TABLE 7-2: VALUES OF TRADE GOODS

GOODS	PRICE
AUROCHS, 1	13 ss
BREAD, LARGE LOAF	1 cp
CHICKEN, 1	4 cp
CINNAMON OR CLOVES, 1 LB.	2 ss
COW, 1	9 ss
DOG (UNTRAINED PUP), 1	3 ss
DOG (TRAINED ADULT), 1	11 ss
EGGS, 1 DOZEN	1 cp
GINGER OR PEPPER, 1 LB.	10 ss
GOAT, 1	1 ss
LINEN, 1 LB. (SQ. YARD)	1 ss
OX, 1	13 ss
PIG (BEST IN MARKET), 1	2 ss
SAFFRON, 1 LB.	1 gd
SALT, 1 LB.	3 ss
SHEEP, 1	48 cp
SILK, 1 LB. (2 SQ. YARDS)	20 ss
TEA LEAVES, 1 LB.	4 cp



☼ **MYRISH LENS:** This simple lens, most often crafted in Myr, helps an observer to see—specifically, it magnifies any small object to make it easier to see. A Myrish lens can be used to help start fires, in lieu of flint and steel, assuming a bright enough ray of light can be focused through it.

☼ **MUSICAL INSTRUMENT:** Singers are often skilled with one or more instruments, such as the flute, high harp, lute, pipes, horns, drums, fiddles, and bladders.

☼ **OIL, PINT:** Burned for light in lamps and lanterns. A pint lasts for about 6 hours.

☼ **ROPE:** A length of twisted fibers normally made from hemp.

☼ **SACHET:** A small bag or pouch filled with fragrances, often carried by ladies during their travels. Sachets may be sewn into the sleeve of a gown or tunic, for those sensitive to foul odors.

☼ **SCENTS:** Various lotions and powders are used to scent the body. Rosewater is common, as are lemon and jasmine. Of course, such luxuries are normally only used by highborn.

☼ **TENT, SOLDIER'S:** A basic soldier's tent is intended for one man, with arms and armor. Two would find it cramped.

☼ **TENT, PAVILION:** A pavilion is a large tent with vertical walls. A central pole topped with a spoked wheel holds the walls up and gives the roof a conical shape. A pavilion is large enough for a knight and his attendants. Brightly colored pavilions, adorned with house colors, serve knights during tournaments.

Very large pavilions can serve as feasting tents or a traveling court. Pavilions tend to be well made and can be quite decorative, outfitted with fine furnishings, etc.

☼ **TORCH:** A short piece of wood or length of flax or hemp, with an end soaked in tallow to make it easier to light. A torch illuminates about a 20-foot radius and burns for approximately 1 hour.

CLOTHING

☼ **ARTISAN/CRAFTSMAN'S GARB:** Artisans and craftsmen tend to wear simple, utilitarian garb. If in the employ of a lord or lady, they might wear a uniform that reflects the house colors (if they are a particular favorite of their patron). Normal garb includes a shirt with buttons, pants with a drawstring or leather belt (or a skirt if a woman), leather shoes, an apron of cloth or leather with pockets, and perhaps a cap or hat. See also **Peasant's Garb**.

☼ **COURTIER'S GARB:** Court is a formal affair, and those who attend tend towards fancy, tailored clothing in a seemingly ever-changing fashion. Courtiers tend to favor silks and satins, or decorative armors, or fur-lined cloaks, and many adorn themselves with gold or jewels. Visiting merchants, smallfolk, and foreigners oft try to dress as best they can, for those who appear plain or impoverished may receive a chilly reception.

☼ **ENTERTAINER'S GARB:** Singers, mummers, and other entertainers normally have clothes tailored for their performances. The clothes are often brightly colored and flashy and may well be gaudy or outlandish, such as fool's motley. Entertainers whose primary audience is smallfolk tend to have simpler clothes of wool, cotton, and linen, while those who perform for the highborn are more likely to wear silk and velvet.

☼ **GODSWORN'S VESTMENTS:** Many godsworn dress in well-made clothes that are relatively plain, favoring robes. Septas, for example, tend to wear white robes. Most godsworn carry a crystal-prism on a chain or leather thong, while those given to adornment may wear their crystals in fancy precious settings. Certain orders of godsworn wear distinct garb, from the Silent Sisters who wear gray and are fully shrouded (save for their eyes), to the threadbare robes of the begging brothers.

☼ **MAESTER'S GARB:** Maesters tend to favor robes with many pockets sewn into the sleeves, in order to keep many tools and instruments close at hand.

☼ **NOBLE'S GARB:** Nobles dress in the finest garb, tailored from the best materials, which are often embroidered or otherwise adorned. Silks come in many colors, fine furs are used to trim cloaks and boots and gloves, and many pieces are embroidered or otherwise adorned. Cloth-of-gold and cloth-of-silver, golden lace, and the more exquisite Myrish lace, are all favorites. To show off, many nobles will order a new outfit composed of their house colors for special occasions, such as a tournament, ball, wedding, or funeral, and further adorn themselves with gold and silver and fine jewels.

☼ **NORTHERN GARB:** Those in the Far North who know how to dress for cold weather tend towards a wool coat and fleece-lined cap

worn over the ears, a heavy fur cloak with hood, a shirt of linen, heavy pants or skirts, and fur-lined boots.

⚙️ **PEASANT'S GARB:** Smallfolk dress in simple, loose clothes of rough wool with linen undergarments. Coarse tunics, baggy breeches, and long stockings for men and course wool dresses and stockings for women. Their shoes are normally made of thick cloth or sometimes leather.

⚙️ **TRAVELER'S GARB:** A traveler taking to the road for an extended time would want a pair of good boots and might have wool breeches or a skirt, a sturdy belt, a wool or linen shirt or tunic, probably a vest or jacket, gloves, and a hooded cloak. A prepared traveler will also have a wool scarf, gloves, and possibly a wide-brimmed hat. A merchant might wear this type of outfit, as might a young lad setting off to seek adventure. It is also the type of outfit that a noble lord or lady might wear if he or she wanted to avoid attention.

FOOD, DRINK, & LODGING

The costs of food and lodging vary wildly, depending on whether the realm is peaceful and in a summer of abundance, as war and winter make everything more costly.

Most inns will let poor travelers sleep on the floor—near the hearth if it's not too crowded—and probably lend use of a blanket for a few copper pennies per head. Cheaper accommodations can be found in the stables. A private room might cost a silver stag or two.

Meals would include fresh bread and beef or mutton, boiled, roasted, or cooked into a stew. Lean times, or poor travelers, might only get porridge, stew (light on the meat), and seasonal vegetables like grilled mushrooms or mashed turnips with butter, bread, and water. Better meals include a real portion of beef, mutton, or pork, boiled or roasted, served with ale, wine, or cider.

Of course, lords and ladies usually eat well, even when traveling, and during a banquet, they eat splendidly. Honeyed duck, crab, ribs roasted in a crust of garlic and herbs, suckling pig, pigeon pie, snails in honey and garlic, and lamprey pie are all considered favorites. Dessert runs the gamut from lemon cakes and blueberry tarts to iced milk sweetened with honey to baked apples dusted with cinnamon and honeycomb. Wine and ale are plentiful, and Arbor gold and hippocras, a dry wine with spices and honey, are favored by the wealthy.

WEAPONS

Weapon-smithing is an honored and storied tradition in Westeros, and the greatest knights and noble lords carry weapons of the finest quality. Of course, brigands and desperate peasants may only care to know that the tool is effective in its purpose: to inflict or defend from harm.

Weapons are broken down into two broad categories—Fighting Weapons covers melee and close-combat weapons, while Marksman-ship Weapons covers ranged devices. Each of those categories is then further divided into smaller categories, grouping similar weapons together, such as axes, spears, and bows.

EXAMPLES OF NOBLE GARB

OUTER WEAR

- ⚙️ Moleskin gloves
- ⚙️ Woolen scarf
- ⚙️ Greatcloak trimmed with black fox fur
- ⚙️ Wolf-pup fur boots
- ⚙️ Hooded cloak of soft white fox fur
- ⚙️ Cloth-of-gold half cape
- ⚙️ Satin cloak

LORDS' CLOTHES

- ⚙️ Embroidered velvet doublet
- ⚙️ Surcoat with silver buttons
- ⚙️ Tunic of slashed red velvet with black silk undersleeves
- ⚙️ Satin tunic striped black and gold
- ⚙️ Ermine mantle
- ⚙️ Mantle of miniver and velvet
- ⚙️ Robe of thick velvet with golden fastenings and a fur collar, the sleeves heavy with scrollwork
- ⚙️ Velvet doublet with long dagged sleeves
- ⚙️ Cloth-of-gold doublet with black satin sleeves and onyx studs
- ⚙️ Blue velvet robe trimmed with fox fur
- ⚙️ Fine tunic of sandsilk and painted with heraldic achievements (Dornish)

LADIES' CLOTHES

- ⚙️ Wool dress with rich embroidery at the collar and sleeves
- ⚙️ Short gown of silk or cotton
- ⚙️ Silk Damask gown
- ⚙️ Gown of ivory samite and cloth-of-silver with full skirts, lined with silvery satin; the long dagged sleeves almost touch the ground, and the bodice is slashed almost to the belly, the deep V covered over with a panel of ornate dove-grey Myrish lace
- ⚙️ Gown of pale green samite with a tight-laced bodice, baring shoulders
- ⚙️ A daringly low cut white gown, baring shoulders, decorated with swirls and spirals of tiny emeralds at the bodice and the ends of the wide sleeves

ADORNMENTS

- ⚙️ Choker (Ladies)
- ⚙️ Vest of woven gold (Lords)
- ⚙️ Gold arm ring (Either)
- ⚙️ Hairnet with moonstones (Ladies)
- ⚙️ Woven belt studded with gemstones (Either)
- ⚙️ Jeweled hair net (Ladies)

FOOTWEAR

- ⚙️ Slippers of soft velvet
- ⚙️ Slippers of soft grey doeskin
- ⚙️ Snakeskin sandals that lace up to the thigh (Dornish ladies)
- ⚙️ Red-dyed leather boots ornamented with black scrollwork
- ⚙️ High boots of bleached white leather with silver scrollwork

WEAPON QUALITY

There are four categories of weapon grade quality: Poor, Common, Superior, and Extraordinary. These qualities are treated like other weapon qualities (see **Qualities** in **CHAPTER 9: COMBAT** on page 153, and the following **TABLE 7-3: WEAPON GRADE**).

Poor quality weapons are most often used by poor smallfolk pressed into battle, broken men, or desperate outlaws. Examples of Poor quality weapons include a farmer's sickle sharpened for war or a hastily made blade now spotted with rust.

Common quality weapons are produced by smiths of common skill, found in any village and by the score in cities of any size. Most city guards, hedge knights, and footmen of well-equipped armies use Common quality weapons.

Superior weapons are made by renowned master weapon smiths and use the highest-quality materials. These weapons are often called "castle-forged," for their prized smiths find a warm welcome in the halls of the great lords. Superior weapons may be branded with a maker's mark, a personalized symbol. Such marks help give a history to a particular weapon, and the mark of a famous smith will often significantly increase the value of the weapon.

Extraordinary quality weapons are forged of Valyrian steel, far finer than even castle-forged steel. Valyrian steel originated in the Freehold of Valyria and is one of the few remnants of that earlier era. Valyrian steel is smoky, darker than normal steel, and rippled, and no other metal can hold as sharp an edge. It also tends to be very light, as no other metal can be hammered so thin yet still retain its strength. Valyrian steel is oft said to



7-3: WEAPON GRADE

GRADE	MODIFIERS
POOR	-1D on Fighting or Marksmanship tests
COMMON	No modifiers
SUPERIOR	Add +1 to the result of all Fighting or Marksmanship tests
EXTRAORDINARY	As Superior, plus increase the weapon's base damage by +1.

be spell-forged and folded hundreds of times in the making, and it is true that few smiths in Westeros know how to handle the metal.

VALYRIAN STEEL WEAPONS

Although extremely rare, thousands of Valyrian steel weapons survived the Doom of Valyria, perhaps two hundred or more being in the Seven Kingdoms. Most Valyrian steel weapons are storied and highly prized; considered priceless by even impoverished houses, a minor lord is far more willing to sell off a daughter than a family weapon.

WEAPON DESCRIPTIONS

The weapons listed in **TABLE 9-3: WEAPONS** on pages 152-153 are described herein.

⚙️ **ARAKH:** Dothraki warriors favor this sword, whose long, curved blade is a cross between a knight's sword and a peasant's scythe.

⚙️ **BALL AND CHAIN:** A one-handed weapon similar to a flail but with a shorter reach. A ball and chain typically does not have a real handle or rod; instead, a leather grip is at one end of the chain and a heavy metal ball at the other.

⚙️ **BATTLEAXE:** A wicked, broad-headed axe that is larger than a hand axe, used to cleave through armor and shields. It can be wielded in one hand, and some battleaxes are double-bladed.

⚙️ **BOAR SPEAR:** Also called a longspear, a boar spear has a wide head of iron or steel at the end of a long wooden shaft. A boar spear traditionally also has a crosspiece to help brace the weapon against a charging boar (or horseman).

⚙️ **BOW:** Bows in the Seven Kingdoms are made from wood, though bows from more exotic lands may be made from laminated horn or bone. Bows are difficult to use while mounted and cannot normally be used with any accuracy if the mount is moving.

⚙️ **BOW, DOUBLE-CURVED:** This small bow is double-curved and made from laminated horn, wood, or bone. These bows were originally made in Dorne, but they can be found in many places throughout the world. The Dothraki especially favor them, for these bows can be fired from horseback and can be crafted with especially heavy pulls to take advantage of a person's strength.

⚙️ **BRAAVOSI BLADE:** The water dancers of Braavos made these narrow-bladed swords famous, though they can be found throughout the Free Cities.

TABLE 7-4: WEAPON COSTS

WEAPON	WEIGHT	COST
AXES		
BATTLEAXE	7 lb.	50 ss
CROWBILL	6 lb.	60 ss
HAND AXE	4 lb.	30 ss
LONGAXE	20 lb.	500 ss
MATTOCK	10 lb.	50 ss
WOODSMAN'S AXE	6 lb.	40 ss
BLUDGEONS		
BALL AND CHAIN	8 lb.	40 ss
CLUB/CUDGEL	3 lb.	20 ss
FLAIL	12 lb.	100 ss
MACE	10 lb.	50 ss
MAUL	13 lb.	80 ss
MORNINGSTAR	8 lb.	80 ss
QUARTERSTAFF	4 lb.	—
WARHAMMER	8 lb.	100 ss
BRAWLING		
KNIFE	1 lb.	5 ss
WHIP	2 lb.	5 ss
FENCING		
BRAAVOSI BLADE	3 lb.	800 ss*
LEFT-HANDED DAGGER	1 lb.	20 ss
SMALL SWORD	3 lb.	300 ss
LONG BLADE		
ARAKH	4 lb.	450 ss*
BASTARD SWORD	10 lb.	700 ss
GREATSWORD	15 lb.	800 ss
LONGSWORD	4 lb.	500 ss
POLE-ARMS		
HALBERD	11 lb.	100 ss
PEASANT TOOL	9 lb.	10 ss
POLE-AXE	9 lb.	80 ss

WEAPON	WEIGHT	COST
SHIELDS		
BUCKLER	3 lb.	25 ss
SHIELD	5 lb.	30 ss
SHIELD, LARGE	6 lb.	40 ss
SHIELD, TOWER	10 lb.	60 ss
SHORT BLADES		
DAGGER	1 lb.	20 ss
DIRK	1 lb.	20 ss
STILETTO	1-1/2 lb.	30 ss
SPEAR		
BOAR SPEAR	9 lb.	40 ss
FROG SPEAR	3 lb.	25 ss
PIKE	9 lb.	80 ss
SPEAR	6 lb.	50 ss
TOURNEY LANCE	8 lb.	40 ss
TRIDENT	5 lb.	30 ss
WAR LANCE	10 lb.	60 ss
Bows		
Bow, DOUBLE-CURVED	2 lb.	500 ss
Bow, HUNTING	3 lb.	100 ss
LONGBOW	3 lb.	900 ss
CROSSBOWS		
CROSSBOW, LIGHT	6 lb.	150 ss
CROSSBOW, MEDIUM	8 lb.	400 ss
CROSSBOW, HEAVY	9 lb.	950 ss
CROSSBOW, MYRISH	9 lb.	2,000 ss
THROWN		
JAVELIN	3 lb.	20 ss
NET	4 lb.	20 ss
SLING	0 lb.	—

* These weapons may be considered exotic in Westeros, and as such, these prices are suggestions for what they might cost if and when they could be found. The prices can change dramatically.

⚙️ **CLUB/CUDGEL:** A short club fashioned of hard wood or sometimes metal. The City Watch of King's Landing is armed with iron cudgels.

⚙️ **CROSSBOW, HEAVY:** A crossbow is a type of mechanized bow where the bow is mounted to a wooden stock and drawn with a small winch. Being mounted allows the loaded weapon to be aimed with greater accuracy and fired with the release of a trigger. A heavy cross-

bow can only be used with two hands, and it fires bolts with force great enough to pierce all but plate armor, but they are slow to reload.

⚙️ **CROSSBOW, LIGHT:** A lighter cousin to the heavy crossbow. While a light crossbow still needs two hands to reload—it can be done by hand or with a simple lever—and does not require a winch, it still takes time to reload. A light crossbow can be aimed and fired with one hand.

❁ **CROSSBOW, MEDIUM:** Filling a niche between the light and heavy crossbows, this weapon requires two hands to reload and normally requires a push lever or ratchet. It is faster to reload than the heavy crossbow, but it takes two hands to aim and fire.

❁ **CROSSBOW, MYRISH:** The Myrish crossbow is an oddity and is more of an eccentric's choice than a weapon to be feared. It is a large, ungainly distant cousin to the standard crossbow, and it fires three bolts with a single pull of a trigger. It takes both hands to aim and fire and is complicated to reload.

❁ **CROWBILL:** More of a war pick than an axe, these fighting picks are designed to pierce chain and the weak joints of plate. They are named for their resemblance to the bill of a crow.

❁ **DAGGER:** A long knife used to stab and pierce, often carried as a tool as much as a weapon.

❁ **DAGGER, LEFT-HANDED:** Similar to normal daggers, these weapons feature broader crossbars to catch enemies' swords.

❁ **DIRK:** A dagger designed for combat with a straight, narrow blade, often used in the off-hand to compliment a primary weapon.

❁ **FLAIL:** A military cousin to the farmer's tool, a warrior's flail is a length of chain attached to a rod. At the end of the chain is a heavy metal head, either blunt like a mace or spiked like a morning star.

❁ **GREATSWORD:** A large, powerful blade requiring two hands to wield. Greatswords can reach five or six feet in length.

❁ **HALBERD:** A two-handed pole-arm with an axe blade mounted on a long wooden shaft. The axe blade is normally topped with a spike to engage spearmen and pikemen, and it has a hook or thorn opposite the axe blade, designed to pull cavalry from their horses. The halberd's statistics and features encompass a broad range of pole-arms used in the Seven Kingdoms and beyond.

❁ **HAND AXE:** A warrior's version of a hatchet, smaller than a battle-axe and balanced to be thrown. These short-hafted axes are used by the ironmen to dance the finger dance.

❁ **KNIFE:** More cutlery than weapon, most people in the Seven Kingdoms keep a knife as a handy tool, utensil, and weapon, should they find themselves in danger.

❁ **LANCE, WAR:** A weapon of knights and heavy cavalry, lances are longer and stouter than spears, normally 8-10 feet long, made of turned ash, and banded to prevent splitting. The lance is tipped with a sharpened steel point and is normally used for a single charge before becoming too unwieldy in close combat.

❁ **LANCE, TOURNEY:** Tourney lances are longer and more fragile than their battlefield cousins. Their tips are blunted to better unhorse an opponent without causing serious harm, and they are unbanded, meaning that they will often break upon impact. A tourney lance is normally 12-14 feet long and may be made from a prettier wood, such as golden wood from the Summer Isles.

❁ **LONGAXE:** A greater cousin to the battleaxe, this two-handed weapon may end in a double-bladed axe head or may have a spike on one side.

❁ **LONGBOW:** A tall bow, roughly the height of a man, made from a single piece of wood and with a long draw. A longbow cannot be easily used while mounted or while the mount is moving.

❁ **LONGSWORD:** A common weapon of knights throughout Westeros, these one-handed blades are also known as broadswords or simply "swords." The blades are about three feet in length, double-edged, and mounted on a hilt with a heavy crossguard.

❁ **MACE:** A blunt crushing weapon designed to smash armor, a mace consists of a heavy head of stone or metal set upon a wooden or metal shaft. The head is often flanged or knobbed to better penetrate armor.

❁ **MATTOCK:** An agricultural tool, similar to a pickaxe but with a broad, chisel-like blade, used as an improvised polearm by smallfolk and poorer armies.

❁ **MAUL:** Normally a blacksmith's or woodsman's tool, this long-handled hammer may be used in warfare as a giant hammer to smash foes. Although they take tremendous strength to wield properly in combat, smallfolk and wildlings will use them if they are capable. King Robert's two-handed warhammer was a specially crafted maul.

❁ **MORNINGSTAR:** Cousin to the flail and ball and chain, a morningstar is a length of chain connected to a rod at one end and bears a spiked ball at the other.

❁ **NET:** Made of strong rope, a net is typically a tool to catch fish or birds. Some people have adapted them for fighting, such as the crannogmen from the Neck, who use them to ensnare opponents or entangle weapons.

❁ **PEASANT TOOL:** A peasant tool is a catchall term for sickles, hoes, and scythes sharpened for war. At best, peasant tools are Poor quality weapons, snatched up to defend a farmstead from raiders or because a father or brother was pressed into an impoverished army.

❁ **PIKE:** A very long spear used by infantry both against foot soldiers and especially to counter cavalry charges. A pike is normally 10-14 feet long, ending in a sharpened metal tip.

❁ **POLE-AXE:** Similar to a halberd, a pole-axe is a long shaft with an axe blade mounted on the end, though it is normally smaller than a halberd. The opposite side of the blade may be a spike or hammer.

❁ **QUARTERSTAFF:** A simple weapon made from a length of hardwood, sometimes reinforced with metal tips.

❁ **SHIELDS:** There are four common varieties of shields in Westeros. Bucklers, or target shields, are small disks of wood and iron designed to be strapped onto the arm. Shields, including large varieties, are often wooden, some being made from steel. They come in a variety of shapes but are usually flat-fronted to bear the colors and sigil of the knight that wields it. Tower shields are heavy items used to block missile fire and provide cover from enemies' attacks.

❁ **SLING:** A sling is a simple and inexpensive weapon made by fastening two lengths of cord to a pouch. A bullet is placed in the pouch, and then the cords are swung quickly—releasing one cord causes the bullet to fly fast and out in a straight line. A sling is harder to use than a crossbow but is easily made from common materials.

ARMOR

The following descriptions apply to the armor types described in **CHAPTER 9: COMBAT**. A “suit of armor” normally includes protection for the head, arms, and legs, such as a helm or half-helm, coif, gorget, greaves, skirt, and gauntlets, as appropriate to the type or style of armor.

❖ **SPEAR:** A simple weapon used for hunting and battle, a spear is made of a long shaft of wood with a sharpened tip. Although the poorest smallfolk might only use sharpened sticks, most spears are tipped with heads of iron or steel. A spear can be used in melee or thrown.

❖ **SPEAR, BOAR:** A larger, longer version of the spear, the boar spear features a two-foot-long blade at the end.

❖ **SPEAR, FROG:** A weapon of the crannogmen, these small spears end in three prongs and are primarily used for hunting frogs and other small prey in the Neck, but they can just as easily be adapted to fight men. Frog spears can also be thrown.

❖ **SPEAR, THROWING:** A light spear that is thrown as a ranged weapon.

❖ **STILETTO:** A small weapon designed to slip into the gaps of an enemy's armor and reach vital organs with its long blade, the stiletto is a murderer's weapon and one not commonly found in the Seven Kingdoms.

❖ **SWORD, BASTARD:** Neither a longsword nor a greatsword, the bastard sword is named for its lack of family. It has a longer blade and a more elongated grip than a longsword. However, the longer hilt is not so large as a greatsword and is meant for the off-hand to provide a bit more leverage, thus it is more like a hand-and-a-half weapon than a two-handed sword.

❖ **SWORD, SMALL:** Shorter than a longsword but longer and heavier than a dagger, the small sword is a one-handed blade meant for thrusting. Some fighters like to use a small sword in their off-hand for parrying.

❖ **TRIDENT:** A three-pronged spear, each prong extending out from the weapon's haft all in a row, the trident is less graceful than the frog spear but can be wielded in one or two hands.

❖ **WARHAMMER:** Although its origins are as a smith's tool, the Warrior has taught men to use the warhammer as a fearsome weapon. A metal hammerhead tops a stout wooden shaft about three feet in length. The opposite face of the hammerhead is normally a metal spike.

❖ **WHIP:** A long, tapered, flexible length of leather—the lash—is attached to a short handle. Whips are primarily used to drive livestock but can be used to fight, usually to entangle foes.

❖ **WOODSMAN'S AXE:** A woodsman's tool for chopping and splitting wood, this axe can easily turn into a deadly weapon. Normally used by smallfolk and brigands, it is normally single-bladed and smaller than its martial cousin, the battleaxe.

❖ **BONE OR WOOD:** Primitive armor found north of the Wall and in other backwaters across the narrow sea, bone and wooden armor is held together with cord and draped over the torso and arms. It is noisy and uncomfortable but easy to manufacture.

❖ **BREASTPLATE:** A breastplate is the front portion of plate armor that covers the torso in a full suit of plate armor. Technically, the breastplate only covers the chest, but in this case, it also includes the backplate, allowing decent protection of the vital organs without limiting mobility much.

❖ **HIDES:** This armor is made up of heavy layers of animal hides and boiled leather. Hide offers more protection than simple leather armor but is bulky and hard to move in. It is rare in Westeros, primarily used by the wildlings of the North and barbaric tribes in far-flung lands.

❖ **LEATHER, HARD:** Boiling it in water or wax hardens the leather, which is then fashioned into breast and back plates and shoulder guards. More flexible leather is used for the leggings, gauntlets, and so forth. Some versions of hard leather are sewn with metal rivets or studs.

❖ **LEATHER, SOFT:** Leather armor is common throughout the world. Cured and hardened for protection, it is supple enough to be worn like regular clothing.

❖ **MAIL:** Also called chainmail, mail is armor made by interlocking small metal rings to form a mesh. The metal weave provides solid protection against thrusting and slashing attacks. Mail is normally worn over a layer of quilted cloth to make it more comfortable, reduce chafing, and absorb some of the force from blows. Mail often includes gauntlets and a coif to protect the head and neck.

❖ **PADDED:** The lightest form of armor, padded armor is composed of layers of cloth, stuffed with batting and quilted together. Padded armor normally covers the chest and shoulders.

❖ **RING:** A medium-weight armor made of interlocking metal rings, similar to mail worn over hardened leather armor. In the North, it is worn with heavy wool padding. It is lighter than mail, though not as strong.

Ser Vardis Egen was steel from head to heel, encased in heavy plate armor over mail and padded surcoat. Large circular rondels, enameled cream-and-blue in the moon-and-falcon sigil of House Arryn, protected the vulnerable juncture of arm and breast. A skirt of lobstered metal covered him from waist to mid-thigh, while a solid gorget encircled his throat. Falcon's wings sprouted from the temples of his helm, and his visor was a pointed metal beak with a narrow slit for vision.

Bronn was so lightly armored he looked almost naked beside the knight. He wore only a shirt of black oiled ringmail over boiled leather, a round steel halfhelm with a noseguard, and a mail coif. High leather boots with steel shinguards gave some protection to his legs, and discs of black iron were sewn into the fingers of his gloves.

—A GAME OF THRONES



TABLE 7-5: ARMOR COSTS

ARMOR	WEIGHT	COST
ROBES	20 lb.	3 ss
PADDED	10 lb.	200 ss
LEATHER, SOFT	15 lb.	300 ss
LEATHER, HARD	18 lb.	400 ss
BONE OR WOOD	25 lb.	300 ss
RING	20 lb.	600 ss
HIDES	25 lb.	400 ss
MAIL	40 lb.	800 ss
BREASTPLATE	25 lb.	800 ss
SCALE/COIN	30 lb.	600 ss
SPLINT	50 lb.	1,000 ss
BRIGANDINE	50 lb.	1,200 ss
HALF-PLATE	40 lb.	2,000 ss
PLATE	50 lb.	3,000 ss

⚙️ **ROBES:** Heavy robes of burlap, homespun, or some other material offers a modicum of protection.

⚙️ **SCALE/COIN:** A medium-weight armor consisting of small metal scales sewn onto a leather jacket and skirt. The metal may be bronze, iron, or steel, and looks a bit like fish scales. Variants include armor fashioned from gold, silver, or steel coins worn in the same fashion as scale armor.

⚙️ **SPLINT:** A cheaper version of heavy armor, splint armor consists of vertical metal strips arranged around the torso, with plates for the shoulders, greaves for the arms, and leggings for the legs. It does a poor job protecting the joints, making it uncommon outside of hedge knights and their ilk. Some variations, especially beyond the narrow sea, have bands of lacquered wood or metal reinforced with cloth. While different in appearance, these variants provide the same level of protection.

⚙️ **BRIGANDINE:** Brigandine armor is made of cloth or leather lined with overlapping metal plates (normally of iron), designed to protect the upper body, laid over a suit of mail. The brigandine can be removed, leaving just chainmail armor.

⚙️ **HALF-PLATE:** Those who find a full suit of plate too cumbersome may opt for half-plate armor. Made in the same fashion as plate, half-plate is composed of a partial suit of plate armor usually worn over mail. Because the plate is not necessarily properly fit to the wearer, it is actually more encumbering.

⚙️ **PLATE:** A full suit of armor favored by knights and lords, plate armor is composed of shaped steel plates fitted over most of the body. It includes a helmet (open-faced or with a visor), cuirass (back and breastplate), gorget (for the neck), pauldrons or spaulders (for the shoulders), vambraces, gauntlets, greaves, sabatons (for the feet), etc. Some suits of armor include a mail skirt or chain coif.

The plate is strapped and buckled on over a padded doublet, evenly distributing the weight over the entire body, so it is less restrictive than it might seem. The finest armor smiths decorate the armor of the great lords with fantastic heraldry and wonderful images, dressing the armor with jewels, and in some cases coloring the steel itself.

MOUNTS & DOMESTIC ANIMALS

The people of Westeros have domesticated a number of animals for work and war. Of all creatures, great and small, horses are probably the most important.

HORSES

The history of the knight is intertwined with that of his steed—in many ways, the horse distinguishes the armored knight from plebeian foot soldiers. As horses are expensive to own and maintain, they fall more commonly under the providence of young lords. A hedge knight who loses his horse in battle may feel shamed and distraught, for he may have no coin to acquire a new steed; he is forced to ask himself, is a knight without a horse any kind of knight at all?

Obviously, work horses are plentiful throughout the Seven Kingdoms, but they are not suited for combat, and anyway, many families would likely not have the means to let a rambunctious son take the horse and seek glory and wealth in war or tourneys.

WAR HORSES

There are three broad categories of war horses found throughout Westeros. A fourth type, the sand steed, is common only in Dorne and rare elsewhere.

⚙️ **DESTRIER:** Destriers are tall, strong, splendid animals and are often high spirited. Destriers give knights a majestic air at tournaments. They are normally the most valuable type of horse, being well bred and highly trained. Some even consider them too valuable to risk in war—thus the courser is the preferred mount for fighting.

⚙️ **COURSER:** Lighter than a destrier and less costly, coursers are still beautiful animals. Coursers are also strong and fast.

⚙️ **ROUNSEY:** Lowest of all is the rounsey, a strong and capable steed of no particular breeding. Although rounseys are perfectly capable war horses, they are relegated to hedge knights, squires, and non-knightly men-at-arms. Rounsey are common riding horses and may also be used as pack animals.

⚙️ **SAND STEED:** The sand steeds of the Dorne are smaller than either coursers or rounseys and, therefore, cannot bear the weight of armor. But they are fast and can run for great distances. The Dornishmen like to say they can run for a day and a night and never tire, and though this claim is obviously boastful, no animal is better for their hot deserts. A sand steed is slim with a long neck and beautiful head, and its coat may be red, gold, pale grey, or black; its mane may match, or be another of those colors.

MOUNTS FOR WORK AND PLAY

⚙️ **GARRONS:** Garrons are small, shaggy horses found in mountainous regions and cold climes. They look more like ponies than horses but are as sure-footed as goats on the icy mountain paths near the Wall. Their ranging ability makes them a favored steed of the Night's Watch.

⚙️ **MULE:** The best pack animal in Westeros, these hardy, sure-footed beasts are capable of carrying heavy loads. They are less likely to spook than a horse and more willing to enter strange places. Mules are especially valued in the mountains of the North and the Vale of Arryn.

⚙️ **PALFREYS:** Palfreys are well-bred horses that may be as valuable as a destrier, but their gentle and quiet disposition makes them ill-suited for warfare. Instead, they are coveted as riding horses, used often by noble ladies and may also be used for hunting.

⚙️ **PONY:** A pony is small horse with proportionally shorter legs and a thicker body. Ponies are often ridden by the children of lords but may be used as general riding steeds or pack animals (especially in mines).

⚙️ **STOT:** Stots are heavy draft horses used for farm work.

BARDING

Barding is armor for a mount, normally covering the animal's face, head, neck, chest, flanks, and hindquarters. Barding helps protect the horse when it is targeted—a common tactic for bringing a knight down in battle. Barding is available in almost as many types of armor as a warrior.

Barding for a horse weighs twice as much as for a man, and it costs four times as much. Barding for a pony or garron costs only double, but the weight is roughly the same. Sand steeds cannot normally wear barding, though outside of the heat of Dorne they could probably manage the lightest types.

Barding must be removed at night, and it should normally only be worn during battle. Barding can chafe the animal and cause sores. Because it is so heavy, a mount with barding normally cannot carry much more than a rider and simple saddlebags. A knight will often have a secondary pack animal for carrying his additional gear.

Knights and lords often drape their horses with caparisons, long, elaborate quilts that cover the horse from nose to tail and reach almost to the ground. These quilts display house colors and may be used during tournaments, though rarely in war.

TABLE 7-6: BARDING TYPES

ARMOR	WEIGHT	COST*
LEATHER	60 lb.	1,100 ss
RING	80 lb.	2,400 ss
SCALE/COIN	120 lb.	2,400 ss
MAIL	160 lb.	3,200 ss
BRIGANDINE	200 lb.	4,800 ss
PLATE	200 lb.	12,000 ss

*Barding for smaller animals costs half this amount and weighs half as much.

EXOTIC & SPECIAL ITEMS

In addition to the standard four weapon qualities: Poor, Common, Superior, and Extraordinary, one can find exotic and special items in the far reaches of Westeros. When these items are used in a tourney or hung over a lord's mantle, they stir feelings of awe and superstition amongst nobles and smallfolk alike. Such items include:

⚙️ **BRONZE ARMOR:** A relic of the Age of Heroes, bronze can be used to make any type of metal armor. Modern smiths claim it is much weaker than steel, and few make it today for anything other than decorative purposes. However, some noble families have antique armor covered with runic engravings of the First Men, such as the Royces of Runestone, said to defend the wearer from harm.

Bronze armor can be of any form of armor whose component parts are mostly metal. Reduce its Armor Rating by 1.

⚙️ **OBSIDIAN OR DRAGONGLASS:** Obsidian, also called dragonglass, is a dark glass-like rock formed from lava. It normally appears black, dark green, or brown. It can be fractured to create sharp knife blades or arrowheads, though such weapons are fragile. The smallfolk and wildlings of the North believe it to be a bane to supernatural or magical creatures.

Obsidian weapons have the Fragile quality (see page 154).



⚙️ **DRAGONBONE:** A black material said to be made from the bones of dragons, dragonbone can be shaped as wood yet is strong as steel while remaining flexible. It is also very light. Dragonbone bows are said to be the best in the world and are highly prized by the Dothraki.

Bows fashioned from dragonbone gain the Powerful, Piercing 1, and Two-handed qualities if they don't already have them. In addition, increase their base damage by +1.

POISONS

The noble knights and high lords of the Seven Kingdoms look down on poison with fear and loathing. It is a vile weapon used by the debauched sots of the Free Cities—and is also seen as a weapon of bastards and women. Of course, much of this is posturing. The maesters of the Citadel study the histories and qualities of various poisons in addition to their healing arts, and many nobles have fallen to a poisoned blade or tainted morsel.

Poison may be delivered by dosing food or drink, coating a weapon, or even through the skin.

POISON CHARACTERISTICS

All poisons have the following characteristics.

⚙️ **DELIVERY:** Poisons need to interact with the body in a particular way to take effect. This entry describes the primary means for introducing a poison to a victim's system. Ingested means the victim must eat or drink the poison, whereas contact means the poison must touch the skin or be injected such as by a stab wound. Finally, some poisons are inhaled; the poison is blown from a tube or thrown into the air.

⚙️ **VIRULENCE:** A poison's Virulence rating describes its "attack dice." Whenever you expose an opponent to poison, you roll a number of dice equal to the Virulence rating against the victim's passive result, usually Endurance (Endurance rank × 4) but sometimes Will for poisons that affect the mind. If the poison's attack beats the target's passive result, it takes effect.

⚙️ **FREQUENCY:** Even if the poison fails to get past the intended target's Endurance (or other ability), it often lingers in the victim's system and may strike again. A poison's Frequency describes the time between attacks. Multiple successful attacks produce cumulative effects.

⚙️ **TOXICITY:** All poisons have Toxicity, which describes the number of times it can attack before it runs its course.

⚙️ **DIAGNOSIS:** A healer can only assist a poisoned character if the poison is successfully identified. This entry describes the Difficulty of the Healing test to properly identify the poison. A healer that diagnoses the poison can substitute the result of a Healing test for the victim's passive Endurance result. The victim may use the higher of the two results.

⚙️ **EFFECTS:** Poisons all produce some sort of effect, whether it's one or more penalty dice to a set of abilities, injuries or wounds, or some other effect. Effects from multiple successful attacks are

TABLE 7-7: GOODS & SERVICES

GOODS	COST	GOODS	COST	GOODS	COST
BACKPACK	1 ss	TENT, SOLDIER'S	5 ss	PEASANT'S GARB	1 ss
CANDLE (PAIR)	2 cp	TENT, PAVILION	30 ss	TRAVELER'S GARB	3 ss
CRAFTSMAN'S TOOLS (ORDINARY SET)	10–200 ss	TORCH	1 cp	MOUNTS	
CRAFTSMAN'S TOOLS (EXPERTLY CRAFTED SET)	100–1,000 ss	WATERSKIN	8 cp	COURSER	600 ss
FAR-EYES	300 ss	WHETSTONE	3 cp	DESTRIER	1000 ss
FLASK	2 ss	MUSICAL INSTRUMENTS		GARRON	40 ss
FLINT AND STEEL	2 cp	DRUM	20 cp	MULE	12 ss
INK (BLACK, ONE VIAL)	20 cp	FIDDLE	10 ss	PALFREY	150 ss
IRON STAKES	4 cp	FLUTE	10 ss	PONY	50 ss
LAMP	10 cp	HARP	18 ss	ROUNSEY	50 ss
LANTERN	2 ss	HORN	3 ss	SAND STEED	1200 ss
MAESTER'S KIT	50–500 ss	PIPES	3 ss	STOT	50 ss
MYRISH LENS	20 ss	CLOTHING		FEED (PER DAY)	1 cp
OIL, PINT	8 cp	ARTISAN/CRAFTSMAN'S GARB	1–5 ss	STABLING (PER DAY)	1 cp
POUCH (BELT)	8 cp	COURTIER'S GARB	10–100 ss	SADDLEBAGS (PAIR)	1 ss
ROPE	10 cp	ENTERTAINER'S GARB	4 ss	VEHICLES	
SACHET	1 ss	GODSWORN'S VESTMENTS	2 ss	SLED	5 ss
SCENTS	1 ss	MAESTER'S GARB	4 ss	WAGON	20 ss
		NOBLE'S GARB	100–1000 ss	WAYN (CART)	8 ss
		NORTHERN GARB	4 ss		

cumulative. A poison's effects last until the victim manages to overcome it or is successfully treated.

RECOVERY: Recovery describes the type of test and Difficulty a character must make to recover from the poison once its effects take hold. Recovery tests are always Endurance tests.

1d6 hours. If the penalty dice triple the victim's Endurance rank, he dies from alcohol poisoning.

RECOVERY: The victim regains 1D each hour after the alcohol has run its course.

KNOWN POISONS

These poisons can be found in Westeros and beyond the narrow sea.

ALCOHOL	INGESTED
VIRULENCE: 1 PER DRINK IN EXCESS OF NORMAL LIMITS.	FREQUENCY: 1/HOUR
TOXICITY: 2 FOR ALE OR BEER, 3 FOR WINE, 4 FOR SPIRITS	DIAGNOSIS: AUTOMATIC (0)

While harmless when used in moderation, alcohol functions exactly like a poison, and heavy doses can have lethal effects. Characters can safely drink alcohol in quantities determined by their Endurance rank. A character can have a number of servings of ale, beer, or wine equal to his rank, or a number of servings of spirits equal to one half his rank (round down, minimum 0). Drinking in excess of these numbers causes the alcohol to function as a poison.

The alcohol takes effect five minutes after the character's last drink. Alcohol imposes –1D per degree on all tests. The first time the alcohol attacks, the character gains a +3 bonus on all Endurance and Will tests. If the penalty dice equal the victim's Endurance rank, he passes out for

BASILISK BLOOD	INGESTED
VIRULENCE: 6	FREQUENCY: ONCE/5 MINUTES
TOXICITY: 3	DIAGNOSIS: FORMIDABLE (12)

The basilisk is a type of lizard from the jungles of Yi Ti. Its blood is mixed into a thick paste, which can be added like a spice to meat. When cooked, it gives off a savory smell, but if eaten, it will cause madness, driving both men and beasts into a frenzy.

Basilisk blood imposes –1D to Cunning per successful attack and an additional –1D for every two degrees. While basilisk blood is in the system, the victim must succeed on a **CHALLENGING (9)** Will test or attack the closest creature. If the victim can't see any potential targets, he claws at his arms and body, inflicting 1 injury per minute. A successful Will test indicates the victim retains control for 1 minute times the degree. If the penalty dice equal the victim's Cunning rank, then his brain hemorrhages, causing immediate death.

RECOVERY: Unfortunately, the effects of basilisk blood are permanent, and those who survive its attack are always left with deep mental scars. The penalty dice remain unless a character burns a Destiny Point, in which case he recovers after 1d6 days.

BASILISK VENOM

CONTACT

VIRULENCE: 5

FREQUENCY: 1/ROUND

TOXICITY: 2

DIAGNOSIS: CHALLENGING (9)

The basilisk is a poisonous lizard, whose very blood can drive predators mad, but far more deadly is the venom in its fangs. Basilisk venom acts quickly, inducing muscle seizures and numbing the neck and face, making it difficult to breathe.

On a successful attack, basilisk venom deals 1 wound per degree. If at any time a victim gains an injury or wound from the venom, he loses the ability to speak and must succeed on a **FORMIDABLE (12)** Endurance test or take -1D to Endurance.

RECOVERY: Injuries and wounds heal normally; The penalty die is permanent unless the victim burns a Destiny Point, in which case he recovers after 2d6 days.

FIREMILK

CONTACT

VIRULENCE: 3

FREQUENCY: 1/ROUND

TOXICITY: 2

DIAGNOSIS: EASY (3)

A pale red ointment that is poured directly onto wounds in order to cleanse them. Firemilk burns and may cause weakness in those treated, but it helps stave off infection. It is a staple of maesters.

Firemilk purifies and improves the victim's chance to recover from injuries and wounds. The poison grants a +1D to Endurance tests made to recover from injuries and wounds on a success and +1B per addition-



al degree. However, the poison also imposes a -1 penalty to Athletics test results per degree on a successful attack.

RECOVERY: The penalty to Athletics tests fades 24 hours after the poison is first applied. The extra test die and bonus dice (if any) apply to the next Endurance test to remove any injuries or wounds.

GREYCAP

INGESTED OR INHALED

VIRULENCE: 5

FREQUENCY: 1/6 HOURS AND 1/DAY

TOXICITY: 2

DIAGNOSIS: CHALLENGING (9)

Greycaps are a poisonous umbrella-shaped fungus, like toadstools. The caps can be dried and powdered to create this poison. Although it acts slowly, after several hours, it produces agonizing intestinal pains. The victim may experience diarrhea, vomiting, and dehydration. If untreated, hallucinations and fevered dreams will set in after a day, and the internal organs, such as the liver and kidneys, will become swollen and begin to fail, killing the victim in a matter of days.

Greycap produces two nasty effects. The first attacks the body once every six hours. On a successful test, the poison imposes -1D to Athletics with an additional -1D for every two degrees. The second effect strikes every day, imposing -2D to Cunning and -1D to Endurance per degree. If the penalty dice equal any of the associated abilities, the victim dies.

RECOVERY: After the poison has run its course, the penalty dice to Cunning fade at a rate of -1 die per day. Penalty dice to Athletics and Endurance are permanent unless the victim burns a Destiny Point, in which case he recovers fully after 1d6 days.

MILK OF THE POPPY

INGESTED

VIRULENCE: 4 OR 6 (LARGE DOSE)

FREQUENCY: 1/MINUTE

TOXICITY: 1

DIAGNOSIS: EASY (3)

Milk of the poppy is made by scoring the unripened seed pods of poppies and collecting the sap. A small dose causes a patient to become drowsy and dulls pain, and a larger dose will allow one to sleep through even great pain. Maesters use it regularly to treat wounds, but care must be taken, as it can be very addictive.

Milk of the poppy dulls pain, and the victim halves any penalties from injuries or wounds (round down). Victims treated with a large dose take a -3 penalty to all test results. In addition, if the poison successfully attacks the victim, it knocks him unconscious for 6 hours plus 1 hour for each degree (or 12 hours plus 1 hour for each degree for a large dose).

RECOVERY: The pain-deadening effects of this poison last for 8 hours, after which time the victim removes any related penalties.

MYRISH FIRE

CONTACT

VIRULENCE: 4

FREQUENCY: 1/ROUND

TOXICITY: 2

DIAGNOSIS: ROUTINE (6)

Myrish Fire is an ointment that is dabbed onto wounds to clean them. It burns the skin terribly but fights off infection and helps to ensure the

flesh does not mortify. Like firemilk, the stinging pain can cause weakness, but it is a useful tool in helping a wounded patient recover.

When applied directly, Myrish fire purifies, improving the victim's chance to recover from injuries and wounds. The poison grants +1D to Endurance tests made to recover from injuries and wounds on a success and +1B with each additional degree. However, the poison also imposes a -1 penalty to Agility test results per degree on a successful attack.

RECOVERY: The penalty to Agility tests fades 24 hours after the poison is first applied. The extra test die and bonus dice (if any) apply to the next Endurance test to remove any injuries or wounds.

NIGHTSHADE

INGESTED

VIRULENCE: 4

FREQUENCY: 1/MINUTE AND 1/HOUR

TOXICITY: 2

DIAGNOSIS: ROUTINE (6)

The nightshade is a type of shrub. Its leaves are dull green, and it flowers with pink or purple blossoms and has shiny black berries that are quite toxic. Nightshade poison is extracted from the berries, and even eating two or three berries can be dangerous. Nightshade causes nausea, dizziness, an increased heart rate, and hallucinations. Its symptoms also include paleness and dilated pupils.

Nightshade has two effects. The first attacks the mind once per minute. On a successful attack, the poison imposes -1D to Cunning with an additional -1D for every two degrees. The second effect strikes every hour, imposing -2D to Endurance with an additional -1D to Endurance for each additional degree. If the penalty dice equal any of the associated abilities, the victim dies.

RECOVERY: After the poison has run its course, the victim can recover normally. Each week, the victim can remove one -1D per degree by succeeding on a **CHALLENGING (9)** Endurance test. A healer can assist in the recovery as normal.

PENNYROYAL

INGESTED

VIRULENCE: 3 (MILD) OR 5 (STRONG) **FREQUENCY:** 1/HOUR AND 1/2 HOURS

TOXICITY: 2

DIAGNOSIS: ROUTINE (6)

Pennyroyal is an herb, similar to spearmint or peppermint, that gives off a highly aromatic oil. Pennyroyal leaves are green, and its clustered flowers are reddish purple or lilac blue. It may be cooked with, and the leaves, either fresh or dried, may be steeped for tea—a common remedy for colds. However, drinking more than two or three strong cups can make one sick, resulting in nausea, dizziness, hot flashes, and even numbness in the limbs. Pennyroyal is one of the key ingredients in Moon tea (with mint, tansy, and wormwood), used as a form of birth control. A strong dose of pennyroyal can even cause a pregnant woman to lose a child.

If a mild dose of pennyroyal successfully attacks, it imposes a -1 penalty to all Agility, Athletics, and Awareness test results, per degree. A strong dose imposes the same penalties as a mild dose plus a -2 to Health and another -1 to Health for every two degrees.

RECOVERY: Penalties from being poisoned fade after 24 hours.

TABLE 7-8: POISONS

POISON	COST	POISON	COST
BASILISK BLOOD	5–10 gd	STRANGLER	150 gd
BASILISK VENOM	5–10 gd	SWEETSLEEP, GRAINS	—
FIREMILK	25 ss	SWEETSLEEP, PINCH	120 ss
GREYCAP	25 ss	SWEETSLEEP, 3 PINCHES	360 ss
MILK OF THE POPPY	200 ss	TANSY, MILD	5 ss
MILK OF THE POPPY, LARGE DOSE	500 ss	TANSY, STRONG	15 ss
MYRISH FIRE	100 ss	TEARS OF LYS	100 gd
NIGHTSHADE	100 ss	WASTING POTION	50 ss
PENNYROYAL, MILD	5 ss	WIDOW'S BLOOD	1,000 ss
PENNYROYAL, STRONG	10 ss	WOLFSBANE	100 ss

STRANGLER

DELIVERY

VIRULENCE: 7

FREQUENCY: 1/ROUND

TOXICITY: 4

DIAGNOSIS: HARD (15)

Strangler is a poison that comes from the islands of the Jade Sea. The aged leaves of a local plant are soaked in a mixture of limes, sugar water, and exotic Summer Isles' spices. Once the pulpy leaves are removed, the liquid is thickened with ash, which produces purple crystals. These crystals will melt in any liquid, such as water, wine, or ale. Once a victim imbibes the poison, it closes off the throat, making it impossible to breathe and suffocating him.

Strangler imposes -2D to all abilities and an additional penalty die for each extra degree. If the penalty dice accumulated equal the victim's Endurance rank, he dies.

RECOVERY: In the unlikely event that the victim survives a brush with the Strangler, he loses -1D each week spent in total bed rest. For most, the only chance of surviving is by burning a Destiny Point

SWEETSLEEP

INGESTED

VIRULENCE: 4 (GRAINS), 5 (PINCH), OR 6 (3 PINCHES)

FREQUENCY: 1/5 MINUTES (GRAINS), 1/ROUND AND 1/5 MINUTES (PINCH), OR 1/ROUND (3 PINCHES)

TOXICITY: 1 (GRAINS), 2 (PINCH), OR 3 (3 PINCHES)

DIAGNOSIS: EASY (3)

This powder is used to calm nerves, lessen pain, and help one sleep. A few grains are all that is needed to calm a pounding heart or reduce trembling or shakes, while a pinch provides dreamless slumber. However, three pinches will give the gift of endless sleep. Although sweetsleep is less potent than milk of the poppy, as well as less addictive, it stays in the subject's body, and if used too often over subsequent days, it can cause lasting harm.

The effects of sweetsleep vary depending on the dosage. A few grains impose a -1 penalty to Cunning tests per degree. However, the victim temporarily increases his Composure by +2.

A pinch of sweetsleep has two effects. The first, which attacks each round, imposes -1D on Cunning tests with an additional penalty die

for every two degrees. The second imposes unconsciousness for 3 hours, plus one hour per degree.

Three pinches are lethal. A successful attack imposes –2D on Cunning and Endurance tests with an additional –1D for every additional degree and knocks the victim unconscious for 24 hours plus 10 hours per additional degree. If the penalty dice to Endurance equal the victim's rank, the victim dies.

RECOVERY: The penalty dice fade after the period of unconsciousness wears off.

TANSY

INGESTED

VIRULENCE: 3 (MILD) OR 5 (STRONG)

FREQUENCY: 1/30 MINUTES

TOXICITY: 1

DIAGNOSIS: EASY (3)

Tansy is a tall, flowering herb with yellow, button-like flowers. It smells of camphor and rosemary, and it may be used to spice puddings or eggs. Like pennyroyal, it can be steeped into a tea to combat stomach pains, fevers, and even the shaking sickness. Too much, however, can cause abdominal and bowel pains—and even violent seizures. Tansy is one of the key ingredients in Moon tea (with mint, pennyroyal, and wormwood), used as a form of birth control. As with pennyroyal, a strong dose can cause a pregnant woman to lose a child.

A successful attack from tansy grants a +1 bonus to Endurance test results but imposes –1D to Athletics test per degree of success. A strong dose imposes –2D on Athletics tests and –1D to Endurance tests, plus –1D to Endurance tests per degree. If the penalty dice to Endurance equals the victim's Endurance rank, the victim dies.

RECOVERY: The penalties automatically fade after 1 hour

TEARS OF LYS

INGESTED

VIRULENCE 6

FREQUENCY 1/HOUR AND 1/DAY

TOXICITY 6

DIAGNOSIS: VERY HARD (18)

Tears of Lys is a colorless, odorless liquid, as sweet as water. It is a rare and expensive drug, originating in the Free City of Lys. The tears attack a victim's stomach and bowels, weakening them drastically and killing the victim after several days. The tears of Lys is favored by assassins, for it leaves no trace.

The tears of Lys has two effects. Once per hour, a successful attack imposes –2D to Athletics test plus –1D for every two degrees. The second effect works each day, and a successful attack imposes –1D to Agility, Athletics, and Endurance tests, plus –1D to each for every degree. If the penalty dice to Endurance equals the victim's Endurance rank, the victim dies.

RECOVERY: Tears of Lys is almost always fatal, and the effects are permanent, unless the victim burns a Destiny Point, in which case the victim recovers after 3d6 days.

WASTING POTION

INGESTED

VIRULENCE: 4

FREQUENCY: 1/ROUND

TOXICITY: 2

DIAGNOSIS: ROUTINE (6)

A simple solution made from common but potent ingredients such as pepper juice and yellow mustard is given to a patient to help him expunge poisons from the body. It may be administered to help purge bad blood. A wasting potion can harm the patient and even cause lasting damage or death if not carefully administered. Wasting potions tend to cause weakness, dizziness, and sometimes lasting nausea, whether or not they relieve the initial symptoms.

A character who imbibes a wasting potion gains a +5 bonus to his passive Endurance result against poisons and disease. However, if the poison successfully attacks the victim, it imposes –1D on Athletics and Endurance tests.

RECOVERY: The victim recovers from the effects of a wasting potion after 1 day.

WIDOW'S BLOOD

INGESTED

VIRULENCE: 5

FREQUENCY: 1/HOUR

TOXICITY: 1

DIAGNOSIS: CHALLENGING (9)

Widow's blood is a virulent poison that cripples a victim's bowels and bladder. The victim slowly drowns in his own toxins over several days.

Widow's Blood makes just one attack. If successful, the victim gains –1D on all Endurance tests each day until the penalty dice equal the victim's Endurance rank, at which point he dies.

RECOVERY: A healer who diagnoses the victim can cure the effects of this poison with a successful **CHALLENGING (9)** Healing test. A success halts the poison's progress for 1 day. Three degrees of success remove the disease. Once cured, the victim loses one penalty die each day until all are removed.

WOLFSBANE

CONTACT OR INGESTED

VIRULENCE: 3 (CONTACT)
OR 5 (INGESTED)

FREQUENCY: 1/ROUND (CONTACT) OR
1/ROUND AND 1/HOUR (INGESTED)

TOXICITY: 4

DIAGNOSIS: ROUTINE (6)

An herb and relative to the buttercup, wolfsbane plants are long and tall, crowned by blue, yellow, purple, white, or pink flowers. Carefully used, wolfsbane can be a painkiller. If touched, wolfsbane burns the skin and causes itching. If ingested, it causes burning, tingling, and numbness in the mouth and a burning in the stomach. After about an hour, the victim vomits violently, followed by weakness and burning, tingling, and numbness throughout the body. The pulse and breathing both slow until the victim dies of asphyxiation.

Wolfsbane can be used in two ways—contact or ingestion. Contact with wolfsbane imposes –1D on Agility and Endurance tests per degree. Ingested wolfsbane has two effects. The first, attacking each round, imposes –2D on Athletics tests plus an additional penalty die for each additional degree. The second attacks each hour and imposes –2D on Endurance tests plus an additional penalty die for each extra degree. Again, if the penalty dice to Endurance equal the victim's rank in the ability, the victim dies.

RECOVERY: The victim loses –1D each day after the contact poison runs its course or each week after the ingested poison runs its course.

CHAPTER 8: INTRIGUE



Bold deeds and heroic acts of courageous men adorned in glittering armor and wielding shining swords in the defense of fair maidens live large in the minds of the young and naïve. But behind the endless ranks of knights and soldiers are the true movers and shakers of the land. The swords and those who wield them are capable of much destruction, but they are tools all the same, to be used and discarded as need be. The ones who guide these weapons are those versed in the game of thrones, the political machinations that can ignite a war or bring peace to a ravaged land. Intrigue and its masters hold true power in Westeros, and their cunning is just as deadly as the greatest knight in the Seven Kingdoms.

INTRIGUE ESSENTIALS

Intrigues have two essential components: the exchange and Influence. Exchanges are the framework in which the intrigue unfolds, while Influence describes the objective of each participant in each exchange.

THE EXCHANGE

Much of what happens during an intrigue occurs without need of the rigorous framework found in other parts of this game; players play the parts of their characters and roleplay through the negotiations, making

their cases, bribing, or intimidating as the situation warrants. That said, intrigues do follow a loose structure to ensure that each player has a chance to affect the outcome and simulate the expertise found in characters who excel in these environments.

Effectively, an intrigue is broken up into loose units called **exchanges**. An exchange is not a fixed amount of time: one exchange might last just a few seconds, while another might extend for hours. The Narrator assesses the time that passes based on the amount of time spent roleplaying while also accounting for the circumstances surrounding the intrigue.

During an exchange, each participant has a **turn** to act. On a turn, the player rolls ability tests or performs some other maneuver to shift the intrigue in their favor. Once each player has had a turn, the exchange ends, and either the intrigue resolves or a new exchange begins.

INFLUENCE

The aim of every intrigue is to gain enough Influence to compel your opponent to say, reveal, do, or act as you want. Whether you're trying to change a person's mind, pass yourself as someone or something else, or even just get them into bed, the process is the same. In a way, Influence functions a lot like damage. As with combat, you roll a conflict test, using Deception or Persuasion, against your opponent's Intrigue Defense.

A success generates an amount of Influence that applies against your target's Composure. Once you reduce an opponent's Composure to 0, you defeat him or her and decide the consequences.

"Words are like arrows...once loosed, you cannot call them back."

—DORAN MARTELL

INTRIGUE STATISTICS

Several abilities describe your effectiveness in an intrigue. From them, you derive the information you need to engage in dangerous exchanges and shape the future of your lands. What follows is a summary of the game's intrigue statistics and the methods for coming up with your derived statistics.

ABILITIES

All of the following abilities directly describe your capabilities in matters of intrigue.

AWARENESS

You use Awareness to gauge your opponent's motives—to watch for misdirection and subterfuge.

- Add your Awareness rank to your Intrigue Defense.

CUNNING

Cunning measures your wit and mental dexterity, essential characteristics in successful social combat.

- Add your Cunning rank to your Intrigue Defense.

DECEPTION

One of the key tools in intrigues, Deception is a critical ability for masking your intentions and influencing a target using misdirection and false pretenses.

- You may roll Deception tests to influence a target.

PERSUASION

Another vital ability, Persuasion represents your talents at bargaining, seduction, charm, and a variety of social skills.

- You may roll Persuasion tests to influence a target.

STATUS

Status describes your character's social standing, his class, and rank within society.

- You add your Status rank to your Intrigue Defense.
- You roll a Status test to determine your place in the order of initiative.

WILL

Self-control, resolve, and commitment—Will describes your endurance and stamina in intrigues.

- Your Composure is equal to $3 \times$ your Will rank.

INTRIGUE DEFENSE

The first line of defense against Influence is your Intrigue Defense. This derived ability combines your perceptiveness, intelligence, and social standing. Your Combat Defense equals:

$$\text{INTRIGUE DEFENSE} = \text{AWARENESS} + \text{CUNNING} + \text{STATUS} + \text{CIRCUMSTANTIAL BONUSES}$$

EXAMPLE

Nicole's noble has Awareness 3, Cunning 4, and Status 5. Adding up her ranks in these abilities, her Intrigue Defense is 12.

COMPOSURE

Composure is your ability to withstand the pressures of negotiation and persuasion. Whenever an opponent successfully influences you, you reduce your Composure by your opponent's Influence. You are not affected adversely unless your Composure falls to 0, at which point you are defeated.

$$\text{COMPOSURE} = \text{WILL RANK} \times 3$$

EXAMPLE

Nicole's noble has Will 4, so her Composure is 12.

INTRIGUE STRUCTURE

Whenever a social situation arises that cannot be resolved through roleplaying alone, an intrigue occurs. Such encounters can include negotiations and interrogations but can also represent seduction, forging alliances, provoking attacks, and a variety of other actions. All intrigues follow the same steps, which are described in detail throughout the rest of this chapter:

STEP ONE: TYPE	STEP SIX: TECHNIQUE
STEP TWO: SCENE	STEP SEVEN: ROLEPLAYING
STEP THREE: OBJECTIVE	STEP EIGHT: ACTIONS AND TESTS
STEP FOUR: DISPOSITION	STEP NINE: REPEAT
STEP FIVE: INITIATIVE	STEP TEN: RESOLUTION

STEP ONE: TYPE

An intrigue is a conflict of words, a careful exchange of negotiations, persuasion, and subterfuge. Intrigue is the process of modifying another character's behavior to convince or compel an opponent to act or believe in a specific way. Through an intrigue, you might cultivate an alliance, seduce a withdrawn noblewoman, smear a rival's name, or intimidate a dire enemy. At first blush, an intrigue may not seem at all dangerous, but a critical negotiation can be every bit as deadly as the sword.

All intrigues fall into one of three types: simple, standard, and complex. Each type reflects the nature of the challenge, the number and

types of participants involved, and finally, the intended outcome. Intrigue types and the conditions for them to occur follow.

SIMPLE INTRIGUES

The most common and easiest to use, simple intrigues handle all the basic interactions between the PCs and minor Narrator characters. Simple intrigues are useful for bluffing your way past a guard, pretending to be someone other than you are, or ferreting out information in a relaxed environment. Generally, simple intrigues are used when the intended outcome (what you hope to achieve or what you want your opponent to do) is not out of character for your opponent. For example, if you were trying to seduce a woman that's already attracted to you, a simple intrigue will suffice to see if she'll give in to your advances.

Simple intrigues are also used to resolve exchanges between characters with large disparities between their Status abilities. Whenever you try to influence another character whose Status is 3 or more ranks lower than yours, you may use a simple intrigue to handle the exchange.

Simple intrigues have the following characteristics:

- Usually involve two participants.
- Occur in a single exchange.
- Involve a single test.
- Have short-term consequences.

STANDARD INTRIGUES

Standard intrigues arise when a simple intrigue won't suffice. Usually, standard intrigues come into play when PCs and major Narrator characters try to influence each other. These exchanges can involve convincing another character to do something potentially dangerous or out of character, to bargain for a much better price, or to intimidate someone into coughing up guarded information. As a good rule of thumb, standard intrigues occur whenever your intended outcome *is* dangerous for your opponent or out of character. For example, trying to seduce a noble's wife would require a standard intrigue.

Standard intrigues have the following characteristics:

- Involve two or more participants.
- Occur over the course of several exchanges.
- Involve several conflict tests.
- Have long-term consequences.

COMPLEX INTRIGUES

Above standard and simple intrigues stand complex intrigues. These exchanges are challenging, involving convoluted negotiations, cunning interplays, and usually a variety of opponents. A complex intrigue consists of several standard intrigues whose outcome influences the outcome of the complex intrigue. In a way, these standard intrigues represent the battles, and complex intrigue describes the war. You use complex intrigues whenever your outcome has far-reaching consequences, when your objectives involve several Narrator characters, and when the out-



come is particularly dangerous. A good example of complex intrigue is the building of alliances to help support your house's invasion of a neighboring lord. To prevent other houses from rallying toward your rival's cause, you likely have to treat with other lords to gain their assistance or at the very least their noninterference. As well, you'll probably deal with merchants, negotiating to get a better price for weapons, horses, and materials, to say nothing of trying to appease your own lord to make a case for the attack in the first place.

Complex intrigues have the following characteristics:

- Involve several participants.
- Occur over the course of several standard intrigues.
- Involve numerous conflict tests.
- Require a number of victory points to achieve final success.
- Have far-reaching consequences.

VICTORY POINTS

Victory points are a feature of complex intrigues, those engagements where defeating an opponent is not enough to achieve the overarching objective. Before a complex intrigue begins, you must decide what it is you're after. Your Narrator may decide the objective can be attained with a standard intrigue, but in complex plots, you're likely to have to defeat multiple foes in several intrigues to set up the events in a way that realizes your plan.



To track your progress in a complex intrigue, your Narrator sets a number of Victory Points required to complete your agenda. Three points are typical, but extremely complex plans may require six or more. Each time you defeat a foe in an intrigue that relates to the complex intrigue, you resolve the consequences of intrigue as normal and earn a Victory Point. Each time you fail to defeat a foe in an intrigue, you make no progress, and if you are defeated, you lose a Victory Point. Once you have accumulated the requisite number of Victory Points, your intrigue is complete, and your plans are enacted.

STEP TWO: SCENE

Once the type of intrigue is determined, the Narrator sets the scene by describing the location and identifying the participants involved.

LOCATION

Location can be a critical factor in deciding the outcome of an intrigue. Certain environments are more conducive to an intrigue than others. For instance, trying to seduce a pious noblewoman inside a sept is far more difficult than seducing an enthusiastic serving girl in the shadows of a darkened hall. The appropriateness of the venue may bestow a bonus to a character's Intrigue Defense, usually a +3 bonus for awkward environments, +6 for inappropriate locations, and +12 or more for wildly inappropriate settings. An awkward environment might be bargaining for a sellsword's service in front of a current employer. An inappropriate location would be trying to intimidate a young noble while his father looks on, and a wildly inappropriate setting would be trying to seduce a Silent Sister on a battlefield littered with the dead and dying.

PARTICIPANTS

Most intrigues are between two characters at a time, though multiple intrigues can occur simultaneously between multiple pairs. When a character addresses a large audience, that audience usually looks to a leader to represent their interests, so even though there are numerous individuals involved, the intrigue can be settled between two opponents. On the other hand, an intrigue may feature participants who are supported by allies and advisors. Such periphery characters can modify the intrigue's outcome by encouraging or mollifying the primary negotiator—bolstering his resolve or deflecting the influence of his opponent.

STEP THREE: OBJECTIVE

The core of every intrigue is your objective—what you hope to achieve by engaging in the intrigue in the first place. An objective is your motivation; it's what you want your opponent to do or say, as well as what action you want him to perform or a development you want to prevent. Without an objective, you don't have an intrigue—you're just roleplaying, which, of course, has a place in the game but doesn't often advance the story in significant ways.

Objectives tend to live in the background of the intrigue, unrevealed until you or your opponent are defeated. Objectives don't correspond to abilities but arise from the needs of the story and the scenario in which you are currently involved. Your objective colors your roleplaying and gives you a position from which you can argue. What follows is a broad selection of normal objectives that prompt intrigues. This list is by no means complete, but it gives you a good foundation for coming up with objectives relevant to your situation in the game.

FRIENDSHIP

Many intrigues involve cultivating alliances and forging friendships, whether for the short-term or long. Your expected outcome is to foment feelings of kinship with your target to make future exchanges easier or even unnecessary. Friendship, obviously, covers a lot of ground, and with this objective you might seduce a man, arrange a marriage, build an alliance, or simply gain a new friend.

INFORMATION

Knowledge is power, to cite a cliché, and information stands as one of the most common objectives for engaging in an intrigue. With this objective, you hope to acquire guarded or secret information, to learn rumors, gossip, and anything else you might need to get the edge against your enemies. Information might involve maneuvering in the court of King Robert or trawling the streets of King's Landing listening for useful whispers. Regardless, information is a valuable commodity and vital for navigating the perils of the game of thrones.

SERVICE

When a service is your objective, you want your opponent to do something for you. What that something is can be just about anything, from

loaning you a few gold dragons to spying on the queen, from giving you a good deal on a new sword to sparing your life when your opponent has every right to take it.

Deceit

You may also engage in intrigues to dupe your opponent, feeding false information, setting up your foe for a potential double-cross, and masking your true intention behind a deceptive façade. When deceit is your objective, you gain Influence by rolling Deception tests instead of Persuasion tests.

CHANGING OBJECTIVES

There are bound to be times when you enter an intrigue hoping to come away with one thing and discover something much more interesting after the first or second exchange. At the start of a new exchange, you may change your objective, but if you do, your opponent automatically recovers an amount of Composure equal to his Will rank.

STEP FOUR: DISPOSITION

A disposition describes a particular outlook as it relates to a character's opponent, describing whether the character sees you in a good light or bad, whether he intends you harm or wants to help you. Dispositions are useful roleplaying devices, establishing parameters about how you might play your character during the intrigue and helping to frame your responses and reactions. Moreover, disposition also acts as a form of "armor," protecting you from your opponent's influence. It's far more difficult to convince a person who hates you to help than a person who loves you. Thus, whenever your opponent would apply his or her Influence to your Composure, you first reduce the amount by your Disposition Rating (or DR).

Disposition also interacts with your efforts at Deception and Persuasion, by providing bonuses or imposing penalties to your test results. It's rather difficult to mask your disdain when trying to befriend a long-time enemy, just as it's hard to dupe a person you love. The effects of disposition on your words, body language, and other elements of the intrigue can't be understated. You might armor yourself in scorn but find yourself powerless to change the thinking of those around you.

There are seven types of disposition. Three are favorable, three are unfavorable, and the seventh is indifference, neither favorable nor unfavorable. Descriptions of each follow and include the relevant Disposition Rating and modifiers to Deception and Persuasion tests. All of this information is also summarized on **TABLE 8-1: DISPOSITIONS**.

AFFECTIONATE

DR: 1 DECEPTION MODIFIER: -2 PERSUASION MODIFIER: +5

Affection implies love and adoration, feelings of obligation and strong loyalty such as that shared between most spouses, parents and their children, and so on. A character of this disposition gives in to most requests even if the request is to their detriment. Affectionate characters are likely to overlook faults in the person they adore, and they would give their lives for that person.

TABLE 8-1: DISPOSITIONS

DISPOSITION	DR	DECEPTION MODIFIER	PERSUASION MODIFIER
AFFECTIONATE	1	-2	+5
FRIENDLY	2	-1	+3
AMIALE	3	0	+1
INDIFFERENT	4	0	0
DISLIKE	5	+1	-2
UNFRIENDLY	6	+2	-4
MALICIOUS	7	+3	-6

EXAMPLE

Affectionette describes the relationship between Queen Cersei and her son Joffrey.

FRIENDLY

DR: 2 DECEPTION MODIFIER: -1 PERSUASION MODIFIER: +3

A Friendly disposition suggests feelings of kinship and goodwill and is found in most siblings, long-time allies, and members of the same household. Friendly can also serve to define the relationship between knights bound to a common cause and the ties that bind the closest members of the Watch to each other and their commanders. Friendly characters are willing to do you favors and may take risks on your behalf. They won't betray you, and that's what counts most.

EXAMPLE

Jeor Mormont is friendly with Jon Snow.

AMIALE

DR: 3 DECEPTION MODIFIER: +0 PERSUASION MODIFIER: +1

Amiable characters see you in a positive light and consider you an acquaintance—but not necessarily a friend. Such characters are unlikely to put themselves at risk for you, but they are helpful if it benefits them. A character with an Amiable disposition may betray you if given a good reason.

EXAMPLE

Renly and Robert are on amiable terms.

INDIFFERENT

DR: 4 DECEPTION MODIFIER: +0 PERSUASION MODIFIER: +0

An indifferent character has no strong feelings toward you, one way or the other. He may be convinced to help you, following orders out of duty, and he may consent to other favors if he gets something in return. Indifferent characters won't take risks to help you unless suitably compensated.

EXAMPLE

Eddard Stark is *indifferent* toward both Renly and Stannis Baratheon.

DISLIKE

DR: 5 DECEPTION MODIFIER: +1 PERSUASION MODIFIER: -2

Dislike indicates a general unfriendliness, a certain uncomfortable frostiness. Whether this disposition originates from distrust, reputation, or some past misdeed, the character will not take risks for you and may entertain conspiracies against you.

EXAMPLE

Cersei feels *dislike* for her brother Tyrion.

UNFRIENDLY

DR: 6 DECEPTION MODIFIER: +2 PERSUASION MODIFIER: -4

Unfriendly characters simply do not like you. These feelings may be grounded in good reason or not, but regardless, they hold you in disdain. Such characters will not seek to actively hurt you, but they won't interfere with those who would and can be easily convinced to conspire against you.

EXAMPLE

Gregor Clegane is *unfriendly* toward his brother Sandor.

MALICIOUS

DR: 7 DECEPTION MODIFIER: +3 PERSUASION MODIFIER: -6

Malicious characters actively work against you, doing what they can to harm you, even if it means putting themselves at risk. Malicious characters would wage war against you, harm your family, and do just about anything else they can to destroy or discredit you. Such characters are your dire enemies.

EXAMPLE

Sandor Clegane is *malicious* toward his brother Gregor.

STARTING DISPOSITIONS

At the beginning of an intrigue, all participants must set their starting disposition. The default is indifferent when dealing with new characters,

but player characters are free to choose whatever disposition they like. The choice of disposition should always be based on what the character knows about their opponent, past encounters with the Narrator character, and their feelings regarding the character's behavior.

While it may be tempting to think in game terms, weighing the mechanical benefits of each disposition, avoid doing so. Your disposition may have unforeseen consequences that could affect how a scenario unfolds. For example, if a representative of another house engages you in an intrigue, and you automatically set your disposition to Malicious, you're bound to make an enemy of that character by your rudeness and hostility. Conversely, simply defaulting to Affectionate when trying to persuade another character is risky, as it leaves you open to manipulation. In short, consider how your character ought to feel about the NC (Narrator character) and pick a disposition that best fits your character's perspective.

UNKNOWN QUANTITIES

Whenever you engage a character in an intrigue for the first time, your disposition should usually start at Indifferent (unless you are abrasive or trusting by nature). The reason is simple: you haven't had any prior dealings with the character and likely know nothing about the character's personality, history, or motivations. Of course, some characters are public figures, and such individuals' reputations can color how others see them. A figure's image can very much shape how you see them, and when dealing with such an individual, your disposition should change accordingly. Similarly, your opponents may also inform their dispositions based on your reputation, which can be a boon or a bane depending on your previous deeds and actions.

DISPOSITIONS BY CIRCUMSTANCES

As mentioned, most intrigues between people who do not know each other begin at Indifferent. However, circumstances may modify dispositions, such as the identity of the individual, tales about the character, and other factors. **TABLE 8-2: DISPOSITIONS BY CIRCUMSTANCE** offers suggestions to modify starting dispositions—all modifiers are cumulative. These modifiers apply for the first exchange, and characters may modify their dispositions as normal.

OPTION: RECOGNITION

The default assumption is that players and Narrators will pick appropriate dispositions based on the story elements in the game. While perfectly suitable, it can sometimes be hard to assess the effect notoriety has on an individual character's reputation. To address this potential complication, you can introduce a Status test before the intrigue begins to help characters pick the most appropriate disposition for NCs they have just met.

When you use this system, all intrigues involving characters who have just met set the starting dispositions at Indifferent. Participants may draw upon their knowledge and the reputations of their opponents to modify their disposition appropriately. Each character rolls a **FORMIDABLE (12)** Status test, taking a penalty to their result equal to their opponent's rank in Knowledge—more knowledgeable characters are less likely to be impressed by the legends and deeds attributed by other characters. A success improves or worsens the opponent's disposition.

MANAGING DISPOSITIONS

A good way to manage your dispositions is to keep a list of the NCs you meet over the course of the campaign. Record your disposition from your last encounter, along with any relevant notes. Then, when you meet the character again, you'll know how you last left this character and can pick a good disposition based on your prior dealings.

TABLE 8-2: DISPOSITIONS BY CIRCUMSTANCE

FACTOR	MODIFIER
Opponent is attractive	+1 step
Opponent is known for honor	+1 step
Opponent is known to be just	+1 step
Opponent is from allied family	+2 steps
Opponent is a member of the Night's Watch	-1 step
Opponent is a bastard	-1 step
Opponent is ugly	-1 step
Opponent is known for decadence	-1 step
Opponent is known for cruelty	-1 step
Opponent is hideous	-2 steps
Opponent is known for treacherousness	-2 steps
Opponent is from enemy family	-2 steps
Opponent is from a distant land within Westeros*	-1 step
Opponent is from the Free Cities	-1 step
Opponent is from beyond the Free Cities	-2 steps

*A Dornishman dealing with a Northman for example

tion by one step per degree of success. The character decides whether to improve his opponent's disposition or worsen it, based on his reputation and that of his house.

EXAMPLE

On the evening before the tournament, Glen's knight meets with a knight sworn to a minor house in the hopes of learning information about a murder that had taken place the night before. Having it on good authority that the other knight might know something, Glen decides to engage him in an intrigue to gain information. Before the intrigue begins, though, both characters must determine the effects of their reputation. Glen's character has a Knowledge 3 and Status 4 (Reputation 1), while his opponent has a Knowledge 2 and Status 3. Glen rolls first and gets a 21. Subtracting his opponent's Knowledge rank, he's left with a 19. Since he beat the **FORMIDABLE (12) Difficulty** by 7, he gets two degrees of success, which moves the other knight's disposition up or down by two steps. Glen's knight is known to be an honorable sort, so he improves the other knight's disposition by two steps to Friendly.

It's now the other knight's turn. The Narrator rolls and gets a 12 exactly. Subtracting Glen's Knowledge rank (3), it drops the knight's result to 9, which isn't enough to change Glen's disposition. Thus, Glen's character begins the intrigue at Indifferent.

EVOLVING DISPOSITIONS

Over the course of the intrigue, a character's disposition is bound to change. The events of an exchange coupled with roleplaying allow players and Narrators to adjust their characters' dispositions in response to what happened during the previous exchange. At the start of every new



exchange, each participant may improve or worsen their disposition by one step.

The only exception to this rule is when a character was successfully influenced on the previous round. Such a character cannot worsen their disposition during the next exchange.

STEP FIVE: INITIATIVE

To determine who tests when, each participant in the intrigue rolls a Status test (bonus dice from Reputation) apply. The Narrator records each result and arranges them in order from highest to lowest. The highest result goes first, followed by the next, and then the next highest until everyone has acted. Note that the test result does not require a character to act in this order; it merely describes the earliest they can act. A participant may wait and see what other participants do before acting.

STEP SIX: TECHNIQUE

If dispositions are armor, techniques are the weapons. Techniques describe the tactics a character employs during the intrigue, but more than just provide descriptive features, techniques inform how much influence a character gains with a successful test and the consequences of defeat. That the various techniques presented here correspond to the specialties of the Persuasion ability is no coincidence.

DECEPTION

You may substitute Deception for Persuasion tests to simulate any of the following techniques. You may only do so when trying to deceive your opponent, such as charming under false pretenses or bargaining with no intention of making good on your promises. You make this decision when you decide your objective. When testing Deception, you roll bonus dice from one of your Deception specialties most appropriate to the technique you're trying to simulate. If you have bonus dice in the Persuasion specialty, you may use those dice or the listed Deception specialty, whichever is greater.

USING TECHNIQUES

Whenever you roll a Deception or Persuasion conflict test to influence your opponent, you may roll bonus dice from a specialty that corresponds with the technique. The Difficulty is equal to your opponent's Intrigue Defense. A successful test influences an amount determined by

the technique you used (usually equal to your rank in an ability) times your degree of success.

TECHNIQUES DEFINED

On your turn, you may use any of the following techniques during an intrigue. You need not choose the same technique each exchange and may select a different technique that best matches how you portrayed your character during the exchange. Each entry describes the technique, the amount of Influence a successful conflict test generates, applicable specialties, and finally, the consequences gained when you defeat your opponent. For a summary of these features, see **TABLE 8-3: TECHNIQUES**.

These techniques are fairly broad and open to some interpretation, based largely how to achieve the desired effect of the intrigue: so if you are offering an exchange, it's likely a bargain, whereas if you are making a reasoned argument, then it's an effort to convince, and so forth. Work with the Narrator to agree upon which technique suits your approach to the intrigue and the desired outcome.

BARGAIN

INFLUENCE: CUNNING RANK **PERSUASION SPECIALTY:** BARGAIN **DECEPTION SPECIALTY:** BLUFF

When you Bargain, you are asking the target to do something in exchange for recompense in some form. Bargain can be used to bribe a guard, form an alliance, attain services, and so on, but it only works so long as you live up to your side of the deal.

CONSEQUENCES OF DEFEAT: Bargain is used to negotiate a service in which the target does something for you in exchange for you doing something for the target. This exchange can be as simple as a transaction, exchanging gold dragons for some good or service, or it could be some other form of arrangement. The quality of the deal depends on the target's disposition at the end of the intrigue as shown on the following chart.

TABLE 8-3: TECHNIQUES

TECHNIQUE	INFLUENCE	PERSUASION SPECIALTY	DECEPTION SPECIALTY
BARGAIN	Cunning rank	Bargain	Bluff
CHARM	Persuasion rank	Charm	Act
CONVINCE	Will rank	Convince	Act
INCITE	Cunning rank	Incite	Bluff
INTIMIDATE	Will rank	Intimidate	Act or Bluff
SEDUCE	Persuasion rank	Seduce	Bluff
TAUNT	Awareness rank	Taunt	Bluff

DISPOSITION	BARGAIN EFFECT
AFFECTIONATE	Target gives you the goods or service for nothing in exchange.
FRIENDLY	Target gives you the goods at discount (Cunning × -10%) or for some minor service in exchange.
AMIALE	Target gives you the goods at discount (Cunning × -5%) or for a very easy service in exchange.
INDIFFERENT	Target gives you the goods at discount (Cunning × -2%) or for a service in exchange.
DISLIKE	Target gives you the goods at discount (Cunning × -1%) or for a service in exchange. The target may renege on the bargain if the demanded service is dangerous.
UNFRIENDLY	Target gives you the goods at normal price or for an equal service in exchange.
MALICIOUS	Target sells you the item at normal price but foists off a shoddy or damaged good. Target may perform the service but may renege if he can get away with it.

CHARM

INFLUENCE: PERSUASION RANK
PERSUASION SPECIALTY: CHARM
DECEPTION SPECIALTY: ACT

Use Charm whenever you would cultivate a friendship, improving the target's disposition to make him or her more amenable to your position in future intrigues. When you use this technique, you ply your target with complements, empathizing with their plights and conditions, and work to adapt yourself to your subject's desires.

CONSEQUENCES OF DEFEAT: Charm is the simple act of cultivating friendships and alliances, or to reason with enemies and avoid conflict. When you defeat an opponent using charm, you improve the target's disposition by one step. The target's improved disposition lasts until circumstances would worsen their disposition against you—such as a betrayal on your part or a rival inciting the opponent against you. In addition, you gain +1D on all Deception and Persuasion tests during your next intrigue against this opponent.

CONVINCE

INFLUENCE: WILL RANK
PERSUASION SPECIALTY: CONVINCE
DECEPTION SPECIALTY: ACT

Sometimes a forceful argument can get your point across where charm or seduction might fail. Convince imparts your position or idea by simply putting the idea out there in a reasoned and logical manner. Convince is a stated desire that stands on its merits alone. It is often less effective because it isn't backed up by a threat, and there may not be something in it for the subject. Thus, it often takes longer to persuade a subject to your position, especially when they are ill-disposed against you.

CONSEQUENCES OF DEFEAT: Whenever you defeat an opponent using Convince, you are honestly trying to get the target to assist you or to agree with your position. Using Convince does nothing to improve the target's disposition; instead, Convince gets them to support your position or grant you assistance. Even dire enemies can be persuaded to help, provided they have sufficient cause, though there's nothing to say the enemy won't use the opportunity to betray you later. A convinced target assists you through the particular trial but no further.

INCITE

INFLUENCE: CUNNING RANK
PERSUASION SPECIALTY: INCITE
DECEPTION SPECIALTY: BLUFF

Incite is used to make your subject angry, to fill them with loathing or rage against someone or something. Incite is risky because the unchecked emotion created can cause the subject to react brashly.

CONSEQUENCES OF DEFEAT: Inciting a target involves turning the opponent against another opponent, usually by producing evidence of betrayal, vile acts, or revealing any other sordid details your opponent might find repugnant. Incite is often powerful, but it produces short-term effects. An incited target's attitude to the individual, or

organization, or house you indicate shifts a number of steps downward equal to your rank in Persuasion. Each day after you use Incite on the target, his attitude toward the target improves by one step until it returns to its starting disposition. Typically, only targets whose disposition is worsened to Malicious attack the individual or members of the house or organization you indicate.

INTIMIDATE

INFLUENCE: WILL RANK
PERSUASION SPECIALTY: INTIMIDATE
DECEPTION SPECIALTY: ACT OR BLUFF

You use Intimidate to scare others and make them think twice before crossing you. Intimidating a target temporarily improves their disposition by three steps for a short period, which gets the target to back down, divulge information you're after, flee, or become cooperative and pliable.

CONSEQUENCES OF DEFEAT: One of the most powerful techniques, Intimidate is bluster and threats used to frighten or cow your opponent. A successful use of Intimidate either drives off the target—if he can flee—or improves his disposition to Amiable or one step better if already Amiable for as long as you remain in the target's presence if the target cannot flee. The target does as you ask, reveals information, and possibly lies if he believes he has no other recourse to escape your presence. An intimidated target's disposition in future intrigues is always Unfriendly or worse.



SEDUCE

INFLUENCE: PERSUASION RANK
PERSUASION SPECIALTY: SEDUCE
DECEPTION SPECIALTY: BLUFF

Of all the techniques, seduction is the most subtle. Use of this technique requires patience and practice, as well as a keen eye for body language and innuendo to guide your own words and behavior. If you defeat an opponent using Seduce, you fill the subject with feelings of desire—or at the very least the willingness to give into your advances.

CONSEQUENCES OF DEFEAT: By playing to your opponent's lust and desires, a defeat using Seduce usually results in some carnal act of passion or at the very least a temporary increase to the target's disposition. Seduction instills feelings of pleasure and affection in the target, blinding them to your faults and ulterior motives. You improve the target's disposition by a number of steps equal to your rank in Persuasion. If the target is attracted to your gender, is capable of physical love, and is at least Friendly, he or she gives in. As such, it may take several intrigues to seduce a target properly.

Each day after the encounter, the target's disposition shifts down one until it falls to one step below his or her starting disposition. You can sustain the feelings of attraction by courting the individual and by using Charm to create a more permanent disposition. Characters with dispositions that started at Dislike or worse but who are seduced pretend to be attracted and even go so far as to engage in lovemaking or some other act of passion. They only follow through

if they believe such an act will advance their position or give them some advantage over you—whether it's to plant a bastard in the womb or a knife in the throat.

TAUNT

INFLUENCE: AWARENESS RANK
PERSUASION SPECIALTY: TAUNT
DECEPTION SPECIALTY: BLUFF

Taunting is risky. You goad another character into action based on your barbs and insults. You can use Taunt to provoke a character to do something you want—at the cost of worsening his or her disposition toward you.

CONSEQUENCES OF DEFEAT: Taunting pushes your opponent to act. An opponent who has an Amiable or better disposition does what you want, but when he has completed the task, his disposition falls by one step. An opponent whose disposition is Neutral or Dislike may or may not perform the task based on the danger posed to him. Again, his disposition worsens by one step. Finally, opponents with dispositions worse than Dislike attack you or flee if attacking is not an option.

STEP SEVEN: ROLEPLAYING

Roleplaying is the heart of intrigues. During this step, the players may argue and debate, connive and negotiate, discuss their options, and make their case. The character acts out exactly what he or she wants from a target in accordance with his or her technique and disposition. There is no clear order of action here; rather, this step is intended to be freeform and loose, lasting as long as needed until the Narrator opts to move toward the next step, usually occurring at a dramatic moment when a player makes clear his or her desires but before the answer to that desire is revealed.

Of course, not all groups are comfortable with improvised acting and may prefer a more mechanical approach to resolving these scenes. If such is the case, or if the intrigue is particularly small and insignificant to the larger scenario, the Narrator may skip the roleplaying step and move onto the next.

THE EFFECTS OF ROLEPLAYING

SIFRP is a roleplaying game, and therefore, strong portrayals of your character, as well as convincing arguments, can and do have an effect on intrigues. Good roleplaying modifies your chances by granting bonus dice, usually one or two, but sometimes as many as three for extremely convincing performances. Naturally, some roleplaying sequences may result in saying the absolute wrong thing at the wrong time, which may affect a character's efforts by removing bonus dice or imposing a flat penalty of -1 to -5, depending on the seriousness of the gaffe.

Not all groups include thespians or aspiring actors, and some players may be reluctant to participate in such an immersive roleplaying scene. The Narrator should not penalize such players if they are not suited for this sort of game. Players may modify their chances by using Destiny Points and bonus dice drawn from specialties as normal.



STEP EIGHT: ACTIONS & TESTS

During an exchange, a player may choose and perform one of following actions. Each participant has but one action. The Narrator may limit the number of characters able to participate in an intrigue at any given time, based on the circumstances. It's one matter to take part in a council meeting or public debate and another to try and carry on a covert discussion between more than two or three people at once.

ASSIST

During an intrigue, you may support another character's arguments, encouraging them as they debate and argue. If you succeed on a **CHALLENGING (9)** Persuasion test, you can lend one half your Persuasion rank (round down) as a modifier to your ally's next conflict test result.

CONSIDER

You give up your action for the exchange. You gain +2B on any one test you take during the next exchange. Bonus dice gained in this way cannot exceed your rank in the ability you're testing. Once you roll a test and use these bonus dice, excess bonus dice are lost.

FAST TALK

You can unleash a stream of nonsense in the hopes of distracting your opponent and putting them off guard. Make a Persuasion test against the target's passive Will result. If you achieve at least two degrees, the target loses his Cunning rank from his Intrigue Defense until the end of the next exchange.

INFLUENCE

Influence is the most common action used in an intrigue. It reflects your effort to modify your opponent's behavior. To influence an opponent, roll a Deception or Persuasion test, gaining bonus dice from your technique. A successful test indicates you influence your opponent by an amount described under your technique times your degree of success. You reduce all Influence by your opponent's Disposition Rating. Remaining Influence applies to your target's Composure. Reducing an opponent's Composure to 0 defeats him.

MANIPULATE

You may try to manipulate your opponent's emotions by goading him into using a specific technique. You must beat or equal your opponent's passive Will result with a Persuasion test. If so, you may choose your opponent's technique on the following round.

MOLLIFY

During an intrigue, you may press your opponent too far, or see that your opponent is perilously close to defeating an ally. You can repair damage to Composure by rolling a **FORMIDABLE (12)** Persuasion test to mollify a target. Your test is modified by the target's disposition as normal. A suc-

EFFECTS OF LANGUAGE

Common language is vital to intrigues, making it all but impossible to compel other characters who cannot understand you. If your target does not speak your language, you take -3D on all Persuasion tests. If this number exceeds your test dice, you cannot engage the target in an intrigue.

While language is important, knowledge of certain languages can even improve your chances at persuading and impressing your target. The ability to speak a rare or native tongue of your opponent suggests education and intelligence, as well as a certain amount of respect. If the target would be impressed by such familiarity, you gain a +1B on tests to influence your opponents. Good examples are using Valyrian when communicating with someone of House Targaryen or another educated person, the various tongues of the Free Cities when talking with a native of the same city, Dothraki with the Dothraki people, and so on.

cess restores an amount of Composure equal to your Persuasion rank. Each additional degree restores another point of Composure.

QUIT

You need not suffer the indignity of an aggressive opponent, and provided there's an avenue of escape, you can usually flee an intrigue. Upon doing so, the intrigue ends, but there are often other repercussions as determined by the Narrator, especially if there are witnesses to your weakness.

Alternatively, when an opponent who proves uninterested in discussion or negotiation resists your efforts, you may quit the intrigue without trouble, though questions and information offered may raise suspicions and have other consequences.

READ TARGET

In lieu of coercing a target, you can hold back and read your target's disposition and technique. Make an Awareness test against your target's passive Deception result. If you equal or beat your target's test result, you learn the target's current disposition and the technique he uses for this exchange. As a result of this insight, you gain +1D on all Deception and Persuasion tests for the duration of the intrigue.

SHIELD OF REPUTATION

You can fall back on your reputation and status to influence your opponent. Make a Status test against your opponent's base Will result. If you equal or beat the target's base result, that target's disposition automatically improves by one step. You may use this action only once per intrigue.

SWITCH TO COMBAT

On your turn, you can abandon the intrigue and attack your opponent. Clearly, this may not be an option in every intrigue, and attacking may have other consequences, such as imprisonment, loss of rank, and so on. Once you switch to combat, the intrigue immediately ends and combat begins.

WITHDRAW

You may shore up your defenses and set yourself against your target. Roll a Will test (bonus dice from Dedication apply). The result of the test replaces your Intrigue Defense until the end of the next exchange.

INFLUENCE

When an opponent successfully influences you in an intrigue, you may lose some of your Composure, bringing you closer to falling under their sway. Any Influence in excess of your Disposition Rating applies to your Composure. Loss of Composure doesn't affect you unless it reduces your value to 0 or less, at which point you are defeated.

FRUSTRATION

The primary way to reduce Influence is through your Disposition Rating. You subtract this value from the Influence your opponent earns with a successful Deception or Persuasion test.

The other way to reduce outside Influence upon you is to accept a measure of **frustration**. Each point of frustration gained removes an amount of Influence equal to your Will rank. However, each point of frustration gained imposes -1D on all Deception and Persuasion tests for the duration of the intrigue. If your accumulated frustration exceeds your Will rank, you are defeated because you lose your Composure. At the end of the intrigue, win or lose, all accumulated frustration is removed.



DEFEAT

If your Composure is reduced to 0 or less, or your accumulated frustration exceeds your Will rank, you are defeated, and the victor achieves the stated goal of the intrigue.

YIELDING

You may choose to **yield** to an opponent, offering a compromised outcome, rather than going down to defeat, if you wish. You can only yield on your turn in an exchange, and your opponent may accept, offer a counter-proposal, or refuse. If you, in turn, refuse a counter-offer, then the intrigue continues, and you may not yield. Yielding is an option for when defeat seems certain or if you want to offer an opponent an immediate, lesser, victory to put a quick end to the conflict.

DESTINY & DEFEAT

You may also burn a Destiny Point when defeated to choose an outcome other than your opponent's stated goal. The Narrator must approve the new outcome.

As with combat, unimportant characters in the story generally don't avoid Influence through frustration, and they tend to yield quickly when the intrigue goes against them, allowing the Narrator to dispense with minor intrigues quickly when it becomes clear the character has the upper hand (assuming the intrigue was important enough to test the characters' abilities to begin with).

STEP NINE: REPEAT

If there is no clear victor at the end of the first exchange, return to Step Two: Scene and begin again, having each character reaffirm their objective or change it (with the consequences that entail), choose a technique, roleplay, and take and resolve their actions. This process continues until all opponents have yielded or been defeated.

STEP TEN: RESOLUTION

The last step in an intrigue is the resolution. Once one side defeats the other, what happens next depends on what technique the victor used and the defeated character's disposition. Reckless intrigues can often produce unexpected results; thus, the choice of technique and the order in which various techniques are used can have a great deal of Influence over the intrigue's outcome. For consequences of defeat, see the technique used to defeat the opponent.

OTHER FACTORS

In addition to the basic elements that make up an intrigue, there are a few other factors and considerations to take into account.

JOINING AN INTRIGUE

Once an intrigue is in process, new arrivals can disrupt the flow of the encounter. Any time a new participant joins the intrigue, all participants remove all Influence, and the intrigue starts anew.

FASTER INTRIGUES

Intrigue emulates much of the politics that shape the story of the novels by giving players the tools to make allies and destroy their enemies in ways that don't necessarily involve combat. However, not every conversation needs to be resolved with an intrigue. In fact, the Narrator ought to reserve intrigues for the most important conspiracies and conversations, usually when something significant is at stake. When a noble orders his sworn swords to attack, there's no need to run through an intrigue; the sworn swords follow the orders to the best of their abilities. As a rule of thumb, if your Status rank is equal to or greater than the target's DR, you can bypass the intrigue entirely and Influence the target.

AN EXAMPLE INTRIGUE

Lady Rene of a minor house in the Reach arranges a meeting with Ser Ambrose Trent, a hedge knight in the service of House Florent.

LADY RENE

AWARENESS 4, CUNNING 3, PERSUASION 4, STATUS 4, WILL 3
DEFENSE 11 • COMPOSURE 9

SER AMBROSE TRENT

AWARENESS 3, CUNNING 3, DECEPTION 3, PERSUASION 3, STATUS 3, WILL 4
DEFENSE 9 • COMPOSURE 12

STEP ONE: TYPE

Since the characters are close in Status, the Narrator determines that a standard intrigue is in order.

STEP TWO: SCENE

The Narrator sets the scene. Rene had arranged the meeting to take place in the chapel, away from the ears of her enemies. Ambrose is there waiting. No one else is present. The Narrator mentions this scene has one quality, "With the Seven Watching," to represent the painted statues of the Seven arranged before each wall of the sacred building. The Narrator explains that spending a Destiny Point here can grant Rene a +1B on Persuasion tests involving loyalty and honor.

STEP THREE: OBJECTIVE

Hoping to acquire a spy inside the larger house, Rene believes the information she might learn could give her own house a great advantage among her rivals. Rene's objective is service. Ambrose sees this opportunity as a chance to seduce Rene and bed her. His objective is friendship.

STEP FOUR: DISPOSITION

Rene writes down her disposition. Feeling that she's nervous and uncertain about this knight, she settles on Amiable. With this disposition, she gains DR 3 and a +1 Persuasion modifier. The Narrator knows Ambrose is attracted to Rene, but he believes the woman is here under other pretenses. He, too, sets the knight's disposition at Amiable.

STEP FIVE: INITIATIVE

With the scene set, Rene's player and the Narrator test Status for initiative. Rene's Status test result is 20. Ambrose's is 9. Rene goes first during actions and tests.

STEP SIX: SELECT TECHNIQUE

Rene wants to convince the hedge knight to help her, so she decides to use Convince. The hedge knight wants to bed the noble woman, so he uses Seduce.

STEP SEVEN: ROLEPLAYING

During this stage, Rene's player initiates the conversation, slowly feeling out her opponent. Meanwhile, Ambrose, who's operating under a misconception, pushes to seduce her, laying it on thick. Sensing an opportunity, Rene plays coy and maneuvers him by offering a possible tryst in exchange for his assistance.

STEP EIGHT: ACTIONS & TESTS

As Rene won the initiative, she goes first. She's not certain what Ambrose's disposition is even though he's clearly interested in bedding her, so sensing an opportunity, she opts to Influence. She rolls a Persuasion test and gets an 18. Because she's Amiable, she adds +1 to her result for 19. Since her test beats Ambrose's Intrigue Defense by 10, she succeeds with three degrees. Convince produces Influence equal to Rene's Will, so she gets 3 Influence. With her degrees, though, she brings her Influence up to 9. Ambrose reduces the Influence by his DR (3) and applies the rest to his Composure, reducing it to 6.

It's now Ambrose's turn. He's trying to seduce the noblewoman, so he rolls a Persuasion test to influence her. His roll was poor, resulting in a 7. He's Amiable, so he adds +1 to his result for a total of 8. He didn't beat Rene's Defense, so he didn't influence her at all.

STEP NINE: REPEAT

Since neither Ambrose nor Rene were defeated during the first exchange of the intrigue, play returns to Step Three: Objective. Rene knows she's close to defeating the knight, but she decides to use Deception to mislead the knight into thinking that he might have some sort of physical reward for his service. She's deceiving the knight to make a deal, so if she defeats him, she'll resolve it as a Bargain. Ambrose, clueless, pushes on to seduce the noblewoman.

RESOLUTION

The intrigue continues over a number of exchanges until there's a clear victor, resulting from the defeat or yielding of an opponent. In the end, Rene defeats the knight, and he agrees to feed Lady Rene information in exchange for a tumble between the sheets. Since Rene won, she can set the terms and tells the hedge knight he will receive his reward once he brings her something of substance. Of course, Rene does not intend to sleep with the knight, so upon giving up the information, Rene will likely have to engage him in another intrigue to retain his service.

CHAPTER 9: COMBAT



In many ways, combat is a game within the game. It introduces rules designed to address the intricacies of the battlefield and to account for combats between a pair of combatants to a host of foes. Outside of combat, the game unfolds through the narrative, through the descriptions the Narrator provides, the conversations the players have between themselves and the people of the larger world around them, the treachery of intrigues, and through the achievement of the various goals the players chase throughout the adventures and scenarios that make up play. However, punctuating the unfolding story are the combats, the brutal exchanges of sword and axe, the gritty action, and the deadly consequences that can result from these battles. Combat is dangerous, and the outcome of a combat can leave a character dreadfully wounded, captured, or even killed.

COMBAT ESSENTIALS

A combat is far more structured in its approach than other aspects of *SIFRP*. To make sure each combatant has a chance to act—and possibly survive a combat intact—a combat unfolds over a number of rounds, each one divided into a set of turns, one for each player. A combat lasts

as long as the participants want to fight or until one side is completely defeated. The essentials of *SIFRP*'s combat system are simple to understand, but there are numerous variations and exceptions in the game, with benefits, maneuvers, and abilities all making the combat system a dynamic and engaging part of the game.

ROUNDS, TURNS, & ACTIONS

When a combat begins, *SIFRP* cuts up game play into discrete moments called **rounds**. Each round lasts approximately six seconds. Thus, ten rounds of combat equals about a minute of game time.

During a round, each player and opponent get a **turn** to act. A turn is an opportunity to do something significant (or not) that may affect (or not affect) how the combat develops. While there are only six seconds in the round, each character acts in order of initiative, so a character who goes first applies the effects of his or her choices before characters who go later in the round.

On a character's turn, the player may perform any of a variety of actions. Most actions fall into one of three types: **Greater**, **Lesser**, and **Free**.

“Oak and iron, guard me well or else I’m dead and doomed to hell.”

—OLD SAYING

GREATER ACTIONS

A **GREATER ACTION** consumes the largest chunk of a combatant's turn, representing a furious series of sword blows, running across the battlefield, and so on. Performing a Greater Action uses up your entire turn, so once you resolve your action, you're done until it becomes your turn on the next round.

LESSER ACTIONS

LESSER ACTIONS are similar to Greater Actions, but they take up less time, allowing you to combine two Lesser Actions on your turn instead of taking one Greater Action. Examples include aiming, firing an arrow from your bow, reloading a crossbow, and moving. During your turn, you may perform up to two Lesser Actions. You can't save unspent Lesser Actions for the following round, so be sure to use them up before the round ends.

FREE ACTIONS

Finally, **FREE ACTIONS** are minor actions that consume very little time. Usually, these things include shouting orders to men under your command, drawing a weapon, dropping your weapon to the ground, and just about anything else that consumes little or no time. Generally, you can perform as many Free Actions as you like, but your Narrator may judge extensive conversation or rooting around in a saddlebag to be more time-consuming than a Free Action ordinarily allows.

DAMAGE & DEFEAT

The object of every combat is to defeat your enemies. Defeat usually, but not always, means killing your foes. However, if your opponent yields, flees, or is knocked unconscious, you've still defeated him.

The currency of defeat is damage, and most combat actions are geared toward dealing damage enough to kill, maim, or force your enemy to yield. Since healing and recovery can be uncertain and difficult, players may find it wise to yield when their characters face certain defeat.

The primary method for dealing damage is through conflict tests. You roll a test using Fighting or Marksmanship against your opponent's Combat Defense. A success deals damage as determined by the weapon you're using multiplied by your degree of success. The opponent's Armor Rating reduces the damage you deal, but any damage left over comes off your opponent's Health. Once you reduce an opponent to 0 Health, you defeat him and decide the consequences of his defeat.

COMBAT STATISTICS

Some abilities are more useful for combat than others. From these key abilities, you derive vital information such as your Combat Defense, Health, your weapon damage, and Movement. What follows is a summary of the game's combat statistics and the methods for coming up with their values.

ABILITIES

All of the following abilities directly affect your character's effectiveness in combat.

AGILITY

Agility represents your natural dexterity, flexibility, and nimbleness, your ability to defend yourself, and your ability to react to new threats.

- Your Agility rank is added to your Combat Defense.
- You test Agility to determine order of initiative.
- Your Agility rank determines the base damage for most Marksmanship weapons and some Fighting weapons.
- You test Agility when taking the Dodge action.

ATHLETICS

Athletics measures your physical prowess, strength, muscle, and ability to use your physical resources.

- Add your Athletics rank to your Combat Defense.
- Athletics can modify how fast you move.
- Athletics determines the base damage for most Fighting weapons and some Marksmanship weapons.

AWARENESS

Awareness describes how attuned you are to your surroundings, helping you notice hidden enemies and dangers.

- Add your Awareness rank to your Combat Defense.
- Hidden opponents test Stealth against your passive Awareness result.

ENDURANCE

Endurance describes your stamina, your natural toughness, and your ability to shrug off damage.

- Your Endurance rank determines your Health.
- Your Endurance rank determines the maximum number of injuries you can take.
- Your Endurance rank determines the maximum number of wounds you can take.
- You test Endurance to overcome injuries and wounds.
- When attacked by poison or some other hazard, that attack must beat your passive Endurance result.

FIGHTING

Fighting measures your skill and training in hand-to-hand combat.

- ⚔ You test Fighting whenever you would use a weapon in hand-to-hand combat.

MARKSMANSHIP

Marksmanship measures your accuracy and aim with missile weapons.

- ⚔ You test Marksmanship whenever you would use a weapon in ranged combat.

WARFARE

Warfare describes your understanding of strategy and tactics, your mastery of the battlefield.

- ⚔ You may test Warfare to gain tactical advantages in combat.

COMBAT DEFENSE

The first line of defense against attacks is your Combat Defense. This derived ability combines your dexterity, your perceptiveness, and your athleticism to define how tough it is to hit you in battle. Your Combat Defense is figured as follows:

$$\text{COMBAT DEFENSE} = \text{AGILITY} + \text{ATHLETICS} + \text{AWARENESS} + \text{DEFENSIVE BONUS} \\ (\text{FROM SHIELDS OR PARRYING WEAPONS}) - \text{ARMOR PENALTY} \\ (\text{SEE TABLE 9-2: ARMOR ON PAGE 151})$$



EXAMPLE

Hal calculates his hedge knight's Combat Defense. He has Agility 3, Athletics 4, and Awareness 3. His base Combat Defense is 10. When armed with a large shield, he increases his Combat Defense to 14, and when wearing his full plate armor, he drops his Combat Defense to 8. A large shield has a Defensive rating of +4, and full plate has an Armor Penalty of -6.

SIZE

Hitting a large target is easier than hitting a small one. Small targets (children, dogs, and ravens) increase their Combat Defense by +2, while large targets (horses, mammoths, and giants) decrease their Combat Defense by -2.

HELPLESS TARGETS

Any target incapable of defending himself from attacks—sleeping, restrained, or otherwise prevented from taking actions—is considered helpless. A helpless target loses his Agility from his Combat Defense and grants his attackers +1D on Fighting and Marksmanship tests made to attack him.

HEALTH

Health is your ability to absorb damage and keep on fighting. It doesn't matter how much damage you've taken to Health; so long as you have at least one point of Health, your abilities aren't reduced, and you can continue fighting.

$$\text{HEALTH} = \text{ENDURANCE RANK} \times 3$$

EXAMPLE

Hal's hedge knight has Endurance 4, so his Health is 12 (4×3).

MOVEMENT

Movement describes how far you travel when you use an action to move on your turn. Most characters move 4 yards when unarmored or unburdened by bulky items. Characters with bonus dice in Run may move faster, while characters wearing armor may move slower.

EFFECTS OF ATHLETICS

Physically fit characters can often move faster than unhealthy characters. For every two bonus dice of the Run specialty, you move an extra yard on a move. If, however, you only have 1 rank in Athletics, you reduce your Movement to 3 yards (a bonus die in Run negates this penalty). For quick details, see TABLE 9-1: MOVEMENT.

EXAMPLE

Hal's character has 2B in Run, so his Movement is 5 yards.

EFFECTS OF BULK

When carrying bulky items, you move more slowly than normal. Reduce your Movement by one half of the Bulk carried, and your sprint rate by your Bulk carried. Any bonus Movement from the Run specialty applies before you adjust your Movement for Bulk. The most common sorts of bulky items include armor and large shields, but some Unwieldy weapons also qualify. Bulk cannot reduce your move below 1 yard or your sprint speed below 4 yards.

EXAMPLE

While quick out of armor, Hal's character slows down considerably when wearing full plate (2 Bulk points). When so equipped, he moves 3 yards and runs 14 yards.

ARMOR

Armor signifies a warrior's status, wealth, and prowess, but even though armor serves to reinforce or diminish a warrior's reputation, armor is fundamentally protection. All armors have three statistics as shown on **TABLE 9-2: ARMOR**.

ARMOR RATING

Armor offers some amount of protection, represented by its Armor Rating. When you take damage in combat, you reduce the damage taken by your Armor Rating. Damage can be reduced to 0 but not below 0.

ARMOR PENALTY

Armor can turn aside killing blows, but it does so at a cost. Heavier forms of armor can interfere with your Movement, making you slower to react to opponents and maintain your balance. All forms of armor impose a penalty that you apply to the results of all Agility tests and to your Combat Defense.

BULK

Heavier armors impose Bulk. As mentioned, every two points of Bulk reduce your move by 1 yard, and every point of Bulk reduces your sprint speed by 1 yard. Barding, armor for horses, supplies the same benefits.

WEAPONS

Weapons are more than just tools. Like armor, they are a symbol of status, training, and expertise. A combatant armed with a Braavosi blade likely fights differently from a warrior wielding a greatsword. **TABLE 9-3: WEAPONS** provides summaries of the most common weapons found in Westeros.

WEAPON TRAITS

Each weapon has several traits to reflect its assets and disadvantages in combat.

TABLE 9-1: MOVEMENT

RUN	BONUS	MODIFIED MOVEMENT
0B–1B	+0 yd	4 yd
2B–3B	+1 yd	5 yd
4B–5B	+2 yd	6 yd
6B–7B	+3 yd	7 yd

TABLE 9-2: ARMOR

ARMOR	ARMOR RATING	ARMOR PENALTY	BULK
CLOTHING	0	0	0
ROBES, VESTMENTS	1	0	1
PADDED	1	0	0
LEATHER, SOFT	2	–1	0
LEATHER, HARD	3	–2	0
BONE OR WOOD	4	–3	1
RING	4	–2	1
HIDE	5	–2	2
MAIL	5	–3	2
BREASTPLATE	5	–2	3
SCALE	6	–3	2
SPLINT	7	–3	3
BRIGANDINE	8	–4	3
HALF PLATE	9	–5	3
FULL PLATE	10	–6	3

SPECIALTY

This entry describes which specialty applies to your Fighting test when wielding this weapon. When attacking with the weapon, you may roll any bonus dice from the listed specialty in which you have invested.

TRAINING

Not all weapons are created equal, some are harder to use than are others. Certain weapons require a minimum level of specialized training to wield properly and those without the minimum specialty rank find fighting with these weapons more challenging than simpler ones. Whenever a weapon indicates 1B, 2B, and so on under training, you *lose* the indicated number of bonus dice from your Fighting or Marksmanship tests with the weapon. If the penalty reduces your bonus dice to less than 0 (or you have none to begin with), you take a penalty die on your tests with the weapon for each additional –1.

EXAMPLE

A character using a whip loses two bonus dice. If she only has 1B in Brawling, she loses the bonus die and takes a penalty die. If she has no bonus dice in Brawling, she takes –2D on her Fighting tests with the whip.

TABLE 9-3: WEAPONS

WEAPON	SPECIALTY	TRAINING	DAMAGE [†]	QUALITIES
BATTLEAXE	Axes	—	Athletics	Adaptable
CROWBILL	Axes	—	Athletics-1	Shattering 1
HAND AXE	Axes	—	Athletics-1	Defensive +1, Off-hand +1
LONGAXE	Axes	1B	Athletics+3	Bulk 1, Powerful, Reach, Two-handed, Vicious
MATTOCK	Axes	—	Athletics+1	Powerful, Slow, Two-handed
WOODSMAN'S AXE	Axes	—	Athletics+1	Two-handed
BALL AND CHAIN	Bludgeon	1B	Athletics	Powerful, Shattering 1
CUDGEL/CLUB	Bludgeon	—	Athletics-1	Off-hand +1
FLAIL	Bludgeon	2B	Athletics+3	Powerful, Shattering 1, Two-handed
MACE	Bludgeon	—	Athletics	—
MAUL	Bludgeon	—	Athletics +1	Bulk 1, Shattering 1, Slow, Staggering, Two-handed
MORNINGSTAR	Bludgeon	—	Athletics	Shattering 1, Vicious
QUARTERSTAFF	Bludgeon	—	Athletics	Fast, Two-handed
WARHAMMER	Bludgeon	—	Athletics	Bulk 1, Powerful, Shattering 2, Slow, Two-handed
FIST	Brawling	—	Athletics-3	Grab, Off-hand +1
GAUNTLET	Brawling	—	Athletics-2	Grab, Off-hand +1
IMPROVISED	Brawling	—	Athletics-1	Slow
KNIFE	Brawling	—	Athletics-2	Fast, Off-hand +1
WHIP	Brawling	2B	Agility-1	Entangling, Reach
BRAAVOSI BLADE	Fencing	1B	Agility	Defensive +1, Fast
LEFT-HAND DAGGER	Fencing	1B	Agility-1	Defensive +2, Off-hand +1
SMALL SWORD	Fencing	—	Agility-1	Fast
ARAKH	Long Blade	1B	Athletics	Adaptable, Fast
BASTARD SWORD	Long Blade	1B	Athletics+1	Adaptable
GREATSWORD	Long Blade	—	Athletics+3	Powerful, Slow, Two-handed, Unwieldy, Vicious
LONGSWORD	Long Blade	—	Athletics+1	—
HALBERD	Pole-arm	1B	Athletics+3	Bulk 1, Powerful, Two-handed
PEASANT TOOL	Pole-arm	—	Athletics+2	Two-handed, Unwieldy
POLE-AXE	Pole-arm	1B	Athletics+3	Bulk 1, Powerful, Reach, Two-handed, Unwieldy
BUCKLER	Shield	—	Athletics-2	Defensive +1, Off-hand +1
SHIELD	Shield	—	Athletics-2	Defensive +2
SHIELD, LARGE	Shield	1B	Athletics-2	Bulk 1, Defensive +4
SHIELD, TOWER	Shield	2B	Athletics-2	Bulk 2, Defensive +6
DAGGER	Short Blade	—	Agility-2	Defensive +1, Off-hand +1
DIRK	Short Blade	—	Agility-2	Off-hand +2
STILETTO	Short Blade	1B	Agility	Piercing 2
BOAR SPEAR	Spear	1B	Athletics+1	Impale, Powerful, Slow, Two-handed
FROG SPEAR	Spear	1B	Agility+1	Adaptable
PIKE	Spear	—	Athletics+2	Impale, Set for Charge, Slow, Two-handed, Unwieldy
SPEAR	Spear	—	Athletics	Fast, Two-handed
TOURNEY LANCE	Spear	1B	Animal Handling+3	Bulk 1, Mounted, Powerful, Reach, Slow
TRIDENT	Spear	—	Athletics	Adaptable, Slow

†Minimum 1 Weapon descriptions can be found beginning on page 124.

TABLE 9-3: WEAPONS

WEAPON	SPECIALTY	TRAINING	DAMAGE [†]	QUALITIES
WAR LANCE	Spear	1B	Animal Handling +4	Bulk 2, Impale, Mounted, Powerful, Slow, Vicious
Bow, DOUBLE-CURVED	Bow	1B	Agility+1	Long Range, Powerful, Two-handed
Bow, HUNTING	Bow	—	Agility	Long Range, Two-handed
Longbow	Bow	1B	Agility+2	Long Range, Piercing 1, Two-handed, Unwieldy
Crossbow, Heavy	Crossbow	—	Agility+2	Long Range, Piercing 2, Reload (Greater), Slow, Two-handed, Vicious
Crossbow, Light	Crossbow	—	Agility+1	Long Range, Reload (Lesser), Slow
Crossbow, Medium	Crossbow	—	Agility+1	Long Range, Piercing 1, Reload (Lesser), Slow, Two-handed
Crossbow, Myrish	Crossbow	1B	Agility+1	Long Range, Piercing 1, Two-handed
Frog Spear	Thrown	1B	Agility+1	Close Range
Hand Axe	Thrown	—	Athletics	Close Range
Javelin	Thrown	—	Athletics	Close Range
Knife	Thrown	—	Agility-1	Close Range, Fast
Net	Thrown	1B	None	Close Range, Entangling
Sling	Thrown	—	Athletics-1	Long Range
Spear	Thrown	—	Athletics	Close Range
Trident	Thrown	—	Athletics	Close Range

†Minimum 1 Weapon descriptions can be found beginning on page 124.

DAMAGE

The damage a weapon deals is derived from both its construction and the ability of its wielder. The base damage is equal to your rank in the listed ability. Many weapons include modifiers as well, which you add to or subtract from your rank in the associated ability. Most Fighting weapons use Athletics, and most ranged weapons use Agility, but there are several exceptions. Multiply this base damage times your degree of success on the attack test. Only after you have totaled the damage do you reduce it by your opponent's Armor Rating.

QUALITIES

Qualities individuate weapons from other weapons, providing a group of functions that make a particular weapon stand out from the rest. Qualities can take the form of advantages that provide a tactical benefit in combat, while others impose drawbacks to make up for improved damage or an advantage. Most weapons have at least one quality.

ADAPTABLE

An Adaptable weapon is designed for use with one or two hands. When you wield this weapon in two hands, increase the weapon's damage by +1.

BULK

Some weapons are heavy or awkward and, thus, slow you down in combat. If a weapon has a Bulk rating, it applies toward your total Bulk for the purposes of reducing your Movement.

CLOSE RANGE

A Close Range weapon has an effective range of 10 yards, meaning you can attack opponents within 10 yards at no penalty. You can still attack opponents beyond this range, but you take -1D for every 10 yards beyond this range. Thus, attacking an opponent that's 11 yards away imposes -1D on your Marksmanship test.

DEFENSIVE

Defensive weapons serve a dual function. They can be used as weapons, but they are often more effective in knocking aside your enemies' attacks. If you are armed with a Defensive weapon and do not attack with it, you add the weapon's Defensive rating to your Combat Defense. Many Defensive weapons also have the Off-hand quality, which allows you to wield them and a primary weapon at the same time. If you choose to add your Off-hand bonus to your damage, you lose the Defensive Bonus until the start of your next turn.

ENTANGLING

An Entangling weapon slows and hampers your opponent. A foe struck by an Entangling weapon reduces his Movement to 1 yard and takes a -5 penalty on all tests. The target can free himself by rolling a CHALLENGING (9) Athletics test (bonus dice from Strength apply) or a CHALLENGING (9) Agility test (bonus dice from Contortionist apply). You cannot make further attacks with an Entangling weapon as long as it affects your target.



FAST

A Fast weapon is designed to slip past your opponent's defenses and enable its wielder to strike rapidly. When you make a divided attack using a Fast weapon, you gain +1B on each test. These bonus dice cannot exceed the number of test dice rolled per attack.

FRAGILE

Whenever you get two or more degrees of success with a Fragile weapon, it automatically breaks.

GRAB

Grab weapons let you seize and hold onto an opponent, preventing them from moving away from you. Whenever you successfully hit an opponent with a Grab weapon and also equal or beat that opponent's passive Athletics result (Strength applies), you may, if you choose, grab that opponent.

A grabbed opponent cannot move until you release him (a Free Action) or until that opponent beats you on an opposed Fighting test (Brawling applies; A Lesser Action). A grabbed opponent can only make attacks using Brawling weapons or short blades. Finally, grabbed opponents take a -5 penalty on their Combat Defense (minimum 1).

While you grab an opponent, you cannot move, and you may only make attacks against that opponent using a Grab or Off-hand weapon.

IMPALE

Impale weapons punch through their victim. Whenever you get three or more degrees with an Impale weapon, you drive the weapon through your opponent. You must immediately succeed on a **CHALLENGING (9)** Athletics test. A failed test indicates you are disarmed, as the weapon remains in your opponent. If you succeed, your opponent cannot move, but you cannot attack with the weapon, either. To yank the weapon free, you must succeed on an Athletics test against a Difficulty of 3 + the opponent's Armor Rating. A success frees the weapon, and every additional degree deals the weapon damage *again*.

PINNING AN OPPONENT

As a Greater Action, you can use an Impale weapon to pin an impaled foe to the ground, wall, or some other surface. Roll an Athletics test against your opponent's passive Endurance result (Resilience applies). A successful test prevents your opponent from moving until he pulls himself free.

GETTING FREE

An impaled opponent may remove the weapon by spending a Greater Action and by successfully rolling a **CHALLENGING (9)** Athletics test. Removal inflicts 1 injury—or 1 wound if the victim cannot take any more injuries. An ally may remove the weapon safely by succeeding on a **FORMIDABLE (12)** Healing test as a Greater Action. Failure removes the weapon but deals 1 point of damage for every 5 points by which the test failed (minimum 1 point).

LONG RANGE

Provided you have a clear shot, you can fire a Long Range weapon at targets up to 100 yards away. For every 100 yards of distance between you and your target, you take -1D on your Marksmanship test.

MOUNTED

Mounted weapons are too large and bulky to be used on foot and, thus, are intended for use while mounted on a horse or some other steed. Using these weapons on foot imposes -2D on your Fighting tests.

OFF-HAND

An Off-hand weapon can be wielded in your off-hand, allowing you to add your Off-hand modifier to your primary weapon damage on a successful Fighting test. To gain this benefit, you must spend a Greater Action to make a Two-weapon attack (see page 159).

PIERCING

Piercing weapons bypass armor. Whenever you hit an opponent with a Piercing weapon, your damage ignores an amount of Armor Rating equal to the listed value.

POWERFUL

Strong characters can put more muscle behind Powerful weapons and, thus, deal more damage on a successful hit. For every bonus die invested in Strength, you can increase a Powerful weapon's damage by +1.

REACH

When armed with a Reach weapon, you can attack opponents that are not adjacent to you. You can roll a Fighting test with a Reach weapon at any opponent up to 3 yards away. However, attacking any foe inside 3 yards with a Reach weapon imposes -1D on your Fighting test.

RELOAD

A Marksmanship weapon with the Reload quality requires an action to reload the weapon after it has been fired. The weapon's quality specifies what sort of action is required to reload the weapon, either Lesser or Greater.

SET FOR CHARGE ONLY

A Set for Charge weapon is too unwieldy for use in normal combat and functions only when used with the Set for Charge action. See page 167 for details.

SHATTERING

Shattering weapons are designed to smash through shields, parrying weapons, and armor. Whenever you get two or more degrees on a Fighting test made with a Shattering weapon, you reduce the opponent's Defensive

Bonus or Armor Bonus by the amount indicated by the quality. The Shattering weapon affects weapons with a Defensive Bonus first. Reducing a weapon's Defensive Bonus or an armor's Armor Bonus to 0 destroys it.

SLOW

A Slow weapon is cumbersome and difficult to wield with speed and grace. You may not make Divided Attacks using these weapons.

STAGGERING

The force of a Staggering weapon's hit can knock a foe senseless. Whenever you attain two or more degrees with a successful Fighting test using a Staggering weapon, you may sacrifice one degree to prevent your foe from taking a Greater Action on his next turn.

TWO-HANDED

Large weapons need both hands to be wielded properly in combat. If you use only one hand, you take -2D on your Fighting test.

UNWIELDY

An Unwieldy weapon isn't designed to be used while mounted, so when astride a steed, you take -2D on Marksmanship tests involving Unwieldy weapons.

VICIOUS

Some weapons are so good at what they do that fighting with them produces ugly outcomes. If you defeat a foe when wielding a Vicious weapon, the consequences of defeat are always death. A victim may burn a Destiny Point, as normal, to avoid this fate.

COMBAT STRUCTURE

All combats use the same series of steps, each of which are repeated over a number of rounds until the combat ends. This procedure is simple, and after running a few combats, you won't even have to reference these steps; they'll become second nature.

STEP ONE: BATTLEFIELD

STEP FOUR: ACTION

STEP TWO: DETECTION

STEP FIVE: REPEAT

STEP THREE: INITIATIVE

STEP SIX: RESOLUTION

STEP ONE: BATTLEFIELD

The Narrator describes any salient features found on the battlefield. Muddy ground sodden with rainwater and blood can suck at boots, slowing the combatants as they struggle for victory. A cloudburst sending down sheets of rain can render ranged attacks worthless, and smoke can weaken the fighters as they spend half their time coughing and struggling for breath. These factors are called **Battlefield Qualities**, and



nearly every combat has at least one, but some may have as many five. When the combat begins, the Narrator describes the battlefield's appearance and the general. During this description, the Narrator also points out any relevant Battlefield Qualities.

Battlefield Qualities are salient factors that modify combats, interfering with or augmenting attacks, creating obstacles and opportunities for victory. A Battlefield Quality can be broad, affecting all characters equally, or narrow, in which it is constrained to a specific location on the battlefield. Smoke might be a broad Battlefield Quality, while a raging river could be narrow. All Battlefield Qualities affect characters exposed to them in the same way, usually offering bonus or penalty dice. However, characters with Destiny Points can spend them to augment a Battlefield Quality's effects for one round to create an opportunity to strike their victim or make a quick getaway.

BOUNDARIES

Boundaries are things that halt movement. Examples of boundaries include walls, locked doors, cliffs, and anything else that prevents moving in a specific direction.

DESTINY: If you spend a Destiny Point, you find a way around or through a boundary, such as an unseen passage, a nearby key to unlock the door, a tangle of vines to aid in climbing up or down a cliff face, and so on. You decide the nature of this new avenue subject so long as the explanation is logical and possible and is always subject to the Narrator's approval.

OBSTACLES

A Battlefield Quality is deemed an obstacle if it slows but doesn't stop movement. Obstacles can include unlocked doors, pillars, columns, statues, windows, and the like.

Moving over or through an obstacle is a Lesser Action and is not part of normal movement. Thus, crawling over an altar would require one Lesser Action to reach the altar and one Lesser Action to climb over the altar.

OBSTACLES AS COVER

Obstacles provide cover. When standing behind an obstacle, you gain a +5 bonus to your Combat Defense against attacks from which you have cover. If you crouch down behind cover and take no other actions, the bonus increases to +10.

DESTINY: By spending a Destiny Point, you can move over or through an obstacle as part of your normal Movement. Alternatively, you can increase the bonus to your Combat Defense gained from cover by an additional +5.

BYSTANDERS

Bystanders include anyone not involved in the combat. Bystanders are often crowds of smallfolk, horses, sheep, and just about anyone or any creature not directly involved in the fight. Bystanders merely watch the combat;

they don't participate in the action. While bystanders don't generally find themselves in danger, they can be of use to opportunistic combatants.

BYSTANDERS AS COVER

As with obstacles, bystanders provide cover. However, when an attack misses because of the cover afforded by the bystander, the attack strikes the bystander instead. The attack deals damage to the bystander as normal. Smallfolk and other minor characters usually do not negate damage by taking injuries; thus, these attacks can be and are often lethal to bystanders.

DESTINY: Whenever you are hit by an attack and are standing next to a bystander, you may spend a Destiny Point for the damage to apply to the bystander instead of you.

THINGS & STUFF

Battlefields are littered with all sorts of things, from weapons and shields, to carcasses, broken wagons, scorched wood, and countless other miscellaneous items. Even beyond the fields of war, useful and not-so-useful items lay about anywhere you look. A fight in a tavern might have mugs, trenchers, knives, pots of scalding soup, barstools, and more. The Narrator will describe the most useful and obvious items present, but spending a Destiny Point can put a useful item directly into your hands.

DESTINY: Spending a Destiny Point allows you to find a minor useful object. Examples include a broken sword when disarmed, a battered shield when hard-pressed, and so on.

VISIBILITY

Visibility describes the quality of sight on the battlefield and notes the effects of anything that impedes vision. Examples include darkness, smoke, fog, rain, and even foliage.

LIT

Sunlight, torches, or lanterns, all provide illumination enough to see clearly. When in lit areas, you take no penalties.

SHADOWY

Shadowy lighting occurs when the lighting is poor, such as being just inside a cave on an overcast day or at the outer edge of light cast by your campfire. Shadowy lighting can also occur in smoke-filled areas, during downpours, snow, twilight, or even in the light of a full moon. When in an area of shadowy light, you take -1D on all Agility, Athletics, Awareness, Fighting, and Thievery tests. You take -2D on all Marksmanship tests.

DESTINY: You may spend a Destiny Point in areas of poor visibility to slip away from your opponent and make a Stealth test to hide. You may also spend a Destiny Point to remove the effects of poor visibility for you for one round, getting a break in the fog or a momentary respite from the rain.

MINIATURES

Some gaming groups use miniatures as aids to help resolve conflicts. While miniatures are certainly not required for this game, having some sort of representative token can go a long way toward keeping track of what the various characters are doing and their relative positions. So even if you don't have a pile of painted or pre-painted figures to use, dice, glass beads, game components from board games, or anything else may serve. Simply assign a piece to each player character and to each opponent, and arrange them based on the starting positions before the start of the conflict, usually during Step One: Battlefield.

Many gaming groups also use wet-erase mats lined with grids. These are excellent tools because the Narrator can sketch out the scene quickly with a wet-erase pen, noting any qualities, terrain features, and other details that could affect the conflict's outcome. These maps also provide a sense of scale (each square equals 1 yard). For groups that prefer to use terrain without a grid, one inch equals 1 yard. Again, these accessories are not necessary to enjoy *SIFRP*, but they can certainly enhance play.

DARKNESS

Darkness occurs on moonless nights, in dark rooms, or underground. In darkness, all terrain counts as treacherous (see **Terrain** following). You also take -2D on all Agility, Athletics, Awareness, Fighting, and Thievery tests, and -4D on all Marksmanship tests.

DESTINY: If you ignite a light source in an area of no lighting, you can spend a Destiny Point to blind all targets within the radius of the light source for one round. Effectively, these targets do not benefit from the improved lighting until the start of their next turn.

TERRAIN

Any terrain that is difficult to move through, such as deep water, rubble, extensive underbrush, ice, snow and so on is called **treacherous terrain**. Such terrain decreases the rate at which you move through the area. For every yard you would travel, treacherous terrain costs an extra yard of your Movement. So if you move 1 yard over rubble, you must spend 2 yards of Movement. Charging and running are impossible in areas of treacherous terrain.

The effects of treacherous terrain are cumulative, so each factor present that would create treacherous terrain costs an extra yard of Movement to move through. If you do not have enough Movement to move even 1 yard of Movement, you may spend a Greater Action to move 1 yard.

DESTINY: You can spend a Destiny Point to ignore the effects of treacherous terrain for one round.

OTHER QUALITIES

There are many more possible Battlefield Qualities than those described here, including such things as temperature, the deck of a rocking ship,



clouds of biting flies, and more. The Narrator is free to apply modifiers based on these factors, using guidelines described under **Penalty Dice** in **CHAPTER 2: GAME RULES** on page 28. When spending a Destiny Point to augment these qualities, you could negate their effects on you or increase their effects against a single opponent for one round.

STEP TWO: DETECTION

Hidden characters roll Stealth tests against their foes' passive Awareness to gain surprise. Detection is an optional step that only comes up when one side hides or is otherwise concealed from their opponents. If any combatants attempt to hide, they must test Stealth against a Difficulty equal to their opponent's passive Awareness. Any opponents they beat are surprised by their attacks.

SURPRISE

When attacking an opponent you have surprised, you gain +1D on your Fighting and Marksmanship tests during the first round of combat.

STEP THREE: INITIATIVE

Initiative sets the order of when each combatant takes his turn. Each combatant (or group of similar combatants) tests Agility (bonus dice from Quickness apply). The Narrator then arranges the results from highest to lowest. The character with the highest result goes first, followed by the next highest, and so on until every combatant has had a turn to act.

TIES

If there's a tie, compare the bonus dice from Quickness. If there's *still* a tie, the characters test Agility again to see who goes first. The result of this second test doesn't change the order in the initiative as it relates to other combatants; it only determines which combatant who had the tie goes first.

DELAYING

The Agility test result describes the earliest a character may act in the round. You may always wait until later in the round to act, but you *cannot* interrupt another character's turn. You may only take your action after another character has completely finished his turn.

STEP FOUR: ACTION

During the first round, each character acts, in order of highest initiative to lowest, taking one Greater Action or two Lesser Actions.

Combat lives in actions. The choices that the combatants make, the success or failure of their rolls, and how they interact with the battlefield all work together to simulate the thrill and danger of battle. Your imagination is the only limit on what you can attempt in battle, but this extensive section covers the most likely and most successful actions a character might attempt.

GREATER & LESSER ACTIONS

When it's your turn to act, you may perform a variety of actions. You have two Lesser Actions, or you may combine them for one Greater Action. A Lesser Action could be moving, attacking, standing up, or diving for cover. A Greater Action includes dodging, charging, knocking a foe to the ground, pulling a rider from his horse, and so on. As a rule of thumb, a Lesser Action takes about three seconds of time, while a Greater Action takes six seconds. So if you want to try something not described in this chapter, your Narrator will judge how long the effort will take and whether or not your action qualifies as a Lesser or Greater Action.

ATTACK

VARIABLES

The attack is obviously the most common action in combat. Anytime you are armed with a weapon, unarmed (but feisty), or when wielding an improvised weapon, you may attack an opponent.

- ⚔ When armed with a Fighting weapon, you must be adjacent to your opponent. This situation is called being engaged.
- ⚔ When armed with a Reach Fighting weapon, you can attack foes up to 3 yards away.
- ⚔ When armed with a Close Range Marksmanship weapon, you can attack foes within 10 yards at no penalty.
- ⚔ When armed with a Long Range Marksmanship weapon, you can attack foes within 100 yards at no penalty.

If you meet the conditions, roll a Fighting or Marksmanship test and compare the result to your opponent's Combat Defense. A suc-

successful hit deals base damage times degree of success. Once you have totaled the damage, your opponent reduces the damage by his AR and applies any left over to his Health. There are several forms of attack as follows. You may make only *one* attack in a round, regardless of action it requires; to attack multiple opponents at once, use the divided attack or two-weapon attack options.

STANDARD ATTACK

LESSER

The standard attack is the default and most common attack in combat. It involves a simple conflict test.

EXAMPLE

Gerald attacks a sworn sword to his rival's house. Gerald has Fighting 4 (Long Blades 4). His opponent has a Combat Defense of 8. Gerald's player rolls eight dice—four for ability rank and four for his specialty—and keeps the best four, getting a total of 19, which hits by 11. Normally, a longsword deals damage equal to the attacker's Athletics+1. Gerald has rank 4, so a regular successful attack would deal 5 damage. However, Gerald got two degrees of success (he beat the Difficulty by at least 10), so Gerald deals three times this damage (5 + 5 + 5) for 15 damage. His foe wears ring mail (AR 4), so the armor reduces the damage to 11, a solid—and ugly—hit.

EXAMPLE

Gerald's companion, Aran, a scout and huntsman, stands on a nearby hill. Armed with a longbow, he takes a shot at the same sworn sword. Aran has Marksmanship 4 and Bows 2B. Aran's player rolls six dice and keeps the best four, getting a 17, a solid hit. Since he beat his opponent's Combat Defense (8 from the previous example) by more than 5, he gets two degrees, allowing him to deal extra damage. Longbows deal Agility+2 and have Piercing 1. Aran has Agility 3, so his attack deals 10 damage (5 + 5). Ordinarily, the sworn sword's armor would reduce this damage to 6, but because longbows also have the Piercing 1 quality, thus reducing AR by 1, the sworn sword takes 5 points of damage, which is enough to defeat the sworn sword.

DIVIDED ATTACK

GREATER

When facing several opponents, you may switch your tactics to battle all your enemies at once, making attacks against each foe. When doing so, you may divide your Fighting test dice in any way that you wish between your opponents. You may also need to split your bonus dice, if any, as your bonus dice can't exceed your test dice. Resolve each attack separately as normal.

EXAMPLE

Seeing Gerald strike down the sworn sword in short order, two hedge knights come barreling toward the warrior to get revenge. Now faced with two opponents, Gerald decides to attack both in the same round. He splits his attack evenly, so his first attack uses two test dice plus two bonus dice from his specialty and his second attack is the same. The hedge knights both have a Combat Defense of 9. On Gerald's first attack, he rolls a 10, which hits. Both hedge knight wear mail (AR 5), which reduces the damage (4) to 0. Gerald's next attack is a 10 as well, which hits but is not enough to get past the second knight's armor.

TWO-WEAPON ATTACK

GREATER

Whenever you wield a weapon in your main hand and an Off-hand weapon in your other hand, you can combine them to make a more powerful attack. Simply add the weapon's Off-hand modifier to your primary weapon's damage. You deal this damage on a successful Fighting test. If your Off-hand weapon has the Defensive quality, you lose that quality until the start of your next turn.

EXAMPLE

Mikala is a vicious mercenary from beyond the narrow sea. Favoring the fighting style of Braavos, she wields a Braavosi Blade in her right hand and a dagger in her left. She's toyed with the brute for a few rounds, nicking him here and there, but has finally grown weary of the conflict and decides to press in for the kill. She drops the +1 Defensive Bonus from her dirk to add +1 to her damage. She attacks and hits with three degrees. Normally, she would deal 4 damage with her Braavosi blade, but because she also attacked with her dirk, she deals 5. After her three degrees of success, she inflicts an impressive 15 points of damage.

COMBINING ATTACKS

GREATER

Although divided and two-weapon attacks all require Greater Actions, you can combine them into a single attack as follows. You may split your Fighting dice between multiple opponents. Resolve the attacks as normal, but increase your damage on each attack by your Off-hand weapon.

MOUNTED ATTACKS

A mounted attack occurs whenever you attack from the back of a steed. Fighting from horseback provides a variety of advantages, including enhanced mobility, the advantage of height, and—if the mount is trained for war—the steed's own hoof and bite attacks. When riding a steed, you gain the following benefit:

- ☞ Use the mount's Movement in place of your own.
- ☞ Gain +1B on Fighting tests made to attack non-mounted opponents.

When riding a steed trained for war, you gain the following benefits:

- ☞ If your mount doesn't move during your turn, increase your damage on a successful Fighting test by +2.

ATTACKING STEEDS

Although deemed dishonorable to attack a rider's steed, your mount is always at risk of injury when you ride it into battle. Enemies attacking you may choose to attack your steed. Should your mount's Health fall to 0, it dies. However, you may spend a Destiny Point to give your steed an injury or wound to remove this damage as normal (see **Injuries** on page 162).

SLAIN STEEDS

Should your mount die while you're riding it, you must immediately succeed on a **FORMIDABLE (12)** Animal Handling test. If you succeed,

you leap clear of the collapsing steed and land within a yard of the poor beast. If you fail, you take damage (ignoring AR) equal to the mount's Athletics rank from the fall and are trapped beneath the dead animal. Freeing yourself requires a Greater Action and a **CHALLENGING (9)** Agility or Athletics test (bonus dice from Contortions or Strength apply). Other characters may assist as normal or pull you out by succeeding on an Athletics test against the same Difficulty. While trapped, you take a -5 penalty to your Combat Defense.

PULLING A RIDER FROM A MOUNT **GREATER**

In addition to a straight attack, you can also try to pull a rider from his mount. You may do so only if you are armed with a Grab weapon or a pole-arm. Roll a Fighting test against your opponent's passive Animal Handling result (Ride applies). If you equal or beat the Difficulty, you pull your opponent from his mount, and he lands prone on the ground, adjacent to his steed.

PIN **GREATER**

If you are grabbing an opponent at the start of your turn (see **Grab** on page 154), you can pin your opponent to the ground by beating your opponent on an opposed Athletics test. If you succeed, you can maintain the pin by spending a Greater Action each round.

A pinned opponent can take no actions other than to try to break the pin. As a Greater Action, the pinned opponent must beat you on an opposed Fighting test (Brawling applies). A pinned opponent counts as helpless. See **Helpless Targets** on page 150.

OTHER ACTIONS

In addition to attack, there are a number of other actions you might perform in combat.

ASSIST **LESSER**

As a Lesser Action, you can assist an ally on his test. If assisting on an attack, you must be adjacent to your ally's opponent. For other tests, your ally must be able to clearly see and hear you and may need to be adjacent, depending on the task to which you're lending your assistance. You grant one half your ability dice as bonus dice (minimum one die) to the ally you are trying to help. As normal, the number of useable bonus dice cannot exceed the character's ability rank.

CATCH YOUR BREATH **GREATER**

You can take a quick rest as a Greater Action to catch your breath. Roll an **AUTOMATIC (0)** Endurance test. Each degree of success removes one point of damage.

CHARGE **GREATER**

Throwing caution to the wind, you surge forward to destroy your enemies. Charging allows you to combine Movement with an attack. You can charge any opponent that's up to twice your Movement away.

At the end of your charge, you may make a standard attack. You take -1D on the attack, but you increase the weapon's damage by +2 for the round.

DODGE **GREATER**

In the face of overwhelming odds, sometimes it's best just to get out of the way. When you take the Dodge action, you may move up to half your Movement if you choose, usually to reach cover. Roll an Agility test. The result replaces your Combat Defense (even if worse) until your next turn. Add any Defensive Bonuses gained from weapons to your test result.

INTERACT **LESSER**

Manipulating an object includes picking something up from the ground, moving an object, retrieving a stowed possession, drawing a weapon from a scabbard, and so on. It also includes opening doors or windows, pulling levers, and anything else you would move, shove, or pull in the environment. Interact also allows you to mount a horse or climb inside of a vehicle. Some hard-to-reach items, such as a small item at the bottom of a pack, may require more time as determined by the Narrator.

You can draw a weapon while moving, but you take -1D on all attacks until your next turn.

MOVE **LESSER**

A move is a brisk walk, and you may move a number of yards equal to your Movement. If you spend both Lesser Actions to move, you can move up to twice your Movement.

SPRINT **GREATER**

You may also sprint. Sprinting allows you to move up to four times your Movement.

FALL DOWN/STAND UP **LESSER**

You can drop to the ground or pick yourself up as a Lesser Action. If your Armor Rating is 6 or higher, it requires a Greater Action to stand.

DRIVE OR RIDE **VARIES**

When mounted on a steed, your mount's action is spent moving or attacking; however, you must spend a Lesser Action to control your beast if it is trained for war or a Greater Action if not. If your steed is injured, regardless of its training, controlling the animal is a Greater Action. See **Animal Handling** in **CHAPTER 4: ABILITIES & SPECIALTIES** on page 55 for details.

Vehicles drawn by animals work much in the same way. Driving a vehicle requires a Lesser Action each round. If the driver is slain or leaves his post, the vehicle moves as long as the animal is inclined to pull it, usually in the direction it was pointed last. Other characters on the vehicle may move about normally, but the vehicle counts as treacherous

terrain. If moving would carry a passenger out of the vehicle, he or she may take damage from the fall. A fall from a slow-moving vehicle deals 1d6–3 points of damage, while a fall from a fast-moving vehicle deals 1d6+3 points of damage.

PASS

GREATER

You opt to wait and see what develops. You take no action on your turn but gain +2B on the next test you take, subject to the normal limits on bonus dice. Any excess bonus dice are lost. Multiple rounds spent passing are not cumulative.

USE ABILITY

VARIES

You may use other abilities not directly related to the combat. You might use Athletics to break down a locked door, Awareness to look for an exit, Agility to catch a swinging rope, and so on. The test's Difficulty depends on the action intended. **CHAPTER 4: ABILITIES & SPECIALTIES** presents useful benchmarks for abilities, but some tasks may be harder given the distractions of the combat.

In addition, many abilities can be used in one round, but some are far more involved and may require several rounds to complete, indicating you have to spend several rounds working toward completing the task while the conflict rages around you.

USE DESTINY POINTS

NO ACTION

Destiny Points grant you a bit more control over your fate and allow you to modify circumstances in minor and major ways. Spending or burning a Destiny Point in combat is not an action. For details on using Destiny Points, see pages 69–70 in **CHAPTER 5: DESTINY & QUALITIES**.

YIELD

GREATER

On your turn, you may sacrifice your entire action to yield, placing yourself at the mercy of your foes. Most knights and other honorable opponents recognize surrender and call off their attack. Others may not. You take this risk when you surrender.

You may re-enter the conflict, but doing so is a dishonorable action. You take –1D on all Persuasion and Status tests made to interact with anyone who witnessed your treachery. This penalty remains until you improve the target's disposition to Friendly or better.

STEP FIVE: REPEAT

Combat proceeds over a number of rounds, each participant acting on his or her turn until the combat ends. Each round gives each combatant a new set of actions and an opportunity to spend them in whatever way they wish. Repeat this step until there is a clear victor.

STEP SIX: RESOLUTION

Once one side has fled or has been defeated, the combat is at an end, and the victors determine the fates of the losers.

DEFEAT & CONSEQUENCES

If at any time your Health drops to 0 or lower, you are defeated and removed from the combat. The opponent that defeated you decides what happens to you. Common choices include any of the following. Remember, defeat by an attack using a Vicious weapon *always* results in death.

DEATH

This outcome is the most common when defeated. You are dead. Depending on the era in which you play as well as where you died, your corpse might stir into unlife... if you believe in that sort of thing.

MAIMED

Your opponent might leave you alive but gives you something by which you will remember him. Examples include a wicked scar across the face or the loss of an eye, thumb, or some other body part. Permanently reduce one ability of your opponent's choice by one rank.

RANSOM

Your opponent holds you or some possession for ransom. In tournaments, ransom usually means the victor gains the loser's armor and horse. In war, it might mean captivity until the loser's family can offer up sufficient coin or a valuable hostage of their own.

TAKE THE BLACK

Those who see honor in service to the Night's Watch may allow their enemies to take the black and join the rangers on the Wall. For many, this is a fate worse than death, as it means being stripped of status, family, and worldly possession. For those who value life above such minor things, taking the black offers a chance to live.

UNCONSCIOUS

You are knocked out and left for dead. You awaken 2d6 hours later. While unconscious, you are helpless and may be killed or eaten by someone or something else. This fate is often the same as death.

YIELDING

You may choose to yield in order to choose the outcome of your defeat. If you fear imminent defeat, you may, on your turn, offer the Narrator terms by which your character will go down to defeat, including the outcome. So for example, you can offer to have your character defeated and left unconscious or taken for ransom. The Narrator has the option of accepting your terms, making a counter-offer, or rejecting them. If you reject the Narrator's counter-offer, you cannot yield.

DESTINY & DEFEAT

You may also burn a Destiny Point to choose a fate other than the one your opponent chooses for you. If your family is particularly poor, you might choose maiming or death over a ransom. Similarly, if your opponent would see you dead, you might opt for unconsciousness instead.

DAMAGE

Whenever an opponent hits you in combat, you are at risk of taking damage. Any damage taken in excess of your Armor Rating applies to your Health. Damage doesn't reduce your effectiveness in any way unless it reduces your Health to 0 or less, at which point you are defeated.

DAMAGE & LESSER CHARACTERS

Outside of player characters, only the most important Narrator characters accumulate injuries. Common soldiers, brigands, and the like don't usually pick up injuries and are defeated once their Health is reduced to 0.

REDUCING DAMAGE

Although you have a small pool of Health, there are many of ways to remove damage, enabling you to avoid defeat. Reducing or removing damage in any of the following ways does not count as an action. Furthermore, you can reduce damage at any time, even if it's not your turn. These methods are in addition to the Catch Your Breath action.



INJURIES

An Injury is a minor, rarely fatal wound. Anytime you take damage, you can accept an injury to reduce the damage taken by an amount equal to your Endurance rank. Each injury you accept imposes a -1 penalty to the results of all of your tests. You cannot accept more injuries than your Endurance rank.

EXAMPLE

Battling a savage warrior of the Burned Men, Mikel is hit for 7 points of damage. Knowing he can't take all the damage, he opts to take an injury. His Endurance is 3, so he can remove 3 points of damage per injury accepted. He takes two, reducing the damage to just 1 point. Henceforth, for the duration of the combat, he reduces all test results by -2.

WOUNDS

Some attacks are so brutal and so deadly that the only way you can overcome them is by accepting a wound. A wound removes all damage taken from a single hit in exchange for taking -1D on all tests. If the number of wounds taken equals your Endurance rank, you die.

EXAMPLE

The assassin leaps out of the shadows and strikes Roberk with a dagger, dealing 20 points of damage, more than enough to defeat him outright. Knowing the assassin intends to kill him, Roberk faces death with defeat. He could reduce the damage with injuries, but it would cripple him for the duration of the battle. Instead, he accepts a wound, gaining -1D on all tests.

RECOVERY

The wounds you sustain in combat heal—eventually. The rate at which you recover depends on the type of injury you sustain. Damage to Health vanishes rapidly. Injuries take longer, sometimes as long as a week or more. Wounds can plague you for months, such are the perils of battle.

DAMAGE

Damage is a minor injury, little more than a few cuts and scrapes. At the end of the combat, you remove all damage to your Health.

INJURIES

Injuries are more significant than damage and, thus, take longer to heal. One day after gaining an injury, you may roll an Endurance test. The Difficulty depends on your activity level.

ACTIVITY	EXAMPLE	DIFFICULTY
LIGHT OR NO	No fighting, riding, or physical activity	ROUTINE (6)
MODERATE	Travel, some physical activity	CHALLENGING (9)
STRENUOUS	Fighting, riding, hard physical activity	FORMIDABLE (12)

Each degree of success removes 1 injury. A failed test, however, means you don't recover at all. If you roll a Critical failure, you gain another injury. If you cannot accept another injury, you gain a wound instead.

WOUNDS

Wounds are the nastiest injuries, the ones that take the longest to heal and can cause the most lasting harm. One week after gaining a wound, you may roll an Endurance test. The Difficulty depends on your activity level.

ACTIVITY	EXAMPLE	DIFFICULTY
LIGHT OR NO	No fighting, riding, or physical activity	CHALLENGING (9)
MODERATE	Travel, some physical activity	HARD (15)
STRENUOUS	Fighting, riding, hard physical activity	HEROIC (21)

A successful test removes 1 wound. You may remove an additional wound for every two degrees of success. If, however, you roll a Critical failure on the Endurance test, you gain another wound. If you cannot accept another wound (your wounds equal your Endurance rank), you die.

HEALING

The best way to recover from an injury is to receive Healing. The Healing ability can help speed recovery from injuries by allowing the healer to substitute his or her Healing test result for the Endurance test. Since injuries impose a penalty on all tests, the presence of a healer can greatly improve a character's chances for recovery.

To use Healing, a healer must devote at least 4 hours per day of treatment to the injured character. When the character would roll an Endurance test, the healer instead rolls a Healing test. The result of this test must be taken. A failed Healing test does not result in the worsening of injuries.

TOURNAMENTS

Of all the diversions in Westeros, none are as beloved by smallfolk and nobles alike as are tournaments. A tournament is a grand event, part spectacle, part sport, an occasion that draws warriors from all over to compete for glory and financial reward. Sponsoring a tournament and offering up the prize are means to improve a house's Glory (see CHAPTER 6: HOUSE & LANDS), so in times of peace, there's almost always a tournament somewhere in the Seven Kingdoms. The most common activities include grand melees, archery contests, and jousting.

ARCHERY CONTESTS

An archery contest, while not as exhilarating as melees and jousts, is an avenue for competitors skilled with bows to win fame. In an archery contest, the competitors take shots at fixed targets. Most archery competitions take place over a series of rounds, each contestant testing Marksmanship to hit the target. The first shot is **ROUTINE (6)**, each

NON-CONFLICT DAMAGE

Certain situations may result in injuries that do not directly result from conflict. For example, a captured character noted for his skill at swordplay might have his sword-hand severed (like a certain famous member of the Kingsguard). Such a loss would have repercussions throughout the character's life, possibly across a wide number of abilities, more than would normally result from a permanent injury. In these cases, the character burns a Destiny Point and gains a flaw.

Aside from lasting injuries, any damage a character takes in or out of combat can be reduced using the normal rules for resolving damage. A character who catches fire, for example, could reduce the damage by taking one or more injuries (burns) or wounds (severe burns). Likewise, a character who falls from a height could reduce the damage by breaking a bone (injury) or shattering a leg (wound). If damage exceeds the character's Health, the character usually dies—nature isn't forgiving. As damage is removed at the end of the encounter, any damage sustained out of combat has no effect unless it results in an injury or wound.

But some threats are so deadly that not even a wound is enough to avoid death. A fall from several hundred feet, being dipped into a pool of lava, and drinking a tankard full of wildfire are events so lethal that surviving them requires the intercession of fate. Whenever you are faced with certain death, you can only escape your fate by burning a Destiny Point.

successive shot increasing in Difficulty by one step (3 points) until the Difficulty reaches **HARD (15)**. During the final round, each competitor compares the results of their Marksmanship test to see who has the highest successful result. The one with the highest result wins.

GRAND MELEE

A grand melee is a competition of arms. Usually, the participants gather in teams of seven, but some might involve just a pair of warriors or more than seven warriors, especially in competitions designed to "reenact" a historical event. A grand melee resolves as a normal combat using all the rules found in the chapter.

FIRST BLOOD

Many melees are fought to the drawing of first blood to give the spectators a bit of color and to add the risk of danger to the fight. The first opponent to take an injury or wound loses.

JOUSTS

Jousting is the most common spectacle at a tournament. In a joust, armored competitors mount their steeds, lower their lances, and charge their opponents with the intent of unhorsing them. Although jousts are intended as a sport, they are deadly, and the risk of injury—and even death—is a risk in these competitions.

TABLE 9-4: JOUSTING RESULTS

TEST RESULT	OUTCOME
CRITICAL FAILURE	A miss
FAILURE	Lance shatters on opponent's shield
ONE DEGREE	Lance shatters on opponent's shield and opponent must succeed on a CHALLENGING (9) Animal Handling test or be unhorsed
TWO DEGREES	Lance strikes opponent and opponent must succeed on a FORMIDABLE (12) Animal Handling test or be unhorsed
THREE DEGREES	Lance strikes opponent and opponent must succeed on a HARD (15) Animal Handling test or be unhorsed

RESOLVING THE JOUST

A joust occurs whenever two opponents armed with lances ride against each other. Given the structure of a joust, the methods for resolving these contests are somewhat different from normal combat. However, characters employing lances in the chaos of the battlefield use the normal rules for combat.

When tilting lances, each opponent tests Fighting and compares the result of their Fighting test to their opponent's passive Animal Handling result (Ride applies). Since the attack occurs simultaneously, the outcome of the pass depends on the results of each test as shown on **TABLE 9-4: JOUSTING RESULTS**.

A hit by a lance deals damage based on degree of success. A rider knocked from his horse takes damage equal to an additional degree.

CONSEQUENCES OF DEFEAT

An opponent knocked from his steed usually loses the match. The loser forfeits his steed and armor to the victor, but he can purchase them back, provided he can meet the ransom price. The ransom is usually equal to the value of the armor and steed combined, but some tournaments may have steeper fees, while others may have less.

Opponents defeated by taking damage in excess of their Health face consequences determined by the victor. For competitions, defeat usually results in unconsciousness, though death can also occur, especially when wielding war lances.

EXAMPLE

Ser Jon Malloway rides against Ser Brutus of Ninemen in a tournament. Malloway has the following relevant abilities:

ANIMAL HANDLING 3 (14 PASSIVE WITH RIDE)	RIDE 2B
ATHLETICS 3	
FIGHTING 4	SPEARS 2B

Brutus has the following relevant abilities:

ANIMAL HANDLING 3 (12 PASSIVE RESULT)	
ATHLETICS 4	
FIGHTING 3	SPEARS 3B

The two put spurs to horseflesh and lower their tourney lances.

*Ser Malloway rolls a 21. The result succeeded by 9, enough for two degrees, so he deals 12 damage. Brutus wears full plate, so he reduces the damage to 2 points. However, Brutus must succeed on a **FORMIDABLE (12)** Animal Handling test to keep his seat. He rolls an 11, missing by 1. Brutus loses his seat and falls to the ground. However, the joust is not over yet!*

Because the attacks occur at the same time, Brutus still has a chance to unhorse his foe. He rolls and gets a 12. He fails, though not Critically, so his lance just shatters on Malloway's shield. Since Malloway kept his seat, he is the victor.

DISHONOR

A lancer can opt to lower the lance to strike the steed or the rider in an unprotected location. Doing so deals normal damage as if in combat, likely killing the steed or the rider. Such poor form always results in the rider being disqualified from the tournament, penalties to his house's Glory, and usually a fine as well.

DUELS & BATTLES FOR HONOR

Jousts and melees may also be used to settle an issue of honor. Opponents may engage in hand-to-hand combat, fighting until first blood is drawn or to the death. Likewise, they might begin with a joust and fight on foot if unhorsed until one opponent yields. The parameters of these contests are set before the match begins and may include battles pitting seven knights against seven knights, one opponent may be permitted to choose the nature of the duel and the other to choose the weapons, and so on.

ADVANCED COMBAT

Once you have mastered the basic rules of combat, you may find you'd like to add more depth to your battles. The following rules expand the combat options, offering player characters and Narrator characters a variety of tactical choices and techniques to add tactical options to combats. Since these rules also increase the complexity of the game, they are recommended for experienced groups. However, there's no reason why you have to use all of the rules provided here. You can use one, many, or all of them at your Narrator's discretion.

TESTS

The following advanced option can be used along with conflict tests.

CRITICAL HITS

SIFRP is designed to reward good rolls with greater success. Degrees of success allow you to speed up a difficult test, perform and act with flair, or deliver an appalling amount of damage with a well-placed hit. Critical Hits provide an opportunity to achieve more with a single test, to defeat a foe with a single hit, to create such bloody results as to turn the tide of battle. While this does create exciting opportunities for players, it also gives their adversaries the same chances at victory, making a deadly combat even deadlier.

TABLE 9-5: CRITICALS

SIXES	RESULT
1	SOLID HIT: You land a solid blow. Increase the base damage of your weapon for this attack by +2.
2	POWERFUL HIT: Your attack leaves your opponent reeling. Increase the base damage of your weapon for this attack by +4.
3	BLOODY WOUND: Your attack leaves a bleeding wound. In addition to the damage dealt, your target gains 1 injury. This injury does not reduce damage. If your opponent cannot take another injury, he takes a wound. If he cannot take a wound, he dies.
4	CRIPPLING WOUND: You cripple your opponent with a dreadful wound. In addition to the damage dealt, your target gains 1 wound. This injury does not reduce damage. If your opponent cannot take another wound, he dies.
5	KILLING BLOW: Your attack kills your opponent instantly.
6	TERRIBLE BLOW: Not only does your attack kill your opponent instantly, but you deal your base damage (unmodified by degree) to all opponents adjacent to the victim of the terrible blow.
7	IMPRESSIVE DEATH: Your killing attack is so impressive, all your allies gain +1B on all tests for the duration of the combat.
8	HORRIBLE DEATH: You kill your opponent with such force that you sicken all who witness the act. All characters (allies and enemies) that witnessed the attack must succeed on CHALLENGING (9) Will tests or take -1D on tests for one round. For the duration of the combat, you gain a +1B on all tests.



ROLLING A CRITICAL

A Critical occurs whenever your Fighting or Marksmanship test doubles your opponent's Combat Defense. Thus, if your opponent's Combat Defense is 10, you would need a 20 or higher on your test result to achieve a Critical. If a Critical results, count the number of 6s rolled and compare the total to **TABLE 9-5: CRITICALS**.

FUMBLES

A failed Fighting or Marksmanship test in combat is never worse than a simple miss. There are no greater consequences for failure, and a bad roll is just a bad roll. However, some groups enjoy the heightened risks of botched rolls—complications that can be minor setbacks or major mishaps. For those who prefer these sorts of situations, Fumble rules follow.

This option favors characters who have greater rank in Fighting or Marksmanship, making it harder for trained characters to have a mishap with their weapons while simultaneously reflecting the ineptness of characters with lower ranks in the same abilities.

ROLLING A FUMBLE

A Fumble occurs whenever the dice come up all 1s on a test roll. Compare the number of 1s rolled (including those from specialties) to **TABLE 9-6: FUMBLES**. Whenever you get a Fumble result, you may reduce it by one step by spending a Destiny Point.

TABLE 9-6: FUMBLES

ONES	RESULT
1	INJURE SELF: Poor handling of the weapon results in a nasty injury. You hit yourself and take weapon damage.
2	STRIKE ALLY: You strike an ally instead of the intended target. If there's an adjacent ally, test Fighting, or if there's an ally in range, test Marksmanship to hit your ally as normal.
3	DROP: The weapon slips from your hand and lands 1d6 yards away in a random direction.
4	MINOR BREAK: The weapon becomes damaged from heavy use. Reduce its damage by 1. If castle-forged or better, treat this result as 3.
5	MAJOR BREAK: The weapon snaps or becomes badly damaged. The weapon is worthless and cannot be repaired. If castle-forged, treat as 4. If Valyrian steel, treat as 3.
6	SLIPPERY GRIP: Blood or sweat makes the weapon's grip slippery. Take -1D on all attacks until the end of your next turn.
7	BLOOD IN THE EYES: Blood or sweat falls into your eyes, affecting your vision. Take -1D on all tests until the end of your next turn.
8+	OVERBALANCED: In your eagerness to hit your foe, you lose your balance and give your opponent an opening. Take a -5 penalty to Combat Defense until the start of your next turn.

INITIATIVE

The following advanced options pertain to order of initiative.

INTERRUPTING ACTIONS

In the basic rules, whenever a character delays they may act at any time later in the round, but they may not interrupt another character's action, meaning they must wait for the character currently acting to finish their turn. As an optional rule, you can allow a delaying character to interrupt another character if he or she succeeds on an opposed Agility test (Quickness applies).

BATTLEFIELD TACTICS

You can always forfeit your Agility test to determine order of initiative to direct your allies in combat instead. In place of the Agility test, roll a Warfare test (Tactics apply). The Difficulty depends on the nature of the battlefield, advantages had by the opponents, the numbers of opponents, and so on; The Difficulty is always set by the Narrator, but **CHALLENGING (9)** is the default. If the test succeeds, you bestow a +1B per degree of success to an ally's Agility test for initiative. You can provide the bonus dice to one or more characters, dividing them as you choose.

Only one character per side can use the Battlefield Tactics option. Because you opted to manage the battlefield, you go last in the round. If multiple characters from different sides used this option, resolve ties by comparing Agility, then Quickness, and then by an opposed Warfare test.

CHANGING INITIATIVE

If you'd like to reflect the ebb and flow of combat, you can call for Agility tests each round to determine initiative. This process slows game play, but it emulates the shifting fortunes of the battlefield.

ATTACK MODIFIERS

Circumstances can affect your chances of hitting your opponent. While many modifiers are the result of Battlefield Qualities, attack modifiers may result from specific choices and immediate changes in your environment. When testing Fighting or Marksmanship, you may apply any of the following modifiers that apply.

HIGHER GROUND

Whenever you stand on ground that puts you above your opponent, such as when you are on a table or on the slope of a hill, you gain a +1B on your Fighting test. Higher ground does not affect Marksmanship tests.

MOVING TARGETS

Whenever you attack a target that sprinted on its last turn, you take -1D on your Fighting or Marksmanship test.

UNARMED ATTACKS

Some fights involve not armored soldiers with sword and axe, but barefisted brawling. This works the same way as any other sort of fighting, using the Brawling specialty. An empty fist does Athletics-3 damage (minimum of 1) while a gauntleted fist does Athletic-2 damage and an improvised weapon, like a chair leg or heavy flagon, does Athletics-1 damage (see **TABLE 9-3: WEAPONS**). Defeat in unarmed combat tends to result in unconsciousness or capture, but can still have more serious results, including maiming and death. Characters can likewise suffer injuries and wounds in unarmed combat to stave off defeat.

ATTACKING OBJECTS

Sometimes it takes a hammer. There will be times when you need to smash your way through barriers, destroy objects, and batter your way to victory. When faced with such an obstacle, breaking and smashing things may be your only solution.

BREAK

When you break something, you rely on your raw strength to damage or destroy an object. A good example is when you are shackled or bound. There's no good way to wield a weapon to cut through the restraints, so you might attempt to snap the chains or break the ropes. Whenever you would use your strength to break something, roll an Athletics test (bonus dice from Strength apply). The Difficulty of the test depends on the object you intend to break. Most objects tend to be **HARD (15)**, but fragile things such as glass may be **CHALLENGING (9)** or easier, while bursting through a stone wall is **HEROIC (21+)**. A success reduces the Difficulty on your next test by 5 per degree. Once you reduce the Difficulty to **AUTOMATIC (0)**, you break the object.

EXAMPLE

*Qort, a vile prisoner locked away in the bowels of the Red Keep, lies chained to a wall. Each day, he struggles against his chains so that one day he might wrap his hands around the neck of his captors. Qort has Athletics 4 and Strength 2B. The Narrator states the chains are **VERY HARD (18)**. Qort rolls and gets a 14. He strains, but it's not enough to weaken the chains today.*

SMASH

If you have the luxury of having a weapon on hand, you can always try to chop up or smash an object. Roll a Fighting test (you can't generally smash items with Marksmanship weapons). Again, the Difficulty depends on the object you're trying to smash. Most objects tend to be **FORMIDABLE (12)** but can be **ROUTINE (6)** or **AUTOMATIC (0)** for papers or glass or **VERY HARD (18)** for stone walls. If you succeed, you reduce the Difficulty by your weapon damage multiplied by the degree. Once the Difficulty has been reduced to 0 or lower, you've smashed the object.

Some weapons are wildly inappropriate for this work—a dagger is useless for smashing through doors. The Narrator has the final say on what weapons are appropriate.

EXAMPLE

*Facing a locked and solid door with no key in sight, Ansel decides to smash the door down. He has Athletics 4, Fighting 3, and a maul. The Narrator sets the door's Difficulty at **FORMIDABLE (12)**. Ansel rolls and gets a 13. He beats the Difficulty, so he reduces the door's Difficulty by his damage (5), dropping the Difficulty on his next test to 9.*

SMASHING WEAPONS

In lieu of attacking your opponent, you can attack your opponent's weapon with a Fighting weapon. Resolve this as a normal attack against your foe's Combat Defense or the weapon's Difficulty, whichever is greater. You reduce the Difficulty by your weapon damage multiplied by your degree of success, as usual.

A skilled smith can repair a damage weapon. It takes one hour per point of damage. A destroyed weapon cannot be repaired; it must be made anew.

ADVANCED ACTIONS

The following actions broaden your tactical options in combat.

AIM**LESSER**

By lining up your attack, you gain a +1B on your Fighting or Marksmanship test.

CAUTIOUS ATTACK**LESSER**

While fighting, you reserve some of your efforts to defend yourself. You may pick up -1D to increase your Combat Defense by 3. You may not accumulate more than -1D in this way.

COUNTERATTACK**GREATER**

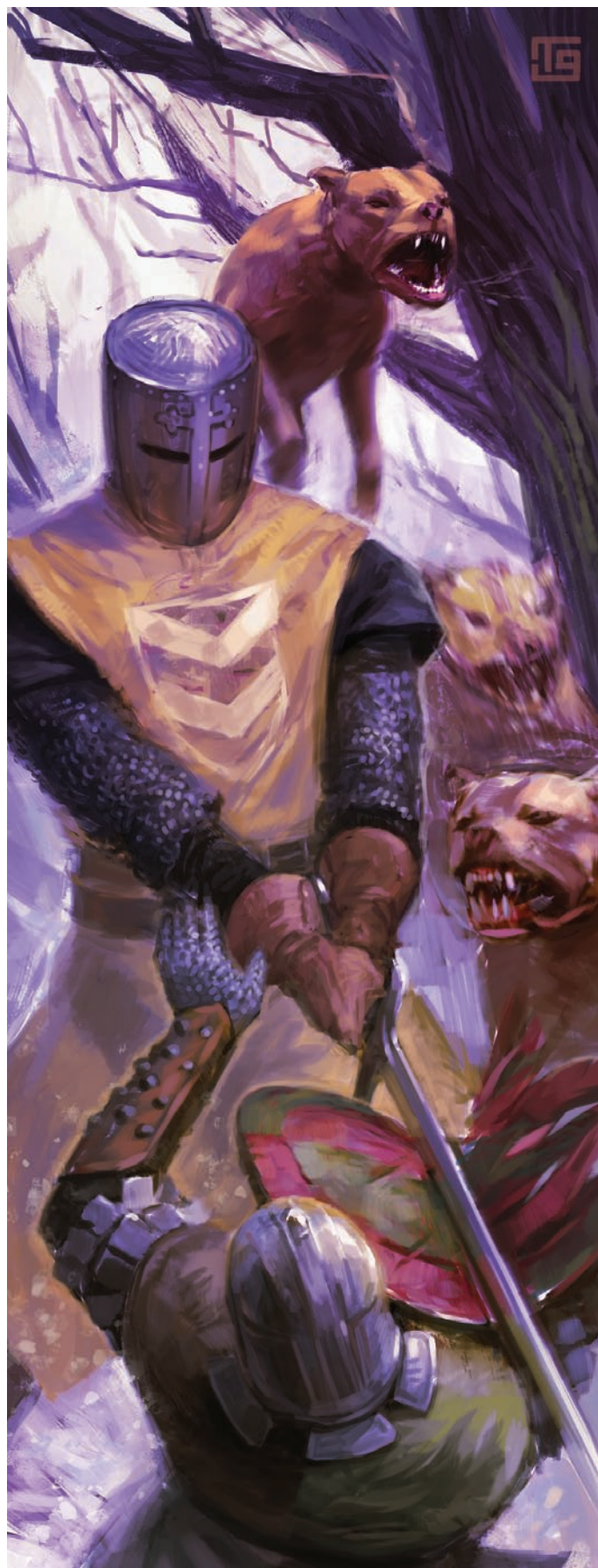
Counterattack allows you to hold back an attack for use at a later point in the round, but you must use it sometime before the start of your next turn. Upon taking the Counterattack action, your turn immediately ends. At anytime thereafter, you may make a standard attack against any opponent that engages you or whom you see for Marksmanship attacks. This attack interrupts your opponent's action. If, however, no opponent presents himself before the start of your next turn, the counterattack is wasted.

SETTING FOR A CHARGE

If an opponent charges to attack you during a round in which you have used the counterattack action and are armed with a Fighting weapon, you may strike with deadly effect. If your attack hits, increase your weapon's base damage by +2. Like the overall Counterattack action, this is a Greater Action.

DISARM**GREATER**

You may attempt to knock an opponent's weapon from his hands. Resolve as a standard attack except your Difficulty is equal to your oppo-



nent's passive Fighting result. If you succeed with at least two degrees, you disarm your opponent. If you roll a Critical failure, your opponent disarms you. If you have a hand free and have Fighting 4 or greater, you are able to snatch the weapon out of the air. Otherwise, a disarmed weapon lands 1d6 yards away in a random direction.

DISTRACT

LESSER

Through misdirection and subterfuge, you create an opening in your opponent's defenses. Roll a Cunning test against your opponent's passive Will result. A successful test causes your opponent to lose his Awareness rank from his Combat Defense until the end of his next turn or until he is attacked, whichever comes first.

KNOCKDOWN

LESSER

Using brute strength, you send your opponent crashing to the ground. Roll an Athletics test against your foe's passive Agility result. On a success, your opponent falls prone. If you combine this action with a move, you add +2 to your Athletics test result.

KNOCKOUT

LESSER

A well-placed blow can send your opponent into unconsciousness. You may only use this maneuver against an unaware foe. Roll a Fighting test against your opponent's passive Endurance result. On a success, you stun your foe, and he takes a -5 penalty to his Combat Defense. If you succeed by at least two degrees, you knock your opponent uncon-

scious. Each round, on his turn, he may attempt a **FORMIDABLE (12)** Endurance test (Resilience applies) to wake up or shake off his stun. A stunned opponent recovers normally after 1d6 rounds, while an unconscious opponent recovers after 1d6 minutes.

DESTINY: You may spend a Destiny Point to negate the effects of a successful Knockout.

MANEUVER

LESSER

By pressing your attack, you can cause an opponent to shift his position. Roll a Fighting test against your opponent's passive Fighting result. On a success, your opponent takes -1D on all tests for one round. As well, you may force the target to move 1 yard per degree in any direction.

If a maneuver would force a target into a lethal situation (into a roaring fire, off a cliff or parapet, into the tentacles of a kraken), your opponent is entitled to a **ROUTINE (6)** Awareness test to notice the danger and move into a different space.

RECKLESS ATTACK

GREATER

Throwing caution to the wind, you hurl yourself at your opponent. Subtract 5 from your Combat Defense to gain +1D on your Fighting test. The benefits of this action last until the start of your next turn.

TRAMPLE

GREATER

While mounted, you can trample over your enemies by moving in a straight line through them. Resolve as a normal attack, except you substitute Animal Handling for Fighting. If your steed is not trained for war, the Difficulty increases by 6. Each target you trample after the first gains a cumulative +5 bonus to its Combat Defense; thus, the second target gains a +5 bonus, the third a +10 bonus, and so on. On a successful test, you deal damage equal to your steed's Athletics rank, with each degree of success providing additional damage as normal.

ADVANCED REACH

A weapon's length conveys a lot about its function and effectiveness in combat. While a pole-arm offers the advantage of being able to strike opponents from afar, it can also be a liability when an enemy with a small sword, dirk, or even hand axe manages to slip past the blade and deliver a vicious attack. The basic combat rules distill the concept of reach into the weapon qualities, offering a stripped down method for handling the strategic concerns of weapon length through qualities and weapon damage. While this stripped-down method does make handling this factor easier, it loses some of the granularity between the various weapons, favoring longer and heavier choices. Advanced Reach rules add extra components to highlight the tactical distinctions between these weapons.

REACH

Reach is an exclusive property of Fighting weapons. Thrown weapons may also have a reach, but this condition applies only when the weapon is used as a Fighting weapon. Reach is measured in yards; 0 yards means



you must be adjacent to the opponent to attack, 1 means the opponent can be up to 1 yard away, 2 yards means the opponent can be up to 2 yards away, and so on.

EFFECTS OF REACH

When attacking an opponent at your reach, you resolve the Fighting test normally. You may still attack a foe inside or outside of your reach up to 1 yard in either direction by accepting $-1D$ on your Fighting test.

EXAMPLE

Kristian's character, Ser Reginald, fights a Braavosi duelist. Armed with a longsword, Reginald's reach is 1. The duelist, however, fights with two daggers and has a Reach of 0. On the duelist's turn, he moves inside Reginald's reach to attack. So when it comes to Reginald's turn, Kristian could attack without moving by taking $-1D$ on his Fighting test because his opponent is within his reach, or he could spend a Lesser Action to move back to put 1 yard between himself and his opponent.

REACH & TWO WEAPONS

Most Off-hand weapons have a shorter reach than other weapons. When armed with two weapons that have different reaches, you may attack as normal, but you take $-1D$ on your Fighting test given the disparity of the reaches.

FREE ATTACKS

If you opt to include the reach rules into your games, you should also consider including free attacks. A free attack is a special attack granted to your opponent whenever you move in such a way as to leave yourself open to attack.

Generally, the only way to trigger a free attack is to begin your turn when you are in reach of your opponent's weapon and spend a Lesser Action to move more than 1 yard. Should this occur, your opponent compares his passive Fighting result to your Combat Defense. If his result beats your Combat Defense, he hits you and deals damage as normal.

FATIGUE

Fatigue measures your ability to call upon hidden resources and push yourself beyond your normal limits. At any time during a combat, even when it's not your action, you can accept a point of fatigue to negate specific effects until the start of your next turn. Each point of fatigue you accept imposes a -1 penalty on all test results. You cannot accumulate more fatigue than your Endurance rank. Possible uses of fatigue include:

- ☞ Ignore armor penalty
- ☞ Ignore 1 wound
- ☞ Ignore all injuries
- ☞ Gain one Lesser Action

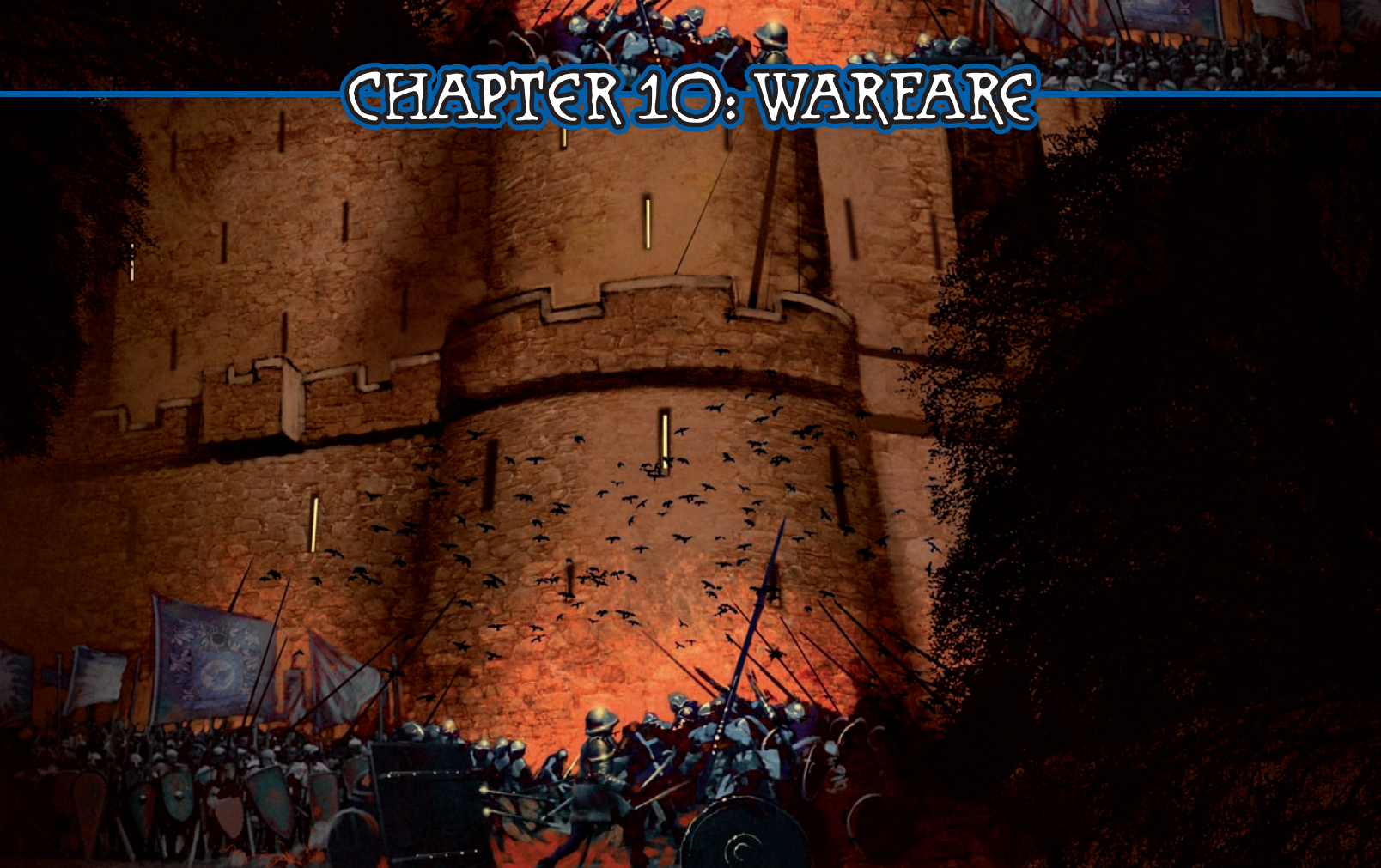
Once you gain fatigue, it goes away on its own. For every four hours you rest, you remove one point of fatigue.

TABLE 9-7: FIGHTING WEAPONS & REACH

WEAPON	SPECIALTY	REACH
BATTLEAXE	Axes	0
CROWBILL	Axes	0
HAND AXE	Axes	0
LONGAXE	Axes	2
MATTOCK	Axes	1
WOODSMAN'S AXE	Axes	1
BALL AND CHAIN	Bludgeon	1
CUDGEL/CLUB	Bludgeon	0
FLAIL	Bludgeon	2
MAUL	Bludgeon	1
MORNINGSTAR	Bludgeon	0
QUARTERSTAFF	Bludgeon	2
WARHAMMER	Bludgeon	1
GAUNTLET	Brawling	0
IMPROVISED	Brawling	0+*
KNIFE	Brawling	0
UNARMED	Brawling	0
WHIP	Brawling	3
BRAAVOSI BLADE	Fencing	1
LEFT-HAND DAGGER	Fencing	0
SMALL SWORD	Short Blade	0
ARAKH	Long Blade	1
BASTARD SWORD	Long Blade	1
GREATSWORD	Long Blade	2
LONGSWORD	Long Blade	1
HALBERD	Pole-arm	2
PEASANT TOOL	Pole-arm	1
POLE-AXE	Pole-arm	2
BUCKLER	Shield	0
SMALL SHIELD	Shield	0
MEDIUM SHIELD	Shield	0
LARGE SHIELD	Shield	0
DAGGER	Short Blade	0
DIRK	Short Blade	0
STILETTO	Short Blade	0
BOAR SPEAR	Spear	3
FROG SPEAR	Spear	2
PIKE	Spear	6
SPEAR	Spear	3
TOURNEY LANCE	Spear	3
TRIDENT	Spear	2
WAR LANCE	Spear	4

*The reach of an improvised weapon can vary greatly. The Narrator should use his discretion depending on the circumstances, and item used.

CHAPTER 10: WARFARE



Westeros is a land shaped by warfare. From the earliest days of the First Men and their struggles with the children of the forest to the Andal invasion and the arrival of Queen Nymeria, as well as the bloody conquest of Aegon and his astonishing dragons, the Seven Kingdoms is no stranger to conflict. War and battle, then, form an important part of adventures set in Westeros and the world beyond. Player characters may wear the mantles of commanders—leading their household guards and sworn swords against bandits in the Mountains of the Moon, embark on expeditions beyond the Wall to bring the battle to wildling hordes, or even found mercenary companies and seek their fortunes amongst the Ghiscari Cities of the Slaver's Bay. In *A Song of Ice and Fire*, war is never far.

WARFARE ESSENTIALS

The rules of warfare are specifically designed to be a natural extension of the combat system described in **CHAPTER 9: COMBAT** so that the Narrator can change the perspective from player characters and their individual battles to describing the movements and heroics of entire armies. While the rules here are designed to reflect the ebb and flow of large-scale battles, many of the peculiarities of combat hide inside necessary actions to enable the game to proceed in a manner where the

players and their characters remain the focus of the game and prevent it from devolving into a war game.

SCALE

Warfare occurs on a scale beyond the individual combat rules, involving hundreds or thousands of fighters instead of tens. Rather than dealing with single combatants, the battle rules involve **units**, which are groups of 100 men each. When the game “zooms” in to deal with individual player characters, the players don’t face entire units, but they may face **squads**—groups of 10 men. In combats that feature 20 combatants or less, use the standard combat rules. For larger engagements, you can use the player mode described in this chapter. A battle can occupy a large area, although you can choose to break it down into smaller skirmishes and conflicts in order to keep it focused.

In the combat system, the default unit of measurement in combat is the yard. Each character occupies a space about 1 yard square, and how a character moves is also measured in yards. As you move up to a new level of scale, the scale also increases. In warfare, you measure distances in increments of 10 yards, so each space is effectively a 10-yard square, an area that can easily hold a unit of 100 men on foot. When dealing with cavalry units, each 10-yard space holds about 20 horses and their riders.

“No wall can keep you safe. A wall is only as strong as the men who defend it.”

—EDDARD STARK

TIME

Since the action unfolds in a larger area and involves many more combatants, each round covers more time than it does in combat, so 1 **battle round** equals 10 **combat rounds**, or one minute. When switching to the PCs, you track their actions in rounds.

COMMANDERS

For a fighting force to be effective in battle, it needs a commander, a visible leader on whose shoulders rests the responsibility of issuing orders and directing the troops in battle. A force's actions all derive from the commander, and without a clear leader, an army is in danger of collapse or routing. Generally, the character with the highest Status is the army's commander.

ORDERS

The commander's primary function on the battlefield is to direct the units under his command. Each commander achieves this by issuing orders to attack, charge, move, and so on. Supporting the commander are a number of sub-commanders, made up of officers, aides, advisors, and other characters who possess some skill at leadership. A commander may employ one sub-commander for every two full units in his army.

Before the battle begins, each side must select a single commander. That commander can issue a number of orders equal to his Warfare rank. Each sub-commander also has one order. Thus, a commander with Warfare 4 can issue four orders. If he had two sub-commanders, they could each issue one order, and so their side in the battle could issue a total of six orders each battle round.

ISSUING ORDERS

Issuing an order is not as simple as telling the unit where to go and what to do. It requires a commander with some tactical sense and force of personality to cut through the fog of war and properly instruct the unit to do as desired. Any time a commander or sub-commander would issue an order, the character must roll a Warfare test. The Difficulty of the test is the unit's Discipline, plus any modifiers based on the order given. Complex orders can increase the Difficulty, while simple orders rely on the unit's Discipline alone.

- A successful test indicates the unit performs the order as directed.
- A failed test means the unit does not receive or refuses to perform the order. However, if a unit has already been commanded, it will follow any **standing orders** it has received even on a failed test (see page 180 under **Orders** for more on standing orders).
- Finally, a Critical failure on a test indicates the unit takes no action and doesn't follow standing orders.

ACTIVATING UNITS

Whenever you first successfully issue an order to a unit, that unit becomes **activated**. Until a unit is activated, it takes no action during the conflict. Once a unit is activated, though, you do not need to issue new

MINIATURES & WARFARE

In a normal combat, it's usually possible for everyone to keep their locations and those of their opponents straight, as long as the number of combatants is manageable. In the case of war though, there's a lot more going on, requiring a greater degree of precision. Therefore, it is helpful to have some way to represent units and companies, even if you use sticky-notes, glass beads, or some other token. If you have the luxury of miniatures, simply have each miniature stand for one unit. Wet-erase maps or more elaborate terrain set-ups can work the same as regular combat, each square, hex, or inch equaling 10 yards.

orders to the unit, for it follows its first instructions each battle round until its objective is met, it breaks, or you issue a new command.

NO COMMANDERS

When a force loses its command structure, it quickly disintegrates. Each unit drops to **disorganized** (see page 182) and follows the last order it was given. Henceforth, the entire force has one order each round until each unit is routed or destroyed. Any character who joins the army and has at least Status 2 can take command. See **Take Command** on page 181.

HEROES

In addition to commanders, armies often have heroes, notable individuals that can influence the outcome of a battle by their mere presence. A hero can rally troops, lead charges, or even attack units if desired. Heroes differ from commanders in that they have more freedom and can act independently of a unit. Heroes do not add to a commander's orders. An army can have one hero per rank of the commander's Status, usually filled by player characters first and important Narrator characters second.

HEROES IN BATTLE

Generally, a hero acts during the player character steps of battle, taking turns independently from the developments of the battlefield. Heroes can, however, join units to improve their abilities and shore up flagging defenses.

VICTORY & DEFEAT

In war, the consequences of defeat are more than just the lives lost on the battlefield. A disastrous defeat could cripple a house, reducing their holdings and ambitions to ashes. A defeat in war often results in the loss of valuable resources. The sack of one of your castles or towns results in losing resources bound up in those holdings. Having enemies occupy your lands reduces your domains and your resources invested in those lands. When an army marches through your field, burning crops and murdering your smallfolk, you lose Population and Wealth. Thus each battle you fight, if you must fight, puts at risk all you hold dear.

TABLE 10-1: UNIT STARTING EQUIPMENT

UNIT TYPE	ARMOR RATING	ARMOR PENALTY	BULK	—ARMOR—	
				FIGHTING DAMAGE	MARKSMANSHIP DAMAGE
ARCHERS	2	-1	0	Athletics -1	Agility +2; Long Range
CAVALRY	5	-3	2	Athletics +3	—
CRIMINALS	1	0	0	Athletics +1	—
ENGINEERS	2	-1	0	Athletics -1	—
GARRISON	3	-2	0	Athletics +1	—
GUERRILLAS	1	0	0	Athletics	Agility +1; Close Range
INFANTRY	3	-2	0	Athletics +1	—
MERCENARIES	4	-2	1	Athletics +1	—
PEASANT LEVIES	0	0	0	Athletics -1	Athletics -1; Close Range
PERSONAL GUARDS	6	-3	2	Athletics +1	—
RAIDERS	2	-1	0	Athletics +1	—
SAILORS	0	0	0	Athletics +1	—
SCOUTS	2	-1	0	Athletics	Agility; Long Range
SPECIAL	2	-1	0	Athletics	Agility; Close or Long Range
SUPPORT	0	0	0	Athletics -1	—
WARSHIPS	5	—	—	Athletics +1	Agility +1; Long Range

TABLE 10-2: EQUIPMENT UPGRADES

UNIT TYPE	ARMOR RATING	ARMOR PENALTY	BULK	—ARMOR—	
				FIGHTING DAMAGE	MARKSMANSHIP DAMAGE
ARCHERS	3	-2	0	Athletics	Agility +3; Long Range
CAVALRY	9	-5	3	Athletics +5	—
CRIMINALS	4	-2	1	Athletics +2	—
ENGINEERS	5	-3	2	Athletics	—
GARRISON	5	-3	2	Athletics +2	—
GUERRILLAS	3	-2	0	Athletics +1	Agility +2; Close Range
INFANTRY	4	-2	1	Athletics +2	—
MERCENARIES	5	-3	2	Athletics +3	—
PEASANT LEVIES	2	-1	0	Athletics	Athletics; Close Range
PERSONAL GUARDS	10	-6	3	Athletics +2	—
RAIDERS	5	-2	2	Athletics +2	—
SAILORS	2	-1	0	Athletics +2	—
SCOUTS	3	-2	0	Athletics +1	Agility+1; Long Range
SPECIAL	6	-3	2	Athletics +1	Agility+1; Close or Long Range
SUPPORT	2	-1	0	Athletics	—
WARSHIPS	10	—	—	Athletics +4	Agility +3; Long Range

COMPONENTS OF WARFARE

Like characters, units have a number of abilities and derived abilities that describe their effectiveness in battle. The most important components of units are presented here.

ABILITIES

Like characters, the basic capabilities of a unit are described by abilities, ranks, and specialties. Individually, each character in the unit may be unremarkable, an ordinary individual thrust into the heat of battle, or he could be a skilled warrior, a mighty hero noted for courage, battle prowess, and raw toughness. A unit's abilities, however, are independent of the men and women that make up the unit. Instead, the abilities reflect the unit's effectiveness as a collective fighting force, describing the training, teamwork, and discipline of all its members.

DETERMINING ABILITIES

When you create a unit (using the rules described in **CHAPTER 6: HOUSE & LANDS**), your unit begins with rank 2 in each ability. The unit's type opens up the abilities you can improve, while the unit's training describes by how much you can improve these abilities in the form of upgrades. Any time you invest your Power into units, you must assign your upgrades to your chosen abilities. From these assignments, you derive other important battle statistics.

DEFENSE

As with individual characters, Defense describes a unit's ability to avoid attacks. It functions as the base Difficulty enemy units need to defeat on Fighting or Marksmanship tests to deal damage to the unit. A unit's Defense equals:

$$\text{UNIT DEFENSE} = \text{AGILITY} + \text{ATHLETICS} + \text{AWARENESS} + \text{ARMOR PENALTY}$$

See **TABLE 10-1: UNIT STARTING EQUIPMENT** or **10-2: EQUIPMENT UPGRADES** for more information.

HEALTH

Also like characters, units have Health, which functions in the same way as it does in combat.

$$\text{UNIT HEALTH} = \text{ENDURANCE RANK} \times 3$$

MOVEMENT

When an infantry unit is ordered to move, it moves 40 yards. A cavalry unit moves 80 yards. A unit ordered to sprint moves four times its nor-

mal Movement. A unit with bulky equipment (see following) reduces its movement by 10 yards for each point of Bulk. Naval units move 60 yards, but cannot sprint.

EQUIPPING UNITS

On the battlefield, the specific types of weaponry and armor are unnecessary. Under most circumstances, a unit carries a variety of weapons—axes, swords, spears, and so on. Similarly, soldiers are assumed to be wearing some form of protective armor and may carry shields. **TABLE 10-1: UNIT STARTING EQUIPMENT** establishes the base damage the unit deals with a successful Fighting or Marksmanship test, its starting armor, and Bulk if any. If a unit has two or more types, select the package you prefer from the various types listed.

MARKSMANSHIP ATTACKS

Units armed with Marksmanship weapons are equipped with Close Range or Long Range weapons. Close Range weapons allow units to attack enemies up to 20 yards away. Long Range weapons allow units to attack targets up to 200 yards away.

EQUIPMENT UPGRADES

You can improve the armor and weapons of any unit under your command by permanently spending points from your Wealth resource. Each point spent on a unit increases its AR, its Fighting Damage, or its Marksmanship Damage. You can increase each component once. **TABLE 10-2: EQUIPMENT UPGRADES** shows the changes to units and the various upgrades.

SPECIAL EQUIPMENT

In addition to the normal arms and armor possessed by a unit, you can also equip units with a variety of specialized equipment. Doing so requires an expenditure of a resource, permanently reducing the value of the resource indicated by the specialized equipment.

RAM

RESOURCE: 1 LAND (BATTERING) OR 2 LAND (COVERED)

A battering ram is a basic weapon used to smash through doors or gates. There are two main types of ram: the basic battering ram, and the covered ram.

BATTERING RAM

A simple ram is made from a felled tree, stripped of limbs, and capped with a steel or iron head (sometimes fashioned into a fantastic shape). The ram is hefted by a small team who can move it quickly into an attack position.

You may equip any one non-cavalry, non-warship unit with a small ram. While equipped, the unit cannot attack but gains +2D on Athletics tests made to burst through doors and gates. A small ram counts as destroyed if the unit carrying it is routed or destroyed.



COVERED RAM

A covered ram is a larger variant of the simple battering ram, wherein the ram is installed into a wheeled frame. The frame is covered by a canopy that provides protection for the crew, shielding them from arrows, boiling oil, and so forth. The frame takes time to move into position, but once in front of its target, the ram is pulled back on a swinging harness by a team of men (or horses) and pulleys. The swinging harness lets the ram crash into its target with much greater force.

To equip a large ram, you must have one unit of engineers and another non-cavalry, non-warship unit. The ram must be rolled into position (move 10 yards), at which point the units use ropes and horses to pull the ram back and release to allow the speed and weight of the device to punch through doors. A large battering ram has Athletics 8 for the purposes of bursting doors and gates. A large ram has 20 Health and an 8 Armor Rating. Units manning the ram gain a +5 bonus to their Defense. Once the ram is reduced to 0 Health, it is destroyed.

BOILING OIL/WATER

RESOURCE: 1/2 WEALTH PER USE

Flung from a catapult or dropped from the walls, use of boiling oil and boiling water is vicious, scalding enemy troops or catching them on fire to spread it among their ranks.

☞ Boiling water deals 5 damage to a unit ignoring AR.

☞ Boiling oil deals 10 damage ignoring AR. If a unit hit by boiling oil is hit by a fire attack in the same round, the flames deal 1 point of additional damage each round for 1d6 battle rounds. Units routed by this attack risk spreading the fire to other units they pass. Each time they pass or move through a unit gives a 1 in 6 chance that the fire spreads, dealing 1 damage to the other unit.

MANTLETS

RESOURCE: 1 WEALTH PER UNIT ARMED

Mantlets offer units protection against Marksmanship attacks. Consisting of a reinforced and heavy wooden shield attached to a wheeled frame, units can approach their enemies without fear of bolts and arrows. A unit protected by a mantlet reduces their Movement by -10 yards but gains a +5 bonus to Defense against Marksmanship attacks.

SCALING LADDERS, ROPES, AND GRAPPLES

RESOURCE: 1/2 WEALTH PER UNIT ARMED

Scaling ladders and grapples are used to scale enemy walls. Ladders often feature a hooked end to secure it to the battlements and make it more difficult to dislodge the ladders. A unit can carry ladders to a fortification, but while so equipped, the unit cannot make attacks. Once in place, all climbing units gain +1D on Athletics tests.

A defending unit can be ordered to clear the ladders. Each order negates one unit's worth of scaling ladders and grapples, though units that perform this order take a -5 penalty to Defense against Marksmanship attacks.

SIEGE TOWER

RESOURCE: 2 WEALTH PER UNIT ARMED

A siege tower is a simple fortified wooden tower on wheels, designed to transport troops to an enemy fortification while protecting those soldiers from missiles and other attacks. A siege tower moves 10 yards per round and is drawn by horses or slaves. A tower can hold one unit. The tower grants the unit inside a +5 bonus to their Defense. If the siege tower reaches the walls of a castle or similar stronghold, the unit does not need to roll Athletics tests to climb the walls.

A siege tower has AR 8 and 20 Health. Should the tower be reduced to 0 Health, it and the unit it contains are destroyed.

TURTLE

RESOURCE: 1 WEALTH PER UNIT ARMED

Used to protect soldiers as they approach a fortification, the turtle stops arrows and projectiles from catapults and trebuchets. A turtle is a stout wooden frame equipped with a rounded top and mounted on six to eight huge wheels. The turtle has space enough for 1 non-cavalry, non-warship unit.

Units protected by a turtle have their Movement reduced to 10 yards, but gain a +10 bonus to their Defense. While protected, the unit cannot make attacks. Exiting a turtle takes a standard order for the unit to move.

WILDFIRE

RESOURCE: 5 WEALTH PER UNIT ARMED
RESTRICTED: WILDFIRE IS PRODUCED EXCLUSIVELY
IN KING'S LANDING BY THE PYROMANCERS.

Also known as “the Substance”, wildfire is the creation of the Alchemist’s Guild at King’s Landing. Once a powerful organization steeped in mysticism and magic, their power and influence waned over the years until they were replaced by men of learning—the maesters—at the Citadel. Although far diminished from their past day of glory, the pyromancers exist still and stand as custodians over the remaining reserves of the wildfire hidden in secret vaults throughout King’s Landing.

Wildfire is a volatile substance, a greasy, thick fluid carefully contained in airtight ceramic pots and buried in sand until used. Older wildfire is even worse than the newly manufactured measures, as it’s known to ignite with even the faintest disturbance. The only way to put out wildfire is to smother it completely, and even then, there are no assurances. Once ignited, wildfire burns with a wicked green flame, consuming all it touches. To be exposed to wildfire is to face an agonizing death.

Wildfire makes even the most disciplined units hard to control, such is their healthy respect for the substance. The Difficulty to issue an order to the unit increases by +3. While armed with wildfire, they can make no other attacks until they use it. Furthermore, a unit armed with wildfire that takes damage stands a 1 in 6 chance of having it erupt, affecting them instead.

When successfully ordered to attack using the substance, the unit flings their pots at an adjacent unit by making a Marksmanship test. A failed test indicates the wildfire strikes an adjacent 10-yard space. A Critical failure on a test results in a mishap, and the wildfire instead affects the unit. On a hit, however, the wildfire deals 7 damage (ignoring armor, with additional damage per degree) on the first round and again every round for 2d6 rounds. Units routed by wildfire risk spreading it to other units they pass. Each time they pass or move through a unit, there is a 3 in 6 chance the wildfire spreads, dealing 3 points of damage to the other unit each round for 1d6 rounds.

DISCIPLINE

Discipline is the Difficulty of the commander or sub-commander’s Warfare test to issue orders and regain control over troops in battle. Inexperienced troops are harder to control than veterans, and troops of specific types may be less controllable than others. Whenever a commander would give an order to a unit, he must make a Warfare test. If the test succeeds, the unit performs the order. Orders, and their effects, are described in detail starting on page 180. A commander can only issue one order per round of warfare, and on a failed Warfare test, the unit either performs the last standing order it received or, if it has no standing orders, does nothing.

ANATOMY OF A BATTLE

A battle takes place over a number of battle rounds. While resolving the particular battles may take place over a relatively short period of time, most engagements include a great deal of travel, maneuvering, and feints, none of which are included in the actual battle and which occur outside of the battle’s resolution. A battle consists of eleven steps, followed in order.

STEP ONE: BATTLEFIELD	STEP SIX: FIRST PLAYER ACTIONS
STEP TWO: UNIT AND LEADER PLACEMENT	STEP SEVEN: ORDERS
STEP THREE: PARLAY AND TERMS	STEP EIGHT: SECOND PLAYER ACTIONS
STEP FOUR: INITIATIVE	STEP NINE: RESOLVE STANDING ORDERS
STEP FIVE: SIEGE WEAPONS	STEP TEN: REPEAT (4-9)
STEP ELEVEN: RESOLUTION AND CONSEQUENCES	

STEP ONE: BATTLEFIELD

The battlefield is the scene of the engagement, the stage on which the drama of war unfolds. All battlefields have five components: scope, terrain, visibility, weather, and fortifications. During Step One: Battlefield, the Narrator describes each component in turn, noting them on a map or sketching them out for the players.

SCOPE

Scope is the size of the battlefield, the effective area where the combat unfolds. Scope may be small—confined to a single road through a wood—or quite large, spreading out over a mile or more. The Narrator should define the scope of the battlefield to be commensurate with the size of the armies involved. There’s no need to have a massive battlefield when playing through a skirmish that involves a handful of units. Similarly, an enormous engagement involving dozens of companies on a side should have enough room for the units to move and maneuver.

If you’re using miniatures (or something else) to represent the units, the size of the battlefield should be at least 10-inches square for every four units on a side. Should a unit move beyond the scope of the battlefield, remove it from play.

TERRAIN

Of all the battlefield components, terrain is perhaps the most important and the one that’s likely to have the greatest influence on the battle’s outcome. Terrain can provide strategic advantages, such as when an opponent holds higher ground, or weaknesses, such as slowing troop

TABLE 10-3: TERRAIN

TERRAIN TYPE		EFFECTS
COAST		Enables warships
COMMUNITY	HAMLET	Slow movement
	SMALL TOWN	Cover (+1 Defense), slow movement
	SMALL CITY	Cover (+2 Defense), slow movement, no cavalry
	LARGE CITY	Cover (+5 Defense), slow movement, no cavalry
DESERT*		Slow movement
GRASSLAND		—
HILL		Slow movement, +1B on Fighting and Marksmanship tests†,
ISLAND		Enables warships
MOUNTAIN		+2B on Fighting and Marksmanship tests†, very slow movement, no cavalry, no siege weapons
PLAIN		—
ROAD		Removes slow movement, changes very slow movement to slow movement, enables cavalry (in mountains)
RUIN		Cover (+2 Defense)
WALL		Cover (+5 Defense), blocks movement.
WATER	STREAM	Slow movement
	RIVER	Blocks movement or slow movement with bridge, enables warships
	POND	Slow movement, enables warships
	LAKE	Blocks movement, enables warships
WETLAND		Slow movement
WOODS	LIGHT	Cover (+2 Defense)
	DENSE	Cover (+5 Defense)

*Desert is any plains terrain without grasslands, water, or woods.

†This bonus applies on attacks made against opponents at lower elevations.

movement and reducing visibility. A battlefield can have any number of terrain types, but Narrators are encouraged to mix it up to create interesting scenarios. The more terrain features, the more complicated the engagement. As a rule of thumb, consider including one terrain type for every four units involved.

EFFECTS OF TERRAIN

Terrain can modify Movement, provide cover, restrict actions, and provide combat bonuses, as shown on **TABLE 10-3: TERRAIN**. A commander may spend 1 Destiny Point to ignore the effects of terrain for one order.

BLOCKS MOVEMENT

Units (non-warships) cannot enter areas containing the “blocks movement” terrain feature.

BONUS DICE

Defending units in this terrain feature gain the indicated number of bonus dice to Fighting and Marksmanship tests. As usual, their ability ranks restrict the number of bonus dice they may roll.

COVER

Defending units in this terrain feature gain a bonus to their Defense against Fighting and Marksmanship attacks.

ENABLES WARSHIPS

This terrain feature allows you to use warship units on the battlefield. Such units can only make Fighting tests against adjacent units and Marksmanship tests against units in range.

NO CAVALRY

This terrain feature prevents the use of cavalry on the battlefield. Certain terrain features negate this effect.

NO SIEGE WEAPONS

This terrain feature prevents attackers from using siege weapons. If the defender has a fortification, they may use siege weapons normally.

SLOW MOVEMENT

This terrain reduces Movement by –10 yards (or –1 yard at the character scale).

VERY SLOW MOVEMENT

This terrain reduces Movement by –20 yards (or –2 yards at the character scale).

VISIBILITY

Visibility functions as Vision Qualities described in **CHAPTER 9: COMBAT** and imposes all the same penalties, which are summarized here.

When in an area of dim light, you take –1D on all Agility, Athletics, Awareness, Fighting, and Thievery tests. You take –2D on all Marksmanship tests.

In areas of darkness, all terrain counts as slow movement (or very slow if already slow). You also take –2D on all Agility, Athletics, Awareness, Fighting, and Thievery tests, and –4D on all Marksmanship tests. Due to difficulties in lighting an entire battlefield sufficiently to improve visibility, battles are rarely fought in the dark; armies typically await the first light of dawn to attack.

WEATHER

There's a reason why most armies choose to fight on clear days and in perfect conditions. Weather is a significant factor; it interferes with Marksmanship attacks, makes moving a chore, and can be a deciding factor in many engagements.

RAIN

Rain comes in two varieties: light and heavy. Light rain imposes no penalties. Heavy rain, however, imposes a -2 penalty on all Fighting and Marksmanship test results. Extensive rain can change the terrain to slow movement and increase streams to rivers.

SNOW

Like rain, snow comes in two varieties: light and heavy. In light snow, all units take a -2 penalty on all Fighting and Marksmanship test results. Heavy snow functions as light snow but reduces visibility to darkness.

FORTIFICATIONS

Fortifications are any constructed terrain that interferes with Movement and provides cover. Examples include ditches, stakes, walls, buildings, and so on. A terrain feature includes a fortification if the house that governs the lands invested in one. Fortifications provide bonuses to Defense to a number of units they contain. The following fortifications refer to the ones described in **CHAPTER 6: HOUSE & LANDS**. Moving through an area containing a fortification requires an order—scale the walls, cross the moat, and so on.

FORTIFICATIONS		
FORTIFICATION	DEFENSE	CAPACITY
SUPERIOR CASTLE	+12	A superior castle can house up to ten units.
CASTLE	+8	A castle can house up to five units
SMALL CASTLE	+6	A small castle can hold up to three units
HALL	+4	A hall can hold up to two units.
TOWER	+3	A tower can hold up to one unit.

TEMPORARY FORTIFICATIONS

When a permanent structure is not available, you can construct temporary fortifications, such as ditches, stakes, earthen ramparts, and so on. Any unit can assemble temporary fortifications, provided they have at least six hours before the battle begins. These fortifications can provide protection for just one unit. So long as the unit occupies the temporary fortification, it gains a +1 bonus to Defense. If the fortification was constructed by an engineer unit, the bonus increases to +2.

STEP TWO: UNIT & LEADER PLACEMENT

Once the battlefield is described, both sides may place their units, commanders, sub-commanders, and attach any heroes they have to units if desired. The defender goes first, placing a unit somewhere on his side of the battlefield. The attacker then places a unit, then the defender, and so on until all units are placed. Next, the attacker can place his commander and all sub-commanders. The defenders then place their commanders and sub-commanders. Finally, if either side has heroes, they can, starting with the defender, place them on the battlefield or attach them to units (see **Heroes** on page 171, and the **Attach warfare** action on page 179 for details).

CONCEALED UNITS

Attackers and defenders may try to conceal units during placement, provided there is terrain or a terrain feature that grants cover. In order for a unit to be concealed, the unit must roll a Stealth test against the closest enemy unit's passive Perception result. A success indicates that the concealed unit gains +1D on its first Fighting or Marksmanship test. If it's detected before it can attack, it loses this benefit.

If you have successfully concealed a unit, do not physically place the unit on the battlefield. Note where you placed the unit on scratch paper. Once the unit attacks, place it on the battlefield.

STEP THREE: PARLAY & TERMS

Before any battle is engaged, the attacker has the option to offer terms by sending forth an envoy under the peace banner to treat with the enemy. Likewise, the defender may also send forth an envoy to parlay with the attacker. During this step, the attacker declares what terms he's willing to offer in exchange for surrender—usually sparing the lives of the troops and taking the heroes hostage. The defender may offer up resources to appease the attacker. If the terms are agreed upon, the battle is averted, and normal play resumes.

Attacking an envoy under the banner of peace is a dishonorable act. Doing so reduces the house's Influence resource by 1d6.

STEP FOUR: INITIATIVE

Initiative sets the order in which each commander issues his or her orders. To determine initiative, each commander rolls a Warfare test. The Narrator takes the results and notes them on paper or cards from highest to lowest. In case of a tie, the character with the highest rank in Warfare and then bonus dice from the Strategy specialty goes first.

Unlike combat, the order of initiative in battle is determined each round to account for all the unquantifiable elements that alter the tenor of the battlefield, including botched orders, set-backs, smoke, noise, and numerous other factors. As well, should a commander fall, changing the order of initiative may reflect differences between commanders.

STEP FIVE: SIEGE WEAPONS

As wars have raged across Westeros and, indeed, the rest of the known world, the weapons of war have evolved to respond to battlefield innovations, to circumvent fortifications, and, above all, to wipe out large numbers of soldiers. Siege weapons can provide a strategic advantage but at the cost of resources and mobility.

USING SIEGE WEAPONS

Each side, starting with the side that won initiative, may spend an order to fire a number of siege weapons equal to the commander's Warfare rank. The engineer unit controlling the siege weapon (remember, an engineer unit can control up to four siege weapons) rolls a Warfare test against their target unit's Defense and deals damage on a hit multiplied by the degree of success. Once a siege weapon is fired, it cannot be fired again on the next battle round. Effectively, a siege weapon can fire every other round. Specific rules for siege weapons are included in each entry.

COMMON SIEGE WEAPONS

The following siege weapons can be found on battlefields throughout Westeros. Each entry includes the cost to resources, relevant combat statistics, and any special rules pertaining to the weapon.



CATAPULT

RESOURCES: 1 WEALTH (SMALL), 2 WEALTH (MEDIUM), 4 WEALTH (LARGE)	
MOVE: STATIONARY IN BATTLE	AR: 5
HEALTH: 10 (SMALL), 20 (MEDIUM), 40 (LARGE)	DAMAGE: VARIES BY AMMUNITION (SEE SPECIAL RULES)
RANGE: 300 YARDS (SMALL), 400 YARDS (MEDIUM), 500 YARDS (LARGE)	

Having monstrous wooden frames like great, skeletal birds, catapults are some of the most fearsome siege weapons in Westeros. Used both offensively and defensively, these siege engines use counterweights to launch deadly ammunition.

SPECIAL RULES

A catapult deals damage depending on the type of ammunition hurled by it. Stone shot is the default ammunition, and incurs no extra cost. To use barrels of oil or wildfire, you must spend Wealth to equip the catapult as you would an ordinary unit. See the following chart for damage based on size and ammunition type. Multiply the base damage by the degree of success on the Warfare test.

CATAPULT AMMUNITION			
—AMMUNITION—			
SIZE	STONE SHOT	PITCH/OIL	WILDFIRE
SMALL	3	3†	7‡
MEDIUM	5	5†	7‡
LARGE	7	7†	7‡

† Damage ignores AR. ‡ As Wildfire (see page 175)

You may use the catapult to shatter walls and fortifications. For the purpose of smashing objects, it has an effective Athletics 5 (small), Athletics 7 (medium), or Athletics 9 (large).

MANGONEL

RESOURCES: 3 WEALTH	MOVE: 10 YARDS	AR: 3
HEALTH: 20	DAMAGE: 6	RANGE: 200 YARDS

A siege weapon that is cousin to both the catapult and the trebuchet, the mangonel hurls projectiles at a castle's walls. The mangonel was an earlier invention than the trebuchet, and it throws shot at a lower trajectory but at a higher velocity than the trebuchet—its purpose is to tear down walls, rather than attack the defenders by shooting over the walls. It has been described as kicking like a mule when fired. The mangonel is more of a field weapon, is often built on wheels, and can hurl both stones and flaming pitch. Although not very accurate, its maneuverability and versatility make it a useful weapon on the battlefield.

SPECIAL RULES

You may use the mangonel to shatter walls and fortifications. For the purpose of smashing objects, it has an effective Athletics 10. When used against units, the mangonel imposes -1D on Warfare tests.

SCORPION

RESOURCES: 1 WEALTH	MOVE: 10 YARDS	AR: 1
HEALTH: 10	DAMAGE: 3 (IGNORES ARMOR)	RANGE: 500 YARDS

A projectile siege engine that is essentially a giant crossbow, a scorpion uses torsion springs made of horsehair or animal sinew. The scorpion hurls spears or stones and can do terrible damage to a man or a building.

SPECIAL RULES

At the battle scale, each scorpion is, in fact, three separate devices. When fired during the battle round, all three devices fire at a specific unit, dealing the normal damage. A scorpion can be used against an individual character. When used thus, the attacker rolls a Warfare test but with -1D. On a successful hit, the scorpion deals 10 damage.

SPITFIRE

RESOURCES: 2 WEALTH	MOVE: 10 YARDS	AR: 2
HEALTH: 20	DAMAGE: SPECIAL	RANGE: 200 YARDS

This siege weapon is specifically designed to hurl pots of boiling oil. The pots are made of clay, so they will shatter on impact, burning any targets unlucky enough to be caught in the spray. Spitfires can also launch pots of wildfire with terrible results.

SPECIAL RULES

A spitfire comes equipped with boiling oil ammunition. A successful hit deals 3 damage (ignoring armor). You can upgrade the ammunition to wildfire, but you must spend Wealth to equip it as you would an ordinary unit. Wildfire deals 7 damage and behaves as described on page 175.

TREBUCHET

RESOURCES: 4 WEALTH	MOVE: NONE	AR: 4
HEALTH: 40	DAMAGE: 7	RANGE: 500 YARDS

A siege weapon cousin to the mangonel and catapult, the trebuchet can smash down castle walls or hurl objects over them. Trebuchets can fling shot weighing several hundred pounds at high speeds. Normally, stone shot is used, but disease-infected corpses and dead bodies can be flung into a fortified holding to terrify the people within. Smaller trebuchets (treat as medium catapults), which are relatively portable for siege weapons, are fired by a pulley/rope mechanism, while larger ones used a series of counterweights (treat as large catapult). Some armies have built massive trebuchets to besiege the greatest castles in the land; although, construction is slow and requires massive amounts of timber. These devastating weapons are built in a permanent position, and they can reduce a stone fortification to rubble.

SPECIAL RULES

You may use a trebuchet to shatter walls and fortifications. For the purpose of smashing objects, it has an effective Athletics 12.

STEP SIX: FIRST PLAYER ACTIONS

Before the commander issues orders, any characters on either side that are not attached to a unit may take actions over the course of five combat rounds. During this time, characters may move about the battlefield, engage enemies, discuss battle plans, and more, doing whatever a person could do in the space of about 30 seconds. Should combat break out between these characters and their opponents, resolve it using the normal combat rules. In addition to the normal options available during combat, individual characters may take any of the following actions. Commanders and sub-commanders cannot take actions during this step except to renounce command.

RENOUCE COMMAND

GREATER

Any character who functions as a commander or sub-commander may renounce command and take normal actions during this phase, and if not attached to a unit, he can take action during the second player phase. If the army has any sub-commanders, the one with highest Status becomes the commander.

ATTACH

GREATER

Characters, commanders, and sub-commanders can attach themselves to a unit to improve that unit's capabilities. Any player character or Narrator character not already part of a unit can attach themselves to any unit. If the character has issued any orders during the battle round, the character can only attach himself to the unit.

A unit with an attached character improves its Discipline, reducing it by -3. In addition, the unit gains +1D on Fighting and Marksmanship tests. Attached characters can take no action apart from the orders issued to their unit. Attached commanders and sub-commanders cannot issue orders and reduce the overall number of orders by the normal amount. Multiple characters attached to the same unit confer no additional bonuses.

ATTACK UNIT

GREATER

A character can attack another unit using the normal rules for attacks. However, since a character is one against many, it's harder to fight scores of foes at the same time. Against attacks from individual opponents, units gain a +20 bonus to Defense.

ATTACK PORTIONS OF UNITS

LESSER

Rather than fling your forces against an entire opposing unit, a better tactic often is to shift your focus to a small segment of that unit. To do this, you resolve the attack on the unit using the normal combat rules. However, instead of facing 100 men, you face just 10 men at a time. For every 10 men of the unit that you defeat, that unit loses 1 point from its Health. Resolve this action or series of actions at the character scale. See CHAPTER 9: COMBAT for details on how to play out this combat, keeping in mind that one battle round equals 10 combat rounds, so the Narrator may permit a brief combat to play out in one battle round.

ORGANIZE/RALLY

GREATER

Characters may organize or rally disorganized or routed units. You must roll a Warfare test against the unit's Discipline. On a success, the unit becomes organized (if disorganized) or disorganized (if routed). Attached characters beyond the first do not confer any additional benefits.

STEP SEVEN: ORDERS

During a round of war, each commander gets a turn to issue an order. A commander issues just one order at a time. Once he's issued his order, the next commander gets to issue an order, followed by the next commander until each commander has issued an order. Then, play returns to the commander that went first, at which point he issues his next order. Play continues until each commander and sub-commander has issued all orders for the round.

To issue an order, a commander must make a Warfare test against the chosen unit's Discipline. On a success, the unit follows the order. On a failure, the unit performs the last order it received during **Step Nine: Resolve Standing Orders**. If the unit does not have standing orders, it does not act. If the unit hasn't yet received an order in the engagement or if the commander's test was a Critical failure, the unit takes no action, and the order is wasted.

You can issue orders to the same unit in battle multiple times. Each time you issue an order to the same unit during a single battle round, increase the Difficulty of the Warfare test by +3.



ATTACK

With this order, the unit attacks a unit you indicate. To make a Fighting attack, the unit must be engaged with the enemy unit (*i.e.* adjacent). To make a Marksmanship attack, the enemy unit must be within range (see **Attack** on page 158). To resolve the attack, the unit tests Fighting or Marksmanship against its opponent's Defense. If the result beats the target's Defense, it scores a hit and deals its damage (according to its type) multiplied by degree of success to the opposing unit's Health minus the opposing unit's AR.

STANDING ORDERS: Once ordered to attack, the unit continues to attack adjacent enemy units each battle round if using Fighting weapons or against the closest enemy unit if using Marksmanship weapons.

UNITS AGAINST CHARACTERS

Since there are many more men in a unit, a unit deals more damage on a successful hit. When a unit attacks an individual character, it gains +2D on its Fighting or Marksmanship tests.

CHARGE

You command a unit to charge the enemy. The unit then combines a move with a single attack. The unit can charge any foe within its sprint Movement. The unit takes -1D penalty to its Fighting test but increases its base damage by +2 on the attack.

STANDING ORDERS: Once ordered to charge, the unit continues to attack adjacent enemy units each round.

DEFEND

You can order a unit to go on the defensive. The unit tests Agility and replaces its Defense with its Agility test result for one round, even if the result is worse than its Defense. If the unit is armed with shields, it adds its shield rating to its Agility test result.

STANDING ORDERS: Once ordered to defend, the unit continues to defend each round.

FIGHTING WITHDRAWAL

You can order your unit to attack and then pull back. If the order succeeds, the unit may make a Fighting or Marksmanship test with -1D and then move away up to half its move. If the test is a Critical failure, your unit becomes disorganized in addition to the unit taking no action.

STANDING ORDERS: Once ordered, the unit continues to move back toward the commander each round.

MOVE

This simple command moves a unit at its normal rate (to wheel, change direction, and so on) or sprint. If you order the unit to sprint, the unit must move in a straight line.

STANDING ORDERS: Once a unit moves, it does nothing until it receives a new order.

ORGANIZE

A unit can be disorganized after taking a nasty attack, and thus, these units are harder to control, which puts them one step closer to routing. Issuing this order allows you to organize a unit and restore their Discipline.

STANDING ORDERS: Once a unit organizes, it does nothing until it receives a new order.

READY

You command to take a delayed action. The unit may ready an attack or movement. As part of the order, you must also define the conditions in which the unit may act. Examples include another unit coming within reach or range or moving if another unit routs.

STANDING ORDERS: Once a unit is ordered to ready, it remains ready until the condition occurs that allows the unit to act. Thereafter, the unit attacks or does nothing, depending on its last action.

RALLY

You rally a routed unit, returning them to fighting capability. A successful test indicates the unit is no longer routed and is simply disorganized, thus allowing you to issue commands to the unit as normal.

STANDING ORDERS: Once a unit rallies, it does nothing until it receives a new order.

REGROUP

A successful order removes 1 point of damage done to the unit per degree of success.

STANDING ORDERS: Once a unit regroups, it does nothing until it receives a new order.

RETREAT

You call for an orderly retreat. On a Critical failure, your unit routs in addition to taking no action.

STANDING ORDERS: Once a unit retreats, it moves away from the battle at a move each round until it receives a new order.

SURRENDER

You can call for a general surrender of your forces. You must test Warfare for each of your active units. On a failed test, that unit routs.

STANDING ORDERS: Once a unit surrenders, it is removed from play.

STEP EIGHT: SECOND PLAYER ACTIONS

After all the orders are given, any characters who are still not attached may take another 5 rounds worth of actions. Characters can perform any of the actions normally available to characters in combat, plus take any new actions described in this chapter. Commanders and sub-commanders that issued commands during Step Seven: Orders cannot take actions during Step Eight: Second Player Actions.

DETACH CHARACTER

GREATER

Any character attached to a unit can detach himself from that unit at any time during this phase. Detached characters may still not take any other actions until the next battle round.

TAKE COMMAND

GREATER

If at any time a side loses a commander or sub-commander, another character may step in to fill that role. Henceforth, the character no longer takes actions during the first or second player steps and functions as a normal commander.

STEP NINE: RESOLVE STANDING ORDERS

Starting with the side that won initiative, the commander may pick one unit that has not acted yet nor has received orders for the round and resolve any orders that stood from the previous round. For example, a unit ordered to attack on the previous round but does not receive new orders on the current round would attack during this step. Orders that can be made standing are indicated in the order descriptions.

STEP TEN: REPEAT

If the opponent's forces have all surrendered, been routed, or been destroyed, the battle is at an end. Otherwise, return to **Step Four: Initiative** to determine a new order of initiative. Repeat Steps Four through Nine until the battle is concluded and one side achieves victory.

DAMAGE & MORALE

Whenever a Fighting or Marksmanship tests beats a unit's Defense, the unit suffers damage equal to the attack, plus additional damage per degree. Damage is deducted from the unit's Health. So long as the unit's Health is above 0, that unit is not impaired in any way. If, however, the damage would reduce the unit's Health to 0 or lower, the unit may become disorganized, routed, or even destroyed.

DISORGANIZED

Whenever a unit is reduced to 0 Health, the unit becomes disorganized. The unit takes -1D on all tests, and its Discipline Difficulty increases

by +3. A disorganized unit may still receive orders and fight, though it is significantly weakened.

A disorganized unit that takes damage again routs. A commander can reorganize a disorganized unit by giving it the reorganize order. If the test succeeds, the unit removes all damage but keeps the penalties. The effects of disorganization are cumulative. Should the penalties equal the unit's Endurance rank, the unit is instead destroyed.

Routed

A unit becomes routed once it takes any damage while disorganized. If the damage would normally exceed twice the unit's maximum Health, it is destroyed instead. The unit's formation automatically changes to mob (if you are using formation rules, which can be found on page 186), and the unit immediately sprints away from the attacking unit. If this Movement would take the unit beyond the scope of the battlefield, the unit is removed from play.

A routed unit that takes damage is destroyed. A commander can regain control over a routed unit by giving it the rally order. If the test succeeds, the unit becomes disorganized. A reorganize order restores the unit.

Destroyed

A unit is destroyed in one of three ways as follows:

- ☞ The unit takes damage in excess to twice its maximum Health in a single hit.
- ☞ The unit takes any damage while routed.
- ☞ The accumulated penalties from disorganization equal its Endurance rank.
- ☞ Remove destroyed units from play.

Attached Characters & Damage

UNIT...	CHARACTER...
...TAKES DAMAGE	takes 1 point of damage (ignoring AR)
...IS DISORGANIZED	takes 2 points of damage (ignoring AR)
...IS ROUTED	takes 5 points of damage (ignoring AR)
...IS DESTROYED	takes 10 points of damage (ignoring AR)

TABLE 10-5: GLORY

CIRCUMSTANCES	GLORY EARNED
Defeated 3 or fewer units	1
Defeated 3-6 units	2
Defeated 7-9 units	3
Defeated 10 or more units	4
Outnumbered 3:2	+1
Outnumbered 2:1	+2
Outnumbered 3:1 or more	+3

Attached Characters & Unit Damage

Whenever an attached character is in a unit that takes damage, that character is at risk of injury as well. Since the character is a cut above the common man in the unit, he is somewhat insulated from the attacks. The amount of damage an attached character takes depends on the damage inflicted on the unit, as shown on the **Attached Characters and Damage** table.

Characters can reduce damage taken through normal means, such as by gaining fatigue, injuries, or even wounds.

Commanders & Heroes Mortality

The death of a commander or hero can be disastrous to an army. Not only does the force lose its leadership, they also lose the symbol and possibly the cause of their formation in the first place. Any unit adjacent to a slain commander or hero must immediately pass a **FORMIDABLE (12)** Will test when a commander falls or a **CHALLENGING (9)** Will test for a hero. A failed test indicates the unit becomes disorganized if organized, routed if disorganized, or destroyed if routed.

Step Eleven: Resolution & Consequences

Each battle can have far-reaching consequences, earning fame for the victor and ruin for the defeated. When one side has been vanquished, a number of factors are involved in determining the aftermath.

Glory

The commander that won the battle gains Glory for his or her house. The amount of Glory won depends on the number of units faced and defeated as shown on the **TABLE 10-5: GLORY**. In addition, the defeated commander also earns 1 Glory for participating in the battle, even though he lost the engagement.

Resources

Another effect of warfare is the acquisition and loss of valuable resources. A victorious commander might gain Land resources from conquered territory, Wealth from seized holdings, Population from occupied communities, and even Defense from strongholds taken. Conversely, the defeated house loses these same resources.

Defense

If the stronghold wasn't destroyed in the fighting, the victor increases his house's Defense resource by an amount equal to that invested in the stronghold and also gains the holding. The vanquished lose the same amount and the holding. The victor may later relinquish control of the stronghold to a banner house, thus lowering his Defense.

TABLE 10-6: SURVIVORS

1d6	NO DAMAGE	DAMAGED	DISORGANIZED†	ROUTED	DESTROYED
0 or less	-2 training	-3 training	Destroyed	Destroyed	Destroyed
1	-1 training	-2 training	-3 training	Destroyed	Destroyed
2	Intact	-1 training	-2 training	-3 training	Destroyed
3	Intact	Intact	-1 training	-2 training	-3 training
4	Intact	Intact	Intact	-1 training	-2 training
5	+1 training	Intact	Intact	Intact	-1 training
6	+2 training	+1 training	Intact	Intact	Intact

†Subtract -1 each time the unit was disorganized.

LANDS

The victor may seize the lands held by the defeated force. If so, the loser's house immediately adds the domain and the corresponding value of the investment to the winner's Lands resources. The losing house reduces their Lands resource by the same amount. To retain this land, the victor must hold it (keep units present) for at least 3 months.

LAW

The loser reduces his Law resource by 1d6. If the victor holds the domain, the victor also reduces his Law resource by 1d6 from the upheaval created.

POPULATION

If the loser lost a domain, reduce the house's Population resource by 1d6. If the victor chooses to hold the land, his house increases its Population by 1d6-1.

POWER

Any units that were destroyed (see units and casualties) reduce their house's power by an amount equal to the investment.

WEALTH

If the domain included a community or stronghold, the victor increases his Wealth by 1d6-1. The loser decreases his Wealth by 2d6. In addition, any Wealth investments tied to the domain also transfer (with a corresponding loss and gain to Wealth) to their new owners.

CAPTURED COMMANDERS & HEROES

If the victor captured any characters or commanders, the winning commander decides their fate. Usually, the captured are ransomed, but any outcome described under **Defeat and Consequences** in CHAPTER 9: COMBAT on page 161 are possible. Ransom fees are usually equal to 1 point of Wealth for each rank of Status held by the captive. Characters with Destiny Points may burn one to avoid certain death and dictate different consequences to their defeat, just as with char-

acter scale combat. See **Destiny and Defeat** in CHAPTER 9 for more information.

The Narrator may wish to use defeat in battle as an opportunity for characters to interact with their enemies as prisoners, providing a unique venue for intrigues (see CHAPTER 8), as several characters learn during the *A Song of Ice and Fire* saga.

UNITS & CASUALTIES

Every unit that participated in the engagement likely lost men to injury or desertion. The depletion of these units depends on their condition at the end of the battle. For each unit, roll 1d6 and compare the result to TABLE 10-6: SURVIVORS under the column that best describes the unit's condition. Only use the routed column if the unit was removed from play because of being routed or was routed when the battle ended.

DESTROYED

The unit was utterly destroyed, both by casualties and deserters. Reduce your Power resource by the amount you placed into it.

INTACT

Remove all damage and penalty dice from the unit.

TRAINING

A training result increases or decreases a unit's effective level of training by one or more steps. A trained unit that gets a -1 training result would become green as reinforcements and raw recruits replace the dead. A trained unit that gains a +1 training result would become veterans as they become more seasoned on the battlefield. Adjustments to training may force you to reduce abilities for lower experience or increase abilities based on new experience. If a training result would lower a unit below green, it is destroyed—again, from casualties, deserters, and so on. A training result that increases a unit's training above elite instead grants the unit an increase of 1 rank to any one ability per step above elite. You do not need to pay for these improved units from your Power resource. Units destroyed, however, reduce your Power resource as normal.

ADVANCED RULES

Once you get the basics down, you can expand your battles to incorporate a variety of advanced rules, including complex orders, facing, and formation rules. As with advanced rules in other chapters, it's recommended you gradually introduce these techniques as you become more familiar with the system. An engagement using the basic rules can be completely satisfying on its own, but incorporating advanced rules broadens the scope of the game to give skilled commanders more options on the battlefield.

ADVANCED ORDERS

The basic orders reflect the simplest commands a leader might issue. Each advanced order includes a Difficulty modifier, an amount by which you must increase the Difficulty to issue the order. For example, when giving a command to a hidden unit to ambush a passing foe, you must make a Warfare test against the unit's Discipline +3. So if the unit had a **CHALLENGING (9)** Discipline, you would have to roll a 12 or higher for the order to take effect.

AMBUSH

DIFFICULTY: +3

You may only give this order to a concealed unit. If you succeed on the Warfare test, your unit increases its damage by +2 for the first round of battle.

STANDING ORDERS: As Attack.



BLITZ

DIFFICULTY: +6

Upon successfully issuing this order, the commanded unit moves up to its sprint speed in a straight line. It may move through enemy units and make a Fighting attack against any enemy unit in its path. Each unit attacked after the first causes the blitzing unit to take -1D that remains until the end of the battle round. The unit cannot end its movement in another unit's space.

STANDING ORDERS: As Attack.

ENVELOP

DIFFICULTY: +6

Units with this order completely envelop the enemy unit, merging with their foes. As part of this order, the unit makes a Fighting attack as normal. However, if the foe tries to retreat or disengage, your unit may make one free attack. Successful Marksmanship attacks made against enveloped units deal damage to both units.

STANDING ORDERS: A unit continues to envelop its enemy. Once the enemy moves away, the unit does nothing until it receives a new order.

FORCE BACK

DIFFICULTY: +3

The unit tries to push its opponent back. To do so, it must make a Fighting test against the unit's passive Athletics result. On a success, the enemy unit moves back 10 yards per degree. The enemy cannot be forced back into another unit. Movement penalties from terrain apply, so if the force back order does not push the opponent far enough to enter slow or very slow terrain, the unit stops at the edge of the terrain.

STANDING ORDERS: As Attack.

HAMMER & ANVIL

DIFFICULTY: +6

For this rather complex maneuver to work, you must have already given another unit the Ready order. If you have done this, you can command a nearby unit to drive an opponent into the waiting unit's teeth. The unit to which you gave the hammer and anvil order must be engaged with the enemy unit and succeed on an opposed Athletics test. If your unit beats your opponent, they push their foes back to a distance equal to half their move. If this push back puts them into contact with the readied unit, that unit may make its Fighting attack with +1D.

STANDING ORDERS: As Attack.

Pincer

DIFFICULTY: +3

You may split your Warfare dice to order two nearby units to attack the same enemy unit. If you succeed on both tests, the units may each make a single attack with +1D. You may only issue the pincer order to Fighting units.

PROBING ATTACK**DIFFICULTY: +6**

You can command a unit to attack with caution. The unit makes a Fighting test with $-1D$ that remains until the end of the battle round. However, the unit increases its Defense by $+2$ until the start of the next battle round.

STANDING ORDERS: As Attack.

REFORM**DIFFICULTY: +3**

You can combine two damaged units into one healthy unit. The two units must be adjacent. If your Warfare test succeeds, remove the most injured unit (noting the resources you invested in the unit to reduce it from your house's Power resources at the end of the battle) and remove all damage from the remaining unit.

STANDING ORDERS: Once reformed, the unit does nothing until it receives new orders.

SAP**DIFFICULTY: +3**

You can order a unit of engineers to destroy fortifications. The unit must be adjacent to a fortification to receive this order. It must then succeed on a **FORMIDABLE (12)** Lore (Engineering) test. A success reduces the bonus the fortification confers to targets by 1 point per degree. Some fortifications are so large that a team of sappers can affect just a small area at a time. While performing this order, the engineers take a -5 penalty to their Defense.

STANDING ORDERS: Once the unit attempts the sap, the unit does nothing until it receives new orders.

SCALE WALLS**DIFFICULTY: +3**

You can order a unit to scale an enemy's walls. The unit must succeed on an Athletics test against a Difficulty determined by the Narrator as appropriate for the wall. If the test succeeds, the unit climbs a number of yards equal to its normal move. If the unit is armed with grappling hooks and ropes, or scaling ladders, this order does not increase the Warfare Difficulty.

STANDING ORDERS: Once the unit attempts to scale the walls, it keeps trying until it succeeds or receives new orders. If the unit encounters an enemy unit at the top of its climb, it attacks.

SET FOR A CHARGE**DIFFICULTY: +3**

With this order, you command a unit to make ready for a charge. If an enemy unit charges your unit that has set for a charge any time during the round, your unit may make a Fighting attack. If the attack hits, the unit deals double the weapon damage plus additional damage for degrees as normal.

STANDING ORDERS: As Attack.

SLASH & BURN**DIFFICULTY: +3**

A unit under this order slashes and burns crops, torches buildings, rapes the smallfolk, and scours the lands. The lord or ruling family of the land reduces their Population and Wealth resource by 1 each time the order is given.

STANDING ORDERS: Once the unit slashes and burns, it does nothing until it receives new orders.

SPLIT ATTACK**DIFFICULTY: +6**

A unit successfully ordered may divide its Fighting or Marksmanship dice to attack two or more opponents. Each attack must have at least one die. Bonus dice derived from specialties or other sources may be similarly divided, subject to the normal limitations on bonus dice. Resolve each attack separately.

STANDING ORDERS: As attack.

SUPPRESSING FIRE**DIFFICULTY: +3**

A successful order causes an archer unit to fire a volley of missiles to keep an enemy unit from moving. The unit must then make a Marksmanship test. If the test succeeds, the Difficulty to issue orders to the targeted unit increases by $+3$. Each additional degree of success increases the Difficulty by an additional $+1$. This attack deals no damage on a success, and normal damage for two degrees, with additional damage each degree thereafter.

STANDING ORDERS: As attack.

TRAMPLE**DIFFICULTY: +3**

You may only issue this order to cavalry units. If you succeed, your unit moves at its sprint speed in a straight line. The unit may make a Fighting attack on any units in its path, and on a success, it deals an extra 5 points of damage. Each attack after the first takes $-1D$ on the Fighting test.

STANDING ORDERS: As attack.

FACING & FORMATION

In normal game play, a unit's facing is unimportant to the encounter. Each unit is thought to wheel and turn to face any threats coming from any direction. As well, the basic rules allow for a great deal of flexibility with formations, assuming the units adjust their formations as needed without a command to deal with their threats.

Using facing and formation rules offers a bit more realism to your battles, but it involves a little more recordkeeping.

FACING

A unit's facing describes what the unit can see and whom it's most likely to attack. In a line of soldiers, those toward the middle are less likely to notice enemies that come from their sides, and a unit that is engaged

with an enemy at the front is less able to spin around and attack from the rear. The following modifiers are used when one unit attacks another unit from the flank, the rear, or when multiple units completely surround the enemy unit. The modifiers apply only to Fighting tests.

- 🛡️ **FLANKS:** When a unit attacks another unit's flank (or side), the attacking unit gains +1B on its Fighting test.
- 🛡️ **REAR:** When a unit attacks another unit from behind, the attacking unit gains +1D on its Fighting test.
- 🛡️ **SURROUNDED:** When several units surround an enemy unit, units attacking the front gain +1B, units attacking the flanks gain +1D, and units attacking from the rear gain +2D.
- 🛡️ **ATTACKING THE ATTACKERS:** A unit may attack enemies on its flanks, albeit at a penalty. Against flanking units, the unit takes -1D on its Fighting test. A unit may not attack enemies that strike its rear.

FACING ORDERS

When using the facing rules, add the following orders as options.

Reverse

DIFFICULTY: +O

You can command a unit to reverse its position so it points in the opposite direction. On a failed Warfare test, the unit still reverses, but its opponent retains its benefits until the start of the next battle round.



STANDING ORDERS: Once ordered, the unit attacks any unit in front of it or on its flanks.

Wheel

DIFFICULTY: +3

You can command a unit to change its facing to the left or right. Such a maneuver is more complex than a simple move, as the unit must move precisely to maintain its line. On a failed Warfare test, the unit still changes its facing, but the opponent retains its flanking bonus until the start of the next round.

STANDING ORDERS: Once ordered, the unit attacks any unit in the front or on the flanks.

FORMATION

A unit's formation reflects how the individual members rank up, remain organized, and how they can respond to attacks. Some formations are particularly suited to resisting volleys of arrows (checkered, for example), while other formations mean big trouble to enemies charging the unit. As an order, a commander can change a unit's formation to better respond to other threats. During a skirmish or battle, you should note each unit's formations using sticky notes or scratch paper to help you stay organized.

FORMATION ORDERS

When using the Formation rules, add the following orders as options in battle.

Battle

DIFFICULTY: +O

BENEFIT: NONE

DRAWBACK: SLOW MOVEMENT

The common formation for most fighting forces, the battle formation sees the members forming up into tight ranks, each man protecting his neighbor. Similar in some respects to the phalanx, it is a faster and more versatile formation.

Checkered

DIFFICULTY: +O

BENEFIT: +5 DEFENSE AGAINST MARKSMANSHIP ATTACKS, +1D ON FIGHTING TESTS AGAINST MOBS.

DRAWBACK: +3 TO DISCIPLINE, SLOW MOVEMENT

A checkered formation sees soldiers spreading out to make themselves less of a target for Marksmanship attacks. Unfortunately, the expanded size makes the unit difficult to control as the formation makes it hard to disseminate new orders.

Column

DIFFICULTY: +O

BENEFIT: NONE

DRAWBACK: -1D ON FIGHTING TESTS

Used primarily for moving troops in an orderly fashion, the column formation organizes the members of a unit in rows of tight ranks.

MOB

DIFFICULTY: -3

BENEFIT: NONE

DRAWBACK: -5 DEFENSE, +6 DISCIPLINE

A mob formation is the least desired formation as it is completely disorganized and is particularly vulnerable to attacks. Whenever a unit routs, it enters the mob formation for free.

PHALANX

DIFFICULTY: +6

BENEFIT: +5 DEFENSE AGAINST FIGHTING ATTACKS

DRAWBACK: -5 DEFENSE AGAINST MARKSMANSHIP ATTACKS, VERY SLOW MOVEMENT

You may only issue this order to non-cavalry, non-warship units. The unit's front ranks form a shield wall while the rear ranks use spears to attack their enemies. It's a formidable formation against melee attacks, but it takes a great deal of discipline and skill to pull off effectively.

SHIELD WALL

DIFFICULTY: +6

BENEFIT: +5 DEFENSE AGAINST ALL FIGHTING ATTACKS, NEGATES BENEFITS OF CHARGE, SEE TEXT

DRAWBACK: NO MOVEMENT

Designed to thwart charges and frontal assaults, the unit erects a solid barrier of shields to form a temporary obstacle. Any units behind a unit in this formation gain a +5 bonus to Defense from the cover they create.

SQUARE

DIFFICULTY: +6

BENEFIT: NEGATES BONUSES FROM FLANKS AND REAR ATTACKS

DRAWBACK: NO MOVEMENT

A unit organized in a square formation can defend itself from attacks coming from any direction. The unit arranges itself in a large square, defenders facing out in each direction. While a suitable defensive formation, a unit so arranged cannot move.

TORTOISE SHELL

DIFFICULTY: +9

BENEFIT: +5 DEFENSE AGAINST ALL ATTACKS

DRAWBACK: NO ATTACKS, VERY SLOW MOVEMENT

The tortoise shell formation is a mobile shield wall arranged in a square formation, shields facing out and shields from troops inside the formation raised up, completely encasing the unit in a wall of shields.

WEDGE

DIFFICULTY: +3

BENEFIT: +1D ON FIGHTING TESTS RELATED TO CHARGES

DRAWBACK: -5 DEFENSE AGAINST MARKSMANSHIP ATTACKS

A wedge formation sees a unit organized into a V formation. Designed to punch through enemy ranks, it's an extremely effective formation for charges, though it does leave the unit vulnerable to ranged attacks.

AN EXAMPLE OF WARFARE

Situated on the shores of the Bay of Seals, House Orlych has, of late, suffered numerous attacks from wildling raiders in the area. Chris's character, Ser Gerald, heir to House Orlych, believes his house's hated enemy, House Bolton, may be secretly aiding the wildlings to drain House Orlych's resources. Rather than let any more of his smallfolk be absconded or slain by the raiders, Chris and his fellow players decide to wipe out the raiders and perhaps learn who exactly is behind these attacks.

Ser Gerald convinces his father to let him lead a force to find and destroy the wildlings, so he takes the Orlych household guard and their unit of smallfolk foot into the forest to find them. He also takes Ser Byron Rivers with him to command the foot in the battle. The other players decide to keep their characters safe in the house's keep, but they will still participate by rolling dice for the units, offering advice, and helping to direct the battle. Chris's character leads the force. Since he's commanding two units, he gains a sub-commander, a position Hal's character will fill.

HOUSE ORLYCH HOUSEHOLD GUARD

TRAINED GARRISON • POWER 5 • DISCIPLINE EASY (3)

ARMOR RATING 3 • ARMOR PENALTY -2

DEFENSE 5 • HEALTH 9 • FIGHTING DAMAGE 3

ENDURANCE 3, AWARENESS 3, FIGHTING 3

SMALLFOLK FOOT

GREEN PEASANT LEVIES • POWER 1 • POPULATION -2

DISCIPLINE FORMIDABLE (12)

ARMOR RATING 0 • DEFENSE 7 • HEALTH 6

FIGHTING DAMAGE 1 • MARKSMANSHIP DAMAGE 1 • CLOSE RANGE

AWARENESS 3

With the army assembled, Chris leads his force into woods. Making their way through the gloom of the forest, they stumble into an ambush, where a group of vicious wildling raiders lay in wait. The battle is joined.

WILDLING RAIDERS

VETERAN RAIDERS • DISCIPLINE ROUTINE (6)

ARMOR RATING 2 • ARMOR PENALTY -1

DEFENSE 6 • HEALTH 12

FIGHTING DAMAGE 3

ENDURANCE 4

AGILITY 3

FIGHTING 4

STEP ONE: THE BATTLEFIELD

The Narrator describes the battlefield, defining the scope, terrain features, lighting, weather, and any other pertinent detail. The battle takes place in a forest clearing about 100 yards across and extends some 100 yards deep. Dense forest looms to all sides. The terrain in the valley is good. There are no other factors. The Narrator then sketches out the battlefield.

STEP TWO: UNIT & LEADER PLACEMENT

As it is House Orlych that's being attacked, Chris gets to set up first. He places his unit of household guards and smallfolk foot and indicates that he's sticking with the garrison, while Hal's character is with the smallfolk. The raiders emerge from the opposite side of the clearing.

STEP THREE: PARLAY & TERMS

Ordinarily, there would be a chance for parlay, but the wildlings have no terms, and Chris fully intends to destroy them with his superior numbers. Therefore, they skip this step and move on to the next.

STEP FOUR: INITIATIVE

Chris and the Narrator each test Warfare to see which side goes first. Chris, with rank 4 in this ability, rolls and gets a 13. The wildling leader has only Warfare 3 and rolls a 5. Even though the wildlings sprang the trap, Chris was ready for them.

STEP FIVE: SIEGE WEAPONS

Neither side has siege weapons, so they skip this step.

STEP SIX: FIRST PLAYER ACTIONS

Again, since Hal and Chris are both acting as sub-commander and commander respectively, they have no unattached players. Likewise, the wildlings are all formed up in units. There are no actions during this step.

STEP SEVEN: ORDERS

Since Chris's side won the initiative, Chris gets to give the first order. He has Warfare 4, giving him four orders. Plus, Hal acting as a sub-commander grants an extra order, so their side has a total of five orders. Chris sends Hal's unit forward at a charge. To do so, he must make a Warfare test against the unit's Discipline (12). Chris rolls and gets a 16. The unit charges the wildlings. They have enough Movement to reach the enemy host, so when they engage, they make a Fighting test with -1D. They roll a total of 5, missing the wildlings.

It's now the wildling leader's turn. He has Warfare 3 and no sub-commanders, so he gets only three orders. He commands his unit to attack the smallfolk that charged. He rolls a Warfare test and gets a 13. The wildlings attack. Rolling a Fighting test, they get a 17! With this roll, they hit with three degrees, dealing a total of 9 damage. Since the smallfolk have no armor, they immediately become disorganized and take -1D on all tests for the duration of the battle.

Astonished by the ferocity of the wildling attack, Chris leads the garrison force forward to relieve the harried smallfolk. Again, he must test Warfare, and he gets a 10 on his roll. Charging into the fray, his unit attacks, also with -1D. Rolling the Fighting test, they get a 9, which is enough to hit the wildlings. Because they charged, they deal their weapon's damage +2, for a total of 5 points. Subtracting the AR, the wildlings take 3 damage to their Health.

Again, it's the wildling's turn. With two orders left, the wildling leader decides to press the attack against the smallfolk foot. He tests Warfare, but this time the Difficulty increases to 9 (+3 for the second order). He rolls and gets a 12, which is enough for the unit to act. The unit again rolls a Fighting test, getting a 10, beating the unit's Defense. Since the unit of smallfolk was already disorganized, it's now routed and immediately retreats, heading away from the enemy unit.

Rather than lose this force, Hal decides to take his order. He tries to rally the unit. He rolls a Warfare test (with 3 dice) and gets a 9. Ordinarily, he would have to beat a 12, but because they were disorganized, the Difficulty raises to 15. Also, this is the unit's second order, so its Difficulty raises again to 18 for this round. Obviously, the order fails, and the unit is still routed.

The wildling's final order comes up, and this time, he directs his men to attack Chris's garrison. He has to get a 12 or better (6 +6 for two prior orders). He rolls and gets a 13. The wildlings press the attack. They roll a Fighting test and get an 11. The attack hits with two degrees and deals 6 damage. After the unit's AR, the garrison takes 3 damage.

Chris now has two orders left. Not wanting to lose the routed unit, he tries to rally them. Adding one more command raises the Difficulty to 21. He rolls and gets a 9, a failure. Any more attempts are bound to doom him, so he directs his force to attack the wildlings one last time. He rolls his Warfare test (this time against a Difficulty of 6 for their second order) and gets an 18. The unit attacks; rolling a Fighting test and getting a 14, the unit hits with two degrees. The attack deals 4 damage after AR, bringing their total damage up to 7. Chris's forces bloodied their noses, but they aren't beaten yet.

STEP EIGHT: SECOND PLAYER ACTIONS

Since there are still no non-commanders on either side, both sides skip this step.

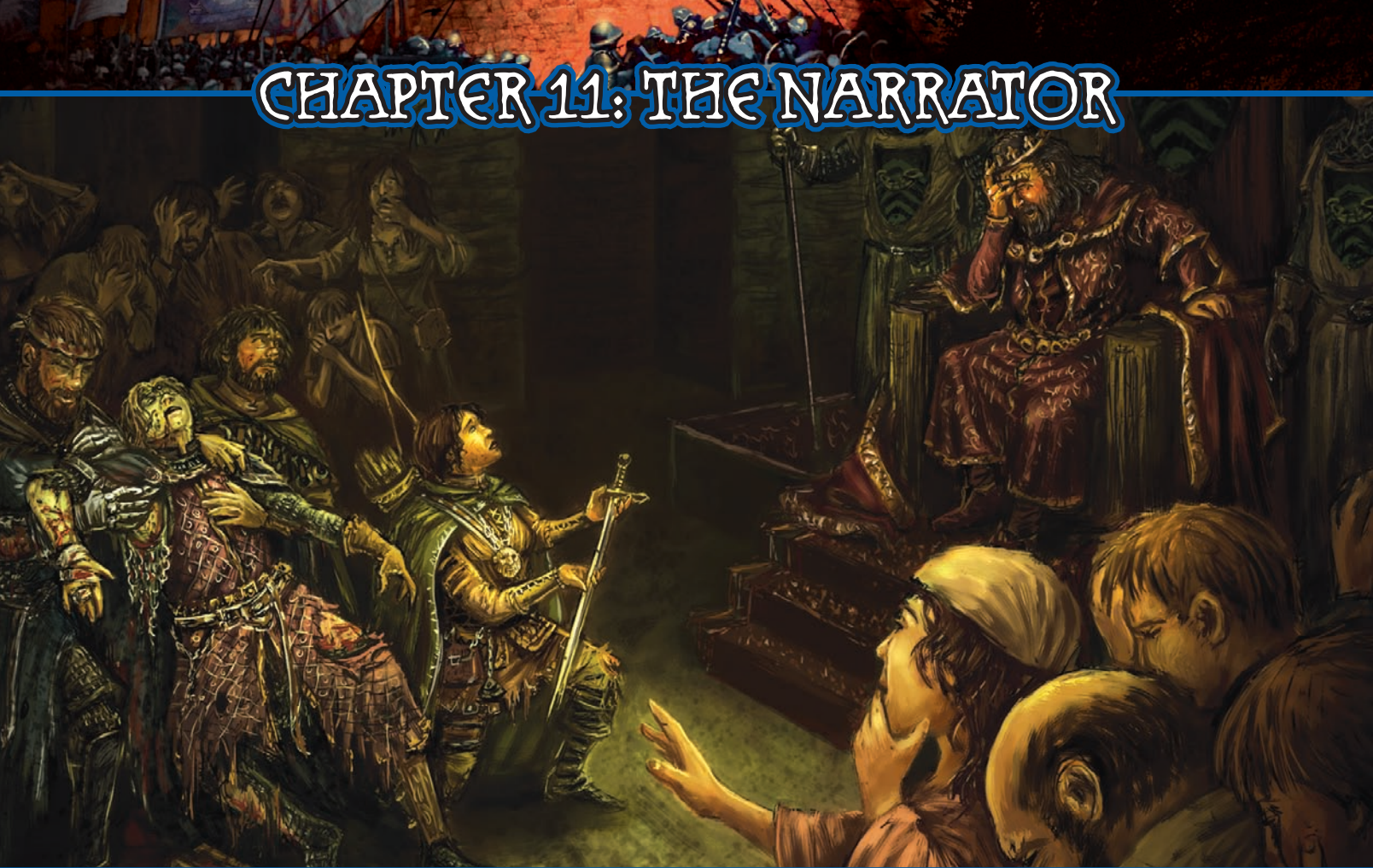
STEP NINE: RESOLVE STANDING ORDERS

All units were commanded this round, so there are no standing orders.

STEP TEN: REPEAT

At the end of the round, play returns to Step Four: Initiative, at which point both sides roll for initiative again and move through the steps of war until there's a clear victor. It's unclear at the end of the first round whether or not Chris and Hal will prove victorious. Losing their smallfolk was disastrous, but there's still a chance they can be rallied. But the wildlings grow confident and are ready to crush the kneelers beneath their axes.

CHAPTER 11: THE NARRATOR



When it comes down to it, *SIFRP* is built to explore the stories, places, and characters found in the novels. It is a game of heroic and villainous tales, shadowy and misunderstood magic, and the brutal reality of human failings. It's set in a world with a rich history, where the deeds of those who came before shape the events of the present, and the repercussions of old mistakes may haunt the descendants for generations to come. It's an exciting place, this world of Westeros, and one that's eminently entertaining to read, explore, and, of course, adventure.

As this game rests on the events described in the novels, it should come as little surprise that one of the most important elements in this game is the story, the events of characters as they deal with conflicts and grow beyond their origins. Unlike a story, the actions, emotions, motivations, and events are not controlled by the author; rather, they arise from the shared experiences of those who participate in the storytelling.

All but one of the players in *SIFRP* control protagonists, the point-of-view characters on whom the story centers. It is *their* tale that's being told. Their rise and fall are central to the game. The player who does not control these main characters is the one that keeps it all straight. Called the Narrator, it's this player's job to move the game forward, to help construct the scenes of the story in a way that makes it engaging, compelling, and every bit as exciting as the novels. Where players usually control just one character each, the Narrator controls the world. The Narrator plays the roles of smallfolk and knights, lords and kings,

"In King's Landing, there are two sorts of people. The players and the pieces... Every man's a piece to start with, and every maid as well. Even some who think they are players."

—PETYR Baelish

warlocks and greenseers, and everything and anything in between. The Narrator sets the stage, assembles the scenery, and directs the show, leaving the lines, dialogue, and actions up to the players who play their parts in the drama that is this game.

Being the Narrator can be the best job in the game. As Narrator, you know all the secrets, know what will likely happen next, and you have the broadest range of characters and options at your disposal. You are a storyteller. You decide on the story's plot and fill in all the setting details. You are also the referee, making judgments about the rules when necessary, calling for tests when characters attempt actions in the game, and defining what sorts of tests are needed and when. You can also be the adversary, controlling all the players' enemies that appear as the story unfolds. You have many roles and responsibilities, and sometimes the effort of keeping it all together can be a challenge, but it can also be the most rewarding.

BASIC CONCEPTS

As a game, *SIFRP* provides the tools to make the play experience fun, but it can only go so far. It's up to you to use the tools in this sourcebook to engage your players and keep them invested in the game. The following concepts are elementary to running games, and they lay out the basic structures you should be familiar with when playing *SIFRP*.

TIME

Since the game simulates a real world where time and its effects can be felt, you should pay some attention to the order in which events occur and how to manage the elements of the story.

NARRATIVE TIME

Most of the game takes place in Narrative Time. Here, time is flexible, sometimes corresponding to the conversation taking place around the table. At others, it is condensed, moving very quickly to let the player characters reach the next interesting scene in the story. In a tense negotiation, where the players weigh the issues of a thorny problem or work to devise a workable strategy for a battle, time unfolds pretty much at the same rate as it does in the real world. If the players spend 30 minutes discussing a game plan, you can assume a similar amount of time passes in the game.

You can also speed up Narrative Time to bypass the uninteresting or unnecessary stretches of time. There's no need to reenact every moment that passes as the characters make the journey from their keep on the shores of the Bay of Seals to King's Landing. Time simply passes until an event or occasion comes up that merits playing through. Certainly, you might punctuate periods of extensive "downtime" with pure roleplaying moments, giving the players a chance to explore their characters' personalities and relationships, discuss plans, and reveal something about their goals and histories. Then again, extensive downtime can become tedious when no one is much interested in filling the empty stretches covering the same ground as they've covered before. So it's perfectly acceptable to move forward when it suits the needs of the game. Part of being a good Narrator is responding to the needs and desires of the players, indulging them when they want to roleplay and moving along with the plot when they'd rather get into the action.

STRATEGIC TIME

In a normal game session, the player characters face numerous challenges. These might be negotiations, combats, warfare, or other conflicts. Usually, these instances mark a shift in timekeeping, whereby you move from the flexible Narrative Time to rigid Strategic Time. When such a switch is in order, you cut it up into smaller segments called rounds,

exchanges, or battle rounds. A round is a discrete period of time, usually six seconds in combat. A battle round, used for warfare, is about a minute. An exchange, the most flexible, can be anywhere from a few seconds to even a few hours. The point behind breaking up time in this way is to ensure that all participants have a chance to contribute to the conflict's resolution.

Strategic Time is far slower than Narrative Time, consuming more of your game session than the amount of "game time" that actually passes. Thus, it's in your best interest to leave Strategic Time and return to the more flexible and dynamic Narrative Time once the conflict is resolved.

SCENES

A scene is a distinct and important moment in game play, centering on an event that has a larger effect on the overarching story's outcome. A scene may exist in Narrative or Strategic Time, depending on whether there's a conflict or challenge to be resolved. A scene lasts as long as is necessary. In between scenes, the characters may go about their business, exploring a city, finding new scenes to participate in, and do whatever they wish until the next scene occurs.

ANATOMY OF A SCENE

A scene has a number of components. When constructing a scene of your own, be sure to include each of the following elements.

SETTING

A scene has a setting. It's where it takes place. A setting might be in the hall of a lord, on the deck of a storm-tossed ship, or under the red gaze of a weirwood tree. When the scene begins, establish the salient details related to the setting. Describe it in broad strokes: mention what it feels like, smells like, looks like, and so on. Don't bog down in the minor details. Players who want more information will ask for it. The point here is to ground the scene in the world and give the players the sense that they are somewhere specific.

In addition, some settings may contain destiny qualities, elements that can change the outcome of the scene if a player spends a Destiny Point to activate it. Combat scenes usually have a setting quality, be it lighting, bystand-



ers, or something else. Intrigue scenes can have qualities, too. A painting might feature a person that the players' opponent might feel strongly about. Similarly, a sacred place such as inside a sept or godswood could also alter the outcome of the intrigue. A scene should have at least one setting quality but no more than three. Don't feel obligated to announce these qualities. Again, players looking for more information should ask.

Finally, the setting might hold hidden details. Clues, secret passages, and similar elements might all lie in wait for perceptive characters to find. Hidden details aren't necessary and should usually tie into how the scene relates to the adventure.

PARTICIPANTS

Every scene has participants, even if they are just the player characters. If the scene includes any people with whom the PCs can interact, you should provide simple descriptions for each person that's important to the scene. A description should always provide the most basic details, plus one interesting element—a hook to help you roleplay that character. A character might talk with a lisp (Vargo Hoat), might be a dwarf (Tyrion Lannister), or could be massive and foreboding (the Mountain that Rides). You need only provide one such detail for each character, unless the character is so bland that he or she has no distinctive qualities, which is in itself a distinctive quality.

OUTCOME

Every scene must advance the plot in some way. The how of it isn't important so long as the scene contributes to the story. A fight with a few bandits generally doesn't advance the story, but if the bandits were sent by a rival house, and the PCs managed to extract this information from a captured brigand, the fight would qualify as a scene.

CHALLENGE

A scene's challenge describes how hard it is to complete, describing its complexity, danger, and involvement. Challenge has three broad ratings: minor, moderate, and major. While the challenge has meaning, it is also flexible. A minor combat challenge for a typical group could be a major challenge for a group consisting of maesters. In published adventures, the challenge set is for a typical group of characters, but you should adjust it based on how the scene unfolds. See **TABLE 11-1: CHALLENGE BENCHMARKS** for benchmarks.

BENCHMARK TYPES

- **INTRIGUE** benchmarks describe the highest Intrigue Defense possessed by an opponent.
- **COMBAT** benchmarks describe the highest Combat Defense present.
- **WAR BENCHMARKS** describe the highest Defense present.
- **ABILITY BENCHMARKS** set the highest Difficulty for the scene.

Do note that challenges can exceed the benchmarks listed, but they do so only rarely and usually when the player characters' defeat is the scene's intended outcome.

REWARDS

Each scene propels the story forward in some way, providing useful information, creating a complication, or defeating a major adversary. Completing these scenes and attaining the outcome usually carries its own rewards, but they also reward the player characters in more tangible ways, giving them a chance to earn Glory, Experience, or even Coin. So at the end of every completed scene, you should reward the players who took part in the scene for their efforts. The type of reward depends on the scene. Guidelines follow.

COIN

Coin awards come from scenes where there is a financial stake in the scene's outcome. Participating in a tournament for a prize could grant a Coin reward, and successfully negotiating a trade agreement with a Free City merchant might also produce a Coin reward. Characters can invest Coin into their house. For every 1,000 gold dragons invested, the house's Wealth resource increases by 1.

EXPERIENCE

The default award, Experience contributes to the characters' own abilities, giving them a chance to advance their talents in Fighting, Awareness, and so on. If neither Coin nor Glory is appropriate, grant the characters an Experience award. Characters can keep Experience in reserve or spend it right away.

GLORY

A Glory reward comes from scenes where the outcome advances their personal reputations and, by extension, that of their house. Glory rewards can be invested immediately into one of the character's resources.

COMBINATIONS

Few rewards are just one of the three categories; most are combinations of two or all of the rewards. For example, winning a tournament would bring Coin *and* Glory rewards, and if the character defeated a particularly skilled knight, he might gain an Experience reward as well.

REWARD AMOUNTS

The amount of the reward depends on the degree of the challenge. Take care when dispensing rewards, for if you give too much, the characters and their fortunes swell too quickly. If you give too little, the game becomes stale, and the characters may be too weak to deal with greater

TABLE 11-1: CHALLENGE BENCHMARKS

CHALLENGE	INTRIGUE	COMBAT	WARFARE	ABILITY
MINOR	9	9	9	CHALLENGING (9)
MODERATE	12	12	12	FORMIDABLE (12)
MAJOR	15	15	15	HARD (15)

threats. **TABLE 11-2: SCENE REWARDS** gives base rewards that correspond to the scene's challenge. In addition, each entry includes a second value for when you combine the reward with another reward, and a third value for when you combine the reward with two other rewards. You should grant each participating character the indicated reward. In the case of Coin, combined rewards allow you to group larger rewards at a time. However, you should modify these numbers based on the needs of your game and the circumstances of the scene.

STORY

A story is a collection of related scenes that tell the story of the characters' house. A typical story has seven scenes. As mentioned above, a scene has to move the story forward for it to qualify as a scene and, thus, grant a reward. However, you can add in several unrelated encounters to further flesh out the story, but remember, unless these encounters directly affect the story, they usually don't provide rewards. Note that over the course of playing the game, the characters might come across silver stages, pennies, or even a few gold dragons. When doled out in small amounts, these don't count as rewards.

SCENES IN THE STORY

Like stories in books, a *SIFRP* story should have a beginning, middle, and end. Each part of the story needs at least one scene, though a typical story will have one or two scenes at the beginning, three to five scenes in the middle, and one or two scenes at the end. When constructing the scenes, consider the challenges of each scene. As a rule of thumb, the challenges should intensify as the story unfolds. Therefore, you would have minor challenges at the beginning of the story, build to moderate challenges, and have a major challenge at the end. You can mix this up as needed to

TABLE 11-2: SCENE REWARDS

CHALLENGE	COIN (GD)	EXPERIENCE	GLORY
MINOR	100/50/25	2/1/0	1/0/0
MODERATE	200/100/50	4/2/1	2/1/0
MAJOR	400/200/100	8/4/2	4/2/1

TABLE 11-3: CHALLENGES BY STORY

CHALLENGE	NUMBER PER STORY
MINOR	4
MODERATE	2
MAJOR	1

TABLE 11-4: SCENE EXCHANGES

SCENE	EQUIVALENT SCENE
MINOR	1/2 moderate; 1/4 major
MODERATE	2 minor; 1/2 major
MAJOR	4 minor; 2 moderate

tell the story, perhaps beginning with a moderate challenge, going to a few minor challenges, and concluding with a major challenge. Ultimately, the distribution of challenges is up to you. **TABLE 11-3: CHALLENGES BY STORY** lays out a typical arrangement of challenges for a standard story, providing the number of challenges by each type.

SCENE EXCHANGES

You can adjust the number of scenes in the story by adjusting the degree of challenge. If you want more major challenges, the story is likely to be shorter. If you want fewer major challenges, the story is bound to be longer. See **TABLE 11-4: SCENE EXCHANGES** for equivalencies.

STORY REWARDS

Just as player characters earn rewards for completing scenes in a story, so too do they earn rewards for completing a story. A story reward is usually a more significant gain, an extra benefit for successfully surviving the hazards of the story and improving their fortunes—or at least averting their destruction. Whenever a group completes a story, you should grant each player a bonus reward as if they had completed a major scene, awarding Coin, Experience, or Glory as appropriate for the story's plot. In addition, grant each player 1 Destiny Point.

CHRONICLE

Just as a story is a collection of scenes, a chronicle is a collection of stories. There are no hard and fast rules on how many stories make up a chronicle; you can have as many as you like or as few as you need, even just having a chronicle consist of one tragic story that ends in loss and devastation. In short, a chronicle describes the tale of a specific house at a specific time, and through the chronicle, you and the players tell stories about its victories and defeats, explore its rise and fall through the adversaries and challenges you create, and judge the players' ability to meet those challenges through game play.

GOOD NARRATING

There's more to being a Narrator than understanding the rules and putting together scenes and stories. It's a craft—almost an art form—that develops as you become more comfortable with the game and its setting. The following entries are tips to help you succeed at being a Narrator and help you to manage all the game elements in *SIFRP*.

PREPARATION

The biggest thing you can do to be a good Narrator is to be prepared. Doing so helps you remember the details about what's going to happen in the story, how the scenes should unfold, and above all to respond to the players' sometimes unexpected actions. If you're designing your own story, part of the design process includes preparation, for you'll have put together the adversaries, set up the scenes, and so on. If you're running a published story, such as *Peril at King's Landing*, be sure to read the entire thing, taking notes about key characters, plot points, and locations as needed.

DETAILS

The novels are filled with houses, characters, locations and more—so many that it would take a Herculean effort to keep them all straight. To be a Narrator, you don't have to know everything about Westeros and beyond; you just have to know the information that pertains to the particular story at hand. If the player characters are in the North, there's no reason for you to have to remember the colors of House Dalt of Dorne. In fact, if you're telling a story that takes place on the Bay of Crabs, you probably won't need to know the family tree of House Bolton or where exactly Karhold stands. These extra details are handy, but they are unnecessary for running a typical game.

Create the illusion of detail. Take notes on the areas where the story is set, and keep that information handy. If the PCs interact with any noble families, a few notes about their colors, motto, and key family members would be a good idea. During the game, provide rich and evocative descriptions to capture the mood and tone of the story, but avoid dropping in trivia unless the players ask. Rather than providing the exact heraldic terms for a specific house, just remark on the most important feature of the banner. Essentially, give only what you must to keep the players engaged and the story moving forward.

GROUP DYNAMICS

More than anything, construct stories that are appropriate to the world of Westeros. As a game trained on a noble house that is, at least in some part, invested in the game of thrones, your stories ought to reflect the concerns that a noble house is bound to deal with as they maneuver in the treacherous waters of Westeros's political climate. Thus, stories incorporate elements of intrigue, character development, and conflict, sometimes within a house but most often without. A noble house is bound to have enemies, certain to have rivals who might profit from the demise of the players' house. From them, you derive your adversaries. It's also important to remember adversaries aren't the same as villains. Odds are, the players will contest against well-meaning individuals who believe that, right or wrong, their path is the best for the players' house, even if it means trampling the PCs' house into the mud.

Of course, this is not to say you can't have thrilling combats and fantastic adventures in *SIFRP*. Quite the contrary, such stories—when they relate to pervasive intrigues and treachery—can enhance game play. Combat is often a repercussion for failed negotiation, and warfare is, in some eyes, just another form of diplomacy. You should be aware that every combat, every battle, is potentially deadly to the player characters. Even a minor injury can prove lethal if left untreated. Thus, combat, while present, should be used with caution and when it serves the story.

Finally, always consider the characters. Some groups may have a more martial inclination and may not be interested in the finer points of diplomacy and intrigue. Other groups might avoid combat at all costs, preferring to stay in the shadows and manipulate events from behind the scene. Most groups, though, include a mix of schemers, warriors, and everything in between. Based on the group composition, tailor your stories so that every player has a chance to affect the outcome of the story and be a valued member of the group.

EMULATING THE BOOKS

The greatest resources at your disposal for running games set in the Seven Kingdoms are the novels. The lives and deaths of the characters are the same sorts of stories you should tell in your games. Your stories ought to be tales filled with great triumphs and heartbreaking defeats, and you should have environments filled with interesting and engaging characters, each with motivations, virtues, flaws, and all the things you'd expect to see within living human beings. *SIFRP* explores the human experience against the sometimes fantastic backdrop of the Seven Kingdoms. What follows are some tips to help guide your story and scene designs.

CATELYN STARK: APPROPRIATENESS

The novels establish clear parameters about what's appropriate and what's not. The stories you tell in this game focus on the human elements, the struggles between duty and desire, honor and dishonor, and of love and hatred. Take Catelyn Stark, for example. A woman of strong principals, she spent her life living up to the expectations of her station and gender. Robbed of her betrothed, she agreed to wed Eddard Stark to forge the alliance between her house and that of House Stark. She bore her husband children, raised them, and helped run the household. Above all, Catelyn knew the proprieties of stations and the expected behavior of one of her high station. She set aside her own goals and hopes for the greater good of her husband and family. Although a character committed to her place, Catelyn was an instrumental part in the novels. She counseled her husband and, later, her son. She served as an



envoy, first to her sister and then to Renly. She was an advisor, a leader, and even a conspirator. But all of her roles were played out within the confines established by her gender and station.

However, there is still room for characters who break the societal molds. Jon Snow rises high in the Night's Watch, and Brienne of Tarth wins a place amongst Renly's Rainbow Guard. Janos Slynt clawed his way up from his common birth to stand next to the other noble houses, just as Sandor Clegane threw away his rank in disgust of his liege-lord brother. In all of these cases, there are consequences for reaching beyond an individual's circumstances. Jon Snow must sacrifice everything to gain the position he attains, even legitimacy. Brienne suffers ostracism and scorn, Janos Slynt winds up on the Wall, and Sandor is left feverish and dying on the shores of the Trident. Escaping the archetypes can and does occur, but it's usually at a great cost.

EDDARD STARK: DILEMMAS

There are few easy answers in *SIFRP*. The burden of rule, the responsibilities to a house, and simply navigating the perilous waters of intrigue include decisions that compromise a person's values and, often, his or her life. The novels are rife with examples of such decisions, and more often than not, they end in tragedy.

When Eddard Stark met with Renly Baratheon on the night of the king's death, Eddard could have joined forces with Renly and seized the Iron Throne for himself. Eddard was tempted, but he clung to his beliefs in what was right. Had he joined forces with Renly, the war that followed might have been stopped, his children spared, and his family left intact. Eddard might have even restored the rule of justice throughout the Seven Kingdoms. But he didn't, and because of his unwavering dedication to his values, he lost everything, including his life. If he had compromised himself, the novels might have ended there and would have been considerably less satisfying. Instead, Eddard's staunch belief in what he felt was right laid the foundation for the story of not only House Stark but for every other noble house in the Seven Kingdoms.

Difficult decisions, then, are a large part in establishing the mood and tone of the novels. Every story should feature at least one difficult decision, though not all stories need to have life or death consequences. Instead, develop dilemmas—decision points where either outcome is uncertain and where a wrong choice is as satisfying (from a story perspective) as a correct one, if there's a correct choice at all.

PETYR Baelish: TREACHERY

Few enemies are kind enough to put the dagger in your belly. Instead, they operate in the shadows, conspiring against you, moving in secret, and manipulating events to improve their position at your expense. The struggle for power and the treachery it breeds are the heart and soul of the game of thrones, the political jockeying in which all lords, no matter their rank, engage.

No character better exemplifies the betrayals in the Seven Kingdoms than Littlefinger. Born to a minor house in a wretched stretch of land, a lesser man might have been condemned to nothing more than a footnote in the annals of the history. However, through his ambition, ingenuity, and ruthlessness, Baelish enjoyed a meteoric rise in the Vale of Arryn, eventually securing a seat on the small council at King's

Landing. Baelish achieved this not by just being good at what he did but by being a master of the game of thrones. He engineered the death of one Hand, helped with the death of another, won Harrenhal through arranging promises to other houses, and eventually landed as the regent in the Vale of Arryn. Great deeds to be sure, but none were achieved by his strength of arms; they were gained by his wit and cunning.

The best warrior is nothing compared to the best scoundrel in *SIFRP*. A character may be a skilled swordsman or an astonishing lancer, but the same character pales when compared to a skilled player of the game of thrones. The enemies the players face may include dastardly knights, foul bandits, and their ilk, but odds are, there's someone behind the scenes pulling the strings. Conversely, the players may also engage in such treacherous acts, setting up alliances only to betray them, manipulating other nobles, perhaps even each other, all to get an edge over their rivals and win the game.

SER BARRISTAN SELMY: HISTORY

Westeros is a land steeped in its history and one that still grapples with the successes and failures of those who came before. The dead have a way of affecting the living, whether found in the ruins speckled throughout the countryside or in the deeds attributed to one house and the crimes to another. History is an important part of Westeros' culture. It forms the legends people tell, the songs they sing, and the opinions they form of their peers. History also shapes the events of the modern day, and many of the troubles facing the Seven Kingdoms trace their origins back one or more generations.

Ser Barristan Selmy, one of the greatest men to serve in the Kingsguard, is an excellent representation of the effects of history on the world. A man in a curious position of straddling several generations, he came of age in the time when House Targaryen ruled the Seven Kingdoms. He witnessed great kings and terrible ones. He fought in the wars against the Ninepenny Kings, helped eradicate the Kingswood Brotherhood, quashed Greyjoy's Rebellion, fought against Robert in the War of the Usurper, and guarded him in the years that followed. He embodies the sense of history found in the Seven Kingdoms and represents the best and worst of those people who populate this setting.

By introducing support characters like Ser Barristan, you can bridge the player characters to the world. These characters give them ways to connect with past events and to feel as though they are taking part in something much larger than the chronicle of their house. In addition to populating your games with older characters, you should also include descriptions about historical places, weaving in a bit of history into the descriptions you supply for scenes—battles and the like. A fight on the walls of an old castle might be entertaining, but if those same stones saw a battle between Daemon Blackfyre and his loyalist enemies, you inject color and atmosphere into an otherwise ordinary fight.

GREGOR CLEGANE: HORRIFIC REALISM

The novels are unflinching in their depictions of the grotesque horrors of human excess. Murder, betrayals, rape, and torture—every vice, every sickness of the mind, has made an appearance at one time or another. The perpetrators of these acts are easy to hate, and even more so when they go unpunished, but when they are brought to justice, there's nothing sweeter.

The Mountain that Rides, Gregor Clegane, is one of the more prominent villains from the novels. Cruel doesn't begin to describe him. He is merciless, violent, and the crimes he has committed against others are horrific. He's responsible for the terrible scarring of his own brother's face, he raped and murdered Princess Elia—wife of Prince Rhaegar Targaryen—and crushed her infant son's skull against a wall, and his work on behalf of Tywin Lannister defies description. Ser Clegane is a person to hate, a villain to rally against and to take satisfaction from when he finally dies.

The question of evil acts is one you should tackle before you start constructing stories. Depraved violence is offensive, and not everyone has the same endurance when it comes to facing these subjects in a game. Although the novels portray such violence, you shouldn't feel obligated to do the same in the stories you tell. You should always gauge your players and their interests in the game. If they don't mind a bit of graphic violence, then lay it on as thick as they can take it. On the other hand, especially with sensitive players, you might downplay these elements or leave them out completely.

One thing to remember about violence in storytelling is that it's a tool and not a weapon. Use it to drive home a point, to excite the emotions, and to convey an important element in the story. Don't use it to describe every swing of the sword, and certainly don't let it become so commonplace that the players don't blink when the truly horrific events unfold.

ROBB STARK: SCRIPT IMMUNITY

No one is safe in the novels, especially not your favorite characters. People die all the time in the books, even the protagonists. Frequent death drives home the realism of the world, but more importantly, it underscores the fact that actions have consequences, and no one is immune from the repercussions of their actions.

One of the hardest scenes to read in *A Storm of Swords* is the infamous Red Wedding. The death of Robb Stark and his sworn swords was tragic and painful to read because it meant the near-certain demise of House Stark. It also was poignant because it meant the death of a hero, the extinction of our hopes that House Stark would overcome the corruption and treachery of the southern lands and restore his place as King of the North. The execution of Robb Stark was not a capricious act of spite; rather, it was a confluence of several plots, each of which was fueled by the Young Wolf's choices. Bolton may have been tempted by the loss of Winterfell in the north or maybe from his resentment of the Boy King. Walder Frey conspired because of Stark's own betrayal of the agreement to wed one of Frey's daughters. Other lords who took part may have joined in the plot after Jaime Lannister's release, after Karstark's death, and for the numerous losses and tragedies that dogged Stark's steps since Stannis's defeat at King's Landing. Individually, none of these events would have led to the Red Wedding, but when combined, they gave Tywin Lannister the opportunity and the tools to bring the unruly north to heel.

The lesson Robb Stark teaches is that the player characters are not immune to death. Characters reap the rewards and the losses from their decisions, even if doing so dooms their house. Admittedly, this style of play isn't constructive for spinning tales of high adventure where the players take risks and act with reckless abandon. In a way, difficult consequences are good because they drive home the tone and atmosphere of the books, but it is often at the expense of the players' enjoyment of the game.



The best way to handle this aspect of the setting is to have these rules apply but only to the house's banners, allies, and enemies. Reserve the disastrous defeats and deaths as they apply to the player characters for when it means the most, when the loss of an important character would propel the house forward to the next part of their chronicle. As Narrator, you're not the grim reaper out to collect dead characters. It's also not your job to punish the players for poorly thought out plots. Your function is to facilitate a good story, and a good story requires developed characters. Players have Destiny Points for exactly this reason. They're insurance, a way for the players to retain some narrative control and protect themselves from random tragic ends. But if a character is out of Destiny Points and finds himself facing death, let the events play out as they will.

MANAGING THE RULES

It's been said before, but it bears mentioning again. *SIFRP* is a game. Games have rules. Therefore, *SIFRP* has rules. The rules, however, support the game and not the other way around. As Narrator, you're encouraged to ignore, bend, break, and twist the rules—and even come up with a few new ones as you need or desire. Use what works, discard what doesn't, and above all, have fun.

SIFRP's system uses one resolution mechanic to handle every task. You roll the dice, add them up, and compare the total to the task's Difficulty. Generally, this process is all you need to worry about, but the *SIFRP* system has a number of permutations to address the various opportunities that come up in game play. All the necessary rules to play and narrate the game are described throughout the book, but this section covers additional information to help you make good decisions during game play.

ROUTINE SUCCESS

Every action involves a test, *every action*, from slipping on a pair of boots to walking down a hallway. But these tests hide in the background, lurking underneath the game. You won't actually roll tests for putting on boots, eat-

ing dinner, or opening your eyes since it's assumed these tests are automatically successful. Clearly, these examples are extremes, but there are plenty of cases in the game where some things are automatic for some characters but not for others. This is where Routine success comes into play.

Routine successes are used to speed up the game and can be used in one of two ways—in “no pressure” situations and pressure situations. In a no pressure situation, a character automatically succeeds if twice the rank he has in the related ability equals or beats the Difficulty. No pressure indicates the character has plenty of time and isn't rushed to complete the task.

In a pressure situation, a character automatically succeeds if the ability rank equals the Difficulty. Pressure situations could be in the middle of an intrigue, a dangerous situation such as combat or on a battlefield, and so on. See **TABLE 11-5: ROUTINE SUCCESES** for examples.

EXAMPLE

Steve's character walks across an icy battlement. Ordinarily, this action would require a ROUTINE (6) Agility test. However, since Steve's not under pressure and his character has Agility 4, he automatically succeeds on the test.

PASSIVE RESULTS

Passive Results and Routine successes both help to eliminate unnecessary dice rolling. Where they differ is in their application. A Routine success serves when a character is putting minimal effort into a task to succeed. A Passive Result establishes the Difficulty for one character to do something to another character. For example, a character would use a Routine success to juggle a couple of sticks, but that same character would use a Passive Result to notice someone trying to sneak past him.

Another way to look at this is to consider Routine successes as conscious efforts, while Passive Results are unconscious. You should only use Passive Results when a character's ability is being tested without his knowledge. Any character can use a Routine success.

ROUTINE SUCCESS & DEGREES

When using Routine successes, a character never gets a degree of success greater than 1, even if that character would beat the Difficulty by 5 or more. To get a higher degree, a character must test his ability.

ABILITIES

Since every action attempted in the game ties to an ability test, it's up to you to decide which abilities are tested. **CHAPTER 4: ABILITIES & SPECIALTIES** is your best resource for making these decisions, as it lays out which abilities are most appropriate to which tasks.

There's a little overlap, though. Sometimes, an action might be resolved with two, three, or even four different abilities. The trick is to be flexible. If you call for an Agility test, and a player comes up with a viable way that they could use Athletics, instead, go with it. Remember, the story is most important, so if something works in a logical way, you should allow it. If the substitution is a little far-fetched, you might increase the Difficulty by one or more steps to account for the unlikelihood of using the ability in an unusual way. For some guidance on which abilities are appropriate substitutions, see **TABLE 11-6: ABILITY SUBSTITUTES**.

TABLE 11-5: ROUTINE SUCCESES

RANK	—NO PRESSURE—	—PRESSURE—
	AUTOMATIC SUCCESS	AUTOMATIC SUCCESS
1	AUTOMATIC (0)	—
2	EASY (3)	AUTOMATIC (0)
3	ROUTINE (6)	EASY (3)
4	ROUTINE (6)	EASY (3)
5	CHALLENGING (9)	EASY (3)
6	FORMIDABLE (12)	ROUTINE (6)
7	FORMIDABLE (12)	ROUTINE (6)
8	HARD (15)	ROUTINE (6)
9	VERY HARD (18)	CHALLENGING (9)
10	VERY HARD (18)	CHALLENGING (9)

SUBSTITUTION CAVEAT

Ability substitution allows for a great deal of flexibility in game play, encouraging players to find unusual uses for their talents and areas of expertise. On one hand, players become more engaged in the game and can still contribute when out of their characters' comfort zones (schemers in combat, warriors in intrigues, and so on). On the other hand, excessive substitution discourages diversification in abilities, which can lead players to invest some or all of their experience into a narrower selection of abilities, resulting in fewer but far higher abilities. So use care in allowing substitution, reserving these options for when it really matters in the game.

OPTIONAL RULE: DESTINY & SUBSTITUTION

One excellent way to control ability and specialty substitution is to attach a Destiny Point cost. Whenever a character would use an ability other than the one called for by action, he or she can spend a Destiny Point to resolve the test using a different ability. The use must be logical, and a successful outcome for the original test must be possible with the substituted ability. The burden is on the player for coming up with a suitable way in which he or she can use the ability to attain the same outcome.

EXPANDED SPECIALTIES

Specialties reflect the improvement of one area of a particular ability and give players the ability to distinguish their character from their peers and other characters they might meet. As each specialty corresponds to a "parent" ability, normal game play sees players rolling bonus dice from their specialties whenever these areas of expertise are applicable to the specific use of the ability. A cursory look at the list of specialties and abilities described in **CHAPTER 4: ABILITIES & SPECIALTIES** reveals scenarios in which the specialty of one ability could apply to another ability.

Crossing specialties from one ability to another is perfectly legitimate in *SIFRP* and is inherently more balanced than substituting one ability for another ability. The reason is simple. Bonus dice cannot exceed the number of test dice rolled; thus, the ability automatically limits the number of bonus dice rolled. For example, say a player wanted his character to throw a rock to hit a lever lying well beyond his normal range. You might allow that character to use the Throw bonus dice from Athletics with his Marksmanship test to reflect the extra strength needed to hurl the rock the extra distance. If the character has 3 test dice from Marksmanship, it wouldn't matter if the character had 5 bonus dice in the Throw specialty; he could only use 3 bonus dice.

The following entries describe some of the possible combinations that might crop up during game play, but these are by no means exhaustive. Use them as a guide for reacting to situations in the game and for coming up with new maneuvers of your own design.

ANTICIPATE STRATEGY

ABILITY: AWARENESS

SPECIALTY: STRATEGY (WARFARE)

Skilled commanders can anticipate their enemies' strategies by simply examining their movements and positions on the battlefield. To use this combination, a character must have a vantage that encompasses the full battlefield.

TABLE 11-6: ABILITY SUBSTITUTES

ABILITY	POSSIBLE SUBSTITUTES
AGILITY	Athletics, Fighting, Marksmanship, Thievery
ANIMAL HANDLING	Athletics, Knowledge, Will
ATHLETICS	Agility, Endurance, Fighting, Will
AWARENESS	Cunning, Knowledge
CUNNING	Awareness, Knowledge
DECEPTION	Cunning, Knowledge, Persuasion
ENDURANCE	Athletics, Will
FIGHTING	Agility, Athletics
HEALING	Awareness, Knowledge
LANGUAGE	Cunning, Deception
KNOWLEDGE	Animal Handling, Awareness, Cunning, Status, Warfare
MARKSMANSHIP	Agility, Athletics
PERSUASION	Cunning, Deception, Will
STATUS	Cunning, Deception, Knowledge
STEALTH	Agility
SURVIVAL	Animal Handling, Awareness, Knowledge
THIEVERY	Agility, Cunning
WARFARE	Cunning, Fighting, Knowledge, Marksmanship
WILL	Endurance

APPRAISE ANIMAL

ANIMAL HANDLING

SPECIALTY: NOTICE (AWARENESS)

This combination allows a character to notice any hidden flaws or weaknesses in a mount. A **ROUTINE (6)** test allows the character to discover one flaw (if any) per degree of success.

CASE

AWARENESS

SPECIALTY: STEAL (THIEVERY)

Characters can use bonus dice from Steal to aid their Awareness tests to look for any weaknesses in a location's defenses, gaps in watches, and similar vulnerabilities.

CONCEAL ANIMAL

ANIMAL HANDLING

SPECIALTY: SLEIGHT OF HAND (THIEVERY)

A character might try to hide an animal on his person, such as a rat, snake, or some other potentially dangerous animal.

EVASIVE MANEUVERS

AGILITY

SPECIALTY: RUN (ATHLETICS)

A character can run and avoid hidden dangers such as pits, falling pots of wildfire, and the like while running. An agile sprint can be combined with the sprint action in combat. The character tests Agility with bo-

nus dice from the Run specialty. The test result replaces the character's Combat Defense until the start of his next turn.

FALCONRY

ANIMAL HANDLING SPECIALTY: HUNT (SURVIVAL)

A character with a falcon can make an Animal Handling test in place of a Survival test to hunt.

HERALDRY

KNOWLEDGE SPECIALTY: BREEDING (STATUS)

A Knowledge test can be used to identify the colors and blazons of another house's arms.

IDENTIFY

HEALING SPECIALTY: RESEARCH (KNOWLEDGE)

When faced with a particular illness or poison, a character might make a Healing test with bonus dice from Research to diagnose the ailment.

IMPERSONATE

STATUS SPECIALTY: DISGUISE (DECEPTION)

A character can test Status to pretend to be someone other than who they really are.

LEAP & CATCH

AGILITY SPECIALTY: JUMP (ATHLETICS)

A character can leap up to catch a swinging rope or chandelier by combining Agility with Jump. The Difficulty depends on the how fast the object moves and how far it is from the character's reach, though **CHALLENGING (9)** is a good base Difficulty.

LONG DISTANCE RUNNING

ENDURANCE SPECIALTY: RUN (ATHLETICS)

A character running for long distances might test Endurance with bonus dice from Run to keep up the pace.

MOVE SILENTLY

STEALTH SPECIALTY: CLIMB, SWIM (ATHLETICS)

When a character wants to move especially quietly, he can use bonus dice from the specialty that best relates to the sort of movement he's attempting. Stealthy swimming and stealthy climbing are very different, after all.

RECOGNIZE

AWARENESS SPECIALTY: MEMORY (CUNNING)

A character can use bonus dice from Memory to recall if they recognize someone or something they've noticed before.

SIZE UP

AWARENESS SPECIALTY: DIAGNOSE (HEALING)

A character can use this combination to assess their opponent's health and if their opponent has injuries or wounds.

THREATEN

ATHLETICS SPECIALTY: INTIMIDATE (PERSUASION)

In an intrigue, a character might substitute Athletics to threaten or intimidate an opponent.

TRICK-RIDING

AGILITY SPECIALTY: RIDE (ANIMAL HANDLING)

A character can perform stunts while on the back of a steed by testing Agility in place of Animal Handling. Examples include leaning down from the saddle to snatch an object while mounted on a moving steed or standing atop the saddle. The base Difficulty for Trick-riding is **CHALLENGING (9)** and can be higher for more daring acts.

VAULT INTO THE SADDLE

ANIMAL HANDLING SPECIALTY: ACROBATICS

This combination allows a character to leap from the ground and land in the saddle of a waiting steed. A successful test against at least a **CHALLENGING (9)** Difficulty is required.



SETTING DIFFICULTIES

One of the hardest jobs as the Narrator is coming up with the Difficulty of an action. The Difficulty must not be too hard or the characters will never succeed at anything. Similarly, if you make them too easy, they'll succeed at everything they do. Furthermore, you should be consistent. If walking across a tightrope in clear weather was **FORMIDABLE (12)** one game session, it ought to be the same the next time the character attempts the same task in similar circumstances.

Setting the Difficulty is part art and part science. The art is adjusting the Difficulty based on the demands of the scene and the capabilities of the player. The science comes in when you consider the actual likelihood of attaining a successful test based on the Difficulty. **CHAPTER 4: ABILITIES & SPECIALTIES** describes the typical Difficulties for actions under each ability. Use that information as a guide to help set Difficulties for things that happen in the game not covered by the rules. Alternatively, you can use **TABLE 11-7: CHANCE OF SUCCESS** as a way to gauge the Difficulty by the expected chance of success (each entry is rounded down). This table only covers the probability based on the testing character's ability.

DIFFICULTIES DEFINED

TABLE 11-7: CHANCE OF SUCCESS reveals a lot about Difficulties. When taken with the definitions for rank, you should have a good idea about where to set your Difficulties.

EASY

TARGET NUMBER 3

The Easy Difficulty should rarely come into play since all but characters with 1 rank are almost assured success. Thus, Easy tasks are any that a common person should be able to perform every time without trouble. Consistently, a character with rank 3 will achieve a Great success (two degrees). A character with rank 5 will achieve an Incredible success (three degrees), and a character with rank 7 will achieve Astonishing success (four degrees).

ROUTINE

TARGET NUMBER 6

Routine difficulties suggest a complication with an Easy task that makes it slightly harder to achieve or tasks that a talented person could achieve without trouble. A character with rank 4 will consistently achieve Great success. A character with rank 6 will achieve Incredible success, while a character with rank 7 should succeed with Astonishing success.

CHALLENGING

TARGET NUMBER 9

Challenging Difficulties reflect multiple complications that make it hard for a common person to achieve without trying several times. A talented character should be able to perform the action, while a trained character would have no trouble in handling the action. A character with rank 5 or more will usually succeed with Great success. A character with rank 6 should succeed with Incredible success. Characters with rank 7 can achieve Astonishing success a little more than half the time.

FORMIDABLE

TARGET NUMBER 12

Actions at this Difficulty are at the uppermost end of what a common person could hope to achieve without spending a great deal of time and effort. Formidable tasks are also typically beyond what a talented individual could achieve without trying hard. Thus, this Difficulty should be reserved for those actions that require training. A character with rank 6 or more consistently achieves Great success, while a character with rank 7 can achieve Incredible success.

HARD

TARGET NUMBER 15

At the Hard Difficulty, not even trained characters can be assured of success all the time. These tasks may be Lesser Actions complicated by circumstances or environment or may require a level of expertise beyond what ordinary training can typically imbue. Hard tasks should be used to describe any action only a highly trained person could hope to

TABLE 11-7: CHANCE OF SUCCESS

RANK	—DIFFICULTY—						
	EASY (3)	ROUTINE (6)	CHALLENGING (9)	FORMIDABLE (12)	HARD (15)	VERY HARD (18)	HEROIC (21)
1	66%	16%	0%	0%	0%	0%	0%
2	97%	72%	27%	2%	0%	0%	0%
3	100%	95%	74%	37%	9%	0.5%	0%
4	100%	99%	94%	76%	44%	15%	2%
5	100%	99%	99%	94%	77%	50%	22%
6	100%	100%	99%	99%	93%	93%	54%
7	100%	100%	99%	99%	98%	98%	80%
8	100%	100%	99%	99%	99%	99%	93%
9	100%	100%	100%	99%	99%	99%	98%
10	100%	100%	100%	99%	99%	99%	99%



achieve with regularity. A character with rank 7 should usually achieve Great success and achieve Incredible success about half the time.

VERY HARD

TARGET NUMBER 18

Very Hard tasks are usually beyond people with simple training and are difficult for even accomplished characters. Even the best-trained characters can only expect to succeed about half the time at these tasks. Therefore, this Difficulty is reserved for actions that demand complete mastery. A character with rank 7 can achieve Great success a little over half the time.

HEROIC

TARGET NUMBER 21+

Any task with a Heroic Difficulty is one that can thwart even a master. While masters can succeed on these tasks, it usually takes a great deal of effort. Only paragons can regularly succeed on these tasks.

ROLL OF CIRCUMSTANCE

Circumstances and environment can complicate a simple task, making it far more difficult than it would be under normal conditions. A complication could be an environmental factor, being in the thick of combat or intrigue, or any of a variety of factors. Once you determine the base Difficulty, you can increase it by one step for every one or two complications.

For example, hitting a target with an arrow fired from a few yards away would be a Routine task, something a trained person should be able to do easily. However, it's raining and there's a gathered crowd. The rain is enough to raise the Difficulty from **ROUTINE (6)** to **CHALLENGING (9)**, but the added pressure of the audience increases it again to **FORMIDABLE (12)**.

WHEN IN DOUBT, IT'S CHALLENGING

CHALLENGING (9) is the default Difficulty for most acts that warrant tests. They're attainable by the average person but only about a quarter of the time. However, because the player characters aren't likely to attempt dramatic tests using abilities in which they have a rank of only 2, the odds of success are vastly improved with 3 dice, allowing characters to succeed 3 out of 4 attempts. At rank 4, a character succeeds at this test a little over 9 out of 10 attempts. For the average test, this Difficulty allows the characters to perform most of the things they'd want to achieve in the game without a serious risk of failure.

MODIFIERS

In lieu of altering the Difficulty from complications, you can impose modifiers. Doing so allows you to establish consistency with the difficulties while still accounting for the effects of circumstance. Generally, modifiers are fixed adjustments that increase (called bonuses) or decrease (called penalties) a test result.

BONUSES can come from having excellent tools, a favorable wind when sailing, or just having the proper research materials at hand when studying up on a house.

PENALTIES might arise from weather, terrain, lighting, using improper tools, pressure, and so on.

Bonuses shouldn't normally exceed +3, while penalties should rarely go below -3. As with modifying the Difficulty, each positive circumstance would provide a cumulative bonus of +1, while each adverse circumstance would impose a cumulative -1 penalty.

WINGING IT

Ultimately, there's no way to anticipate what will arise in your games. No amount of advice will be helpful in every situation. Instead of trying to account for every eventuality, just relax and wing it. Common sense is your best tool, so if some situation feels like the characters should have a penalty, give them one. Likewise, if the conditions are favorable, give them a bonus. You can also give extra test dice, bonus dice, or penalty dice, or just modify results with bonuses and penalties. Use what works best for you and leave the rest behind.

The core of *SIFRP* is quite simple: testing an ability against a Difficulty, with success or failure (and the degree thereof) determined by the outcome. All the rest is just optional detail to provide you and your players with tools to enhance your game. So, when in doubt, just ask for a test of the appropriate ability for the situation and determine the outcome based on the test result and what Difficulty it achieves. This allows you to quickly move on with the game without getting caught up in details you might not actually need. After all, the story of *A Song of Ice and Fire* must go on!

EXPLORING WESTEROS

In addition to the dangers of combat and the pitfalls of intrigues, the player characters may be faced with a broad range of perils, including starvation, extremes of cold, roaring fires, poison, and more. The following rules cover the mundane obstacles the characters may encounter as they explore the Seven Kingdoms.

SUSTENANCE

Even though this game is one of imagination, the characters are people in the imagined world. Like people in the real world, they need some basic things to survive. Foremost of those needs are food, water, and air. Going without any of these for very long is as lethal as taking a sword through the gut. In addition, characters also need rest. They must sleep to recover from their exploits and injuries, as well as to remain alert to react to new dangers as they arise.

Tracking sustenance helps maintain a sense of realism and can create dramatic tension when characters go without food or water—or have been manning the battlements for days without sleep. However, these rules are not designed to simulate reality; they are here to augment game play. For the most part, if the characters eat at least one good meal each day and have a steady supply of water and rest (and air!), ignore these rules. Only worry about them when the characters go without some or all of these vital resources.

SUFFOCATION & DROWNING

A character's Endurance rank determines how long she can go without breathing. Characters can hold their breath for a number of minutes equal to one half their Endurance rank. After this, the character must succeed on a **CHALLENGING (9)** Endurance test. A failed test indicates the character takes 2 wounds. One minute later, the character must test again, this time at a **FORMIDABLE (12)** Endurance test. This testing continues each minute and at a higher Difficulty until the character accumulates wounds equal to the character's Endurance, at which point the character drowns or suffocates. Wounds immediately vanish once the character gets a good deep breath.

STARVATION & THIRST

A character's Endurance also determines how long he can go without food and water. A character can go without food for a number of days equal to his Endurance rank. He can go a number of days without water equal to one half his Endurance rank (round down, minimum 1 day). Once the character exceeds either of these periods, he's at risk of injury and death.

The first day after, the character rolls a **ROUTINE (6)** Endurance test. A successful test allows the character to go another day without food without penalty. A failed test indicates the character takes a wound. This injury cannot be removed until the character eats regularly (twice per day) or drinks for a number of days equal to one half the number of days he went without.

The next day after the character failed or passed the test, he must succeed on a **CHALLENGING (9)** Endurance test with the same results as

above with wounds being cumulative. Each day thereafter, the character must succeed on another Endurance test at a Difficulty one greater than the previous test. At any time when the number of wounds equals the character's Endurance rank, the character dies.

Should a character be denied both food and water, the character starts rolling Endurance tests as normal on the day after his normal limits on going without water, but the Difficulty starts at **CHALLENGING (9)** and increases by two steps every day thereafter.

SLEEP

Finally, Endurance also determines how long a character can go without sleep. All characters can go a number of days without sleep equal to their Endurance rank. Each day thereafter, the character takes a cumulative $-1D$ on all tests. Once the penalty dice equals the character's Endurance, the character collapses from exhaustion and sleeps for $2d6+6$ hours.

TEMPERATURE

Much of Westeros is temperate, especially in the long summer of King Robert's reign, but north of the Wall and south, in the torrid deserts of Dorne, temperatures can kill. Adequate provisions and protections can reduce all but the worst temperature extremes to simple discomfort, but when characters are improperly prepared, exposure to such climes can be disastrous.

EXTREME HEAT

Unprotected characters exposed to hot temperatures must succeed on an Endurance test each hour they remain exposed. The first test is at **ROUTINE (6)**, but each test thereafter increases by one step. Every time a character fails a test, he takes an injury. Once his injuries equal his Endurance rank, he falls unconscious and automatically takes a wound for each additional hour of exposure. Once the wounds equal the character's Endurance rank, the character dies.

At any time, a character can take a level of sunburn to negate the effects of a failed Endurance test. At the first level of sunburn, the character becomes dizzy and takes medium burns to his body, which heal after 1d6 days. At second level, the character takes serious burns that leave ugly scars and imposes a permanent $-1D$ on all Persuasion tests (burning a Destiny Point negates this penalty). At third level almost the whole body is seriously burned. Even with professional healing the character will never be as healthy as he was before and permanently takes $-1D$ on all Endurance tests (again, a burned Destiny Point removes this effect). A character can't take more than three levels of sunburn. The result of these losses is as follows:

SUNBURN	
SUNBURN	EFFECTS
ONE LEVEL	$-1D$ on all Awareness tests
TWO LEVELS	$-1D$ on Fighting and Marksmanship tests and any tests involving concentration for 1d6 days, and permanent $-1D$ on Persuasion tests.
THREE LEVELS	Permanent $-1D$ on all Endurance tests.



EXTREME COLD

Unprotected characters exposed to temperatures below freezing must succeed on an Endurance test each hour they remain exposed. The first test is **ROUTINE (6)**, but each test thereafter increases by one step. Every time a character fails a test, he takes an injury. Once his injuries equal his Endurance rank, he takes a wound with each failed test. Once the wounds equal the character's Endurance rank, the character freezes to death.

At any time, a character can take a level of frostbite to negate the effects of a failed Endurance test. At the first level of frostbite, the character's ears become frostbitten and are lost if the character survives. At the second level, the character loses 1d6 fingers and 1d6 toes. At the third level, the character loses his nose. A character can't take any more than three levels of frostbite. The result of these losses is as follows:

FROSTBITE	
FROSTBITE	EFFECTS
ONE LEVEL	–1D on all Awareness tests
TWO LEVELS	–1D on Fighting and Marksmanship tests and any tests involving manual dexterity.
THREE LEVELS	–1D on all Deception and Persuasion tests.

TRAVEL

Overland travel in Westeros and the lands beyond the Seven Kingdoms is abstract, and you are encouraged to use your best judgment when determining how long it takes a group of characters to reach their des-

TABLE 11-8: RATES OF TRAVEL

MODE	DISTANCE PER HOUR
WALKING	1 league
HUSTLING	1.5 leagues
RUNNING	2 leagues†
HORSEBACK, TROT	3 leagues
HORSEBACK, CANTER	6 leagues
HORSEBACK, GALLOP	10 leagues†
BURDEN, MODERATE	×3/4‡
BURDEN, HEAVY	×1/2‡

TERRAIN	TRACKLESS	TRAIL	ROAD
DESERT	×1/2	×3/4	×1
HILLS	×1/2	×3/4	×1
MOUNTAINS	×1/4	×1/2	×3/4
WETLANDS	×1/4	×1/2	×3/4
WOODS, LIGHT	×1/2	×3/4	×1
WOODS, DENSE	×1/4	×1/2	×3/4

†At the end of each hour sustained at this pace, the traveler or steed must make a **CHALLENGING (9)** Endurance test. A success allows another hour of travel at this pace per degree. After this time, another Endurance test is required but at the next higher Difficulty. If at any time the test fails, the pace can be sustained, but the traveler takes an injury. Once the traveler's injuries equal his or her Endurance rank, the pace can be sustained further, but the traveler accumulates wounds instead. Should the number of wounds equal the Endurance rank, the traveler dies. Most people have common sense enough to stop and rest long before the risk of death.

‡A moderate burden could be carrying a heavy load or traveling by wagon or as part of a large entourage. A heavy burden includes carrying an extremely heavy load or traveling in a massive group (such as King Robert's entourage that traveled to Winterfell).

tinuation. If you prefer concrete numbers, use the rates and modifiers in **TABLE 11-8: RATES OF TRAVEL** for determining how much distance a traveler can cover in an hour.

CHASES

Chases are some of the easiest ways to introduce dramatic tension into your games. A character fleeing through the tight, twisting streets of King's Landing to evade a group of angry gold cloaks, or chasing a wildling through the wolfswood, can be as thrilling as the most harrowing combat. A chase has particular characteristics, a quality of ebb and flow, of near misses and fleeting glimpses of the quarry that demands more from you than a simple competition test. Furthermore, the setting of a chase covers a lot more ground than a typical combat or battle and, thus, requires a great deal more area. The following rules help you resolve these sequences in a way that captures the thrill of the hunt while keeping things simple.

A chase has three components: hunter, prey, and space. The hunter and prey are both obvious, and you each can have multiple characters or creatures. The space is the area in which the chase takes place.

HUNTERS & PREY

At the start of any chase, establish who is chasing whom. The pursuing characters are the hunters. The fleeing characters are the prey. Note that creatures can also be hunters and prey; a stag fleeing a band of hunters might use the same rule, just as a group of characters fleeing a pack of ravenous wolves would.

SPACE

The space is where the chase takes place. Once you've decided on the participants, determine the type of area where the chase is taking place. You need not map out the space; in fact, doing so is counterproductive. Characters are moving so quickly through the area that they won't have the time or ability to note too many details about their surroundings. For an area to support a chase, it must be large enough to accommodate a protracted flight. Good areas include communities, forests, or any area where there's plenty of room to run.

ANATOMY OF A CHASE

The objective of any chase is for the prey to escape the hunters and for the hunter to catch the prey. Since these objectives are at odds with one another, a chase is resolved using conflict tests, wherein the participants simultaneously test their Athletics abilities (Run bonus dice apply as does armor penalty) against each other to create or close the distance between the two groups. Whoever wins the conflict test gains 1 point of advantage. The prey wins in the case of a tie. The side that gains 3 points of advantage wins, escaping or catching their quarry.

EXAMPLE

Steve's character chases a thief through the streets of King's Landing. Steve has Athletics 4 (Run 1), while the thief has Athletics 3 (Run 3). Both Steve and the Narrator roll and compare their results. Steve gets a 15. The thief gets a 14. Since Steve has the higher result, he gains 1 point of advantage, closing the distance.

MODIFIERS

Two factors can modify the Athletics tests rolled during a chase: relative speeds and terrain.

RELATIVE SPEEDS

The prey gains +1D for each yard of Movement he can ordinarily move in excess of his pursuer. The pursuer gains +1D for each yard of Movement he can move in excess of his prey.

TERRAIN

Any terrain type that would reduce Movement (water, hills, mountains, crowded streets), imposes -1D on all Athletics tests.

CHASE OPTIONS

A series of simultaneous conflict tests can provide chase results quickly but without the flavor or thrills that a chase should entail. Thus, partici-

pants can perform a number of special actions to alter the outcomes of the conflict tests.

ATTACK

A pursuing character can forgo his Athletics test (and, thus, his chance to gain 1 point of advantage) to make a Marksmanship (or rarely Fighting) attack against the fleeing character. Resolve the attack normally.

CREATE AN OBSTACLE

A fleeing character can overturn barrels, push people down, or create some other obstacle to slow his pursuers. There must be an obstacle of some kind present—a crowded city has plenty of obstacles, while an empty plain usually has none. The character creating the obstacle takes -1D on his Athletics test for the round, but if he manages to beat his opponent, he gains 1 point of advantage, and his opponent loses 1 point of advantage (minimum 0).

DESTINY: A character who spends a Destiny Point can create an obstacle where there are likely no obstacles. Examples would include hidden pits, sharp stones, or other hidden dangers that can slow down pursuers.

EXTRA EFFORT

A character can push himself harder at the expense of exhausting his resources. A character who takes extra effort may convert all bonus dice from Run to test dice for one test. However, for the duration of the chase that character takes -1D on all Athletics tests until the chase is over. If you're using fatigue rules, the character instead gains one level of fatigue (see **Fatigue** on page 169).

DESTINY: A character who spends a Destiny Point can use extra effort without taking a penalty die.

HIDE

A fleeing character can try to dive for cover or duck into a crowd to disappear. The character forfeits his Athletics test for the turn to, instead, roll a Stealth test (bonus dice from Disguise [Deception] or Sneak may apply) against his closest pursuer's passive Awareness result, with -1D per point of Advantage gained by the pursuing character. If the fleeing character wins, he manages to throw off the pursuer, and the lead pursuer loses any points of advantage gained so far in the chase. If, however, the character fails, his pursuer gains 1 point of advantage. There must be places suitable for hiding for this option to work.

DESTINY: A character who spends a Destiny Point finds a hiding place where none might be present.

MULTIPLE CHARACTER CHASES

Adding more participants can quickly complicate matters, especially when there are multiple hunters and prey. The easiest way to handle this situation is to resolve the chase in groups, the prey with the lowest Ath-

letics rolling against the hunter with the highest Athletics. Resolve the chase between these characters normally until either the prey escapes (in which case all the prey escape) or the best hunter catches the prey, in which case the remaining hunters (if any) can continue their chase against the remaining prey if they so choose.

EXAMPLE

Steve and Hal chase after a trio of thieves. Steve has a Athletics 4 (Run 1) and Hal has Athletics 5. The thieves all have Athletics 4 (Run 2). Since Hal has the highest rank in Athletics, he resolves the chase against one of the thieves. He rolls and gets a 14. The thief rolls and gets a 16, meaning the thieves gain 1 point of advantage. Hal rolls again on the next round and gets a 19. The thief rolls and a 19, a tie, which always favors the prey, so now the thieves have 2 points of advantage. Play proceeds until the thieves get away or until Hal manages to overtake his prey.

HAZARDS

Swords and arrows aren't the only dangers player characters face as they explore the Seven Kingdoms. Fire, disease, poison, and more represent potentially lethal threats that can undo even the hardest hero. Hazards represent a broad range of threats that lay outside the standard sorts of opponents characters are likely to face.

ACID

Found in the apothecaries of maesters throughout the Seven Kingdoms, acid is an important ingredient for mixing inks, preparing vellum, maintaining weaponry and armor, and in any number of other ways. While there are many types of acids in the world, any kind of concentrated acid produces the same effects. Characters can locate acids in just about any large city, such as King's Landing, Oldtown, or in any of the Free Cities, and a small volume sells for 1d6 gd.

Concentrated acid can be used as a weapon in combat. Splashing another character with a volume of acid requires a successful Marksman-ship test against the target's Combat Defense. With a successful test, the acid deals 1 damage per degree. At the start of the second round, the acid deals 1 injury per degree. Finally, at the start of the third round, the victim takes 1 wound. A character who takes a wound from acid gains the Marked drawback. Burning a Destiny Point removes this drawback. If a character wears armor or wields a shield and is hit by acid, the acid reduces the armor's AR or shield's Defensive Bonus by 1 point per degree instead of dealing damage to the character. The acid works its way through the shield first, armor second, and then deals damage to the target once the Defensive Bonus is reduced to 0 (ruining the shield) or AR is reduced to 0 (ruining the armor).

A character can halt the acid's progression by diluting the acid with water and spare himself injuries or wounds that would result over later rounds.

DISEASE

The Seven Kingdoms are no stranger to plagues. Summer fevers, outbreaks of plague, and other contagions have swept through Westeros at times in its long history. Thankfully, aside from a few minor outbreaks,

there hasn't been a significant plague in decades. Disease comes in three forms: infection, sickness, and plague.

INFECTION

Infection occurs when an injury or wound becomes septic and worsens. Usually, infection results when a character rolls a Critical failure on an Endurance test to remove the injury or wound. The result is always the accumulation of another injury or wound until the wound incapacitates or kills the victim. Luckily, a skilled healer can usually deal with these wounds and prevent infection through the use of boiled wine, herbs, or even maggots to eat away the dead flesh.

SICKNESS

Sickness is any kind of normal illness from a common cold to a mild viral outbreak, from rashes to social diseases. Sicknesses are rarely life threatening and go away with rest. Sickness left untreated can intensify until it becomes crippling and even lethal.

Sickness usually spreads by proximity. The closer to the carrier, the greater the chance for it to spread. At the end of any scene including a sick character, all characters present in the scene must succeed on an Endurance test (Resilience bonus dice apply) against a Difficulty determined by the extent of contact. Simply being in the same area as the carrier requires only an **EASY (3)** test. Casual contact increases the Difficulty to **ROUTINE (6)**, close contact to **CHALLENGING (9)**, and intimate contact to **FORMIDABLE (12)**. A successful test means the character is not infected. A failed test indicates the character becomes ill, while a Critical failure means the character becomes grievously ill. Ill characters take a -1 penalty on all test results, while grievously ill characters take -1D on all tests.

Sickness lasts for 1d6 days. At the end of this time, the character is entitled to a new Endurance test against the same Difficulty to overcome the sickness. A failed test indicates the character remains sick for another 1d6 days. A Critical failure means the character worsens, taking -1D to all tests on top of any previous penalty or penalty dice. Penalty dice and penalties remain until the character recovers. If the number of penalty dice equals the character's Endurance rank, the character dies.

A character suffering from sickness can benefit from a skilled healer. Provided a healer has treated the ill character for at least one hour of every day of the sickness, the healer may substitute a Healing test for the Endurance test to overcome the sickness.

PLAGUE

Plagues are contagious illnesses that spread rapidly and with disastrous consequences. A plague may spread through lice, fleas, or parasites. It may arise from dirty drinking water, open sewers, or from any other place of filth. Plagues are far more serious threats than sickness and usually have lethal effects.

Plague can spread through a variety of means, with bodily fluids, breathing the same air, or physical contact being the most common. At the end of any scene involving a plague, any character participating in the scene must roll an Endurance test. The Difficulty depends on the

plague, but most plagues are **ROUTINE (6)**. A character who fails the test becomes grievously ill (as sickness), while a character who rolls a Critical failure takes 1 wound and becomes plagued. Each day thereafter, the victim must succeed on a **CHALLENGING (9)** Endurance test or take another wound. Wounds gained from a plague last until the victim overcomes the plague. Plagued characters who succeed on three consecutive Endurance tests overcome the plague.

A character suffering from sickness can benefit from a healer. Provided a healer has treated the ill character for at least one hour of every day, the healer may make a **CHALLENGING (9)** Healing test. On a success, the healer grants +1B per degree to the plagued character's Endurance test.

A character who takes precautions before encountering a plagued victim gains +1D on the Endurance test. Precautions include face wrappings, drinking an herbal infusion to stiffen up the constitution, and so on.

DRUNKENNESS

People in the Seven Kingdoms use wine or spirits to cleanse their water or fortify their drinks, but few folks are above using alcohol for pleasure. Excessive drinking functions as being poisoned. See page 131 in **CHAPTER 7: EQUIPMENT** for full details on how alcohol impairs a character.

FALLING

When a character falls from a height, she takes damage when she lands. The amount of damage depends on the height of the fall as shown on **TABLE 11-9: FALLING DAMAGE**. Damage from a fall ignores AR. A fall onto a soft surface, such as water or foliage, halves this damage.

REDUCING FALLING DAMAGE

A character can reduce damage from a fall by making a **ROUTINE (6)** Acrobatics test. A successful test effectively reduces the distance fallen by 3 yards plus 1 yard for every additional degree, thus allowing a character to ignore damage from 3 yards on a result of 6, 4 yards on a result of 11, 5 yards on a result of 16, and so on. Since falls often happen outside of combat, any damage under the character's Health vanishes right away. However, if this damage exceeds the character's Health, the character will likely take an injury to survive the fall.

FIRE

Fire is another hazard characters are bound to face. An unprotected character who comes into contact with fire takes damage. The amount of damage taken depends on the size of the fire, as shown on **TABLE 11-10: FIRE**. In addition to the damage fire deals, characters caught in large fires are subject to suffocation from smoke. See **Suffocation** on page 201 for details. Damage from fire ignores AR.

See **CHAPTER 10: WARFARE** for more details on fire and battlefields.

CATCHING FIRE

A character in contact with fire is at risk of catching fire. Each round a character spends in contact with the flames, he's at risk of catching



TABLE 11-9: FALLING DAMAGE

DISTANCE FALLEN	EFFECT
2–10 yards	1 damage/yard
11–20 yards	1 injury/2 yards
21–30 yards	1 wound/2 yards
31+ yards	10 + 3d6 wounds

TABLE 11-10: FIRE

SIZE	DAMAGE	CATCH ON FIRE
TINY, CANDLE	1	EASY (3)
SMALL, TORCH	1d6–1 (minimum 1)	ROUTINE (6)
MEDIUM, CAMPFIRE	1d6	CHALLENGING (9)
LARGE, BONFIRE	2d6	FORMIDABLE (12)
MASSIVE, INFERNO	3d6	HARD (15)

fire. At the start of the character's next turn, he must succeed on an Agility test against a Difficulty set by the size of the flame (see **TABLE 11-10: FIRE**). On a failed test, the character is alight and takes the fire damage at the start of his next turn. Each round he remains aflame, he takes damage as if the fire was one step larger until he takes 3d6 damage each round. Each round, the character is entitled to another

Agility test to put the fire out. Complete immersion in water automatically puts a fire out. Other circumstances may grant bonus dice or extra test dice.

BOILING WATER

Boiling water burns the flesh and, in large quantities, can kill. A character immersed in boiling water takes 1d6 damage that ignores AR each round of immersion and 1 damage on the round that follows. Being splashed by boiling water deals just 1 point of damage.

BOILING OIL

Boiling oil is far worse than boiling water because it can, and often does, combust. A character immersed in boiling oil takes 2d6 damage for each round of immersion, 1d6 damage on the round after, and 1 damage on round after that. In addition, there's a 1 in 6 chance that the oil catches fire, dealing an extra 1d6 damage each round. All damage from boiling oil ignores AR. Being splashed by boiling oil deals just 1d6 points of damage.

WILDFIRE

Wildfire is a deadly substance created by the pyromancers of King's Landing. A character hit by a flask of wildfire takes 2d6 damage each round for 1d6 rounds. Since wildfire burns even under water, the substance burns until it burns itself out.



NOBLE HOUSES

The concept of the noble house helps unite the players under a single banner, binds them to the setting, and gives them a haven in an often uncertain world. Creation of the players' noble house is a cooperative enterprise that involves you and the players, wherein you generate a family, its coat of arms, and most of its significant figures. Given the importance of this phase of character creation, establishing a worthwhile house is important to the development of the game and the stories you tell.

YOUR ROLE

Before the characters start work on their noble house, you should have a good idea about the chronicle you'd like to tell. Having in mind the places and events that will occur before the players begin is a good way to make sure that the decisions made are the right ones. In addition, foreknowledge allows you to plant good story seeds early in the process, weaving in the relationship between the players' house and their rivals early, so the players will be familiar with the other powers in their area.

OTHER HOUSES

The house creation rules are designed to provide structured creation for a noble house that's controlled by the players. When you sit down to create a noble house under your control, you are not restricted to these rules, though they are a good way to help you build comparable houses to the one created by the players. Instead, you should use the rules as support, as guidance for making good decisions about the lands and holdings of rival realms.

HOUSE FORTUNES

House Fortunes are designed to help simulate the unexpected events that can improve or diminish a house's resources, but more importantly, they offer ways for you to create new stories—to introduce new characters, plots, and other events—to further develop the chronicle. When the players roll for House Fortunes, success is up to them. The players must roll at least once every three **months** (see **Months and Actions** on page 118) but may roll each month if they choose. If the players decide to roll for a Household Fortune, the character (or Narrator character) acting as steward rolls a Status test (Stewardship bonus dice apply), the result of which determines the nature of the fortune.

There are six possible fortunes, three positive and three negative. The fortune reveals itself sometime during the following turn, in a form and fashion the Narrator decides. The fortune may function as a new story seed—sparking an idea for a new story, or it could just be a development that occurs regardless of the characters' actions.

BOON

A Boon is a fortune of considerable benefit and value to the house. Its occurrence might signify favor from a lord or the king, a windfall, a beneficial alliance, a business opportunity, or a profitable marriage. A boon should always improve one of a house's resources by 1–6 points or two of a house's resources by 1–3 points.

BLESSING

A Blessing is a minor benefit, an upturn in events that improves the house in some way. Blessings might be useful alliances, receiving an invitation to participate in a notable tournament, a visit from a powerful lord, and so on. Blessings improve one resource by 1–3 points or two resources by 1 point each.

GROWTH

A Growth result reflects the improvement of one or more of the house's resources. It might result in a gift of land, a sudden swell in population, an upturn in the economy, and so on. Growth should improve one resource by 1 point.

DECLINE

When Decline results, it reflects a diminishing of one or more of the house's resources. Decline reveals a shift in the house's fortunes, such as the loss of land, the weakening of defenses, an outbreak of sickness, and other minor but unfortunate developments. Decline should reduce one resource by 1 point.

CURSE

A Curse is an unfortunate downturn in events that could weaken the house in some way. Curses are significant setbacks, and they can include brigands, bad weather, blights, desertion, lawlessness, and other effects. A Curse reduces one resource by 1–3 points or two resources by 1 point.

DISASTER

A Disaster is an event of catastrophic proportions and sets the house back in a significant way. Examples include the outbreak of plague, the disfavor of a lord or king, the disgrace of a staunch ally, widespread lawlessness, or a combination of any of these dire events. Disaster reduces a single resource by 1–6 points or two resources by 1–3 points.

MAGIC

Magic has all but vanished from the world. The children of the forest are no more. Priests perform no miracles. The dark arts of necromancy no longer function, and even the pyromancers have lost much of their lore, reducing them to mere shadows of their past greatness. Magic has passed into legend and myth, alive only in the superstitious imaginings of the smallfolk. Or has it?

From the opening pages of *A Game of Thrones*, it's clear that magic has returned to Westeros and beyond. Its effects are subtle at first, but as the books march towards a conclusion, stranger and stranger events occur. The Red Woman gives birth to hideous black shadows. Dragons live in the world once more. The dead walk the snowy north, and ancient relics of incredible power have been unearthed from the vaults of the dead. Old spells woven into ice and stone grow in strength once more,

priests find new power in their gods, and pyromancers recover secrets and powers long since lost. Magic may have entered its decline with the Doom of Valyria, but it has returned to the world once more, perhaps as a trickle, but there can be no doubt that it will soon become a flood.

MAGIC & THE GAME

SIFRP recognizes that magic exists in the world, but at the time in which this game is set, it has yet to make its return in any significant way. Others and wights stalk the land beyond the Wall, but they are a problem for the wildlings. For the rest of Westeros, they are a tale used to frighten children, a disturbing ghost story told over the campfires on chill nights in the long summer. Priests go through the motions of their faith but are no more adept at working magic than a smallfolk leech farmer. Even the maesters, who make a practice of examining the lost arts of magic, have had little luck in finding power in the old spells inscribed in ancient books and on old scrolls. So while magic does remain, it is elusive, mysterious, and lacking in the power it once held.

Even though there are no wizards with spells, no magical artifacts of fabulous power, magic does and should exist in your games. Instead of shimmering curtains of eldritch energy or lightning bolts flung from the fingertips of sorcerers, magic is a mysterious thing, a power bound up in history, laying across the land invisibly, unseen and unfelt until time and circumstance demand its revelation.

Magic serves as a narrative tool, a device to propel your stories, to add color to places of historical significance, or to weave into your stories to add an air of mystery and fear to the plots as they unfold. In this way, magic can serve whatever need you might have, whether it's to explain some unexpected flash of insight, a queer dream, or even a strangeness of architecture. As your campaign moves into the time of the novels, magic may return in greater force in your games. Heirlooms may manifest great power. Characters may learn and master spells and rituals of dreadful power. Hideous demons and monsters of nightmares could stalk the lands once more. Whatever you decide, magic should always remain dangerous and mysterious, always beyond the reach of the common mortal to understand, let alone use.

OMENS & PORTENTS

One way in which the supernatural manifests in the world is through omens, portents, and dreams. Signs and warnings are everywhere for those who know where to look and what they're looking for. Easily, the greatest example of these signs from the novels is when Jon Snow and Robb Stark find the direwolf pups in the snow. There was one pup for each scion of House Stark, five around the decaying carcass of their mother and one alone, separated from the rest. The appearance of these direwolves signaled the import of the Stark children but also warned of the fate that awaited House Stark in years to come.

"Sorcery is the sauce fools spoon over failure to hide the flavor of their own incompetence."

—TYRION LANNISTER

“Sorcery is a sword without a hilt. There is no safe way to grasp it.”

—THE HORNED LORD

Omens are excellent ways to introduce a chronicle’s themes to your players. You need not create a circumstance identical to the one that affected House Stark, but some strange sight or unexplained event could encompass the challenges and threats arrayed against the players’ house. By establishing the omen early, you can set the tone for the entire chronicle, setting up the plot in a way that gives it the same gravitas as the one faced by House Stark in the novels.

GREENSIGHT & THIRD EYE

The greensight is the ability once possessed by the children of the forest that allowed them to catch glimpses of the future. Called green dreams, the events witnessed in the mind’s eye always come to pass, even if the circumstances of the dream are not immediately apparent. The ability of greensight is rare in Westeros, and if it exists beyond the lands of the Seven Kingdoms, it is known by other names.

Since the greensight is always accurate, and the actions undertaken by the players rarely so, adjudicating greensight can be challenging, so much so that you may be reluctant to use it at all. Unfortunately, not using greensight for a player that has invested in this quality deprives that character of a resource that might be better spent elsewhere. If any player has this quality, you should make use of it at least once every story or two.

PROVIDING A GREEN DREAM

A green dream does not need to map out exactly what will happen and when. Instead, it usually captures a particular scene, an important event related to the story that marks a turning point in its plot. So when using greensight, you should select a pivotal scene to appear in the dream sequence. Instead of describing in detail what will happen during the scene, you should couch the entire scene in symbols. Look at the scene’s setting and establish it as the background for the dream. Then, look at the principle Narrator characters related to the scene. Use their blazons or geographical locations to symbolize their presence. Finally, look at what’s at stake in the scene, and shape the dream’s action to represent the most likely outcome of the scene.

A good example from the books is Jojen’s dream about the deaths of Bran and Rickon Stark. Jojen was certain that the boys would die, but they didn’t. Instead, the lands believed them dead when Theon Greyjoy murdered two smallfolk boys in their stead to conceal their escape and cement his rule over Winterfell. From this example, you can see that while the expected outcome did not come to pass, the dream was still true because of what was believed to have happened and also what Bran and Rickon both would have to face.

One trick for handling such foresight in play is to simply provide the player with a cryptic vision, steeped in symbolism, and then shape the events of your game’s story to fit with the vision! In this way, what the character foresaw “comes true” eventually, and it looks like you planned it that way all along!

ADVERSARIES & ALLIES

Adversaries and allies are the human characters who populate the world. Narrator characters are similar to player characters in many respects and use all the same rules as the characters controlled by the PCs. While similar, Narrator characters rarely require the same degree of detail as player characters; NCs simply need enough information to fulfill their function in the story. Narrator characters all fall into one of three groups: primary, secondary, and tertiary. The group describes how the character interacts with the story and the amount of detail you should supply for the character.

PRIMARY CHARACTERS

Primary characters are the closest to player characters in terms of mechanical detail, history, goals, and motivations. These characters figure prominently in the story and may be a continuing character featured in multiple stories or throughout the entire campaign. Primary adversaries are rivals, important villains, and any mastermind character who’s opposed to the player characters and their house. Primary allies are the immediate family members in a house, major supporting characters, and other allies who have an important place in the characters’ lives.

CREATING PRIMARY CHARACTERS

Primary characters use all the rules described in **CHAPTER 3: CHARACTER CREATION**. Once you have finished creating the character, you can give the character 1d6×10 Experience to improve abilities, specialties, or qualities if you choose.

PRIMARY CHARACTERS & THE GAME

Primary characters have all the same options and follow all the same rules as player characters. They take injuries and wounds to reduce or negate damage, and they have Destiny Points, benefits, and flaws. Many primary characters are also part of a house, and you should create the house if so.

SECONDARY CHARACTERS

A secondary character is a Narrator character whose presence and importance rarely lasts further than a single story. These characters may have an important role within a particular story but not as significant as primary characters. Secondary characters are often valued-but-minor servants, lieutenants, and minions of primary adversaries.

CREATING SECONDARY CHARACTERS

Secondary characters are easy to create. To create a secondary character, follow these steps:

- ④ Select the secondary character’s most important ability and assign it rank 5.
- ④ Select two more abilities, and assign rank 4 to each.
- ④ Choose four rank 3 abilities.

- Choose four specialties associated with any ability. Each specialty provides a number of bonus dice equal to one half the ability's rank (round down).
- Finally, calculate the character's derived statistics (Combat Defense, Intrigue Defense) as normal.
- Equip the character as appropriate
- With the mechanics complete, come up with one physical trait and one personality trait to help you portray the character in the game.

SECONDARY CHARACTERS & THE GAME

Secondary characters use most of the same rules as player characters. In combat, these characters may take injuries, but they may not take wounds. In an intrigue, they may take frustration as normal. Most secondary characters do not have benefits or flaws, and none of them have Destiny Points.

TERTIARY CHARACTERS

Tertiary characters are all the minor characters who populate the world. They include smallfolk innkeepers and merchants, lordlings, men-at-arms, guards, bandits, thugs, soldiers, and just about everyone else. A tertiary character is only important to a single scene and, thus, requires a lot less detail than a secondary or primary character does.

CREATING TERTIARY CHARACTERS

Creating tertiary characters is simple. To create a tertiary character, follow these steps:

- Select one or two abilities and assign them rank 3 or 4.
- If you assigned rank 4 to the first ability, select two more abilities and assign rank 3 to each.
- Select two or three specialties. These specialties have 1B each.
- Calculate only those derived statistics relevant to the scene (Combat Defense for combats or Intrigue Defense for intrigues).
- Equip the character as appropriate.

TERTIARY CHARACTERS & THE GAME

Tertiary characters never take injuries, wounds, or frustration. Once their Health or Composure is reduced to 0, they are defeated. Tertiary characters don't have benefits or flaws, nor do they have Destiny Points.

PROMOTING NCs

You can promote a Narrator character from one group to another. The decisions you have already made serve as a map to rebuilding the character using the procedures already described. Simply rebuild the character, and make sure you assign abilities in a way that covers all previously assigned abilities. Therefore, if a tertiary character had Fighting 4, he should have Fighting 4 or 5 when promoted to a secondary character.

IMPROVING NCs

You can improve Narrator characters as they appear in stories at whatever rate you need to support the game. Adversaries should improve



their abilities to keep in step with the player characters, so as the players improve their Fighting abilities, you should also improve your primary adversaries' combat-related abilities to ensure they remain a significant threat and challenge in the game. With secondary characters, improvements aren't necessary because the PCs are expected to eclipse these Narrator characters and face new secondary characters in future stories. Tertiary characters never improve.

DEMOTING NCs

If a primary or secondary character fades in importance over the life of the chronicle, there's no need to worry about demoting that character since odds are they will not appear as often or at all in future stories. Simply use the character's statistics as already written. However, the character might not take injuries or wounds, reflecting his or her reduced presence in the story.

SAMPLE NARRATOR CHARACTERS

The following tertiary characters are provided to help you flesh out stories with ready-to-use adversaries and allies.

ASSASSIN

Hired knives are useful tools for eliminating rivals and enemies when an open confrontation is impossible. Many assassins are desperate men and women who take up killing for money to make ends meet. Others are members of sinister organizations, such as the Faceless Men of Braavos and the Sorrowful Men of Qarth. The following entry describes a typi-



cal hired killer. Faceless Men and Sorrowful Men have a greater array of talents and capabilities, making them ideal secondary characters.

Assassins are typically used for combat scenes. You might also use an assassin in an intrigue scene, especially a poisoner. If so, use statistics for courtiers instead.

ASSASSIN STATISTICS		
AGILITY	3	
ENDURANCE	3	
FIGHTING	4	SHORT BLADES 1B
STEALTH	4	SNEAK 1B
COMBAT DEFENSE 7 * ARMOR RATING 2 * ARMOR PENALTY -1 (SOFT LEATHER)		
HEALTH 9 * MOVEMENT 4 YARDS		
STILETTO 4D+1B	3 DAMAGE	PIERCING 2

BANDIT

From the Kingswood Brotherhood of old to wildlings from beyond the Wall, bandits and brigands haunt the wilderness, preying on travelers. Most bandits are groups of disorganized men—and sometimes women—who attack only when they significantly outnumber their foes. Should they face any kind of stiff resistance, they are quick to flee.

The following statistics can be used for common brigands and other criminals, clansmen raiders from the Mountains of the Moon, ironmen reavers, and wildlings. These adversaries are designed for combat scenes.

BANDIT STATISTICS		
FIGHTING	3	AXES 1B
STEALTH	4	SNEAK 1B
SURVIVAL	3	
COMBAT DEFENSE 4 * ARMOR RATING 5 * ARMOR PENALTY -2 (HIDES)		
HEALTH 6 * MOVEMENT 4 YARDS		
BATTLEAXE 3D+1B	2 DAMAGE	ADAPTABLE

COURTIER

Courtiers are privileged lordlings and lesser nobles who make up a lord's entourage. Courtiers can include minor knights, envoys from far-off lands, ladies in waiting, suitors, and other individuals of quality. Courtiers play the game of thrones with varying degrees of ability but are useful sources of gossip and intrigue.

Use the following statistics for a typical member of a court. These adversaries are designed for intrigue scenes.

COURTIER STATISTICS		
AWARENESS	2	EMPATHY 1B
CUNNING	3	
DECEPTION	3	BLUFF 1B
STATUS	4	
INTRIGUE DEFENSE 9 * COMPOSURE 6		

GUARD

Guards are a common sight at any lord's keep or castle, and they provide security for the noble family. Guards represent members of the city watch, such as the gold cloaks of King's Landing, sentries, and infantry. Guards are best used for combat scenes.

GUARD STATISTICS

ATHLETICS	4	
AWARENESS	3	NOTICE 1B
ENDURANCE	3	
FIGHTING	4	POLE-ARMS 1B
COMBAT DEFENSE 5 • ARMOR RATING 5 (MAIL) • ARMOR PENALTY -3		
HEALTH 9 • MOVEMENT 3 YARDS		
HALBERD 4D+1B	7 DAMAGE	BULK 1, POWERFUL, TWO-HANDED

HEDGE KNIGHT

Hedge knights are landless soldiers who have sworn the vows of knighthood but must still sell their swords to lords, other landed knights, or any who will hire them. Most people regard hedge knights with scorn, for they are often of common birth. Hedge knights are often found in the company of lesser lords, merchant princes, and other characters of middling rank. Hedge knights are typically used in combat scenes.

HEDGE KNIGHT STATISTICS

ANIMAL HANDLING	3	
ATHLETICS	3	
FIGHTING	4	LONG BLADE 1B, LANCE 1B
COMBAT DEFENSE 4 (8 WITH LARGE SHIELD)		
ARMOR RATING 5 (MAIL) • ARMOR PENALTY -3		
HEALTH 6 • MOVEMENT 2 YARDS		
LONGSWORD 4D+1B	4 DAMAGE	
WAR LANCE 4D+1B	7 DAMAGE	BULK 2, IMPALE, MOUNTED, POWERFUL, SLOW, VICIOUS
HEAVY SHIELD 4D-1D	1 DAMAGE	BULK 1, DEFENSIVE +4

CREATURES

Not all the foes and friends the PCs make will be human. Many are common animals, domesticated and wild alike. For the most part, animals have little cause to attack humans and, in fact, avoid them. However, a mother protecting her young, an animal possessed by a skinchanger, or wild beasts driven by some supernatural agency can prove fearsome foes.

Creatures typically don't take injuries or wounds, though they can for larger or significant animal threats. Animals bonded to characters through the Animal Cohort benefit take injuries and wounds like regular characters.

Creatures have rank 0 in the following abilities: Animal Handling, Deception, Healing, Language, Knowledge, Marksmanship, Persuasion, Status, Thievery, and Warfare. They can never take tests related to these abilities and automatically fail when called to do so. Certain uses of other abilities may be impossible. Creatures can make Fighting tests with their natural weapons only.

BEAR

Bears are ubiquitous throughout the north, inhabiting the slopes of the Frostfangs, the Rills, and the wolfswood, and none are more feared than the white snow bears found in the extreme north beyond the Wall. Bears are far less common in the cultivated lands of the south, confined to the Storm Lands and rarely in the westerlands.

BEAR STATISTICS

AGILITY	2	QUICKNESS 1B
ATHLETICS	4	CLIMB 1B, STRENGTH 4B, SWIM 1B
AWARENESS	3	NOTICE 2B
CUNNING	1	
ENDURANCE	5	RESILIENCE 2B, STAMINA 2B
FIGHTING	4	
SURVIVAL	5	FORAGE 2B, TRACK 1B
COMBAT DEFENSE 9 • ARMOR RATING 2 • ARMOR PENALTY 0		

HEALTH 15 • MOVEMENT 5 YARDS

CLAWS 4D	5 DAMAGE	GRAB
BITE 4D	8 DAMAGE	PIERCING 1, POWERFUL, SLOW, VICIOUS

BOAR

Hunting wild boar is a popular pastime in the Seven Kingdoms, a sport that proves a warrior's strength and cunning. Wild boar can be found throughout Westeros. Boars are aggressive creatures, but they rarely attack humans unless provoked in some way first.

BOAR STATISTICS

AGILITY	3	QUICKNESS 2B
ATHLETICS	3	RUN 1B, STRENGTH 1B
AWARENESS	3	NOTICE 2B
CUNNING	1	
ENDURANCE	3	RESILIENCE 1B, STAMINA 2B
FIGHTING	3	GORE 1B
STEALTH	3	
SURVIVAL	4	FORAGE 2B
COMBAT DEFENSE 9 • ARMOR RATING 1 • ARMOR PENALTY 0		

HEALTH 9 • MOVEMENT 6 YARDS

GORE 3D	4 DAMAGE	POWERFUL, VICIOUS
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FEROCIOUS A boar can take injuries to reduce damage to its Health.

DIREWOLF

Rarely seen south of the Wall, direwolves are fearsome predators famed for their speed and savagery. They grow much larger than their mundane cousins, as big as ponies, with somewhat longer legs, and they are proportionately fierce. Their mere presence is enough to unnerve people and animals alike, and their howls can send a chill of fear through all who hear them. Direwolf coloration is similar to that of mundane wolves, with black, grey, tan, and reddish-brown fur, along with some rare albinos with pure white coats and red eyes.

DIREWOLF STATISTICS

AGILITY	3	<i>DODGE 2B, QUICKNESS 2B</i>
ATHLETICS	4	<i>JUMP 2B, RUN 3B, STRENGTH 1B, SWIM 1B</i>
AWARENESS	4	<i>NOTICE 2B</i>
CUNNING	1	<i>MEMORY 1B</i>
ENDURANCE	4	<i>RESILIENCE 2B, STAMINA 2B</i>
FIGHTING	4	
STEALTH	5	<i>SNEAK 1B</i>
SURVIVAL	5	<i>FORAGE 1B, HUNT 2B, ORIENTATION 1B, TRACK 1B</i>
WILL	3	

COMBAT DEFENSE 11 * ARMOR RATING 1 * ARMOR PENALTY 0

HEALTH 12 * MOVEMENT 8 YARDS

BITE 4D	5 DAMAGE	POWERFUL, VICIOUS
CLAWS 4D	3 DAMAGE	

KNOCKDOWN Whenever a direwolf gets at least two degrees of success on a Fighting test, it can forego the extra damage to pull its opponent to the ground.

LEAPING CHARGE When a direwolf charges, it may make two attacks, one with its claws and another with its bite.

EAGLE

These large raptors fly the skies and haunt the eyries of the Frostfang Mountains on both sides of the Wall. Eagles only attack humans if their nests are threatened, they're trained for war, or if they're compelled by a skinchanger.

EAGLE STATISTICS

AGILITY	4	<i>QUICKNESS 2B</i>
ATHLETICS	2	
AWARENESS	4	<i>NOTICE 2B</i>
CUNNING	1	
FIGHTING	3	
SURVIVAL	3	<i>HUNT 2B</i>

COMBAT DEFENSE 10 * ARMOR RATING 0 * ARMOR PENALTY 0

HEALTH 6 * MOVEMENT 1 YARD OR FLY 8 YARDS

BEAK 3D	2 DAMAGE
CLAWS 3D	2 DAMAGE

BLINDING CLAWS An eagle that gains at least two degrees on a claws attack temporarily blinds its opponent. The opponent takes -2D on all tests and automatically fails Marksmanship tests until the end of the combat. An eagle that gains four or more degrees permanently blinds its opponent, granting the Impaired Sense flaw to its opponent.

HOUND

Used for war, hunting, and for companionship, hounds can be found in any community or in wild packs. They are usually kenneled in a castle or household, looked after by a kennel- or hound-master. Hounds are naturally nervous around larger predators like direwolves, and often react by growling and yipping when they smell such threats.

HOUND STATISTICS

AGILITY	3	<i>DODGE 1B, QUICKNESS 1B</i>
ATHLETICS	3	<i>JUMP 2B, RUN 1B, SWIM 1B</i>
AWARENESS	3	<i>NOTICE 2B</i>
CUNNING	1	
ENDURANCE	3	<i>RESILIENCE 1B, STAMINA 1B</i>
FIGHTING	3	
STEALTH	3	
SURVIVAL	3	<i>HUNT 1B, TRACK 2B</i>

COMBAT DEFENSE 9 * ARMOR RATING 0 * ARMOR PENALTY 0

HEALTH 9 * MOVEMENT 8 YARDS

BITE 3D	3 DAMAGE
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LIZARD-LION

Vicious reptiles found in the Neck and other swamps and slow-moving waters in Westeros, lizard-lions are rightly feared for their vicious bites.

LIZARD-LION STATISTICS

AGILITY	3	<i>CONTORTIONS 1B, QUICKNESS 1B</i>
ATHLETICS	4	<i>STRENGTH 2B, SWIM 4B</i>
AWARENESS	3	<i>NOTICE 2B</i>
CUNNING	1	
ENDURANCE	4	
FIGHTING	3	
STEALTH	3	
SURVIVAL	3	

COMBAT DEFENSE 10 * ARMOR RATING 3 * ARMOR PENALTY 0

HEALTH 12 * MOVEMENT 6 YARDS, SWIM 8 YARDS

BITE 3D	6 DAMAGE	GRAB
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CAMOUFLAGE A lizard-lion gains +2D on Stealth tests made in swampy terrain.

MAMMOTH

Great, shaggy beasts used by giants as steeds and as beasts of burden, mammoths have died out everywhere but in the Far North.

MAMMOTH STATISTICS

ATHLETICS	4	<i>STRENGTH 3B</i>
AWARENESS	3	
CUNNING	1	
ENDURANCE	6	<i>STAMINA 2B</i>
FIGHTING	3	

COMBAT DEFENSE 9 * ARMOR RATING 5 * ARMOR PENALTY 0

HEALTH 18 * MOVEMENT 4 YARDS

GORE 3D	8 DAMAGE	STAGGERING
TRAMPLE 3D	10 DAMAGE	STAGGERING

RAVEN

The mainstay of the communication network of the Maesters, ravens are used to carry messages across the Seven Kingdoms. Reliable and quick-witted (for birds), ravens can defend themselves against other birds and predators and have the stamina to fly long distances.

RAVEN STATISTICS

AGILITY	4	QUICKNESS 1B
ATHLETICS	1	
AWARENESS	3	NOTICE 1B
CUNNING	1	
ENDURANCE	1	STAMINA 1B
FIGHTING	1	
COMBAT DEFENSE 8 * ARMOR RATING 0 * ARMOR PENALTY 0		
HEALTH 3 * MOVEMENT 1 YARD, FLY 6 YARDS		
BEAK 1D	1 DAMAGE	

SHADOWCAT

Shadowcats are great cats with distinctive striped hides. Their hunting grounds range throughout the mountains of Westeros. These stealthy predators attack without provocation, and once on the trail of a meal, they rarely give up the chase.

SHADOWCAT

AGILITY	4	BALANCE 2B, DODGE 1B, QUICKNESS 2B
ATHLETICS	4	CLIMB 2B, JUMP 2B, RUN 2B, STRENGTH 1B, SWIM 1B
AWARENESS	5	NOTICE 2B
CUNNING	1	
ENDURANCE	3	STAMINA 1B
FIGHTING	4	
STEALTH	5	SNEAK 1B
SURVIVAL	4	HUNT 1B, TRACK 1B
COMBAT DEFENSE 13 * ARMOR RATING 0 * ARMOR PENALTY 0		
HEALTH 9 * MOVEMENT 8 YARDS		
BITE 4D	4 DAMAGE	VICIOUS
CLAWS 4D	5 DAMAGE	POWERFUL
LEAPING CHARGE When a shadowcat charges, it may make two attacks, one with its claws and another with its bite.		
SNEAKY A shadowcat gains +1D on Stealth tests at night.		

STEEDS

The people of Westeros domesticate horses for work, war, and companionship; thus, they can be found throughout the Seven Kingdoms. Given their importance, steeds come in many sizes and shapes, from the destriers used by knights in tournaments and coursers used in battle to the lowly garron, favored for its sure step. Descriptions of these steeds can be found in CHAPTER 7: EQUIPMENT starting on page 129.



DESTRIER STATISTICS

AGILITY	3	QUICKNESS 1B
ATHLETICS	5	JUMP 2B, RUN 2B, STRENGTH 2B
AWARENESS	3	NOTICE 3B
CUNNING	1	
ENDURANCE	5	RESILIENCE 2B, STAMINA 4B
FIGHTING	3	
WILL	4	
COMBAT DEFENSE 11 * ARMOR RATING 0 * ARMOR PENALTY 0		
HEALTH 15 * MOVEMENT 6 YARDS		
BITE 3D	4 DAMAGE	
HOOVES 3D	6 DAMAGE	POWERFUL

COURSER STATISTICS

AGILITY	4	QUICKNESS 2B
ATHLETICS	4	JUMP 2B, RUN 2B, STRENGTH 2B
AWARENESS	3	NOTICE 3B
CUNNING	1	
ENDURANCE	4	RESILIENCE 1B, STAMINA 3B
FIGHTING	3	
WILL	3	
COMBAT DEFENSE 11 * ARMOR RATING 0 * ARMOR PENALTY 0		
HEALTH 12 * MOVEMENT 8 YARDS		
BITE 3D	4 DAMAGE	
HOOVES 3D	6 DAMAGE	POWERFUL

ROUNSEY STATISTICS

AGILITY	3	QUICKNESS 1B
ATHLETICS	4	JUMP 1B, RUN 2B, STRENGTH 2B
AWARENESS	3	NOTICE 3B
CUNNING	1	
ENDURANCE	5	RESILIENCE 2B, STAMINA 3B
FIGHTING	2	
WILL	3	
COMBAT DEFENSE 10 • ARMOR RATING 0 • ARMOR PENALTY 0		

HEALTH 15 • MOVEMENT 8 YARDS

HOOFES 2D 4 DAMAGE

SAND STEED STATISTICS

AGILITY	4	QUICKNESS 3B
ATHLETICS	4	JUMP 3B, RUN 3B, STRENGTH 1B
AWARENESS	3	NOTICE 2B
CUNNING	1	
ENDURANCE	4	RESILIENCE 2B, STAMINA 4B
FIGHTING	2	
WILL	4	
COMBAT DEFENSE 11 • ARMOR RATING 0 • ARMOR PENALTY 0		

HEALTH 15 • MOVEMENT 10 YARDS

HOOFES 2D 4 DAMAGE

GARRONS STATISTICS

AGILITY	4	BALANCE 2B
ATHLETICS	3	STRENGTH 1B
AWARENESS	3	NOTICE 2B
CUNNING	1	
ENDURANCE	4	RESILIENCE 2B, STAMINA 3B
FIGHTING	1	
WILL	3	
COMBAT DEFENSE 10 • ARMOR RATING 0 • ARMOR PENALTY 0		

HEALTH 12 • MOVEMENT 6 YARDS

BITE 1D 3 DAMAGE

MULE STATISTICS

AGILITY	3	BALANCE 1B
ATHLETICS	4	STRENGTH 3B
AWARENESS	3	NOTICE 2B
CUNNING	1	
ENDURANCE	4	RESILIENCE 1B, STAMINA 3B
FIGHTING	1	
WILL	3	
COMBAT DEFENSE 10 • ARMOR RATING 0 • ARMOR PENALTY 0		

HEALTH 12 • MOVEMENT 6 YARDS

BITE 1D 4 DAMAGE

PALFREYS STATISTICS

AGILITY	4	BALANCE 1B, QUICKNESS 2B
ATHLETICS	3	JUMP 1B, STRENGTH 1B
AWARENESS	3	NOTICE 2B
CUNNING	1	
ENDURANCE	4	RESILIENCE 2B, STAMINA 3B
FIGHTING	1	
WILL	3	
COMBAT DEFENSE 10 • ARMOR RATING 0 • ARMOR PENALTY 0		

HEALTH 12 • MOVEMENT 8 YARDS

BITE 1D 3 DAMAGE

PONY STATISTICS

AGILITY	3	BALANCE 1B, QUICKNESS 1B
ATHLETICS	3	STRENGTH 1B
AWARENESS	3	NOTICE 2B
CUNNING	1	
ENDURANCE	3	RESILIENCE 1B, STAMINA 2B
FIGHTING	1	
WILL	3	
COMBAT DEFENSE 9 • ARMOR RATING 0 • ARMOR PENALTY 0		

HEALTH 9 • MOVEMENT 6 YARDS

BITE 1D 3 DAMAGE

STOT STATISTICS

AGILITY	2	
ATHLETICS	3	STRENGTH 3B
AWARENESS	3	NOTICE 1B
CUNNING	1	
ENDURANCE	4	RESILIENCE 1B, STAMINA 3B
FIGHTING	1	
WILL	2	
COMBAT DEFENSE 8 • ARMOR RATING 0 • ARMOR PENALTY 0		

HEALTH 12 • MOVEMENT 6 YARDS

BITE 1D 3 DAMAGE

WOLF

Unlike their larger cousins, wolves are far more common and exist in packs as far south as the riverlands. In addition to wolves, you can also use these statistics for the sand dogs of Dorne.

WOLF STATISTICS

AGILITY	3	DODGE 1B, QUICKNESS 1B)
ATHLETICS	3	JUMP 1B, RUN 1B, STRENGTH 1B, SWIM 1B)
AWARENESS	3	(NOTICE 1B)
CUNNING	1	
ENDURANCE	3	STAMINA 1B)
FIGHTING	3	

STEALTH	4	<i>SNEAK 1B</i>
SURVIVAL	4	<i>FORAGE 1B, HUNT 1B, TRACK 1B</i>
COMBAT DEFENSE 9 ❁ ARMOR RATING 0 ❁ ARMOR PENALTY 0		
HEALTH 9 ❁ MOVEMENT 6 YARDS		
BITE 3D		3 DAMAGE

KNOCKDOWN Whenever a wolf gets at least two degrees of success on a Fighting test, it can forgo the extra damage on the attack to knock its opponent to the ground.

SUPERNATURAL CREATURES

Few creatures of myth remain in the present day, though signs of their existence can be found throughout the world, in the heraldry used by the noble families, in art and statuary, in myth, and in their bones. Many of the supernatural creatures supposed to have existed are purely mythological in nature, such as the snarks and grumkins of tales. A few tales, though, have their origins steeped in truth and ancient creatures from antiquity walk the lands once more.

THE OTHERS

Creatures of legend, the Others, also known as White Walkers, are a malicious breed of vile creatures imbued with utter cold. They have the general size and shape of men but are alien in their movements, their bodies capable of inhuman grace and speed, flitting through the shadows and gloom of a winter night. Others are tall and hard, their flesh the color of milk, and their eyes burn with blue radiance.

The White Walkers delight in killing, and their fighting skills are excellent. When engaged in battle, they laugh with a perverse glee, the sound of which cuts straight to the heart. In battle, they wear a strange unnatural armor, plates that pick up the hues and textures of their surroundings to camouflage them. They wield cruel swords of an equally strange substance, thin and alive with moonlight. These blades emit a ghostly light along the edges when swung.

Those mortals slain by Others are doomed to rise as wights, hideous undead mockeries of their former selves. The change is quick, marked by a bluing of the eyes and blackening of the hands and feet. Wights are loyal to their creators and sell their lives cheaply to work the evils of this mysterious people.

According to most tales, the Others first appeared over 8,000 years ago during a long, cold, and difficult winter that lasted for an entire generation. They swept across the land, slaughtering men and armies alike. Those they butchered rose up to follow in the wake of the White Walkers on their undead steeds. No man could stand against them, and all who crossed their paths were slain without regard for age or innocence. The Others were eventually driven back, but by what means no one can remember, though the sun, fire, and dragonglass may all have had a part in their undoing.

WIGHTS

When an Other slays a human or animal, its victim is cursed to rise again as the White Walker's undead thrall. Called wights, their bodies turn stark white, except for their hands and feet, which turn black. They

OTHERS STATISTICS

AGILITY	7	<i>ACROBATICS 2B, BALANCE 2B, DODGE 3B, QUICKNESS 3B</i>
ATHLETICS	4	
AWARENESS	4	
CUNNING	5	
ENDURANCE	4	
FIGHTING	7	<i>LONG BLADES 3B</i>
STEALTH	5	<i>SNEAK 2B</i>
COMBAT DEFENSE 15 ❁ ARMOR RATING 8 ❁ ARMOR PENALTY 0		

HEALTH 12 ❁ MOVEMENT 6 YARDS

UNNATURAL SWORD	4 DAMAGE	PIERCING 4, SHATTERING 1, VIOCIOS
7D+3B		

AURA OF CHILL Others emit an aura of cold capable of panicking living creatures. All living creatures that start their turns within 10 yards of an Other must succeed on a **CHALLENGING (12)** Will test or take -1D on all tests. Those who roll a Critical failure must flee each round until they succeed on another Will save. Animals that fail their tests become panicked and flee.

COLD BORN Others can exist comfortably in climates of extreme cold.

SENSE LIFE An Other can pinpoint the location of any living creature within 10 yards as a Free Action.

SNOW STRIDE Others ignore treacherous terrain resulting from ice and snow.

SPAWN WIGHT Humans and animals slain by Others rise as wights upon the setting of the sun. Humans slain at night rise 1d6 rounds later.

SUNBANE Others cannot abide the presence of the sun and take -1D to all tests when in it is light.

UNNATURAL ARMOR Others gain +1D on Stealth tests made in ice or snow or +2D at night in these areas.

VULNERABILITY TO DRAGONGLASS Weapons carved from dragonglass ignore the Others' AR and deal Athletics+6 damage.

have bright blue eyes, like their makers. They have no smell, but animals will not approach them. Even when dismembered, the wights continue to fight, their limbs imbued with unnatural power.

Whenever a human or animal is transformed into a wight, apply all the following changes:

- ❁ Lose all specialties.
- ❁ Lose all Destiny Points.
- ❁ Lose all benefits, though retain physical flaws, if any.
- ❁ Modify the creature's abilities as follows:
 - ❁ Reduce Agility and Fighting by 1 rank (minimum 1).
 - ❁ Increase Athletics and Endurance by 1 rank.
 - ❁ Reduce Cunning to 1 rank.
 - ❁ Reduce Language to rank 0.
- ❁ Wights cannot roll and automatically fail Animal Handling, Deception, Healing, Knowledge, Persuasion, Status, Survival, Thievery, Warfare, and Will tests.

❁ **CLAWS AND TEETH:** Wights use their hands and teeth to attack. These attacks deal Athletics damage. For human wights, these attacks also have the Grab quality.



DEATH GRIP: Wights of human origin gain this ability. Whenever a wight takes damage equal to or in excess of its Health, it immediately removes half this damage and takes -1D on all tests. It may now make two attacks each round as a Lesser Action.

VULNERABLE TO FIRE: All fire attacks that hit wights gain one additional degree of success. A wight that takes fire damage equal to or in excess of its Health is instantly slain.

Use the following statistics for typical wights.

HUMAN WIGHT STATISTICS			
AGILITY	1	FIGHTING	2
ATHLETICS	3	LANGUAGE	0
CUNNING	1	STEALTH	4
ENDURANCE	3		
COMBAT DEFENSE 6 • ARMOR RATING 5 (HIDES) • ARMOR PENALTY -2			
HEALTH 9; MOVEMENT 4 YARDS			
CLAWS AND TEETH 2D	3 DAMAGE	GRAB	
DEATH GRIP, VULNERABLE TO FIRE			

COURSER WIGHTS

Use the following statistics for steeds employed by the Others.

COURSER WIGHT STATISTICS			
AGILITY	3	CUNNING	1
ATHLETICS	5	ENDURANCE	5
AWARENESS	3	FIGHTING	2
COMBAT DEFENSE 11 • ARMOR RATING 0 • ARMOR PENALTY 0			
HEALTH 15 • MOVEMENT 8 YARDS			
BITE 2D	5 DAMAGE		
VULNERABLE TO FIRE			

GIANT

The giants are believed to have died out ages ago, so far back that most folk regard them as monstrous myths and little else. Giants still live in Westeros, but they are contained to the lands beyond the Wall. A giant has the general shape and build of a man but stands as tall as 12 feet. Coarse hair covers their bodies, and they have a sour smell, a stink unique to them. Giants have sloping chests and lower torsos half again as wide as their upper torsos. They have long arms that hang well past their waists and get about on short, thick legs that end in broad, pigeon-toed feet. Their faces are squashed and brutal, set with tiny eyes nearly hidden beneath folds of horny flesh.

Giants rely on a keen sense of smell to compensate for their poor vision. While clearly more animal than man, they use tools and are capable of speech—usually the Old Tongue of the First Men. Giants tend to keep to themselves until they have cause to set aside their mistrust for others and join forces with men.

GIANT STATISTICS			
AGILITY	2	QUICKNESS 1B	
ANIMAL HANDLING	3	TRAIN 1B	
ATHLETICS	5	STRENGTH 3B, THROW 2B	
AWARENESS	3	NOTICE 1B	
ENDURANCE	5	RESILIENCE 2B	
FIGHTING	5	BLUDGEONS 1B	
LANGUAGE	2	OLD TONGUE	
SURVIVAL	4	FORAGE 1B, ORIENTATION 1B, TRACK 2B	
COMBAT DEFENSE 10 • ARMOR RATING 4 • ARMOR PENALTY 0			
HEALTH 15 • MOVEMENT 5 YARDS			
MASSIVE CLUB 5D+1B	6 DAMAGE	SHATTERING 2, SLOW	
COLD BORN Giants can exist comfortably in climates of extreme cold.			

Ooooooh, I am the last of the giants,
my people are gone from the earth.
The last of the great mountain giants,
who ruled all the world at my birth.
Oh, the smallfolk have stolen my forests,

they've stolen my rivers and hills.
And they've built a great wall through my
valleys,
and fished all the fish from my rills
In the stone halls they burn their great fires,

in stone halls they forge their sharp spears.
Whilst I walk alone in the mountains,
with no true companion but tears.
—Mag the Mighty, Elder Giant,
A Storm of Swords

PLAY STYLES

The rules in this sourcebook are designed around a very specific play experience—but one that supports a broad range of tastes and interests. The noble house provides an excellent unifying device and provides opportunities for schemers and warriors alike, and it can serve just about any kind of chronicle from warfare to intrigue and everything in between. However, the world of Westeros is a big place, and there are many stories to tell about the people in these lands. The following alternate play styles present variant options for different kinds of games and exploring the necessary changes to facilitate these styles.

ADVENTURERS

Although possessed of many unique characteristics, *SIFRP* is a fantasy roleplaying game—and one in which there is opportunity aplenty for the more traditional themes of exploration, high adventure, and quests employed by other games in this genre. Rather than explore the fortunes of a noble house, you can alter the tone of the game to support characters of a variety of origins, uniting them through some other common purpose, namely high adventure. Stories in this play style would see the characters traveling to remote corners of the world, exploring old temples, lost fortresses, and perhaps even “dungeons.” The characters might set out to find fabled Valyria to learn what transpired there and possibly recover ancient artifacts and relics from this lost civilization. Another possibility is for the characters to all be crewmembers on a sailing ship. They may be pirates raiding merchant and military ships, smugglers, or even explorers, sailing to far-flung ports throughout the world.

Another, probably superior, option is for the players to take the roles of questing knights. They might be hedge knights or heirs to a noble house, but they seek fame and fortune in the Seven Kingdoms, selling their swords or undertaking courageous quests to right wrongs and save damsels in distress. Between adventures, they could participate in tournaments and rub elbows with some of the greatest knights in the land, all while preserving the tone and flavor that makes *SIFRP* the exciting game that it is.

To run an Adventurers style campaign, consider making the following changes.

HOUSE CREATION

Ignore the house creation rules defined in **CHAPTER 6: HOUSE & LANDS**. If any players have characters of noble birth, they may use the house creation rules to define their family’s heritage and background, but the mechanics of running the house are not used.

REWARDS

Characters earn Experience and Coin. They do not earn Glory.

FREE FOLK

Another interesting variant is for the players to take the roles of wildlings beyond the Wall. In this style, the characters might be members of the same tribe, fighting to survive the perils of their unforgiving land and waging war

against the Night’s Watch and darker horrors that skulk about the land in the depths of night. The characters could be raiders, crossing the Wall to hit settlements and holds throughout the North, or they might be part of a small tribe and are warriors, mystics, or hunters. Given the scarce resources, conflict is common. Finally, Free Folk games are excellent for groups hungry for more fantasy since the lands beyond the Wall are rife with supernatural agencies, monsters of legend, and more. While contending with the Others and wights, the characters could participate in the search for the Horn of Winter and any other relics they might find to save their people from the doom that hunts them in the light of the moon.

To run a Free Folk style campaign, consider making the following changes.

HOUSE CREATION

Ignore the house creation rules defined in **CHAPTER 6: HOUSE & LANDS**. You might consider extrapolating some of the rules to come up with a similar set of guidelines for constructing wildling tribes.

REWARDS

Characters earn Experience and Coin. They only earn Glory if you are using a tribal system based on the house system.

THE GAME OF THRONES

One of the most interesting themes revisited in the novels is the game of thrones, the intrigues and treacheries that define the political arena of Westerosi lords. A skilled player of the game can reach the heady heights of the great houses, while a poor player might tumble from whatever his ancestors achieved to find all has been torn from him. The noble house rules presented in this book exist to engage this dynamic in a way that’s not immediately destructive to the player characters and gives them at least the possibility of having a haven in the tumultuous arena of realpolitik as it applies to their house and those of their rivals.

An interesting variant that can explore some of the deeper tensions in the setting is to widen the scope of each player so that instead of playing the part of a single character, each player takes the role of a house. Within the house are a number of characters—the lord, lady, heirs, sworn swords, maesters, and more—whom the player might use to interact with the setting. Any given story might feature characters from different houses, bound together by circumstance or design, and players might move their characters in and out of stories depending on their needs and the challenges presented by the story.

The benefit of this variant is that it allows you to tell a variety of stories, from intrigues in King’s Landing to thrilling battles as two houses—each controlled by different players—who settle their disputes on the battlefield. If you want to shift the focus to the Night’s Watch, the players simply have to come up with a character from their stable to participate. One might be a Sworn Brother, while two others might be visiting to inspect the Wall. Similarly, you could have the players unite for a time to face an external threat, pooling their resources to defeat an aggressive foe.

All of these advantages come with a price, however. The stories you would tell rapidly approach the epic, with numerous characters, plots, and developments. With the sheer number of characters present, it be-



comes much harder to keep everything straight, requiring a great deal more preparation and anticipation on your part. Finally, the game is always at risk of devolving into a war game rather than a roleplaying game, which can be very unattractive to players who would rather devote their time to developing one or two characters.

Therefore, before embarking on a grand game-of-thrones style chronicle, be sure to talk with your players to gauge their interests in such a game. While a challenging style of play, it does carry its rewards, so proceed with caution.

To run a game-of-thrones style campaign, consider making the following changes.

HOUSE CREATION

Each player creates their own house. All houses should be in a realm of your choosing to avoid the inescapable contrivances bound to arise in games where the houses are on different sides of Westeros.

CHARACTER CREATION

For every full 10 points of Influence, a player creates one character. At least one character must be of blood relation to the house. Other characters can be sworn swords, maesters, and so on, as normal.

HISTORICAL

A reasonable concern about playing in any setting based on a literary source is finding room for player characters to grow and develop while

remaining true to canon. The closer you stay to the books, the less chance the characters' house has of attaining greatness, of reaching beyond the sea of minor houses to add their names alongside House Baratheon and House Lannister. In a way, cleaving too close creates a glass ceiling for the characters, tantalizing them with the possibility but forever barring their access to the greater power and greater influence over the lands.

One way to remain true to the novels while not denying your players the possibility of achieving greatness is to change the era in which the game takes place. There's no reason why the stories you tell have to involve the reign of King Robert Baratheon; they might occur a century before, during the Targaryens' rule, and heroes like Ser Duncan the Tall roamed the land with a prince at his side. You could also go further back, perhaps to the time of Aegon's Conquest, the Rhoynar invasion, or even the Andal invasion. If you prefer more magic in the game, consider setting your stories in the time of the Dawn Age when the First Men carved the first human kingdoms out of the perfect wilderness of Westeros. The further back you set the games, the less chance you'll have of contradicting the events of the books, thus giving you a great deal of freedom to explore and develop the game in whatever way you'd like.

To run a historical style campaign, consider making the following changes.

HOUSE CREATION

When determining the house's First Founding, ignore the examples. A chronicle set during the Andal Invasion could have ancient houses, as well as new houses. Simply modify the perspective of these houses to address the historical climate in which your game takes place.

NIGHT'S WATCH

The Sworn Brothers of the Night's Watch broadens the game's scope to encompass characters from all origins, from smallfolk to princes. These brave men vow to take no wives, and they sever all ties to kin and friendship to join the Brotherhood in defending the Wall against the enemies of the Seven Kingdoms. Originally founded to protect Westeros from supernatural threats, the Night's Watch spends nearly all its time maintaining the Wall and fighting wildlings. A chronicle that details the Night's Watch might explore rangings beyond the Wall, scouting missions, and intrigues within the Brotherhood. Alternatively, you might focus on events that unfold at the same time as the novels: the characters could be Sworn Brothers at Eastwatch-by-the-Sea or Shadow Tower and are doing their part to fight wildlings and Others alike.

To run a Night's Watch style campaign, consider making the following changes.

HOUSE & CHARACTER CREATION

Ignore the house creation rules. Instead, players are encouraged to come up with a history that culminates in their taking the black. If they come from a noble house, the player can choose an existing house or create one using the house creation rules. Otherwise, players are free to play whatever they like, from studious types that will become stewards or skilled warriors who might join the rangers.

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NAME					
AGE		GENDER		HOUSE	



ABILITIES

RATING	ABILITY	SPECIALTIES	RATING	ABILITY	SPECIALTIES
	AGILITY			KNOWLEDGE	
	ANIMAL HANDLING			MARKS-MANSHIP	
	ATHLETICS			PERSUASION	
	AWARENESS			STATUS	
	CUNNING			STEALTH	
	ENDURANCE			SURVIVAL	
	FIGHTING			THIEVERY	
	HEALING			WARFARE	
	LANGUAGE			WILL	

QUALITIES	INTRIGUE	COMBAT
	INTRIGUE DEFENSE	COMBAT DEFENSE
	AWARENESS + CUNNING + STATUS	AGILITY + ATHLETICS + AWARENESS + DEFENSIVE BONUS – ARMOR PENALTY
	COMPOSURE	HEALTH
DESTINY POINTS	WILL RANKS × 3	ENDURANCE RANKS × 3

WEAPONS			ARMOR
ATTACK	TEST DICE	WEAPON DAMAGE	
			ARMOR RATING
DAMAGE		INJURIES	ARMOR PENALTY

WOUNDS	

EQUIPMENT

APPEARANCE			
HEIGHT		WEIGHT	
EYE COLOR		HAIR COLOR	

MANNERISMS

DISTINGUISHING FEATURES

RETAINERS

PERSONAL HISTORY

ALLIES

ENEMIES

OATHS

HERALDRY

PORTRAIT

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